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A report on an Arts Administration internship with New Orleans Opera Association, New Orleans, LA, Spring, 1992

Jenny Ruth Hamilton
University of New Orleans

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A REPORT ON AN
ARTS ADMINISTRATION INTERNSHIP WITH
NEW ORLEANS OPERA ASSOCIATION
NEW ORLEANS, LA, SPRING, 1992

An Internship Paper
Presented to
the Faculty of the Graduate School
of the University of New Orleans

In Partial Fulfillment
of the Requirements for the Degree of
Master of Arts in Arts Administration

by
Jenny Ruth Hamilton
August 1992

Masters Report
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INTRODUCTION

This report is a description of a three-month internship from January 20, 1992 through April 20, 1992 with the New Orleans Opera Association where the intern was the assistant to the Director of Development/Marketing/Public Relations. The New Orleans Opera celebrates 50 years of financial and artistic success in the 1992/93 season and serves as an example to other arts organizations not only in New Orleans but throughout the United States. Over this fifty-year life, however, the organization has not adjusted its managerial practices sufficiently to compensate for the change throughout the business and arts-related industries; consequently, the Association operates with outdated thoughts and customs. Within the scheme of operations, however, is a very successful fundraising organization buttressed by the support of extremely loyal patrons and sold-out houses. The intern will give an overview of the organization and explain her duties and responsibilities with short and long-term effects on the Association.

CHAPTER I

NEW ORLEANS OPERA ASSOCIATION

History

Opera in New Orleans has a long and rich tradition that dates back almost 200 years, the oldest continuous operatic tradition in the United States. In 1796, the first opera was performed, and New Orleans soon became the operatic mecca of the Western Hemisphere where many well-known European composers held the American premieres of their works. Opera continued to flourish and thrive until 1919, when the historic French Opera House burned. Between 1919 and 1943, opera was performed sporadically by visiting troupes, during which time most of the stature that opera in New Orleans once held was lost. Determined to elevate opera back to its original prestige and to establish it on a permanent basis, a group of prominent businessmen in 1943 chartered the New Orleans Opera House Association (later shortened to New Orleans Opera Association).

In its fifty-year history, the New Orleans Opera Association has enjoyed unprecedented success. The company has staged more than eighty full-scale grand operas and a multiplicity of smaller productions. Many great singers

have graced the stages, including Mario Lanza (in his only opera ever professionally performed), Beverly Sills, Placido Domingo, Joan Sutherland, Shirley Verret, and many more.

Today, New Orleans Opera Association has recaptured much of the distinction that opera held in New Orleans during the early 19th century. Sold-out houses and operations in the black are evidence of the support and reputation this company has attained. Other opera companies throughout North America and Europe look to New Orleans Opera as a fiscal and artistic example. They view it as a company prepared for not only the present but also for the future.

After the bust of the oil-related industries in the 1980's and the threat of having to close its doors in the 1988-89 season, the New Orleans Opera Association braced itself for the unknown future by devising means of protecting that future. One such way was to utilize more efficiently the 30,000 square feet H. Lloyd Hawkins Scenic Studio that was constructed in 1974 to facilitate the building of sets for productions. Since 1974, the studio has rented 24 sets 110 times to 61 different companies. Soon, the studio may begin contracting its time and space out to other companies wishing to build their own sets but who have no facility in which to do so. This studio has definitely become an asset to the long-term security of the company.

Perhaps the biggest addition to the insurance of a stable future is the inception of the New Orleans Opera Association Endowment. Formed in 1990, this Endowment has already accumulated more than \$1,500,000 in gifts and irrevocable pledges after only 18 months of existence. Plans are to increase this fund over the next few years so that any debts incurred will be accounted for.

With the remarkable popularity and financial stability of the company, buttressed by a group of very generous and loyal supporters, opera in New Orleans faces a promising future as the Association enjoys its 50th season and the art form itself approaches its local bicentennial.

Mission/Purpose

The original mission statement adopted in 1943 has been altered throughout the 50 year history to reflect the changes in thought and practices of the times. The newest version, as adopted in April 1992, indicates the purpose and aims of the Association in the broadest sense. It states:

*To provide the finest possible operatic performances within our means to the New Orleans Metropolitan area, the state of Louisiana, and the River and Gulf regions.

*To promote the cultural enrichment of Grand Opera in its capacity to broaden historical, social and geographical events to people of all ages without regard to their racial or ethnic backgrounds, or their physical or economic

circumstances.

The mission statement also contains twelve statements that give "some specific guidance on the direction the organization should take in regard to programs, services, and activities."¹ An example follows: (For a copy of the full mission statement, see page 88.)

Toward these ends, New Orleans Opera will:

*Provide an opera education program -- available statewide -- consisting of live touring opera in the schools, a local student matinee performance of at least one production per season, two other operatic performances offered free to the public annually, and opera education lectures.

Programs/Services

The primary service of the New Orleans Opera Association for the past fifty years has been to offer the best in grand opera. The current season includes four mainstage productions with two performances per production in the months of October, November, December, and March of the following year.

Much criticism has been received in the past about the programming being very limited with respect to the type of operas being offered. Consequently, the constituencies that

¹ Thomas Wolf, Managing A Nonprofit Organization (New York: Prentice Hall Press, 1990), 8.

were being reached were very limited, usually only the socially elite.

Efforts have been and are continuing to be made to diversify and add programs/services to compensate for the growing need to protect the future and to reach a broader range of constituencies. Several of these efforts are described below:

- * MetroPelican Opera is an ensemble group that performs short English language children's opera in schools throughout Louisiana. In its fourth year, MetroPelican has been seen and heard by over 40,000 children in over 100 schools. It is a joint venture with Young Audiences.

- * A matinee performance of one of the mainstage productions is given each season to junior high and high school students. The students observe parts of the opera with the curtain raised during set changes while the General Director gives explanations.

- * Two free performances of Menotti's opera Amahl and the Night Visitors are staged annually the weekend preceding Christmas.

- * H. Lloyd Hawkins Scenic Studio rents sets to other opera companies throughout North America at a fraction of what it would cost these companies to build the sets themselves or rent elsewhere.

- * An informative newsletter, BIS!, is sent out free of

charge to over 10,000 opera patrons.

* Tickets are donated to the blind and mentally retarded, to a retired nuns convent, to other arts and civic organizations, to disadvantaged students, and to other needy causes.

In addition, there are several auxiliary volunteer groups that assist the Opera in fund raising and community awareness efforts. The 800-member Women's Guild and Junior Committee and the 100-member Men's Club are chief among them. They offer lectures during the week before the performances that prepare more than 200 people per production and are given by visiting conductors, local professors, and opera staff members. There are also series of lectures throughout the year on different aspects of opera, for example, composers.

The future for the New Orleans Opera looks very hopeful as it continues to vary its programming to include grand operatic works that have never been performed or seldomly performed in New Orleans, to consider collaboration with the Contemporary Arts Center in producing contemporary American works, to broaden MetroPelican Opera to include the entire state of Louisiana and parts of Mississippi, and to expand either the number of performances or the number of productions in the mainstage season.

Management Structure

Board of Directors

The New Orleans Opera Association is governed by an eighty-member board of directors nominated by a three-member nominating committee and voted upon by the Members at the Annual Membership Meeting. (A Member is a season subscriber for the current year and/or the succeeding year, is eighteen years of age, and has made a membership donation of \$100 or more. Each member is given one vote on all matters coming before the Annual Membership Meeting.) This method of membership does not seem to work effectively, as most "Members" are not present at the general meeting and proxies are not sent to them. In 1991, only approximately 1/10 of all invited members attended the meeting.

Board Officers

The officers and their respective duties as outlined in the bylaws are as follows:

- I. President - chief executive and administrative officer
- II. Executive Vice President - shall perform the duties of President in the case of his absence
- III. Vice Presidents - In the absence of the President or Executive Vice President, these six officers shall elect an acting officer from among them.

- IV. Treasurer - supervises the financial structure and serves as chairman of the Finance Committee
- V. Secretary - serves all notices, keeps minutes, maintains board and membership rosters, and performs other duties as assigned by the President.

As a board member of the New Orleans Opera Association, the trustee is expected to pay annual dues of \$500 or more, as outlined in the bylaws. He is also expected to be instrumental in the fund raising efforts and in elevating the image and community awareness of the opera.

The size of the board is extremely large for working purposes and has gotten larger with time. For instance, in 1984 the limit on the number of members was extended from eighty-five to ninety. This extension allows for more active patrons or large donors to become a part of the governing body. In fact, any person giving \$3,000 or more is entitled to be a member.

This board should be scaled slowly in the future to a more workable size where the maximum potential of assistance to the organization can be attained. Currently, only the Executive Committee takes an active role in the meeting and deciding of pertinent issues to the success of the Opera. This group meets once a month, like an entire board should, and discusses the issues that an entire board should discuss. The Executive Committee consists of not all

officers of the organization but only the President, Executive Vice-President, Treasurer, one officer elected by the officers, and two members of the Board, appointed by the President.

Committees

The standing committees that are present in the current operations are the Executive, Finance, Production, Legal, Governmental, Subscription, and Building and Property Committees, as well as a Parliamentarian, who is the Chairman of the Legal Committee. Because the Board is so large, these committees could work closely with the staff and the rest of the board to increase the efficiency of the different aspects of the organization; however, they do not.

This inefficiency of board committees is largely due to the dated nature of the bylaws. (For copy, see Appendix I.) These bylaws, according to Wolf, serve as the organization's "operating constitution" and should be reviewed periodically and updated.² For example, the last revision to be made to the Opera's bylaws was a very minor one in 1989. Also, certain aspects of trusteeship should be outlined. Nowhere does it state in the bylaws the number of terms that a board member holds (except for the President) or the manner in which a Board member will be terminated. Furthermore, there are other standing committees profiled in the bylaws that

²Ibid., 31.

are currently not acknowledged within the scheme of operations, including Publicity, Membership, and Advertisement committees.

The competent and productive work of committees could be very advantageous to the Opera in many ways. As the Opera continues to grow in size and sophistication, committees can accomplish the in-depth work of the board, narrowly focusing upon and solving more specific problems than the Board as a whole can achieve. Benefits as outlined by Wolf are:³

- (1) Allows for the division of the workload
- (2) Promotes a more informal discussion of the pros and cons of various issues before they come to the Board for final resolution
- (3) Allows an organization to bring experts into the deliberation process without putting them on the Board

The committees could also be very helpful to the staff, especially Marketing, Public Relations, and Development. Other examples of committees that the intern perceives as useful to the Opera are long-range planning and investment. Perhaps the staff could work to convey to the board the advantages of committees to not only them as staff members but also to the board members and ultimately to the success of the Opera.

³Ibid., 48.

General Director

Called "The Boss" or "The Last of the Great Impresarios," by many, Arthur Cosenza begins his 22nd year as the administrative and artistic leader and his 36th year of association with the New Orleans Opera. He is a very respected member of this community, having appeared on a local talk show and in a featured article in The Times-Picayune within the same month. (For a copy of the article, see Appendix I.) His primary responsibilities lie in the establishment and communication of artistic, cultural, and administrative programs. He works closely with the board and is directly accountable to the Executive Committee.

Staff

- I. Development/Marketing/Public Relations Director -
Primarily responsible for the design, planning, and implementation of all development and marketing programs. Manages supertitles and coordinates the Opera Endowment.
 - A. Marketing Assistant - handles all aspects of Public Relations, including media and BIS!
 - B. Ticket Services Manager - oversees the box office at performances and ticket office
 - C. Part-time Ticket/Development - participates whenever she is needed, usually two weeks prior to performances, two months during subscription

renewals, and at other times as designated by the
Development Director

- II. Finance Director - directs the day-to-day financial obligations of the company
- III. Music Administrator - Responsible for all musical preparations including chorus, minor roles, and orchestra recruitment; coordinates and prepares educational programs.
- IV. Scenic Studio Administrator/ Production and Technical Coordinator - Responsible for the Scenic Studio, seeing to the building and renting of sets; oversees the technical and production aspects of performances
- V. Executive Secretary - Handles artists contracts, travel, and accommodations; works closely with the Board and Guild; executes other clerical duties as assigned.

Management Style

"Many people who consider working in nonprofit fields think of the organizations they might work for as places full of interesting people who work in a loose administrative structure."⁴ This statement by Tom Wolf is still the primary thought underlying the management style of the New Orleans Opera, and theoretically, the Opera management seems to operate very well utilizing this

⁴Ibid., 61.

conception of organization. Factors which have spurred this success, however, may eventually create confusion, dissension, and unhappiness as the organization grows in complexity and size.

The staff of the Opera has always been small enough that a very tight hierarchical structure has never been a necessity. All of the staff operates under the very informal, unstructured supervision of the General Director. (A copy of the hierarchy as submitted to the NEA by the Development Department is in Appendix I.) A more correct structure of authority, as interpreted by the intern, is as follows:

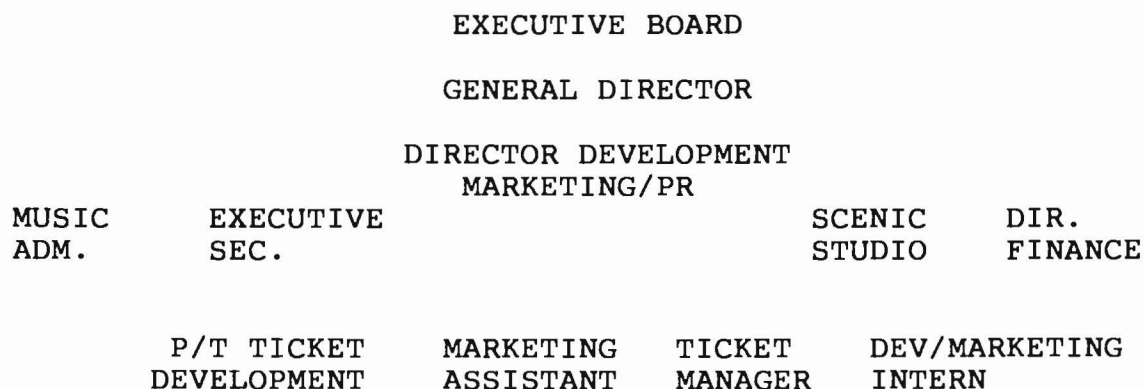


Figure 1

The Director of Development/Marketing/Public Relations serves the role of an office manager and liaison between the staff and the General Director. Although the Music Administrator, Director of Finance, Executive Secretary, and Scenic Studio personnel are hierarchically directly accountable to the General Director, all carry their day-to-

day questions and inquiries to the Director of Development. Only those issues that require immediate attention or can only be answered by the General Director are delivered to him.

Also, the Opera, like most nonprofits, is sufficiently understaffed so that a single person may be called on to fill a number of roles and perform a variety of tasks. A clear example is the Director of Development. With the loose structure and overworked personnel, job descriptions seem to be overlooked. Because of this, the workload does not seem to be equally or fairly distributed. Some employees have too much lag time if they solely follow their original job description. Others are completely overworked. As the organization has grown and responsibilities have been added, positions to assume these duties were never created. Therefore, these overworked individuals shouldered the brunt of the workload. These initial job descriptions have to be changed to accommodate for the changes in personnel and in the growth of the organization. The very process of writing the descriptions will reveal that the job responsibilities for some of the employees are totally unrealistic.

Personnel Policies

The same thought process that outlines the management style also dictates the situations surrounding the personnel. There are no substantial personnel policies to

the intern's knowledge, no benefits such as health insurance or retirement, and low salaries compared to the industry average. Currently, personnel salaries (consisting of administrative and studio administrative, not artistic) represent only 14% of the total expenditures.

Much controversy has surrounded the setting of salaries, and there have been many arguments to keep the salaries low because the Opera was faced with difficult financial obstacles, including the amount of money that could be earned and raised.

For many years, nonprofit organizations were staffed largely with volunteers and independently affluent people who were paid modest salaries.⁵ New Orleans Opera was no different. Because so many of the leaders of this company today were the leaders of yesterday, that same opinion rests with them. Also, many people have been willing to make financial sacrifices in order to work in the nonprofit sector. They have had emotional investments in the organization's mission and activities, so it has seemed good business sense to take advantage of this situation.

Today, with increased professionalization, conditions have changed, but still employees are underpaid for the kinds of jobs they do. The Opera, like most nonprofits, has been notorious for practicing false economy when it comes to

⁵Ibid., 90.

staff salaries and benefits.⁶ Perhaps a single well-trained professional could assume the roles of two current staff members, resulting in the saving of money.

Because compensation levels are so crucial in determining the kind of people who will ultimately work for the organization, the board should know what the ideal and average salary and benefit packages look like for each position. This can be accomplished by:⁷

- (1) Looking for salary surveys of nonprofit industries that show the range of salaries paid for comparable positions (Opera America is a very useful resource.)
- (2) Calling or writing similar organizations to inquire about salary and benefit packages
- (3) Preparing a report showing the lowest, highest, and average salary level for each position with range of benefits offered
- (4) Collaborating with the Finance Director to determine how much could realistically be spent
- (5) Drafting an ideal budget showing personnel costs at proper levels (A deficit will occur.)

The Opera should summarize all of the information gathered and prepare a report for the board showing the resulting deficit figure of the ideal budget. This is the staff contribution, and, according to Wolf, it is the board's

⁶Ibid., 91.

⁷Ibid.

responsibility to decrease that amount.⁸

Financial Highlights

The finances of the New Orleans Opera Association are in conformity with generally accepted accounting principles based on a fiscal year beginning July 1 and ending June 30. The original fiscal year of June 1 to May 31 was changed in 1989 at the request of Metropolitan Arts Fund, Incorporated.

The Opera operates on a \$1.3 million budget of which only 40% is earned income. The chief sources are season subscriptions, box office sales, scenery rentals, and earned interest. The other 60% is contributed income from individual, corporate, foundation, and governmental support. The largest contributor to the Opera is Metropolitan Arts Fund who in 1991 donated \$177,500 or 25% of raised funds. Also, \$40,000 generated by the New Orleans Opera Association Endowment was included in contributed income.

The daily financial operations of the New Orleans Opera Association and for the Endowment are managed by the Director of Finance utilizing Real World software and by Hawkins & Hawkins, Incorporated, respectively. In the past, a very rough budget of the Association's fiscal year was prepared by the General Director with no itemization.

⁸Ibid.

(See Appendix II.) For fiscal 1992-93, the Director of Finance is working with the General Director to produce a more accurate, detailed budget to eventually lead to a more cost effective organization.

An audited financial statement is prepared annually by an accounting firm. The figures of the Opera in those statements are combined with those of the Endowment to compile assets and liabilities. However, the financial statements do not include the accounts of standing committees, including the Women's Guild, Junior Committee, or Opera Club. Although these committees are legally a part of the Association, operate under the Association's Charter, and are subject to control by the Association's management, in practice, the Association has chosen not to exercise control over these committees. Accordingly, each committee maintains its own books of account (separate checking accounts) and remits support generated by the activities of the committee membership to the Association annually.

The Association is financially very stable, having accumulated an \$88,949 surplus for fiscal 1991 of which \$46,398 was donated back to the Endowment. (The financial statements are included in Appendix II.)

CHAPTER II.

INTERNSHIP

The intern served as assistant to the Director of Development, Marketing, and Public Relations during a thirteen week internship with the New Orleans Opera Association between January 20 and April 20, 1992. In this position, she performed the duties necessary to help the Director in the various capacities of his job.

Responsibilities

Principle responsibilities included:

- (1) Analyzing the 1991 Fund Drive and making suggestions for 1992
- (2) Receiving, recording, reporting, depositing, and acknowledging all fund drive contributions
- (3) Assisting with all aspects of the NEA Challenge Grant application submitted April 29.
- (4) Maintaining each database - ticket, donation, and mail
- (5) Assisting in the target marketing of Fidelio to special constituencies
- (6) Working directly with the volunteer groups in securing donations for fund raising events

Tasks

Recall in the section on Management Style that the intern perceived her supervisor as not only the Director of Development, Marketing, and Public Relations, but as the Office Manager as well. Therefore, as his assistant, the intern performed duties in all aspects of the organization, including the computer system, tickets/box office, subscription renewals/sales, marketing, and primarily development, including the application for a National Endowment for the Arts (NEA) Challenge Grant. It was the intent of the supervisor for the intern to gain an overall managerial perspective on the organization and all segments of its operations.

Computer System

The Opera employs an integrated computer software package, Enable, that includes a spreadsheet, word processing, and database system. Every aspect of the organization is consolidated into this system with its own database and word processing features. The mail database, a mailing list of over 10,000 names, is the central database with the ticket/subscriber, board, opera club, chorus, and donation databases connected to it.

These databases are linked with a mailcode consisting of the first letter of the first name, the middle initial, the first three letters of the last name, the first two

digits of the street number, and the first letter of the street name. This mailcode, which is smailcode for ticket and dmailcode for donation, is used to index the different databases. Therefore, no name can be entered into donation, for example, without first recording it into mail. The media database for marketing and public relations is separate and is no way incorporated with the mail linked databases.

The intern grasped a wide knowledge of the computer system and was responsible for maintaining these databases as well as generating reports by sorting information for various purposes. For example, the ticket database was sorted by city and state to obtain an accurate summary of what areas are represented by our subscribers.

Tickets/Box Office

Because the office personnel is so small and the demand for tickets is so great, every staff member participates in some way in the selling and distributing of tickets to performances. The intern had an advantage in that she was already familiar with the seating arrangements in the performance hall because of previous work with another organization. Therefore, she just had to acquire a working understanding of the ticket procedures, from answering the telephone to distributing seats.

The intern discovered that the ticket office is very

thorough and precise in its system of handling tickets for individual performances. These tickets include single-ticket orders as well as the privilege of exchanging nights by subscribers. The intern also had the opportunity to work in the box office at the Theatre of the Performing Arts.

Subscription Renewals/Sales

The intern assisted in the formulation and distribution of subscription renewals and in the selling of new subscriptions. A subscription form with ticket prices and other information was generated by the computer using the ticket/subscriber database and mailed to over 1,700 subscribers on February 1. Accompanying the form was a letter from the General Director explaining the importance of renewing and of giving to the Opera.

As subscriptions were returned, the intern was responsible for recording the information and any changes in the ticket database. For the most part, subscribers held the same seats; therefore, the renewal had to be marked as paid. In other cases, tickets were transferred to someone else or seats were switched. Using the updated database, the intern generated a second renewal notice that was distributed to box seat holders on March 18 and to regular seat holders March 19 and 20. The renewal form sent was the exact same with the exception of a bold SECOND NOTICE on the top of the document. The intern suggested for next year to

stamp the outside of the envelop - SECOND NOTICE! - and to enlarge the deadline of March 31 at the top of the returned portion so that it cannot be overlooked. (For copy, see Appendix III.)

The intern was also responsible for tracking the media used for generating subscriptions as well as the rate of renewal throughout the subscription process. The tracking procedure showed the effectiveness of the second renewal notice.

TABLE 1

THE EFFECTIVENESS OF THE SECOND RENEWAL

Date	No. of subscriptions renewed	% of total 1991/92 subscriptions
2/14	415	13%
2/28	732	22%
3/13	994	30%
3/30	1,824	55%

Between March 13 and March 30 with second notices disseminated March 18, 19, and 20, the return of subscription renewals increased by 83.5%. By April 20, over 200 subscribers had returned their second renewal notice instead of their first one.

Marketing

The Theatre for the Performing Arts was approximately 80% sold-out for Opera performances in the 1991/92 season before the year even started. This large capacity was due to the substantial number of subscriptions (72%), to the

complimentary tickets given (3%), and to the single-tickets orders (5%) that were returned during the previous spring and summer. The other 20% of the house (an average of 463 seats per night) was sold by the diligent efforts of the Marketing Director and Marketing Assistant.

The intern became actively involved in the marketing of the final opera, Fidelio, by targeting groups, including German language departments in high schools and colleges, the tourist industry, and local clubs and organizations. The discounts that were available were gathered and analyzed by the intern - \$7.00 off the ticket price for students and a discount rate of 10% for some groups of 10 or more. Also, the intern suggested offering complimentary tickets to the teachers or chaperons who brought 10 or more people to the opera.

First, all of the professors in the German departments were notified of the opportunity for their students to come to the opera with the intern stressing that this opera was one of the very few performed here in German. The intern then mailed a packet of information, consisting of a letter, chart of available seating, and Fidelio flyers, to all educational organizations. (To view packet, see Appendix III.) Several follow-up calls were made to insure that the information was received and understood.

In addition to schools, the intern secured the names of clubs and organizations in the area that may have had some

interest in the German language. Also, those clubs or schools that had previously worked with the Opera in group sales were contacted by the intern, who then made ticket arrangements.

The largest target reached by this marketing was the tourist industry. First, a letter to tourists and conventioners was constructed and the media database was sorted by concierges. The letter was then printed on the back of 1000 Fidelio flyers and mailed to the concierges inclusive of a memo to them explaining whom to contact and how arrangements could be made for tickets. (To view letters, see Appendix III.)

Development

This segment of operations was the most concentrated area for the intern. One of her first tasks was to finish an operations report for Opera America. Next, the intern formed a monthly financial report of the fund drive and checked it against the figures generated by the Bookkeeper. (For report, see Appendix VI.) More analysis continued followed by the sole responsibility of handling all fund drive donations and acknowledgments. The intern also generated reports for the Director of Development, Fund Drive Chairman, Chairman of the Board, and General Director, and represented the Opera at the closing Fund Drive luncheon.

In addition, experience was gained in working directly with auxiliary groups. The intern assisted the Chairmen of the annual Opera Ball in soliciting and obtaining donations for the silent auction and in collecting all raffle tickets and associated monies. Opera companies, hotels, and other organizations from all over the United States were contacted. After all correspondence and arrangements were completed, the intern generated prize certificates and letters of appreciation to all of those who contributed to the Silent Auction, and she followed-up with the winners. (For Opera Ball information, see Appendix IV.)

In the future, the intern suggests having someone directly accountable for soliciting these donations within the Junior Committee. This person should set deadlines, allowing herself ample time to complete the whole process, and should give periodical reports to the Chairman so that there is enough time to handle any emanating problems.⁹ The recommended time allotment for planning a ball is ten to twelve months.¹⁰ Most of the work that the intern did was within a month of the ball.

⁹Carolyn L. Stolper and Karen Brooks Hopkins, Successful Fundraising for Arts and Cultural Organizations (Phoenix: The Oryx Press, 1989), 113.

¹⁰Chuck Shultzabarger, Special Events Guidelines (Chicago: American Red Cross, Office of Financial Development, 1982), 65.

NEA Challenge Grant

After learning of the opportunity to apply for an NEA Challenge Grant, the Director of Development, with the help of a board member, outlined the strategy for application. The Opera's intent was to apply for \$1,000,000 based on the assumption that it could raise \$3,000,000 in matching funds; however, the NEA informed the Opera that the amount requested should be based on the organization's budget instead and suggested that it apply for \$500,000. But before the Development Director became aware of this fact, a feasibility study designed to find out and ultimately prove to the Opera and to the NEA that the matching funds could be raised was launched. The intern assisted in the following steps:

(1) The designing of a letter and postcard explaining the Challenge opportunity and soliciting the support of Opera patrons

(2) The distribution of 2,500 letters mailed to nonactive Guild members, all donors except big Endowment givers, and subscribers who had not given in 89, 90, or 91.

(3) The recording of all info as the postcards were returned

Another major part of the application strategy included the solicitation of the support of local Congressional delegation and schools that hosted MetroPelican Opera. The intern helped with the assimilation of delegation addresses

and the distribution of a letter to these constituencies asking for their endorsement. As a result of these efforts, the NEA received over fifty letters of support.

The bulk of the intern's work was in the writing and proofreading of the grant. Segments written by the intern included the community description, the effects of the reduction in the grant monies, and the Opera's long-range plan. (For copies, see Appendix V.) In drafting the long-range plan, the intern assessed the needs and future priorities of the organization, analyzed the Opera's role in the community, and formed goals for the future indicating objectives and tasks for each.¹¹ These goals, objectives, and tasks were based on a previous plan of basically what the Opera wanted to do in the future, other information gathered, and statements made by members of the organization. This plan should ideally be drafted by a long-range planning committee of the Board with the help of staff members.

¹¹Stolper and Hopkins, Successful Fundraising for Arts and Cultural Organizations, 3-5.

CHAPTER III.

1991 - 1992 ANNUAL FUND DRIVE

The intern conducted an analysis of the 1991 - 1992 Annual Fund Drive, comparing figures found with those of past years to form opinions on trends and successes of the 1991 drive. This chapter will outline the information and the format of the drive as designed by the Director of Development in only his first fund drive endeavor and will give general suggestions at his request.

The fund drive year officially begins on January 1 and ends December 31. The intern observed that time flexibility was given in both directions to allow the organization to fully reach the year's contributed income potential. In financial terms, the fund drive year became confused somewhat with the season and fiscal year. In analyzing the drive, close attention had to be paid to keep the 1991 donations separate from the 1992 donations that were, at one point, coming in at the same time.

The confusion was facilitated by the records and books maintained by the Director of Development. All individual donations are entered into the donation database which keeps an accurate account of the total. Since the Development Department makes its own deposits, the Director also

includes copies of all bank deposits in a binder to make the eventual comparison with the Director of Finance simpler. Records of donations that are included with subscriptions in checks or credit cards are kept by the Ticket Manager and the Director of Development.

1991 Fund Drive Format

The Director of Development divided the year into trimesters: January - April, May - August, and September - December. This design, according to him, seemed to outline the parallel between the seasonal operations of the Opera and the inclinations of people to give. The goal for the 1991 Fund Drive was \$500,000 with the theme of "60% of your ticket is paid for by donations." Methods of fundraising varied and represented primarily direct-mail solicitation.

Kick-Off

The fund drives are officially launched every year with a luncheon at Commander's Palace donated by them, this year held on April 18. Invitations are given to Grand Benefactors (\$5,000 and up), Benefactors (\$2,500 to \$4,999), and Sponsors (\$1,000 to \$2,499) as well as local society media, representatives from MetroPolitan Arts Fund, corporations, and foundations. This event serves as a thank you to these donors for their part in the success and as a means to outline to their biggest supporters what is needed

in the year to come. Because most of these people are also Board members, they are also instrumental in the solicitation of gifts from others.

First Trimester - January through April

The major effort of this four month period was the "Suggested Donation" that was included on the season renewal form mailed on January 15. This donation is about 25% of the total ticket price. Since, during this time the 1990 Fund Drive was still in the finishing steps, no outlined attempts were made to secure individual donations. The table below illustrates the trend in subscription donations:

TABLE 2
THE TRENDS OF THE "SUGGESTED DONATION"
FROM 1988 - 1991
WEDNESDAY SUBSCRIBERS

Year	First Trimester			Total for Year
	Amount	Number	Avg. donation	
1988	\$ 9,933	120	\$ 82.77	\$11,040
1989	\$17,715	116	\$152.71	\$18,930
1990	\$18,088	108	\$167.48	\$19,146
1991	\$11,394	144	\$ 79.13	\$13,793

TABLE 3
 THE TRENDS OF THE "SUGGESTED DONATION"
 FROM 1988 - 1991
 SATURDAY SUBSCRIBERS

Year	First Trimester			Total for Year
	Amount	Number	Avg. donation	
1988	\$11,563	142	\$ 81.42	\$13,060
1989	\$17,724	153	\$115.84	\$18,814
1990	\$18,546	173	\$107.20	\$21,263
1991	\$15,910	199	\$ 79.94	\$17,733

The 1989 and 1990 figures include large gifts of \$5,000 that were not given with subscriptions in 1991 or 1988. The 1991 figure of 50 more gifts than 1990 is a result of the January 15, 1991 renewal mailing versus the February 5, 1990 mailing.

Referring to the report in Appendix VI, bank deposits of \$59,518 for the first trimester included a \$25,000 major gift. They accounted for 12% of the \$500,000 goal and donations with subscriptions of \$27,304 for 5.5%.

In 1990, there were 360 donors in the first trimester; in 1991, there were 391, or an increase of 8.6%.

Second Trimester - May - August

This period has traditionally been a quieter time for the Opera artistically, with no performances. The Development Department took advantage of this time to focus primarily on renewing and finding new major donors, bringing

in Board donations and dues, soliciting support club dues, and continuing to visit corporations and local businesses. The Board truly understands their responsibility to give, and all but two in the 1991-92 fund drive contributed. The previous Opera Ball monies (\$60,000) were also counted in this trimester. Because of this activity, the donations for the second trimester were above average, totalling 33.7% of the \$500,000 goal.

The intern is not aware of a standard procedure for major gift solicitation. The Development Director worked on a very personal, individual basis with board members and other major gift prospects.

Third Trimester - September - December

This Trimester proved to be the most rewarding because it tied in with the new season. It was also extended into January to maximize giving potential. An all-out effort was made to attract new donors from the subscriber base since only 33% of them in 1990 gave. Highlights of the trimester included:

** BIS!, the Opera's newsletter, was distributed to 10,000 people on the mailing list. The front page was dedicated to the Fund Drive utilizing the theme of "60% of every ticket is paid for by donations" very effectively. (See Appendix V.) Newsletters are an excellent means of

communicating priorities of need to its patrons.¹² With this exceptional layout and copy, the reader definitely understood what the needs of the New Orleans Opera are.

** For the first time, a phonathon was held on the mornings of September 10, 11 12, and 13 at Loyola University and on the nights of September 10, 11, and 12 in the Boardroom of a law firm. Training sessions were held with volunteers both associated with and alienated from the Opera. Each caller was given a computer-generated sheet listing the name and all pertinent information of each donor. (See Appendix V.) When a pledge was made, the solicitor immediately wrote a thank you note on the sheet, and it was mailed that night to the donor. A reminder was sent to those who had not returned their pledges approximately two weeks afterward. \$7,320 was raised, with the largest donation at \$1,000.

** The fund raising brochure was traditionally mailed in the spring during the second trimester but was delayed until October. It was thought that this may be better timing. This brochure (Appendix VI), like BIS!, emphasized the theme, 60/40%. It only yielded one response.

** The Letter Jobs is "direct mail fund raising with a

¹²George A. Brakeley, Jr., Tested Ways to Successful Fund Raising (New York: American Management Association, 1980), 76.

difference."¹³ It consisted of a series of letters that were mailed out in October, November, December, and January, each from a different person with influence within the Opera. A self-addressed, no postage necessary envelop was included with each letter. (See Appendix VI.)

1 - H. Lloyd Hawkins, the President of the Endowment, was the signee of the first batch of 2,000 letters sent to subscribers who had not already given to the Endowment. This letter underscored the Endowment but also highlighted the Fund Drive, resulting in donations to both.

2 - The second group of personalized letters was signed by Joseph Young, the President of the Board. The ticket database was sorted by subscription price. A form letter stressing the "suggested donation" of 25% was changed to accommodate for all price levels within the structure. November accounted for the least amount of contributed income with only \$7,750 of very small donations.

3 - The December letter was endorsed by the General Director, Mr. Arthur G. Cosenza. The computer generated a list of subscribers who gave in 1989 but who had not given in 1990 or in 1991. December's figure of \$94,920 was the most given in any one month. Included in this number, however, are four leadership gifts totalling \$72,500 and 9 other donations of \$1,000 or more.

¹³Irving R. Warner, The Art of Fund Raising (New York: Harper & Row, 1975), 99.

4 - The last letter in Letter Jobs was sent with the signature of Ray Anthony Delia, the Director of Development. This letter was a very final appeal to try and change the minds of a select 150 who had given in 1990 but not yet in 1991.

** Although the 1991 Fund Drive boasted over 300 new donors by the end of January, it was still approximately \$17,000 shy of the \$500,000 goal. With the closing Fund Drive luncheon approaching, the President of the Board and the Fund Drive Chairman decided to raise the lacking amount by forming a "Final 17 Club," with each of 17 people giving \$1,000. The intern witnessed the fundraising ability of these two men as they solicited the support of almost 15 people in a period of about one hour who had already given previously in the fund drive!

Support Groups

There are three major support groups that exist for the Opera: Women's Guild, Junior Committee of the Women's Guild, and the Men's or Opera Club. The purpose of these groups is to provide annual gift support through membership dues, benefit events, and direct gifts designed to assist the organization fulfill its mission, goals and objectives.

Budgets are established by the individual groups and proceeds are forwarded to the Opera's annual fund drive. Funds raised by these groups for the 1991 year are as

follows:

Junior Committee	\$ 92,551.12
Women's Guild	51,500.00
Opera Club	<u>20,000.00</u>
	\$164,051.12

Donations made by contributors to special events or as dues are credited to both the individual by the Development Department and to the support group by its treasurer. Because each group presents cumulative checks of funds raised to the fund drive, care has to be taken by the Development Department not to count donations twice.

Donor Clubs

Donor clubs are different from support groups in that they are a means to recognize donors for their annual gifts without requiring additional voluntary service. Mastersigners, playing on the word Mastersinger, the English translation of Wagner's opera Die Meistersinger, were founded in 1981. The designation is reserved for individuals who donate \$3,000 or more annually.

They are entitled to certain perquisites exclusive of other donor levels including cocktails and dinner at black tie events, admittance to final dress rehearsals and to each Opera Orientation program, invitations to meet the artists at post-opening night opera "Breakfasts," complimentary parking in a reserved section at the performance hall, champagne and hors d'oeuvres between acts on opening nights, and complimentary season poster and libretti.

Acknowledgements

The Opera utilizes the thought that "there is no limit to how many times and in how many forms an organization can say 'thank-you.'"¹⁴ Ways include:

1 - A personalized letter acknowledging the gift and signed by the Fund Drive Chairman was sent to each donor within a week of receipt.

2 - A rubber-stamped "Thanks Again, New Orleans Opera" was placed on the front of every check. Donors report that it makes the job of sorting through canceled checks more interesting and pleasant.¹⁵

3 - An insert listing all donors and their respective categories is placed in the program book for the last opera in March. (Suggestions were made by the intern to include them the entire year.)

4 - An innovative Phon-Thank-a-Thon was coordinated by the Director of Development and the intern. This idea was the brainchild of one of the Opera's biggest supporters who suggested it during one of her very active minutes in the Phonathon. Notices were mailed to members of the Fund Drive Committee and to the original Opera-associated Phonathon volunteers. Everyone there including the Fund Drive

¹⁴James M. Greenfield, Fund-Raising: Evaluating and Managing the Fund Development Process (New York: John Wiley & Sons, Inc., 1991), 10.

¹⁵William K. Grasty and Kenneth G. Sheinkopf, "The Annual Fund," The Grantsmanship Center News (September/October 1983): 25.

Chairman and the President of the Board gave a heartfelt thanks to each of the 807 donors in the 1991 Operating Fund Drive. It was overwhelmingly received by everyone, even the media. (See Appendix V.)

Summation of 1991 Campaign

The divisions of contributed income are each given a code in the computer, for example, 2001 for corporations or 1001 for foundations. Within this coding system, individual donations are divided by Attorneys, Doctors, Other Professionals, and Metropolitan who are people whose profession is either unknown or is not one of the above.

TABLE 4
DIVISIONS OF CONTRIBUTED INCOME
FROM 1988 - 1991

TYPE	YEAR				
	1991	% Totl	1990	1989	1988
Foundation	\$ 38,002	7.4	\$ 45,840	\$202,100	\$ 42,300
Corporate	16,370	3.2	17,450	19,749	49,210
Government	69,470		37,611	42,200	65,840
Auxiliary	164,051	32.1	144,610	138,998	140,402
MAFI	195,480		177,500	(150,000)	-----
Individual	292,553	57.3	185,376	253,633	284,705
Total Contrbtd	\$775,926		\$608,387	\$656,680	\$582,457
Total 91 Fund Dr.	\$510,976	100.0	\$393,276	\$464,480	\$516,617

Notes: Metropolitan Arts Fund (MAFI) and governmental contributions are not included in the Operating Fund Drives

(1) The 66% drastic decrease in corporate giving is the result of the organization of MetroPolitan Arts Fund in 1989.

(2) Monies that are counted twice, included in Auxiliary and in Individual:

a - approximately \$70,000 of Opera Ball monies only in 1988

b - \$17,000 Men's Club dues in all four years

(3) In 1989, MAFI funds were included with Foundations and should not be counted in the Fund Drive totals

(4) The fluctuations in Governmental support represent \$23,000 loss in state and NEA funds in 1989; no funding from the NEA in 1990; and a \$28,000 increase in state allowances for 1991.

TABLE 5

INDIVIDUAL DONATIONS
1988 - 1991

	1991		1990		1989		1988	
	Total	No.	Total	No.	Total	No.	Total	No.
Atny	\$24,264	(57)	\$20,412	(45)	\$22,182	(51)	\$22,469	(60)
Dctr	44,518	(146)	44,480	(103)	45,321	(118)	45,746	(131)
Prof	114,543	(117)	60,684	(95)	115,080	(95)	132,887	(106)
Metr	109,228	(464)	59,800	(324)	71,050	(343)	83,603	(373)
Ttls	292,553	(784)	185,376	(567)	253,633	(607)	284,705	(670)

TABLE 6

INDIVIDUAL DONATIONS
AVERAGE GIFT FOR 1988 - 1991

	1991	1990	1989	1988
Attorney	425.68	453.60	434.94	374.48
Doctor	304.92	431.84	384.08	349.21
Profesls	979.00	638.78	1,211.37	1,253.65
Metropol	235.41	184.57	207.14	224.14
Totals	373.15	326.94	417.84	424.93

The radical decrease in the amount and number of 1990 donations can be attributed to several factors.

(1) The Endowment started in this year, and many of the leadership gifts were now divided between the two funds. The biggest gift of \$25,000 was not included at all in this year.

(2) A desperate appeal for help went out in December of 1988 when the Opera was threatened with the possibility of closing its doors even though sell-out performances were occurring. Donors, especially major ones, gave more heavily in 1988 and 1989 than they normally would have and were not willing to do so again in 1990. Perhaps the campaign could have been structured to compensate for this.

(3) The Opera was beginning to boast sell-out performances and financial stability. The worth of "helping" in the public eye diminished.

The 1991 campaign seemed to effectively compensate for the three problems above. Because of the theme, people saw a real need to contribute; subscribers now realized that the Opera could not survive without their help. Also, the Endowment solicited new sources as well as old ones and structured its campaign so that it did not endanger the success of the fund drive at all. Emphasis was placed on the value of leadership gifts in appeals to board members and other influential people, resulting in the significant increase of the number of major gifts.

It is obvious from viewing these tables that the cornerstone of the Opera's support lies in the Other

Professionals category. The Opera has been extremely fortunate to have a relatively small nucleus of followers who were in the position over the years to financially help the association with extra large contributions when deficits occurred. However, the reliance on this support is extremely dangerous with the increasing costs of producing opera and the economy of the area. The purpose of the 1991 Fund Drive was to go beyond this core and tap into a new base of hundreds of potential donors who had never been reached. Apparently with the 43% increase in the number and the 83% enlargement in the amount of Metropolitan donations, the campaign of letter jobs combined with the Phonathon worked extremely well.

It can also be surmised from Tables 5 and 6 that some donors have patterns. They make regular gifts of basically the same amounts regardless of a desperate call from the organization or any other factor, and they decide from year to year when they will send their money. Doctors and lawyers possess these well-defined habit patterns and perhaps have some of the best altruistic motives. Each gift is thought about in advance and supports an intention to continue giving faithfully. The challenge is to encourage other givers who may be leveraging their finances to meet other needs to consider similar patterns, thus cultivating a long-term interest in the organization. It appears that the Opera in its annual campaigns can depend on approximately

\$70,000 from these two categories.

Suggestions for the 1992 Campaign

In only his first year of development, the Director has researched the organization to determine fundraising needs and effected a very successful campaign that has achieved two of the three objectives in annual giving, according to Greenfield:¹⁶

- * Acquire new donors - over 300
- * Renew current donors - 82% renewal of individual gifts (464/567)
- * Maximize the method used for both

Each annual giving method used requires three to four years to reach a level at which total giving potential is maximized and predictable levels of income can be forecast.¹⁷ Since methods used were so successful in fulfilling the goal, the intern suggests only very minor and general changes or improvements to the 1992 Fund Drive. The success of the 1991 campaign will fuel the potential donors in years to come.

Lower Level Donors

For these purposes, the lower level will include \$1 to \$99.

¹⁶Greenfield, Fund-Raising: Evaluating and Managing the Fund Development Process, 55.

¹⁷Ibid., 59.

"Suggested Donation"

The intern was actively involved with the First Trimester of the campaign and in the alterations to this method of fundraising. Very few changes were made as subscribers, after three years of use, are optimizing its efforts. This method, called the "add-on contributions" by Gary Fifield, Managing Director of the Washington Opera, was first objected to by subscribers but by 1982 had raised \$150,000 in funds.¹⁸

Changes in the form were made including the suggested donation not only beside each ticket price, but also in the itemized costs of the subscription. (For copy of renewal notice, see Appendix III.)

() Payment:	() Deposit	\$	_____
() Student Discount		- \$	_____
() Suggested Donation:		\$	70.00
Postage and Handling Fee		+ \$	4.00
Prepaid Season Parking (\$15):		+ \$	_____
	TOTAL:	\$	_____

Figure 2.

The rationale for including it is to not only add visibility by appearing twice on the page but also to subtly make the

¹⁸Gary Fifield, "Opera: Definitions and Directions," in Market the Arts! ed. Joseph V. Melillo (New York: FEDAPT, 1983), 39.

subscriber think that it is just part of the price.

The figures of the donations with subscriptions, as recorded by the intern, far surpassed those of 1991. (Please refer to Table 2, page 29.) 183 Wednesday night subscribers donated \$16,299, an average of \$89.00 while 235 Saturday night subscribers donated \$21,288 at an average of \$90.58. The total number of donors increased by 75 or 22% with donations increasing by over \$10,000. (For First Trimester report generated by the intern, see Appendix VI.) Subscribers were reminded four different times on the renewal form, and added emphasis was placed with the letter that was mailed with it.

Brochure

The intern does not suggest including a brochure in the campaign this year. Only 1% of direct mail is read and the cost per person is extremely high with only one response generated by this method. The design for the 1991 brochure very explicitly communicated the theme, but the message inside with the mention of Mastersigners, was intimidating to the very donor it was trying to reach, the lower level contributor. BIS! serves the objective of mass communication rather well and at the same time, it is informative about other aspects of the organization.

Letter Jobs

The sending of individual letters to sorted subscribers and past donors proved to be an extremely effective method. Consultants advise, however, separating the solicitation of new donors and the plans to renew prior donors.¹⁹ Although many details are shared in common, the strategy for each within the appeal letter is a little different. For both, the first paragraph and the "P.S." that has proven to be effective, are two key factors.²⁰ Different letters that may be included are suggested as follows:

1 - The intern noticed in working with the databases that approximately 65% of subscribers' donations came after their having subscribed at least two years. Suggestion: Send a personalized letter to new subscribers perhaps immediately after the first opera in October or in the beginning of September welcoming them to the Opera and explaining aspects of the Association including the need for donations.

2 - Ask donors for more money! The appeal letter could state that the Opera appreciated the gift of \$--- last year and ask that you consider joining the next level of giving \$---. Mention the ever increasing costs of opera and how the donation insures the exceptional quality that the Opera

¹⁹Greenfield, Fund-Raising: Evaluating and Managing the Fund Development Process, 63.

²⁰Ibid., 66.

can offer. The best reason to ask for a larger gift is to protect the amount of the prior gift from decline. Also, about 15% of these donors will increase their gifts and the majority of the rest will stay the same.²¹ Upgrading is very valuable because it helps to ensure that the gift will become a patterned gift.

3 - Names of subscribers' companies were solicited on the bottom of the renewal form for matching gift purposes. These firms were then added to the donation database to generate lists and reports. Send a letter to employees of companies that have matching gift programs explaining the advantages - the donor actually gets 2:1 or 3:1 for his money. The intern was surprised how receptive donors were to matching gift programs.

The reply envelope for both should be carefully coded to analyze the response levels for each letter. Also there is a question about the inclusion of return postage. According to Greenfield, limited size mailings (under 300,000 pieces) have yielded no conclusive evidence for or against. Business reply envelopes are expensive to the organization and most donors respect that the organization is trying to make the most efficient use of the donor's dollar by asking that the donor place the stamp.²²

²¹Ibid., 44.

²²Ibid., 67.

Phonathon

The intern suggests using all Opera volunteers. The personal conviction communicates to others a strong sense of the credibility of the cause. Also basing the suggestion on the December numbers, people might be more willing to give around Christmas when they are already in a philanthropic spirit.

Middle Level

\$100 - \$1,000

Clearly the campaign effectively reached the upper and lower level givers; however, numbers in Table 7 indicate that this level of donors suffered during the 1991 Campaign.

TABLE 7
CATEGORIES OF GIVING
(Comparison of 1990 and 1991)

Level of Giving	Number of donors	
	1991	1990
\$5,000 and up	25	17
\$2,500 to \$4,999	24	20
\$1,000 to \$2,499	48	47
\$500 to \$999	56	80
\$250 to \$499	125	141
\$100 to \$249	218	245
Below \$100	390	240
Totals	886	790

*** Included with these figures are Opera Ball donations.

To increase these levels is to ask for it by personal solicitation. Warner says to try letter jobs but only if

the Development Department is sure it cannot get its askers to ask face to face.²³ Mail solicitation is estimated to be at least 16 times less effective than personal solicitation.²⁴ Yet it is easier for the very limited staff of the Opera to utilize direct mail than to recruit and educate volunteers. Perhaps a balance can be found.

The members of the Fund Drive Committee should be most instrumental in the efforts to find volunteers and solicit themselves. They should personally approach anyone capable of giving \$100 or more. This is the best way to let the giver know how important he or she is to the Opera and how meaningful the gift.²⁵ Committee members can determine who will ask whom, when, and for how much. Teams can also be formed to better facilitate the efforts.

Another reason for this decline in the middle-level donors could be the economic recession and the inability of the middle class to give as much as before.

Upper level, Foundation, Corporate, Auxiliary

These levels are well under control with the assignment of best prospects to the Opera's most influential askers.

²³Warner, The Art of Fund Raising, 100.

²⁴Greenfield, Fund-Raising: Evaluating and Managing the Fund Development Process, 62.

²⁵Ibid., 23.

The Opera is very lucky to have the leadership of some of the most significant people in the city who serve on the board as well as the Fund Drive committee. The fund-raising potential of this group is limitless, and the Director of Development has done an excellent job of using this group through his talents of friend-raising. For the 1991 campaign, the board members gave 32% of the total goal with an average gift of \$2,000.

Another general suggestion, and one already implemented, is the restructuring of the donations database to include separate fields for the Men's Club dues and Opera Ball monies. Now included in the database is a total of individual donations as well as a total of all three. Both are used for different purposes. This will eventually create less confusion and more accurate figures.

Also, in being responsible for handling all donations, the intern devised a record for incoming donations, logging the dates received, registered in the database, thanked, and deposited. She also utilized one for pledges. No previous record existed.

With few revisions in the 1991 campaign, the 1992 Fund Drive can serve to maximize the very successful methods already incorporated within operations and produce long-term contributed income results.

CHAPTER IV.

INTERN'S SHORT AND LONG TERM EFFECTS ON NEW ORLEANS OPERA ASSOCIATION

The weekend prior to the arrival of the intern, the Director of Development learned of the opportunity to apply for the NEA Challenge Grant to augment the Endowment. This tremendous project, in addition to the vast amount of responsibilities he holds, would have been very difficult without an assistant.

The intern, having some knowledge of the computer system, was able to take over the maintenance of the databases and generate reports of the 1991 and 1992 Fund Drives upon request. She also relieved him of tasks involving other segments of the organization so that the majority of his time could be spent with the Challenge Grant.

After analyzing the 1991 Fund Drive, the intern was competent enough to conduct correspondence with potential donors about the Opera and its programs. Suggestions that were made to the Director of Development about the Annual Campaign were received energetically with the implementation of some pending for the future.

The long-range plan drafted by the intern for the Challenge Grant has already been approved by the board and submitted with other grant proposals.

The contributions made to the organization were returned two-fold. The intern was welcomed very graciously into the Opera "family" - including the staff as well as the board and other patrons - and was always treated with respect as a professional in the field of arts administration. The "family" seemed to enjoy her flexibility and enthusiasm for her work and for opera in general.

The intern feels very fortunate to have had the opportunity to work with one of the best examples of fiscal and artistic excellence in the region and with one of the best fund raisers in the area. The administrative skills that were cultivated and sharpened substantially advanced the intern's education and prepared her for the opportunity to elevate the awareness of the arts in any community.

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APPENDIX I

1. Bylaws.....55
3. The Times-Picayune Article, General Director.....63

Copy filed
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BY-LAWS OF
NEW ORLEANS OPERA ASSOCIATION
ADOPTED JUNE 7th, 1974

ARTICLE I

General Purposes

Section 1. The purposes for which the Corporation is formed and the powers which it may exercise are those set forth in the Charter of the Corporation.

ARTICLE II

Procedures and Rules of Order

Section 1. Except as otherwise provided in the Charter or these By-Laws, the current Robert's Rules of Order shall be used for procedure and rules of order at all Meetings of the Corporation.

ARTICLE III

Definitions

Section 1. Corporation. Corporation, with a capital "C", shall refer to New Orleans Opera Association.

Section 2. Meeting. Meeting shall mean Membership Meeting, Directors' Meeting, Executive Committee Meeting, Committee Meeting and/or other organized meeting of the Corporation.

Section 3. Officer. An officer is a Director elected to an office of the Corporation.

Section 4. Staff Personnel. Staff Personnel are employees of the Corporation, such as General Director, Music Director, Technical Director, Office Manager and Administrative Secretary.

Section 5. Place. Place, unless otherwise specified herein, shall designate a location within the city of New Orleans.

Section 6. Season Subscriber. A Season Subscriber is an individual who purchases a ticket on the ticket purchase plan for one performance of each opera presented in a year by the Corporation.

Section 7. Written Notice. Written Notice means mailed notice to the Member of record, directed to the address shown upon the books of the Corporation.

Section 8. Year. Year as used herein is ^{6/24/89 - July 1} ~~June 1~~ through ^{June 30} ~~May 31~~ for fiscal, administrative, procedural and all other time measurements.

ARTICLE IV

Members

Section 1. Membership Donation. A Membership Donation is a gift of ~~Twenty~~ Dollars or more per year to the Corporation.

Section 2. Member. A Member is such person who is now a Member and hereinafter any person, eighteen (18) years of age or older, who is a Season Subscriber for the current year and/or the succeeding year and has made a Membership Donation received by the Corporation twenty-four (24) hours prior to the Membership Meeting.

Section 3. Membership Voting. A Member shall have one vote on all matters coming before any Membership Meeting.

Section 4. Termination of Membership. Membership terminates by death, resignation, not being a Season Subscriber or not paying a Membership Donation.

ARTICLE V.

Nomination of Directors and Officers

Section 1. At least four (4) weeks before the Annual Membership Meeting the President shall appoint a Nominating Committee of three (3) Members who shall nominate candidates for the Board of Directors, to be voted for at the Annual Membership Meeting.

Any Member may nominate additional candidates for Director by placing such candidates in nomination at the Annual Membership Meeting.

The Board of Directors shall select and elect Officers from the members of the Board of Directors.

ARTICLE VI:

Membership Meetings

Section 1. Membership Meeting. Membership Meeting, unless otherwise qualified, shall mean the Annual Membership Meeting and Special Membership Meetings.

Section 2. Written Notice. Written Notice of Membership Meetings shall be given to each Member at least ten (10) days but no more than twenty (20) days prior to the Membership Meeting.

Section 3. Quorum. At any Membership Meeting a quorum shall consist of the presence of not less than twenty-five (25) Members.

Section 4. Vote by Proxy. There shall be no vote by proxy at any Membership Meeting.

Section 5. Resolutions. A resolution proposed by a Member for consideration at Membership Meeting shall be in writing and delivered to the Administrative Secretary not less than forty-eight (48) hours before the commencement of the Membership meeting.

Section 6. Annual Membership Meeting. The Annual Membership Meeting shall be held on the last Wednesday of June, unless such day falls on a holiday, in which event the Annual Membership Meeting shall be held on the next succeeding business day.

At the Annual Membership Meeting reports of the activities and condition of the Corporation during the preceding year and expected activities and condition for the next year shall be given by the Officers, Committee Chairmen and Staff Personnel.

The election of Directors shall take place at the Annual Membership Meeting. A majority of the votes cast shall elect the Directors. No Member may accumulate his vote; each Member shall be entitled to one vote only. Those nominees for Director receiving the highest number of votes shall be elected to the Board of Directors.

Each Director elected at the Annual Membership Meeting shall make an Annual Director's Contribution of a minimum of ~~Five~~ ^{Five} Hundred ~~(250)~~ ⁵⁰⁰ Dollars to the Corporation. Any person elected as Director Between Annual Membership Meetings by the Board of Directors shall make a pro rated Director's Contribution.

At the Annual Membership Meeting all other business may be transacted as may be brought up.

Section 7. Special Membership Meetings. A Special Membership Meeting shall be held whenever called by the President or by a petition of twenty-five (25) Directors.

The purpose of every Special Membership Meeting shall be stated in the Notice thereof and no business shall be transacted except as is specified in the Notice.

ARTICLE VII

Board of Directors

Section 1. Power of Board of Directors. The powers and management of the Corporation are vested in the elected Officers and the Board of Directors.

Section 2. Number of Directors. The Board of Directors shall consist of not more than ~~eighty-five (85)~~ ^{6/30/81} members ~~(85)~~ ⁽⁹⁰⁾ ~~members~~ ^{members} 6/27/84.

Section 3. Election of Directors. Directors shall be nominated as provided in ARTICLE V. Directors shall be elected as provided in ARTICLE VI, Section 6, provided that any vacancy occurring on the Board of Directors may be filled by a majority vote at any Directors' Meeting.

Section 4. Written Notice. Written Notice of Directors' Meeting shall be given to each Director at least ten (10) days but no more than twenty (20) days prior to the Directors' Meeting.

Section 5. Location of Directors' Meetings. The Directors' Meetings shall be held at such place as a majority of the Directors designate. If the Directors do not designate a place to meet, then the Directors' Meeting shall be held at such place as the President designates.

Section 6. Quorum. Fifteen (15) Directors shall constitute a quorum and the acts of the majority present at a Directors' Meeting shall constitute the acts of the Board of Directors.

Section 7. Vote By Proxy. There can be no Directory by proxy, nor can any Director vote by proxy for another Director.

Section 8. Types of Directors' Meetings. There shall be Regular Directors' Meetings and Special Directors' Meetings.

Section 9. Regular Directors' Meetings. Four (4) Regular Directors' Meetings shall be held each year, of which one Directors' Meeting is to be held in each quarter.

One Regular Directors' Meeting shall be held at the close of the Annual Membership Meeting; the date for the other Directors' Meetings shall be determined by the President.

Section 10. Special Directors' Meetings. A Special Directors' Meeting must be held whenever called by written petition of fifteen (15) Directors filed with the President, or whenever called by the President.

The purpose of every Special Directors' Meeting shall be stated in the written notice thereof and no business shall be transacted except as is specified in the written notice.

Section 11. Nomination and Election of Officers. The election of Officers shall be by the Directors at the Regular Directors' Meeting held at the close of the Annual Membership Meeting.

ARTICLE VIII

Officers

Section 1. General Obligation of All Officers. Each Officer shall make a full report of all matters and business pertaining to his office at the Annual Membership Meeting and the Regular Directors' Meeting, except the Directors' Meeting following the Annual Membership Meeting.

Each Officer shall make all reports and perform such other duties as may be required by the Charter, By-Laws, Board of Directors or President of the Corporation.

Section 2. Officers. The Officers shall be a President, an Executive Vice-President, Six (6) Vice-Presidents, a Treasurer, who may also be a Vice-President, and a Secretary.

Section 3. President. The President shall be the chief executive and administrative officer. He may call any Meeting of the Corporation. He shall perform all acts and duties usually performed by an executive and presiding officer which are not otherwise delegated by the Charter or By-laws.

The President shall not serve more than eight (8) consecutive terms as President.

Section 4. Executive Vice-President. In the absence or disability of the President, the Executive Vice-President shall perform the duties of the President, and in the event of the death, resignation, removal or permanent disability of the President, the Executive Vice-President shall succeed to the Office of President.

Section 5. The Six (6) Vice-Presidents. In the absence or disability of the President and Executive Vice-President, the Six (6) Vice-Presidents shall elect an Acting President from among their number. In the event of the death, resignation, removal or permanent disability of the President and Executive Vice-President, the Six (6) Vice-Presidents shall elect an Acting President from among their number.

Each Vice-President shall assume those duties and powers as designated by the President.

Section 6. Treasurer. The Treasurer shall keep, or have kept at his direction, a complete record of all financial transactions; shall supervise the financial structure, the payment of debts and the collection of monies due. The Treasurer may endorse checks, notes and obligations due and deposit same to the Corporation's account or accounts in such banks as the Board of Directors may designate. The Treasurer or other designated Officers may sign or endorse checks, notes or other securities and shall perform such other duties with respect to the finances as may be prescribed by the Board of Directors.

At the Annual Membership Meeting the Treasurer shall present a Certified Public Accountant's financial report setting forth the Balance Sheet and Operating Statement of the preceding year and shall present the budget for the new year.

At each Regular Directors' Meeting, excepting the Directors' Meeting following the Annual Membership Meeting, the Treasurer shall report the financial condition of the Corporation.

The Treasurer shall be Chairman of the Finance Committee.

Section 7. Secretary. The Secretary shall serve all notices required by law, the Charter and these By-laws, or shall supervise the issuing of such notices.

The Secretary shall take and enter the minutes, or shall supervise the taking and entry of all Membership Meetings, Directors' Meetings and such other official functions of the Corporation as the Board of Directors or the President shall designate. The Secretary shall furnish the Officers and Directors with copies of minutes of Membership Meetings and Directors' Meetings. The Secretary shall furnish the President with a copy of all minutes the Secretary is required to take or to receive from Committee Chairmen.

The Secretary shall maintain, or have maintained, a proper Membership, Board of Directors and Officers Roster showing the name, address and telephone number of each Member; shall have general charge and supervision of the books and records of the Corporation, other than financial records; and shall make all reports required by law.

The Secretary may sign such instruments and documents, with the President, as are necessary, unless otherwise instructed by the Board of Directors; shall keep the Corporate seal and affix same to all papers requiring the seal.

Section 8. Executive Committee. The President, Executive Vice-President, one (1) ^{Director} Officer elected by the Officers and two (2) Members of the Board of Directors, appointed by the President, shall constitute an Executive Committee and may meet between Directors' Meetings and may exercise the powers and authorities of the Corporation to the same extent as the Board of Directors.

Section 5. Vote By Proxy. There can be no Committee Member by proxy, nor can any Committee Member vote by proxy for another Committee Member.

Section 6. Place of Committee Meetings. The Chairman of the Committee shall designate the date, time and place of Committee Meetings.

Section 7. Minutes. Minutes of each Committee Meeting shall be transcribed by the Committee Chairman, or whom he may designate, and delivered to the Secretary.

Section 8. Types of Committees. There shall be two types of Committees: Permanent and Temporary. Permanent Committees have a continuing purpose. Temporary Committees have a purpose limited in time.

The Permanent Committees are: Finance, Production, Subscription, Membership, Advertisement, Publicity, Building and Property, Women's Guild, Men's Opera Club, Parliamentarian, Legal, Governmental and such other Permanent Committees as the Board of Directors may appoint.

Section 9. Finance Committee. The Treasurer shall be Chairman of the Finance Committee and shall be a member of the Production Committee. The Finance Committee shall aid the Treasurer in performing his duties and shall make recommendations to the Board of Directors regarding the price of tickets and other financial policies. The Finance Committee shall aid the Production Committee in developing a budget for each opera, and shall review the actual costs of each opera.

Section 10. Production Committee. The Production Committee, in consultation with the Music Director and General Director, shall select the operas to be performed. This Committee, working with the Finance Committee, shall insure that the budget is not exceeded. The Chairman of the Production Committee shall be a member of the Finance Committee.

The Production Committee shall represent the Corporation in the supervision and presentation of all productions.

Section 11. Subscription Committee. The Subscription Committee shall endeavor to increase the number of Season Subscribers.

Section 12. Membership Committee. The Membership Committee shall endeavor to increase the number of Members.

Section 13. Advertisement Committee. The Advertisement Committee shall endeavor to secure advertising for the opera programs and all other publications containing advertisements.

Section 14. Publicity Committee. The Publicity Committee shall work with the Staff Public Relations personnel to secure the maximum good publicity through newspapers, magazines, radio, television, printed material and other sources.

Section 15. Building and Property Committee. The Building and Property Committee shall inspect and ensure that all property of the Corporation is properly maintained, including the offices, studio building, sets and all other property, real and movable.

The Building and Property Committee shall endeavor to sell or rent products of the studio.

Section 16. Women's Guild. The Women's Guild shall be made up of two classes of members: Active and Associate. Active members shall be only those persons who are Season Subscribers and they alone shall be eligible to serve as Officers and Sub-Committee Chairmen. They alone shall be eligible to vote at elections and other meetings of the Women's Guild. Associate Members, who shall have no voice in the management or affairs of the Women's Guild, may be invited to such functions of the Women's Guild as may be determined by its Governing Committee.

The Women's Guild may adopt such by-laws for its government as may be approved by the Board of Directors of the Corporation.

Art 14, Sec 16
The immediate past president of the Women's Guild shall be a Vice-President of the Corporation.

The current President of the Women's Guild and the current Chairman of the Junior Committee of the Women's Guild shall be Directors of the Corporation.

Section 17. Men's Opera Club. The Men's Opera Club shall consist of Season Subscribers who pay the membership dues of the Men's Opera Club.

The Men's Opera Club may adopt such by-laws as shall be approved by the Board of Directors of the Corporation.

Section 18. Parliamentarian. A Parliamentarian may be appointed to interpret and decide matters of procedure and rules of order at all Meetings of the Corporation. If no Parliamentarian is appointed, the Chairman of the Legal Committee is Acting Parliamentarian.

Section 19. Legal Committee. The Legal Committee shall draft and file all legal documents, defend all legal claims and suits, and advise those at Meetings, Directors, Officers and Staff Personnel on legal matters pertaining to the Corporation.

Section 20. Governmental Committee. The Governmental Committee shall keep informed of federal, state and city legislation, rules and ordinances which could affect the Corporation; and shall represent the Corporation before any governmental body when so doing may prevent harm or may bring about a benefit to the Corporation.

Section 21. Other Committees. The Board of Directors may appoint such additional Permanent Committees as are deemed in the best interest of the Corporation. The Board of Directors or the President may appoint such Temporary Committees as are deemed in the best interest of the Corporation.

ENTERTAINMENT

Opera director found his life score written for him

63



On the Scene
Frank Gagnard

When he was 15, going on 16, Arthur Cosenza sang an opera duet with another South Philadelphia High School student named Freddy Coccozza. Cosenza took the baritone part and Coccozza, about 18 at the time, sang the tenor line of "Solemn in quest ora," one of the better numbers from Verdi's "La Forza del Destino."

Alfred "Freddy" Coccozza went on to become Mario Lanza. Cosenza kept his name, survived a number of military and musical theater operations, and served 21 years as general director of the New Orleans Opera Association. He begins his 22nd year in June.

On the eve of that event, and of the resident company's 50th anniversary season, Cosenza was invited to reminisce. He chose as a starting point his native South Philadelphia, where cultural influences were so heavily Italian that operas were regularly produced in high school.

"Lanza was in the chorus of 'La Traviata,'" Cosenza recalled. "He didn't get the lead." He embarked on a singing career anyway, adopting a variation on his mother's maiden name, Mama Lanza, as his stage name. The tenor was to make only one appearance on the professional opera stage — "Madama Butterfly" in New Orleans in 1948 — before movies and recordings claimed him and, some maintain, destroyed him.

Cosenza had never taken a lesson in his life when, at the age of 16, he won a scholarship for vocal studies with former diva Helen Jepson. He remained a student at South Philadelphia High, which still recognizes his achievements in May at the 50th anniversary of his graduating class. A previous winner of this honor was former Metropolitan Opera baritone Frank Guarrera.

By Frank Gagnard



In 1973, Arthur Cosenza directed Jeannette Pilou and Enrico De Giuseppe in a production of "Madama Butterfly."

Cosenza could enter a conservatory. A member of the Second Infantry Division, he fought in five major campaigns in the Eastern Theater of Operations. After the war the baritone resumed studies in Philadelphia and then entered the American Theater Wing in New York. He shared a teacher of lieder, Otto Herz, with Tony Randall.

Then he went where the work took him, sometimes on pioneering trails. In 1948 or '49, for instance, he participated in an early opera telecast of "The Barber of Seville," on the Dumont Network. He appeared as an actor on the Lux Video Theater with Robert Preston, and won a week's TV appearances as a singer on the Arthur Godfrey Show. For two years he was a staff singer with the Meyer Davis Orchestra at the Arlington Hotel

in Hot Springs, Ark.

"I sang in the ballroom and had a radio show," Cosenza said. "I built up a repertoire of 600 songs in two years, everything to 'The Little White Cloud That Cried.'" He also learned tricks to quiet a noisy table. One way was to start a quiet number, say "Night and Day," and approach the offending party, trailed by a fellow spot that exposed the noisemakers and shamed them into silence.

His career first brought him to New Orleans, at the invitation of company director Walter Herbert, in February 1951. "I think the role was the Commissioner in 'Butterfly,'" Cosenza said. He returned in the fall, when he was offered the opportunity to create an opera workshop at Loyola University. "I never re-



Tenors Thomas Carter and Giuseppe Campora conferred with Cosenza before a 1962 New Orleans Opera performance of "Lucia de Lammermoor."



Arthur Cosenza starts his 22nd year as general director of the New Orleans Opera Association, celebrating its 50th anniversary.

alized I would be teaching at the same school my wife graduated from," he said.

For in 1950 he married a mezzo soprano from New Orleans, Marietta Muhs, whom he had met the year before in an Amateur Opera production of "Barber." Cosenza was the figure Muhs the Barber

"Cosenza, this is where you're going to go."

The Cosenzas settled in New Orleans, Arthur eventually taking over the reins of the New Orleans Opera, and serving 30 years on the Loyola faculty, retiring in 1981. He also created the New Orleans Recreation Department Opera, which mounted 45 operas between 1957 and 1972. "They were all local casts," Cosenza said, "and they included Puccini's 'Trittico,' Respighi and 'Faust.' We even did 'Falstaff' with Don Bernard."

Cosenza, who is 67, has seen many changes in the opera business in this country, one of them a growth that has been both healthy and detrimental. "There were only 12 opera companies, and that was that," he said of times past. "Now we've 110 opera companies throughout the Opera America." Although it is nice that the gospel is spreading, the number of quality singers has not kept pace with the increase in institutions. "The demand is too great, the supply too small."

Still, said Cosenza, "We haven't done too badly."

"I think I was supposed to do exactly what I'm doing," he said. "It was not meant to be another Lawrence Tibbett or Leonard Warren. It was almost written."

APPENDIX II

1. Budget.....65
2. Financial Statements.....66

5/23/91

NEW ORLEANS OPERA ASSOCIATION
ESTIMATED BUDGET 1992- 93

INCOME:

Ticket Sales:

SeasonSubscriptions	371,000	
Box Office	100,000	
Student Performance	<u>4,000</u>	475,000

Campaign for Funds:

Grants:

City of New Orleans	30,000	
State of Louisiana	30,000	
Jefferson Parish	10,000	
Metropolitan Arts Fund	<u>164,000</u>	234,000

Scenery Rental		102,000
----------------	--	---------

Earned Interest		14,000
-----------------	--	--------

1,325,000

EXPENSES:

Cost of Operas

DON CARLO	244,000	
IOSCA	210,000	
L'ELISIR D'AMORE	209,000	
CAVALLERIA & PAGLIACCI	<u>237,000</u>	

900,000

Administrative

425,000

1,325,000

NEW ORLEANS OPERA ASSOCIATION AND
NEW ORLEANS OPERA ASSOCIATION ENDOWMENT TRUST
COMBINED BALANCE SHEETS

66

	June 30,	
<u>ASSETS</u>	1991	1990
CURRENT ASSETS:		
Cash	\$ 332,156	\$ 68,891
Certificates of deposit	104,000	401,000
Accrued interest receivable	-	983
Due from New Orleans Opera Endowment	2,188	-
Grants receivable	7,650	811
Pledges receivable	60,000	2,500
Prepaid expenses	59,756	60,596
TOTAL CURRENT ASSETS	565,750	534,781
OTHER ASSETS:		
Endowment trust investments	-	46,398
Endowment trust cash	4,219	3,890
Property and equipment, net of accumulated depreciation	658,963	644,620
Deposits	652	652
	663,834	695,560
	\$1,229,584	\$1,230,341
<u>LIABILITIES AND ENTITY CAPITAL</u>		
CURRENT LIABILITIES:		
Notes payable - bank	-	65,000
- other	282,500	285,750
Accounts payable and accrued expenses	12,801	11,805
Taxes accrued and withheld	1,143	985
Deferred income	551,239	527,965
	847,683	891,505
COMMITMENTS		
ENTITY CAPITAL:		
Operating fund	377,682	288,548
Endowment trust fund	4,219	50,288
	381,901	338,836
	\$1,229,584	\$1,230,341

See notes to financial statements.

NEW ORLEANS OPERA ASSOCIATION AND
NEW ORLEANS OPERA ASSOCIATION ENDOWMENT TRUST
STATEMENTS OF ACTIVITY

67

	Year Ended June 30,	
	1991	1990
REVENUE AND SUPPORT FROM OPERATIONS:		
Season subscriptions	\$ 396,950	\$ 345,677
Box office sales	113,327	95,169
Scenery rental	112,037	81,861
Program advertising	-	21,905
Interest earned	21,852	25,610
Poster income (expense)	(1,941)	(2,265)
Miscellaneous income	4,592	1,142
TOTAL REVENUE AND SUPPORT FROM OPERATIONS	646,817	569,099
 FUNCTIONAL EXPENSES:		
Direct cost:		
Operas	742,650	793,797
Student productions	32,611	26,942
Studio salaries	52,713	43,451
Studio expenses	73,594	56,781
Depreciation	65,297	55,827
Season subscription expense	19,623	14,213
Public relations	21,510	22,751
Interest	24,129	29,473
General and Administrative	241,557	227,649
TOTAL EXPENSES	1,273,684	1,270,884
DEFICIT FROM OPERATIONS	(626,867)	(701,785)

(Continued)

NEW ORLEANS OPERA ASSOCIATION AND
NEW ORLEANS OPERA ASSOCIATION ENDOWMENT TRUST
STATEMENTS OF ACTIVITY
Continued

68

	<u>Year Ended June 30,</u>	
	<u>1991</u>	<u>1990</u>
PUBLIC SUPPORT:		
Campaign Fund (net of campaign fund expenses of \$17,548 in 1991 and \$20,932 in 1990)	\$ 260,236	\$ 310,811
Metropolitan Arts Foundation, Inc.	177,500	150,000
New Orleans Opera Endowment Corporation	40,000	-
State of Louisiana Grants	30,600	2,611
City of New Orleans Appropriation	23,870	25,000
Support for student productions:		
Mrs. Aubrey Brooks	-	10,000
The Texaco Philanthropic Foundation, Inc.	10,000	10,000
Jefferson Parish Grant	10,000	10,000
Women's Guild donation	60,260	60,000
Men's Opera Club donation	18,000	20,000
Junior Committee donation	85,350	58,999
 TOTAL PUBLIC SUPPORT	 715,816	 657,421
 EXCESS (DEFICIENCY) OF SUPPORT AND REVENUE OVER EXPENSES BEFORE CAPITAL ADDITIONS AND DONATION TO NEW ORLEANS OPERA ENDOWMENT CORPORATION	 88,949	 (44,364)
 CAPITAL ADDITIONS:		
Investment income - Endowment trust	514	6,893
 TOTAL CAPITAL ADDITIONS	 514	 6,893
 DONATION TO NEW ORLEANS OPERA ASSOCIATION ENDOWMENT CORPORATION	 (46,398)	 -
 EXCESS (DEFICIENCY) OF SUPPORT AND REVENUE OVER EXPENSES	 \$ 43,065	 \$ (37,471)

See notes to financial statements.

APPENDIX III

1. Subscription Renewal Forms.....	70
2. Educational Target Marketing Package.....	72
3. Tourist Marketing.....	75



533 ST. CHARLES AVENUE SUITE 207
 NEW ORLEANS, LOUISIANA 70110
 TEL: 504 529-2272
 FAX: 504 529-1555

NEW ORLEANS OPERA ASSOCIATION
 ARTHUR G. COSENZA, GENERAL DIRECTOR

**SEASON TICKET
 RENEWAL FORM**

OUR FIFTIETH SEASON!

DON CARLO by Giuseppe Verdi October 7 and 10, 1992
TOSCA by Giacomo Puccini November 4 and 7, 1992
L'ELISIR D'AMORE by Gaetano Donizetti December 9 and 12, 1992
CAVALLERIA RUSTICANA* by Pietro Mascagni
 and
PAGLIACCI* by Ruggiero Leoncavallo March 10 and 13, 1993
 * The Commencement of our 50th Anniversary Celebration—1943-1993

Subscribe now for New Orleans Opera's Fiftieth Season! Amount \$ _____
 Previous season seats will be held until March 31, 1992.
 Subscriptions go on sale to the general public April 1, 1992. Check Number _____
KEEP THIS PORTION FOR YOUR RECORDS

RETURN THIS PORTION TO THE OPERA OFFICE BY MARCH 31, 1992.

TICKETS:

*TOTAL TICKET PRICE: \$ _____

Thank you for considering a donation for 1992!

() Payment: () Deposit: \$ _____
 (Deposits are welcome too!)

() Student Discount - \$ _____ .00
 \$20.00 per subscription

() Suggested Donation: \$ _____

Postage and Handling Fee: - \$ _____ .00

Prepaid Season Parking (\$15): - \$ _____

TOTAL: \$ _____

Charge to: VISA () MASTERCARD () MR. BCL

Credit card in name of: _____

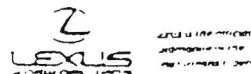
Account #: _____ Expiration Date: _____

Signature: _____ Date: _____ Phone: _____

Survey for Opera's Development Office:

May we have the name of your corporation or business? Some companies will match employee donations to the opera.

Business or Corporation: _____



RETURN THIS PORTION TO THE OPERA OFFICE BY MARCH 31, 1992.

SECOND NOTICE

P KJO38N

Mr. and Mrs. Peter Kjorling

Do we have your correct telephone numbers?

Home Phone: ~~456-2924~~ Work Phone: 830-0042388-4111

CURRENT SEASON TICKETS	TICKET PRICE	SUGGESTED DONATION
WED-06-H-05	\$142.00	\$35.00
WED-06-H-06	\$142.00	\$35.00
*TOTAL TICKET PRICE: <u>\$284.00</u>		TOTAL SUGGESTED DONATION: <u>\$70.00</u>

Thank you for considering a donation for 1992!

() Payment: () Deposit: \$ 284.- ✓
(Deposits are welcome too!)

() Student Discount - \$.00
\$20.00 per subscription

() Suggested Donation: \$70.00 ✓

Postage and Handling Fee: + \$ 4.00 ✓

Prepaid Season Parking (\$15): + \$ 15.- ✓

TOTAL: \$ 373.-

() Charge to: VISA () MASTERCARD () MR. BOL ()

Credit card in name of: _____

Account #: _____ Expiration Date: _____

Signature: _____ Date: _____ Phone: _____

Survey for Opera's Development Office:

May we have the name of your corporation or business? Some companies will match employee donations to the opera.

Business or Corporation: _____



Lexus is the official automobile of the New Orleans Opera.



New Orleans Opera Association

ARTHUR G. COSENZA
General Director

February 17, 1992

Mrs. Elfi Celebi
Brother Martin High School
4401 Elysian Fields Avenue
New Orleans, LA 70122

Dear Mrs. Celebi,

Allow me to introduce our next opera, which may be of special interest to you as a German teacher! It is one of the best-loved operas, *Fidelio* by Beethoven written in German with English supertitles. What better way for your students to study German than while enjoying the beautiful music of the opera! The performance promises to be magnificent and exciting, and if some of your students have never seen it, they are in for a treat!

I've enclosed some information about the story and about seating for Wednesday (March 18) and Saturday (March 21) nights at a \$7 discount for students. Please introduce this to your students, and let me know if we can get you any tickets (529-2278). We would also like to extend complimentary tickets to you for bringing 10 or more students to the Opera!

I haven't been able to reach you to discuss this opportunity with you, so if you need any further information, please let me know. My home phone number is 835-3220 if you would like to reach me after 5:00 pm. Thank you for your time and consideration, and I look forward to speaking with you.

See you at the opera!

Jenny Hamilton

Joseph Young, Jr.
President
H. Lloyd Hawkins, Jr.
Executive Vice President

John G. Panzeca
Treasurer
Owen O. Nopoulos
Secretary

LUDWIG VAN BEETHOVEN MARCH 18, 21, 1992

Fidelio



Fidelio ... Fidelity ... One

woman's devotion. A love so strong she will risk her own life to save her imprisoned husband. But her mission takes some unexpected twists. While disguised as a man, another woman falls in love with her. Another man is in love with the woman who is in love with her. Complicated? Yes! All part of the intrigue that unravels as Leonora (Fidelio) races the clock to find her beloved Florestan before the evil Pizarro can kill him . . . before her deception is exposed. Suspense builds and never lets you out of its grip until the triumphant climax of Beethoven's only opera. Turnabout is fair play as Florestan is set free and Pizarro becomes the prisoner. Powerful overtures . . . dramatic trumpet calls . . . and who will ever forget Leonora's immortal line, "Kill first his wife!" as she reveals her identity and defies the arch-villain. A superb drama, guaranteed to make this first New Orleans staging since 1981 a never-to-be-forgotten experience.

CONDUCTOR Klauspeter Seibel*
 DIRECTOR David Morelock
 FLORESTAN Edward Sooter
 LEONORA (FIDELIO) Kristine Ciesinski*
 ROCCO Louis Lebherz*
 DON PIZARRO James Johnson
 *New Orleans debut

In German with projected English translation

THEATRE OF THE PERFORMING ARTS

Wed. 12.12.1991

801 NORTH
RAMPART STREET

UPPER BALCONY
 \$62.00 Subscription
 \$20.50 Single Tickets

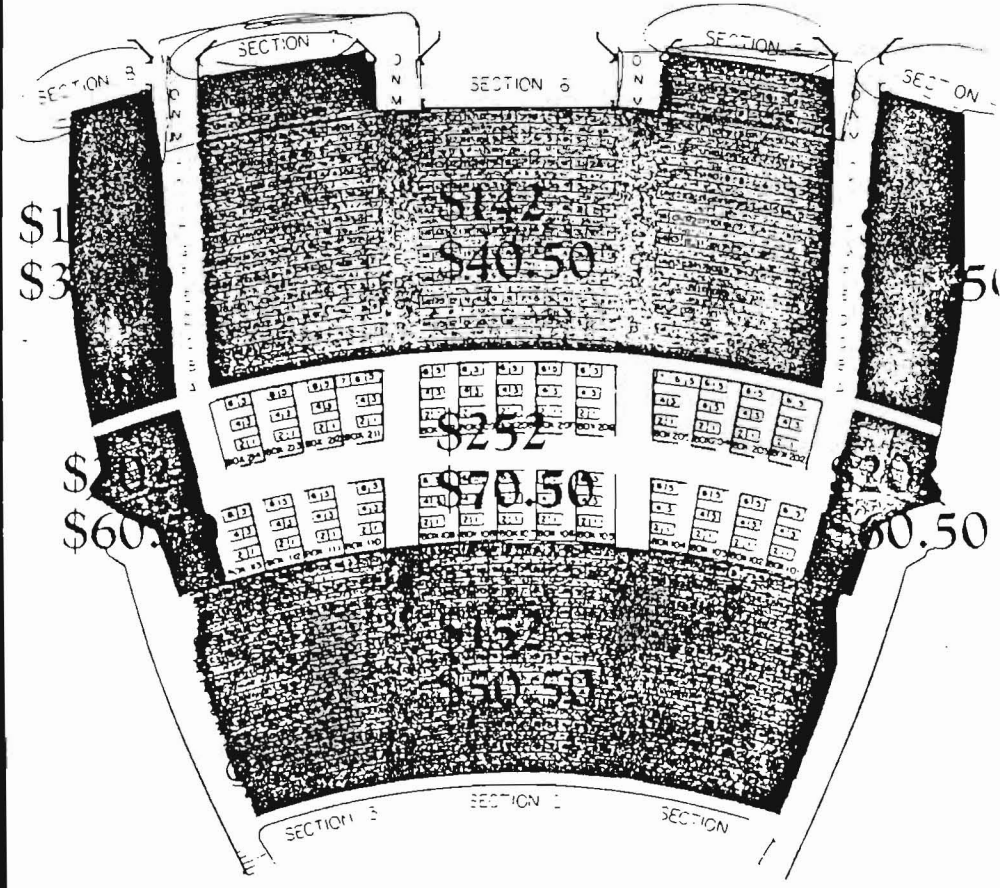
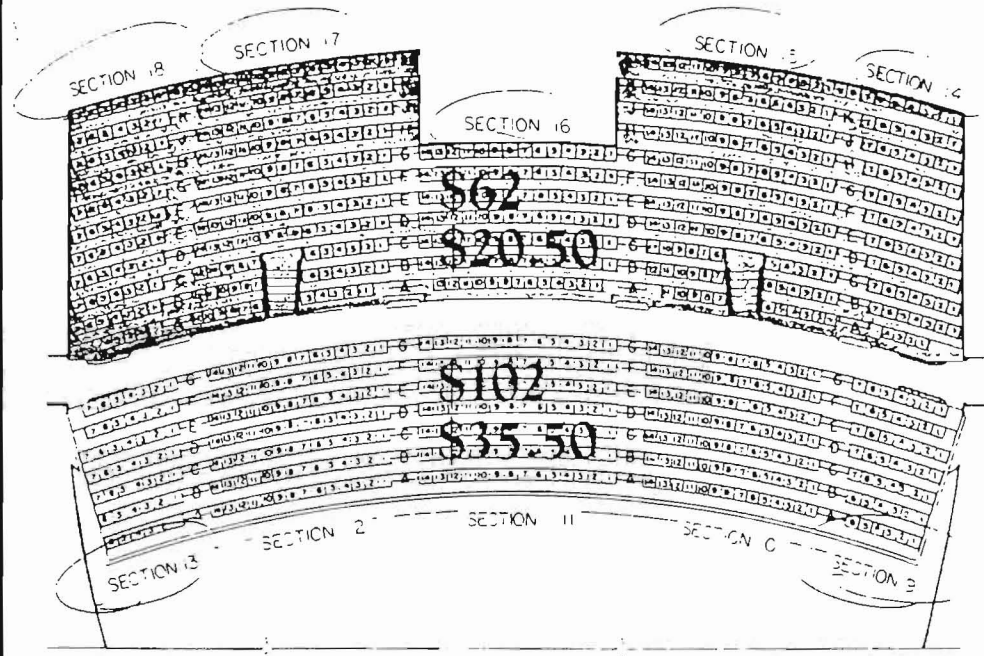
LOWER BALCONY
 \$102.00 Subscription
 \$35.50 Single Tickets

PARQUET
 \$142.00 Subscription
 \$40.50 Single Tickets
 \$102.00 Subscription
 \$30.50 Single Tickets

BOXES
 \$252.00 Subscription
 \$70.50 Single Tickets
 \$202.00 Subscription
 \$60.50 Single Tickets

ORCHESTRA
 \$152.00 Subscription
 \$50.50 Single Tickets

All Box and Orchestra Seats are considered "Preferred". Those seats that become available are assigned according to subscription (where applicable) and level of support. Subscribers who request seats in preferred seating sections are expected to make an annual donation to the New Orleans Opera Association.





New Orleans Opera Association

ARTHUR G. COSENZA
General Director

March 12, 1992

Dear -----,

Here is an opportunity to send your guests, tourists or conventioners to the opera this coming Wednesday and Saturday evenings, March 18 and 21.

We still have great seats for Wednesday night and even though Saturday night is sold out, we always have good seats available at the last minute at the boxoffice from 6:30 until the show begins at 7:30 PM...or early guests can call the opera office at 529-2278.

The opera is Beethoven's **Fidelio**, a tale of a woman's desire and determination to save her imprisoned husband.

It will be a most enjoyable night out for anyone who wants to do something a little different during their stay here.

If I can be of any help in procuring tickets, please call me.

Sincerely,

Ray Anthony Delia
Director Development/Marketing/PR

Joseph Young, Jr.
President
H. Lloyd Hawkins, Jr.
Executive Vice President

John G. Panzeca
Treasurer
Owen Q. Niehaus
Secretary

*New Orleans Opera Association*ARTHUR G. COSENZA
General Director

March 16, 1992

Dear Tourist or Conventioneer,

Welcome to New Orleans! We hope you are enjoying the hospitality and sights of our great city. You also happen to be here during the week of New Orleans Opera's production of Ludwig Van Beethoven's **Fidelio**, rated among the most popular operas of all time.

We would like to invite you to a night at the opera this Wednesday, March 18th, and Saturday, March 21st at 7:30 PM in the Theatre of the Performing Arts, 801 N. Rampart Street, across from the historic French Quarter. **Fidelio** features a stellar cast with some internationally renowned bel canto singers. The Opera is the place to be for real fine entertainment! The centuries-old legend of the woman whose love is so strong that she will risk her own life to save her husband comes to life in the grandest of all living art forms.

This is German Opera at its best with English titles projected above the stage for your complete enjoyment.

It couldn't be easier to get your tickets!

-Call the opera office at 529-2278 up to the day of each performance--Visa/MasterCard accepted.
-Call Ticketmaster at 522-5555.
-Visit a New Orleans Tours Desk at your hotel.
-Tickets are **always** available on the night of the performance. The Theatre of the Performing Arts is located within Armstrong Park on North Rampart Street. The Box Office opens at 6:30 PM!

Try something different during your stay in New Orleans, enjoy the excitement and beauty of Grand Opera!

See you at the Opera!

Arthur G. Cosenza
General DirectorJoseph Young, Jr.
President
H. Lloyd Hawkins, Jr.
Executive Vice PresidentJohn G. Panzeca
Treasurer
Owen Q. Niehaus
Secretary

APPENDIX IV

1. NEA Challenge Grant.....78
2. Feasibility Study.....106
3. Feasibility Study Report.....108

**FY 93 Challenge
Application Form A1**

For projects beginning no earlier than March 1, 1993

ALL APPLICANTS (except non-lead members of consortia)

This completed original and three copies should be mailed together with all required materials to: Challenge Grant Program, Room 511 National Endowment for the Arts, Nancy Hanks Center, 1100 Pennsylvania Avenue N.W., Washington, DC 20506


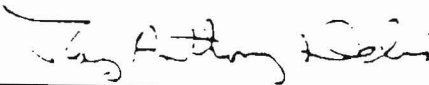
1. Applicant (legal name) NEW ORLEANS OPERA ASSOCIATION		2. <input type="checkbox"/> New Applicant	
Popular name (if different)		<input checked="" type="checkbox"/> Former Applicant with same address	
Address 355 St. Charles Ave. Suite 207		<input type="checkbox"/> Former Applicant with change of address	
City New Orleans		3. Employer I.D. Number	
County Orleans Parish			
State Louisiana			
Zip Code 70130-311			
Project Director Ray Anthony Della	Title Dir. Development, Mktg.	Telephone (504) 524-1013	
4. Challenge Grant Period: From March 1, 1993 To June 30, 1993			

<p>5. Institutional Stabilization</p> <p>Total Challenge Funds Requested: \$ <u>500,000</u></p> <p>Minimum Required Matching Funds: \$ <u>1,500,000</u></p> <p>Total Challenge Funds Requested cannot exceed 25 percent (20 percent for construction or renovation, equipment or building purchase) of the Total of Challenge and Matching Funds.</p>	OR	<p>Project Implementation</p> <p>Total Challenge Funds Requested: \$ _____</p> <p>Total Challenge Project Costs: \$ _____</p> <p>Total Challenge Funds Requested cannot exceed 25 percent (20 percent for equipment purchase) of the Total Challenge Project Costs.</p>
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6. Certification of Authorizing Official(s)

The Authorizing Official(s) certify that the information contained in this application, including all attachments and supporting materials, is true and correct to the best of our knowledge. The Authorizing Official(s) also certify that the applicant will comply with the Federal requirements specified under "Legal Requirements" and "Assurance of Compliance" on pages 52-56.

s.g., Chair of Board, Commission, or Council.

Name (type): Joseph Mounz, Jr.	Telephone: 504 524-1011
Title (type): President	
Signature: 	Date Signed: April 24, 1993
Name (type): Ray Anthony Della	
Title (type): Dir. Development Marketing	Telephone: 504 524-1013
Signature: 	Date Signed: April 24, 1993

This form continues: for Institutional Stabilization applicants, on page 7, and for Project Implementation applicants, on page 13.

Please be sure to complete the applicable form.

**FY 93 Challenge
Application
Form A1 (continued)**

Applicant (legal name) New Orleans Opera Association
 Popular Name (if different) _____
 City, State New Orleans, Louisiana

INSTITUTIONAL STABILIZATION APPLICANTS ONLY

7. Arts Endowment program to which the applicant most directly relates (choose only one).

Refer to "Other Programs of Interest" on pages 67-70.

Opera-Musical Theater

8. Summary of Challenge Request (complete in space provided):

New Orleans Opera Association is applying for a Challenge Grant in the amount of \$500,000 from the National Endowment of the Arts. The Opera realizes that it must raise, within three years, an additional \$1,500,000 of required matching funds, and further understands that the entire \$2,000,000 must be shown as a separate fund in our Endowment's audited statements. In other words, it will be, "The Gift That Keeps on Giving."

A feasibility study was carried out in February and March of 1992. A 32% return on only 25% of our mailing list produced pledges of \$304,405. Mr. H.L. Hawkins, Jr., our Executive Vice President pledged \$300,000. Other Opera Board Pledges amounted to \$150,000. The Endowment will generate and receive promised monies of at least an additional \$600,000 within the next three years. In effect, we have already received pledges for 90% of the associated matching funds before the Grant has even been considered.

The Interest generated by Challenge and Matching Funds...will provide a hedge against inevitable inflation keeping the company on an even keel while it works to fulfill its five-year plan, becoming more than a company which produces only four operas a year and does nothing more for the art form. We plan to effect horizontal growth--a strengthening of the roots and trunk--so that future development will be well supported.

The Interest generated by Endowment and Challenge Funds...will help us:

- To expand our statewide education program--The MetroPelican Opera.
- To enable production of contemporary as well as traditional opera.
- To be able to build additional sets for our use and rental to others.
- To continue to maintain and strengthen our artistic integrity.

New Orleans Opera Association is very thankful for and excited by the prospect of the 1993 NEA Challenge Grant. We view this as a once-in-a-lifetime opportunity; a chance to ensure the continuation of opera for a very long time in the New Orleans, Gulf Coast and River Region areas.

9. Final Reports: Have you submitted required Final Report packages on all completed grants from any Arts Endowment Program since (and including) Fiscal Year 1984?

Yes No.

If no, and you have received Arts Endowment funding in the past, please mail immediately, under separate cover, to Grants Office/Final Reports Section to maintain eligibility. Do not include with your application package.

PLEASE SEE ALSO "APPLICATION MATERIALS" ON PAGES 15-20, "REQUIRED ATTACHMENTS" ON PAGE 71, AND "PROGRAM MATERIALS" ON PAGES 27-33 FOR ADDITIONAL MATERIALS THAT MUST BE SUBMITTED AS PART OF YOUR APPLICATION PACKAGE. LATE APPLICATIONS WILL NOT BE CONSIDERED AND WILL BE RETURNED; INCOMPLETE APPLICATIONS ARE UNLIKELY TO BE FUNDED.

Privacy Act

The Privacy Act of 1974 requires us to furnish you with the following information. The Arts Endowment is authorized to solicit the requested information by Section 5 of the National Foundation on the Arts and the Humanities Act of 1965, as amended. The information is used for grant processing, statistical research, analysis of trends, and congressional oversight hearings. Failure to provide the requested information could result in rejection of your application.

New Orleans Opera Association
 A. Current Financial Challenges and Priorities

New Orleans Opera realizes that there is no such thing as hard money. In 1955 LA TRAVIATA cost the company \$17,500 to produce. Thirty-five years later it cost \$194,500--a 1,008% increase. If this rate of inflation continues, in 35 years the price tag for LA TRAVIATA will be \$1,016,591. Inflation is inevitable. We must do all we can to plan for it.

OUR FIRST PRIORITY is to ensure the survival of opera in New Orleans and the River Region. To this end we have formed our own Endowment and have applied to the NEA Challenge for \$500,000 which will be used solely to augment our Endowment. The Grant money, the associated matching funds, and the monies already in our Endowment will build our untouchable corpus to close to 4 million dollars. Only the interest raised by this money will be used as a hedge against inflation and to assist the Association to maintain the balanced budgets we have shown in the past three years. We will then be able to continue to bring our region the finest operatic performances within our means and continue to upgrade our educational projects.

Some current real examples of rising costs which could be covered by the interest generated through our Endowment

1. Our chorus belongs to the American Guild of Musical Artists (AGMA). We have recently been visited by chorus members and a representative from the AGMA offices in New York. The chorus is negotiating a new three year contract which will increase chorus costs by a factor of 30% by fiscal 1994. In the 1990/91 season our chorus costs were \$81,395 for all four shows. By 1994 we can expect a bill of \$106,463--almost a \$25,000 increase.
2. Our stagehands, members of the International Alliance of Theatrical Stage Employees-- (IATSE), will soon be meeting with us to renegotiate. Last season our stagehand bill was \$123,759. The same percentage of increase would mean \$37,000 more for stagehands.
3. Since the New Orleans Symphony closed its doors last year, we have had to negotiate with individual orchestra members. In the past we would simply negotiate a single sum with the Symphony's management. The new Louisiana Philharmonic will soon be visiting us to negotiate. We have no idea what this will mean at this time. We are sure, though, that it will cost more than last season.

Not that we begrudge the increases...actually these unions have held down wage increases for awhile out of respect for the company and concern for the financial troubles which had beset New Orleans Opera during the last decade. The unions have even contributed to our annual fund drives for a few years. Now we must face these expected (and overdue) increases.

New Orleans Opera Association
A. Page 2

Our Plan for Horizontal Growth:

HORIZONTAL GROWTH will enable us to plan and afford future vertical growth without endangering the company's long-term security.

The following example will illustrate how having an endowment might have enabled the Association to maintain a program which failed in the past:

In 1983, the company increased its output from two to three performances of each of its four annual productions. Regrettably, New Orleans Opera could not afford to increase the advertising budget needed to sell the additional 2,300 seats. The choice of evenings might not have been the best either: Wednesday and Saturday became Tuesday, Thursday and Saturday. Attendance increased, but not quickly enough. In 1986, the company began showing a serious deficit and had to return to two performances of each opera. We estimate that if we had been able to "bankroll" this series for only two more years (and perhaps make some other changes) we would have then entered the present time where we are enjoying continual sellouts. Supertitles were not firmly entrenched at that time. Their use today is one of the main reasons for opera's skyrocketing popularity.

INCREASING PERFORMANCES of each opera production from 2 to 3 is being considered, because the company has found itself unable to fill requests for seats and seating upgrades--because we are sold out so often. We believe that we have not yet satisfied the demand for opera in our region, and would like to see more people enjoying Grand Opera in New Orleans and the River and Gulf Coast Region. A larger audience also means a larger donor base.

The Association's Board continues to chart a conservative course toward increasing the number of performances...they remember the hard times, and while we have managed to end the last three years with balanced budgets, the Board does not see that the company has enough wherewithal to embark on such a step at this time. The Board has said it would consider increasing the number of performances if we continued to show an expansion in our fund drive and if we can build our Endowment to such a point where the interest raised from it would give us enough of a cushion to weather expected inflationary increases as well.

With last year's increase of 400 donors and the reaching of our \$500,000 goal, and with the possible addition of the Challenge Grant and associated matching funds, we are confident our Board will consider the time is right to go ahead with the extra performances.

The interest generated by a larger Endowment would enable the company to survive the year or two it would take to build the third performance to sold-out or even break-even status. Otherwise, we might possibly be endangering the long term security of the Association.

New Orleans Opera Association

A. Page 3

To ensure the success of adding a performance, we will take the additional following steps:

- * Performances will be held on Saturday, Wednesday, and Saturday, instead of Tuesday, Thursday and Saturday as before. We have been bringing singers in earlier each season in preparation for this series.
- * It is estimated that performance costs will rise by 25% for the entire season if another evening is added. This includes artist fees, theater rental and other related performance costs. The additional cost is estimated at \$157,000, based on the 1990-91 Season costs.
- * Advertising and Marketing will show estimated cost increases of at least 15%. The additional cost is estimated at \$34,000.
 - . Additional season brochures will be printed and mailed
 - . Advertising for individual operas will increase
 - . Newspaper, Radio and TV ads will increase
 - . Telemarketing for new subscribers will be a must, whether in-house or farmed out.
 - . Group sales will be pursued through schools and colleges, and through the booming New Orleans Tourist and Convention trade
 - . Hotel/Restaurant/Opera weekend packages will be offered farther afield of the Metropolitan area.
 - . Additional telephone lines to handle the increased traffic
 - . Increasing staff to one more full-time or two part-time boxoffice people
 - . Postage costs will increase
 - . Printing and paper costs will increase

Total costs for adding a third performance of each of our regular season of four operas is estimated to be at \$191,000...based on 1990/1991 opera costs.

Total costs for adding a third performance of each of our regular season of four operas is estimated to be at \$250,000...based on projected 1994/95 costs.

The interest generated by a \$4,000,000 Endowment (projecting safe investments in 7% Treasury Bonds) amounts to \$280,000. This also hinges on our annual fundraising efforts keeping up with current expectations, or the 5% increase we expect each year. We have shown our ability to be successful fundraisers in last year's campaign, in which both the Endowment and the Operating Fund worked side by side and raised over a million dollars for the Endowment while reaching the Operating Fund's \$500,000 goal (first time in three years) and adding 400 new donors to the Operating Fund.

THE H. LLOYD HAWKINS SCENIC STUDIO is not only one of New Orleans Opera's greatest assets, but can truly be considered a cherished asset of other opera companies throughout the United States and Canada. Many opera companies have taken advantage of the availability of 24 critically acclaimed sets at reasonable rental rates. Since 1974, the H. Lloyd Hawkins Scenic Studio has rented sets 110 times to 61 different companies.

New Orleans Opera Association
A. Page 4

The ability to continue building at least one set per season for our own use and then as a possible rental hinges on available cash--from \$25,000 to \$50,000 per set. The return on this money spent is not immediate, however, and the studio does manage to "break even". In the last two fiscal years the studio "lost" between 15 and 20 thousand dollars per year. A management study is being done to make the studio more profitable to the Association. The building of two sets per year to increase our "stable" of available sets is perhaps one answer. An increased marketing plan is also in the works including a new brochure to get the word out to directors of every opera company on the continent.

The use of interest from the Opera's Endowment Fund for the building of new sets for our use and for rental would not interfere with the opera's regular operating expenses. The studio could regularly build one or two sets per year. The increased efficiency of the studio as a result of the management study will benefit not only our Association, but any other opera companies who have already or will be renting our available sets.

THE METROPELICAN OPERA is one of our newest and proudest offerings in our educational outreach and this program has great potential for growth, in fact, in the last two seasons, MetroPelican Opera has played to almost 40,000 children statewide. The businessmen in Monroe, Louisiana, who have set up 15 performances of Robert Chaul's *Alice in Wonderland* during the week of May 10 through 15, 1992, want us to bring a "real" opera up there within two years. Our General Director is planning *La Traviata*. We will be able to utilize some of the young singers our General Director auditioned in New York last Spring, there is an orchestra in Monroe, and perhaps even a suitable chorus made up of local church choirs. Our own Chorusmaster/Music Administrator, Garold Whisler, will do the musical preparation and conducting.

It is a challenge to find enough money to help this program reach its true potential; to become a vehicle for even farther afield work in the State of Louisiana and the Gulf Coast Region; and to become a vehicle for hiring more and more young singers to help them exercise their craft and find employment in it as well.

CONTEMPORARY AMERICAN OPERA has never been our strong suit. It was hard enough keeping the company solvent in the past even when we were offering the old "chestnuts" of opera. Now, however, with the realization that we can present American opera in a smaller venue, such as the Contemporary Arts Center of New Orleans, and with the possibility of the augmentation of the Opera's Endowment, interest from the Endowment will give us some funds to put this part of our five year plan into operation.

The interest raised by Grant and Challenge Funds added to the existing New Orleans Opera Endowment Fund will most certainly be the vehicle for meeting not only these challenges, but will be the main support of the Association in its quest to become "more than a company which only produces opera."

New Orleans Opera Association

B. Impact of the Challenge Grant and Matching Efforts

Very simply, the impact of a \$500,000 NEA Challenge Grant has already been felt. Friends of New Orleans Opera have responded generously to an in-house feasibility study and have pledged almost all of the \$1,500,00 associated matching funds required should the company be administered the Grant.

The Opera's Endowment was formed only 18 months ago to preserve opera in New Orleans and the State and Gulf Coast Region from the rising costs of inevitable inflation. In these first 18 months, the Endowment (an in-house program executed by Board members, the Opera's General Director and Director of Development) now has over one million dollars in assets and is generating an estimated annual income of over 100,000 dollars.

The Endowment was scheduled to reach 3 million dollars within two years and it began to look as if this goal would not be reached. However, once the NEA Challenge Grant was announced, new blood was pumped into the slowing program and if all happens as planned, the New Orleans Opera Endowment Fund will be able to have over 4 million dollars to its name by June of 1996. Half of that amount will have been the direct result of the NEA's Challenge Program which has inspired our donors to "Give until it feels good!" as someone recently said.

New Orleans Opera has been a winning team for the past three seasons. With the advent of the company's 50th Anniversary in 1993 and Opera's 200th Anniversary in New Orleans in 1996, spirits are high and anything can happen...good things for New Orleans Opera...good things for New Orleans and the River and Gulf Coast Region.

And last but not least. The General Director, after perhaps a little too many years of presenting the standard "bread and butter" operas (because we needed the money to stay alive) has now planned a fantastic next three seasons. This must certainly have had something to do not only with the advent of the 50th Anniversary, but most certainly with the appearance of a possible NEA Challenge Grant on the horizon:

1992/93 Season:

Don Carlo. Tosca. L'Elizir D'amore. Cavalleria/Pagliacci

1993/94 Season:

Lucia. Falstaff. Romeo et Juliette. Tannhauser!

1994/95 Season:

Rigoletto. Elektra. LaBoheme. Eugene Onegin!

New Orleans Opera Association

C. Fundraising Strategy: Anticipated Sources of Match

\$1,500,000 to match \$500,000 Grant request

85

November 1991 will be the second anniversary of the New Orleans Opera Association Endowment Fund. In less than 13 months, this separate non-profit entity with its own Executive Board, and an invincible corpus (Articles of Incorporation on file with NEA Challenge and Opera-Musical Theater) has raised over \$600,000 in cash and real estate gifts and holds written and irrevocable pledges totalling an additional \$900,000.

All of this work was done "in-house" by eight members of our Executive Board and our Director of Development. The Endowment drive worked hand-in-hand and did not diminish our 1991 Operating Fund Drive campaign (which added 400 new donors during the same period and reached its own goal of \$500,000 for the first time in three years). The Endowment drive was done "in house" to conserve money and preserve every cent raised for the Endowment. "A Penny Saved, is a Penny Earned" was one of our most visible slogans, another was, "Give the Gift that keeps on giving!".

Strategy for raising the matching funds for the Challenge Grant actually began in February 1991 after Arthur Cosenza, our General Director, and Ray Delia, our Director of Development and Marketing had returned from the Opera America Conference in San Diego and had met with the Opera-Musical Theatre and Challenge Grant people. A simple feasibility study was launched to measure tangible evidence of community interest in the project. 2,500 subscribers and donors (25% of our mailing list) were asked what their participation would be should the Opera Association enter the NEA Grant Program. During Mardi Gras (when normal life is generally on hold in New Orleans) more than 30% of the survey forms were returned with the degree of participation at over \$300,000. An additional \$300,000 was pledged over the three year grant period by our Executive Vice President, and a further \$150,000 has been promised by other Opera Board members. Additionally, \$600,000 of the \$900,000 in written and irrevocable Endowment pledges will fall due during the three year grant period...the remaining \$300,000 is in wills and insurance policies.

In effect, before the Challenge Grant had even been written, we could show the following:

\$ 304,405	Feasibility Study Pledges a 32% return on 25% of our mailing list
300,000	One Additional Pledge - H. L. Hawkins, Jr.
150,000	Other Opera Board Pledges
500,000	Written and Irrevocable Opera Endowment Pledges (will fall due before 1996)

\$1,354,405	Total Pledges as of April 1992

Pledges are given and taken seriously, but a bird in the hand is worth two in the bush. Our continuing strategy will be to involve our Board of Directors directly in:

- * Soliciting 10 Leadership Gifts to equal 40% of our goal for a total of \$600,000.
- * Soliciting major Endowment donors and other possibilities for 45% of our goal or \$675,000.
- * Seeking the additional 15% or \$225,000 from all others.

The efforts spent and the lessons learned last year, which both built our new Endowment and managed to add over 400 new donors to our rolls, will be continued and further improved in the next three years during the Challenge Grant process.

The work of garnering the Endowment Challenge Funds will be patterned after our regular fund drive. The 1991 Fund Drive was divided into Trimesters: January-April, May-August, and September-December.

- * The "Suggested Donation" (about 25% of the subscription price) is included in the season ticket renewal form. This is our first major effort of the year, the First Trimester. In 1991 it garnered 25% of our Campaign Fund goal of \$500,000. Grant writing is very heavy at this time.
- * Second Trimester work focuses mainly on renewing and finding new major donors, bringing in Board donations and dues, soliciting Men's Club dues and continuing to visit major corporations and local businesses.
- * Third Trimester fundraising is the most rewarding because it ties in with the major portion of our Season. Last year we initiated a small in-house telemarketing campaign. A phone bank of 25 phones were peopled for three evenings in early September. The computer provided donation and season subscription history of each person to be called. We made only \$10,000, but it did add quite a few new names to our donor rolls and it will grow this coming season.

These were the highlights of the Third Trimester push:

- * BIS: our newsletter (circulation, 10,000) featured an entire front page listing the many ways people could get involved in the Opera's Fundraising, from giving cash to taking part in Opera Ball, Wine Auction, Endowment, etc.
- * A letter from H. L. Hawkins, Jr., President of the Endowment to the strongest 25% of our list--to 2,500 subscribers/donors, previous subscribers--telling about the Endowment and including a return envelope, but also giving a choice to donate to the Annual Fund as well.
- * A letter from Joseph Young, Jr., the President of the Opera. Our database was brought into full power here seeking those who had not given to the Fund Drive, and also noting where they sat in the theatre so that the letter could specify an exact figure (25% of their ticket cost).
- * Our General Director, Arthur Cosenza, signed the next series of letters. These database sorts showed those who had not given in 1991, but who gave in 1990, and how much they had given.
- * An informative final letter was sent in December to final prospects telling them how far the campaign was and telling them it was not too late to join those who had already given.
- * Finally, perhaps our greatest move...on one January evening we had a Phon-Thank-a-Thon. We called or left messages for all 307 donors for the 1991 campaign. It was a heartening experience.

We believe that the NEA Challenge Grant could not have come at a better time for us. We are in the best shape artistically, financially and psychologically than ever before, and:

- * 1995 is the company's 50th Anniversary--with all the loyalty and sentiment this will generate.
- * 1996 will be Opera's 200th Anniversary in New Orleans--a civic event of great importance.
- * Falstaff, Tannhauser, Elektra, Romeo et Juliette, and Eugene Onegin will be given before 1996.

The idea of a source of perpetual income from the interest earned on an invincible corpus appeals to many of our people. Our Board members are committed to the absolute imperative of personally soliciting business associates and each other to ensure our company's raising of the necessary challenge funds. After all, "Where else can we get 25% for our money these days?"

New Orleans Opera Association

D. Statement on how the scope of the Challenge Grant proposal might be altered with reductions

The scope of New Orleans Opera Challenge Grant proposal would be significantly altered with any reduction, 25% or 50%. Every reduction is a reduction in our long-term growth. Expansions and additions, depending on the financial magnitude, would either be lessened or thrown out completely.

This is due to the conservative nature of our board, who still remembers the hard times. They have witnessed the rising costs of opera and the declining economy of the New Orleans region. They have also witnessed the financial woes of other performing arts organizations in New Orleans, including a \$4 million debt by the New Orleans Symphony and its inevitable final silencing in September 1991. However, they have been a part of a very prosperous performing arts organization in the last 3 years and realize the need for this company to expand - satisfying the demand for opera and its heritage by the community-at-large. This is the reason that the Endowment was formed - to allow for the horizontal expansion of the company without endangering the financial stability and the artistic integrity that it maintains. If these Challenge Grant funds were reduced (thereby reducing our cushion of support from the Endowment), the Board would view our dreams of expansion as an endangerment.

A 25% reduction of Challenge Grant funds, including matching, results in:

- * A total decrease of \$500,000 (\$125,000 grant and \$375,000 matching) or a total loss of \$35,000 in interest generated by the grant

A reduction in Challenge Grant monies demands a cut in goals because the \$35,000 difference cannot be made up in fundraising. With the current economic status of New Orleans and the community and the fact that our audiences have reached full capacity, fundraising can only be expected to be increased by 5% a year. This increase is not even enough to cover the 10% increase in production and inflationary costs.

The aspect of the scope of this grant most severely affected by the reduction would be the most financially demanding, the addition of the third performances. Because there is such a demand for this act by the community, management would try to alter its plans for the addition enough to accommodate for the reduction. These changes would include:

- (1) **No increase in administrative staff** - The added expense of one full-time or two part-time staff members could not be incurred. Present staff of only 9 full-time members (including the Music Administrator and the Scenic Studio Administrator) would have to handle the load of selling, marketing, and developing 9,268 additional seats.
- (2) **Curtailed marketing costs** - Estimated at an additional \$44,000 by the 1994/95 season, these marketing costs would have to be cut significantly to accommodate for the loss in funds. We view this reduction as a big

New Orleans Opera Association
D. Page 2

risk because of the importance of marketing - for example, after increasing marketing costs by 25% in 1986, attendance rose by 24%, resulting in sell-out houses for the past 3 years and the demand for more.

Another aspect that would be altered is the number of opera companies that would benefit from our H. Lloyd Hawkins Scenic Studio. We would like to build two sets a year and rent them as well as the other 24 in storage to opera companies all over the continent. Because of the reduction of funds, we would only be able to build one set a year.

A 50% reduction of Challenge Grant funds would result in:

- * A total decrease of \$1,000,000 (\$250,000 in grant and \$750,000 in matching) or a total loss of \$70,000 in interest generated

If this reduction should occur, there would be no third performance per production! Our conservative management and board is afraid to risk the company's current successes - still holding on to the memories of the outcome of trying to add the third performance in 1983. Much of the reason this attempt failed was the New Orleans economic nosedive caused by the bust of energy-related industries. With the repercussions of that time haunting our region, the recent fluctuations of the energy industries, and the rising costs of producing our mainstage operas, New Orleans Opera's board does not want to take that chance again.

In addition, the growth of all other goals including the expansion of MetroPelican, the venture into Contemporary American Opera, and the presentation of grand opera in other areas of the state would be readily damaged. An integral part of MetroPelican, the development of an Artistic Internship Program might never transpire. The number of contemporary presentations would be very limited, and the opportunity for many poverty-stricken people in Louisiana and Mississippi to experience live grand opera would be jeopardized. Again, the difference would have to be compensated for by a further increase in fundraising, a task that is very difficult in a state whose buying and giving power falls well below the national average.

New Orleans Opera Association is committed to the operatic education of our community-at-large and to its contribution to the existence of opera for 200 more years in this city. Our goals and dreams for the expansion of this company and its broad impact on our audience is only a penny saved away - for there is always a penny earned!

New Orleans Opera Association
E. Organization's Mission Statement

Approved April 1992

The mission of The New Orleans Opera Association is:

- To provide the finest possible operatic performances within our means to the New Orleans Metropolitan Area, the State of Louisiana, and the River and Gulf Regions.
- To promote the cultural enrichment of Grand Opera in its capacity to broaden historical, social and geographical events to people of all ages without regard to their racial or ethnic backgrounds, or their physical or economic circumstances.

Toward these ends, New Orleans Opera will:

- Avail itself of the highest caliber vocal, instrumental, technical and directorial skills financially feasible.
- Plan seasons well in advance to secure the best rising talent in the field, using as much local artistic talent as possible.
- Reach out to a broader public in educating and developing a greater awareness of the value of opera to the quality of life of the general population.
- Provide an opera education program--available statewide--consisting of live touring opera in the schools, a local student matinee performance of at least one production per season, two other operatic performances offered free to the public annually, and opera education lectures.
- Do everything in the company's power to facilitate the attendance of handicapped people.
- Explore the production of contemporary American opera and produce such works as circumstance and budget permit.
- Engage in ongoing planning processes, analyzing future options from both a practical and an idealistic point of view.
- Debate the pros and cons of proposed actions in terms of the organization's stated purposes and its long-term security.
- Seek and apply for Federal, State and local public and private funds to support the financial needs of the company.
- Maintain the Association's H. Lloyd Hawkins Scenic studio as a source of the company's scenic needs and as a valuable resource for other opera companies in the United States and Canada.
- Continue to build the New Orleans Opera Association's Endowment Fund as a hedge against future inflation and unforeseen losses.
- Sustain fiscal responsibility and other necessary requisites to preserve the 501(c)(3) non profit status granted to the company in 1943.

Opera in New Orleans has a long and rich tradition that dates back nearly 200 years. One of the first operas in the U.S. was performed here in 1796 and, until 1919 when the historic French Opera House burned, opera was performed almost continuously in New Orleans. In the 19th century New Orleans was the operatic mecca of the Western Hemisphere and the works of many of Europe's greatest composers had their American premieres here.

After the French Opera House was destroyed, opera was performed only sporadically by visiting companies for more than two decades. During that time New Orleans lost much of its operatic stature to other cities. Determined to reestablish opera on a permanent basis, a group of prominent businessmen chartered the New Orleans Opera House Association (later shortened to New Orleans Opera Association) in 1943. The Association, which will celebrate its 50th anniversary next year, has staged more than 80 full-scale grand operas and numerous smaller productions.

Over the past half century, New Orleans Opera has recaptured much of the operatic prominence and prestige it held in the 19th century. Many of the greatest opera singers of recent years polished their skills on our stage early in their careers--Placido Domingo, Cornell MacNeil, and Norman Treigle among them. Other immortal voices, still in their prime, have been heard here as well--most notably Beverly Sills, Joan Sutherland, Shirley Verret, and Richard Tucker, to name a few.

New Orleans' rich musical tradition has made it a fertile proving ground for vocal talent and the New Orleans Opera Association has an international reputation for developing and nurturing that talent. A good many singers who learned or honed their craft here have gone on to success at the New York Metropolitan Opera and other leading houses of Europe and North America. World-renowned conductors and stage directors also acquired much of their experience here or utilized the valuable experience they gained at the Met and elsewhere.

The New Orleans Opera Association currently operates with a volunteer, 80-member board of directors, plus a salaried General Director, and nine other administrative staff members. In addition there are several auxiliary volunteer groups assisting the opera association with its fundraising and community awareness efforts--the 800-member Women's Guild and Junior Membership Committee and the 100-member Men's Club chief among them.

Our annual operating budget is approximately \$1.3 million of which about 80 percent remains and circulates in the greater New Orleans area. Besides its full-time staff, the opera employs--on an "as-needed" basis and without regard to race or ethnic origin--several hundred singers, orchestra musicians, dancers, and technical support personnel. The orchestra alone provides employment for approximately 70 musicians nine times a year. The opera also supports such service industries as catering, maintenance, and security, in addition to utilizing the talents of professional artists and photographers.

New Orleans Opera also maintains a 30,000-square-foot scenic studio where sets for our productions are designed and constructed. Not including the two new sets presently being built, the association has, in storage, sets for 23 productions in the operatic repertoire. We provide a valuable service to other opera companies throughout North America by leasing our sets at a fraction of what it would cost these companies to build themselves or rent elsewhere. In the last 20 years we have rented sets 110 times to a total of 62 companies.

The New Orleans Opera Association currently stages four operas a season--in October, November, December, and March-- with two performances of each. Most of the performances over the past three seasons have been complete sell-outs and about 75 percent of our seats are bought by season subscribers. More than two-thirds of that percentage are subscribers who have renewed from past seasons. Our subscribers and many of our single-ticket buyers come from all over the United States and abroad. Our primary draw region covers a wide geographical area in the Gulf South, stretching from eastern Texas to the Florida Panhandle and encompassing five states.

Each season, a matinee performance of one of the operas is given for the benefit of junior and senior high school students. The students are given an opportunity to observe set changes with the curtain raised, while the General Director provides an explanation of the opera and technical aspects of it.

Another culturally valuable program is The MetroPelican Opera, an ensemble group that performs short English language children's operas in schools throughout Louisiana. Now in its fourth year, MetroPelican Opera has been seen and heard by nearly 40,000 children in more than 100 schools and special programs. MetroPelican is a joint venture between the Opera Association and the New Orleans chapter of Young Audiences.

The Opera Association also stages an annual performance of Gian Carlo Menotti's Amahl and the Night Visitors in two venues the weekend preceding Christmas. Offered free to the general public, Amahl has been consistently well-received by large audiences.

Other community interest programs sponsored by the opera and its auxiliary volunteer groups include opera orientation and appreciation lectures (about 28 a year) and an internship program with Tulane University and the University of New Orleans, in which marketing and arts administration students receive valuable hands-on training. For 12 years, the Junior Committee sponsored "The Oppets", an in-school opera education puppet troupe.

Pro bono contributions the opera gives back to the community include complimentary tickets to the blind and mentally retarded and to a retired nuns convent. The opera also donates tickets to arts organizations and other civic endeavors to help them out in their fundraisers. Ticket prices for all four operas are discounted for full-time students. The opera's informative newsletter, BIS!, is sent out free of charge to 10,000 people. The Association has shared its extensive database with other New Orleans arts organizations such as the ballet and the philharmonic orchestra. We work closely with the Greater New Orleans Tourist and Convention Commission in trying to promote our city and its cultural offerings.

In short, the New Orleans Opera Association is a major civic asset to our city and the entire Gulf South region. We have been cited as a model for fiscal responsibility in recent years and have managed to keep our organization operating in the black while other arts organizations have faced serious cutbacks or closures. We are justly proud of our accomplishments, both past and present, and look forward to continuing our commitment to bringing quality cultural entertainment to the region for many more years to come.

Chevron is planning cuts to save \$600 million

Kids' lives
in U.S. are
in danger

N.O.'s economy
bleak through '96,
survey predicts

Symphony
silenced
once again

City's financial troubles
were years in the making

Child poverty is highest
in Louisiana, reports

La., U.S. economy share same woes

Unemployment rates are rising

Early head count takes
70,000 away from N.O.

Mobil to cut 140 from N.O. staff
La. is ranked last
in economic study

The Past. The Present. The Future?

In the past, New Orleans Opera flourished and grew in a booming international city; in the present, in an economically depressed city, New Orleans Opera struggles mightily and successfully to survive and be financially stable. With statistics and headlines as the ones above, one wonders what the future holds for the New Orleans Opera Association and the community it serves.

In the 1970's as a result of its location in an energy-rich area, New Orleans experienced a dynamic expansion of its economy inducing the growth of the city culturally and socially. New Orleans was a base for off-shore drilling, a shipping center for the region's energy products, a petroleum-refining center, and a major producer of petroleum-related products. All of this was the hub of energy related industries. This rapid expansion of our economy during the period of skyrocketing oil and gas prices came to an abrupt halt in the early 1980's as energy prices sagged. The resulting decline in the energy-related industries rippled through the economy causing unemployment levels to reach an all-time high of 14.9%, the highest in the country. By 1989, total employment had fallen around 7% from its peak level in 1982, a loss of 40,417 jobs.

To accommodate itself to the devastating economic losses New Orleans as a community was encountering, New Orleans Opera Association in 1986 was compelled to reduce its budget by cutting its offerings. Performances were reduced to the original two per production instead of three. This act of good management was an example not followed by other local performing arts

groups. As a result, organizations such as the New Orleans Symphony incurred a \$4 million debt by 1988 forcing it to close its doors for 14 months and to cease operations completely by September 1991 after acquiring an additional \$1.5 million in debt. Other organizations continued to fight insurmountable debts and problems.

Presently, New Orleans and the entire state of Louisiana are still feeling the repercussions of the 1980's economic nosedive. Because the rapid expansion of the energy-related industries left our economy highly vulnerable to fluctuations in energy markets, the region's recovery from the devastation seems to be at a crawl. For example, the unemployment level for March 1992 reached 6.8% statewide. One of every six housing units in New Orleans is empty - the highest vacancy rate of any major city in the nation. The population for Orleans Parish, 557,927 in 1980, fell to 496,938 by 1990, a loss of 60,989 people! Louisiana received F's in all three grading categories of economic performance, business vitality, and development capacity according to the Corporation for Enterprise Development's 1992 Development Report Card for the States. (A failing grade no other state received). Although Louisiana has worked to decrease its dependence on oil and gas by enhancing growth in other industries like health care and tourism, this state begins to suffer once again as the country's oil industries tighten their belts.

Despite gloomy unemployment and population figures, New Orleans Opera Association continues to serve as an economic and cultural example to its community, elevating the awareness and the appreciation of opera and its heritage to the community at-large. At a time when other performing arts organizations are shutting down or desperately losing their audiences, New Orleans Opera Association:

- (1) Continues to play to sold-out houses since 1986.
- (2) Established the New Orleans Opera Endowment Fund which has current assets of \$1,127,158 after only eighteen months of existence.
- (3) Added 400 donors to its rolls during one of the city's worst economic years.
- (4) Operates on a \$1.5 million budget of which 80% is returned in some form to the community.

Furthermore, despite geographical barriers (New Orleans is surrounded by water, Lake Pontchartrain 610 square miles to the north, the Mississippi River to the east and south, and bayous, lakes and marshy delta land to the west and south) New Orleans Opera has established itself as a regional company. Presently, our base represents subscribers from all over Louisiana, Georgia, Florida, Alabama, Mississippi, Missouri, Arkansas, Texas, and California.

The impact of the Opera Association is felt as well by the business sector as corporations signal their approval and acceptance of the arts with the organization and support of The Metropolitan Arts Fund, Inc. (MAF) which involves 41 businesses. The Fund serves as "an umbrella organization to provide long-term financial stability, and financial and organizational oversight for performing arts organizations in the New Orleans metropolitan area". MAF salutes New Orleans Opera Association by stating, "The Opera's impressive financial results, successful fund-raising efforts, and the establishment of an endowment are very positive developments." MAF, as well as other businesses also recognize the difficulty of successfully operating an organization whose livelihood depends on the giving and buying power of its community. 50% of New Orleans Opera Association's budget must be raised and supported in the state of Louisiana where the buying power falls well below the national average and in a city where the median income of a New Orleans family (\$17,023) averages only 65% of the national figure (\$25,076).

What does the future hold for New Orleans Opera Association and the community it serves? The growth of the city of New Orleans in the next few years looks bleak as it is expected to grow only .43% by 1996. Because this slow growth will constitute a necessity to be conservative in our

budget, the future of the New Orleans Opera Association, despite its growth over the past 50 years, is in jeopardy of becoming stagnant in respect to that which it can offer its audience and its community. New Orleans Opera would like to embrace the future by "reaching out to a broader public in educating and developing a greater awareness of the value of opera to the quality of life of the general population," as expressed in our mission statement.

This future means possibly adding a third performance to each of our four productions, thereby reaching 9,268 more people with the oldest operatic tradition in the United States. It means venturing into contemporary opera, programming never successfully done in this area and programming that will educate a new audience. It means reaching more high school children by adding another performance to the one each season that is held at the Theatre of the Performing Arts. (Portions of a mainstage opera are performed while being explained by our General Director. It means expanding our educational outreach program, MetroPelican Opera, to encompass the entire state of Louisiana and parts of Mississippi. We realize that these children are our future and that we can make a difference in whether they become an asset or a liability to our organization and to the community.

MetroPelican Opera, last season alone, brought live opera to more than 17,000 children in their schools in the metropolitan New Orleans area and in portions of Louisiana. The majority of these students are what Peretta Mitchell, a teacher at James Lewis Elementary School in New Orleans, refers to as "raw": children of intense poverty from homes where no one reads to them or engages their curiosity, many unable to socialize." Most of these children are from single-parent families (26% of families statewide). And more than 34% of these children live in poverty - giving Louisiana's 1.2 million children the highest poverty rate in the country.

Currently, with the help of corporate donations, top priority is being given to expanding MetroPelican to include the entire state, encompassing even more disadvantaged areas. During the week of May 10 our singers will spend one week four hours away from New Orleans in the Monroe, Louisiana area, giving 15 performances of Robert Chaul's *Alice In Wonderland*. Subsuming five parishes, the Monroe area ranks in the bottom of the state in poverty levels and household incomes. Over 30% of the children reached will be black, coming from households with annual incomes of less than \$10,000. It is safe to say that these are children who would probably never have the opportunity to see live opera were it not for The MetroPelican Opera. The benefits of this program are heralded by school officials, teachers, and students as a sound investment that pays major dividends, especially in schools across Louisiana which are plagued with poverty, crime, and delinquency.

Our future, beyond MetroPelican, also means continual and better service to our sister opera companies. Our H. Lloyd Hawkins Scenic Studio offers set rentals at very reasonable prices--only a fraction of the cost it would require to build. Since 1974, 62 companies representing the United States, Canada, and Puerto Rico have rented from us 110 times. Presently, we are vigorously marketing the 24 sets in storage in our scenic studio as well as two other sets, *L'Elisir D'Amore* and *Cavalleria Rusticana/Pagliacci*, which are in the process of being built.

With cultural, economic, geographic and all other factors considered, if New Orleans Opera Association is to remain the economic and cultural force it represents today and expand its programs horizontally to reach more people, it must have sufficient internal and external resources to combat a depressed economy while maintaining the rising costs of producing regular mainstage productions. One reason New Orleans Opera and its programs have been so successful is the help, assistance, and patronage of private and public sectors alike. With the uncertainty of the economic and cultural output in the years to come, New Orleans Opera cannot risk venturing to expand its programs; thereby, diminishing the total impact of our organization's services on the diverse communities it benefits. This is why we earnestly seek the N.E.A. Challenge Grant.



New Orleans Opera Association

April 24, 1992

ARTHUR C. COSENZA
General Director

Ms. Jeanne F. Butler, Director
Challenge Grant Program
National Endowment for the Arts
1100 Pennsylvania Ave. NW
Washington, D.C. 20506

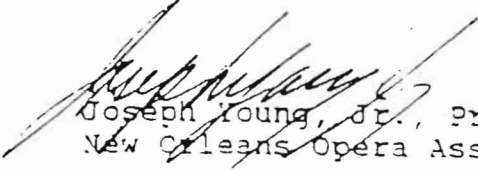
Dear Ms. Butler,

As President of the New Orleans Opera Association, I am fully aware of the opera's application for a \$500,000 Challenge Grant for the purpose of augmenting its own newly-formed Endowment. Every member of our Board of Directors has been fully apprised of this opportunity and all are in full support. We know that if the grant is won and the challenge portion successfully raised, the corpus of our Endowment will be worth more than four million dollars. This money will remain in perpetuity generating the necessary funds to ensure the continuation of opera in New Orleans for years to come.

New Orleans Opera approaches its 50th Anniversary in a very healthy position. Sold-out houses and balanced budgets have been the norm now for more than three years. But besides the company's commitment to bring the best of Grand Opera to this region and to educate young and old in the appreciation of opera, New Orleans Opera also provides a unique service to other opera companies on this continent. Since 1974 our Studio has built over 20 sets and rented them more than 110 times to 62 other companies. Our work is felt far afield. Your support will also be felt far afield, should we win it.

The Board wishes to take full advantage at this time of the N.E.A.'s offering of this outstanding opportunity. It can be for us and for others, "A Gift which will keep on giving."

Sincerely,


Joseph Young, Jr., President
New Orleans Opera Association

Joseph Young, Jr.
President

H. Lloyd Hawkins, Jr.
Executive Vice President

John G. Panzeca
Treasurer
Owen Q. Niensus
Secretary

New Orleans Opera Association
I. Staff Resumes

Mr. Richard C. Ainsworth 504-586-3473 288-1203: President, Neighborhood Housing Services; Vice President, Neighborhood Development Foundation; Chairman, Project Equity; Member, Chamber of Commerce Housing Committee; Member, Committee on Agency Relations, United Way Greater New Orleans.

Mr. Henry B. Alsobrook 504 581-3234: Attorney at law.

Mrs. Nicholas T. Asprodites Jr. 504-283-3299: President, Lakeshore Dental Laboratories; Chairman, Junior Membership Committee of Opera's Women's Guild; Executive Board member, Overture to the Cultural Season.

Mrs. John A. Batt 504 282-1088: Community Activist.

Mrs. Edward B. Benjamin 504-861-1053: Civic Activist & Philanthropist; Former President, New Orleans Symphony.

Dr. Emile A. Bertucci Jr. 504 271-7232: Owner, Operator, De La Ronde Medical Center; Board Member, New Orleans City Club; Board Member, Orleans Parish Medical Society; Member, Veterans of Foreign Wars; Knight Commander, Equestrian Order of the Holy Sepulchre of Jerusalem.

Mrs. Emile A. Bertucci Jr. 504-271-7232: Administrator, De La Ronde Medical Center; Board Member and Immediate Past President, Women's Guild of New Orleans Opera; Vice President, New Orleans Opera; Board Member and Past President, Louisiana State Medical Auxiliary; Board Member and Past President, Orleans Medical Auxiliary; Board Member, Institute for Human Understanding; Founder, Past President and Board Member, Chalmette Medical Auxiliary; Board Member and Past President, Green Thumb Garden Club; Lady Commander, Equestrian Order of the Holy Sepulchre of Jerusalem;

Mr. Dale C. Biggers 504 833-7127 831-3333: Project Manager, Boh Bros. Construction Company; Fundraiser, United Way of Greater New Orleans.

Mrs. Dale C. Biggers 504 833-7127 831-3333: Community Activist; Board Member, Institute for Human Understanding; Volunteer German Teacher, Deutsches Haus of New Orleans; Vice Chairman Council for International Visitors; Board Member, Junior Philharmonic Orchestra.

Dr. Sirena E. Bowers 504-282-0777: Retired medical doctor.

Mrs. Aubrey J. Brooks Jr. 504-397-0855: President, Prairie Resources.

EXECUTIVE COMMITTEE

President

[Joseph Young, Jr.]

Executive Vice President

[H. Lloyd Hawkins, Jr.]

Production Committee

[Dr. John F. Dunn, Chairman]

Finance Committee

[James M. George, Chairman]

Legal Committee

[Salvatore Panzeca, Chairman]

Governmental Committee

[Harry McCall, Jr.]

Subscription Committee

[Mrs. Charles L. Dupin]

Building and Property Committee

[Joseph L. Morrow, A.S.I.D.]

Parliamentarian Committee

[Salvatore Panzeca]

GENERAL DIRECTOR

[Arthur G. Cosenza]

Executive Secretary

[Johnette Stockmann]

Director of Finance

[Jennifer S. Garry]

Music Administrator

Chorusmaster

Educational Programs

[Garold Whisler]

Director of Development

Marketing/Public Relations

[Ray Anthony Delia]

Public Relations/Marketing

[Dean M. Shapiro]

Development/Marketing Intern

[Jenny Hamilton]

Ticket Services Manager

[Charlene White]

P/T Development/Tickets

[Pinuccia Cellini]

Scenic Studio Administrator

Production and Technical Coordinator

[Mollie E. Anderson]

Master Carpenter

[Dannell Eik]

P/T Scenic Designer

[Constantinos Kritikos]

02/AT
3/28/93

**FY 93 Challenge
Application Form A2**

Applicant (legal name) NEW ORLEANS OPERA ASSOCIATION
 Popular Name (if different) _____
 City, State NEW ORLEANS, LOUISIANA

ALL APPLICANTS (EXCEPT NON-LEAD MEMBERS OF A CONSORTIUM)

Applicant total fiscal activity _____
 Month Fiscal Year Ends: June 30
 This completed original and two copies should be mailed together with all required materials to: Challenge Grant Program, Room 617, National Endowment for the Arts, Nancy Hanks Center, 1100 Pennsylvania Avenue N.W., Washington, DC 20506

	1990	1991	1992	1993	1994	1995	1996
(\$ in thousands)							
A. OPERATING (Unrestricted and Restricted)							
1. Revenue and Support							
a. Cash Contributions	\$ 469,810	\$ 463,846	\$ 480,000	\$ 504,000	\$ 534,240	\$ 566,294	\$ 577,620
b. In-kind Contributions	-0-	-0-	-0-	-0-	-0-	-0-	-0-
c. Grants	187,611	251,970	269,751	280,000	299,600	320,572	326,983
d. NEA Grants	-0-	-0-	5,000	7,000	10,000	15,000	10,000
e. Federal Challenge Funds	-0-	-0-	-0-	-0-	25,000	120,000	110,000
f. Revenue	\$ 569,099	\$ 646,817	\$ 650,547	\$ 651,000	\$ 683,550	\$ 765,576	\$ 857,445
Total Revenue and Support	\$ 1,226,520	\$ 1,362,633	\$ 1,405,298	\$ 1,442,000	\$ 1,552,390	\$ 1,787,442	\$ 1,890,048
2. Expenditures							
a. Personnel (including fringe benefits)	\$ 177,857	\$ 185,766	\$ 176,930	\$ 180,000	\$ 216,000	\$ 233,280	\$ 251,942
b. Supplies and Materials	189,619	178,542	208,891	210,000	220,500	231,525	247,732
c. Travel and Subsistence	698	4,526	3,000	3,000	6,000	7,000	7,000
d. Fees and Other	846,083	839,653	855,028	940,000	987,000	1,204,140	1,264,347
e. Permanent Equipment <i>See note *</i>	-0-	-0-	30,000	60,000	40,000	40,000	40,000
f. Other Depreciation	55,827	65,297	70,000	70,000	70,000	70,000	70,000
Total Expenditures	\$ 1,270,884	\$ 1,273,684	\$ 1,320,850	\$ 1,380,850	\$ 1,539,500	\$ 1,786,135	\$ 1,881,821
3. Results of Operations for Year	\$ (44,364)	\$ 88,949	\$ 61,448	\$ 51,150	\$ 12,890	\$ 1,307	\$ 9,827

B. ANALYSIS OF CHANGES IN FUND BALANCES

1. Operating Fund(s) (Unrestricted and Restricted) <i>** See notes</i>							
Beginning Operating Fund(s) Balance	\$ 376,307	\$ 338,836	\$ 381,901	\$ 443,349	\$ 449,499	\$ 487,389	\$ 613,122
Results of Operations for the Year	(44,364)	88,949	61,448	51,150	12,890	1,307	9,827
Inter-Fund Transfers (1990 int. earn.)	6,893	345,884	-0-	(45,000)	25,000	120,000	110,000
Ending Operating Fund(s) Balance	\$ 388,836	\$ 381,901	\$ 443,349	\$ 449,499	\$ 487,389	\$ 608,696	\$ 707,573
2. Endowment Fund							
Beginning Endowment Fund Balance	\$ -0-	\$ -0-	\$ 1,057,536	\$ 1,280,743	\$ 1,828,743	\$ 2,539,402	\$ 3,214,914
Challenge Matching Funds	-0-	-0-	-0-	400,000	400,000	400,000	300,000
Federal Challenge Funds	-0-	-0-	-0-	-0-	167,000	167,000	166,000
Realized Gain on Securities	-0-	65,771	113,385	110,000	191,659	248,512	289,342
Interest and Dividends	-0-	947,881	126,766	-0-	-0-	-0-	-0-
Other (loss/gain)	-0-	-0-	-0-	-0-	-0-	-0-	-0-
Subtotal	\$ -0-	\$ 1,013,652	\$ 1,295,743	\$ 1,798,743	\$ 2,584,402	\$ 3,354,914	\$ 3,996,987
Expenditures of the Endowment Fund	-0-	(2,000)	(15,000)	(15,000)	(20,000)	(20,000)	(10,000)
Unrealized or Realized Loss on Securities	-0-	-0-	-0-	-0-	-0-	-0-	-0-
Subtotal	\$ -0-	\$ 1,011,652	\$ 1,280,743	\$ 1,783,743	\$ 2,564,402	\$ 3,334,914	\$ 3,986,987
Inter-Fund Transfers	-0-	45,884	-0-	45,000	(25,000)	(120,000)	(110,000)
Ending Endowment Fund Balance	\$ -0-	\$ 1,057,536	\$ 1,280,743	\$ 1,828,743	\$ 2,539,402	\$ 3,214,914	\$ 3,876,987

New Orleans Opera Association
Challenge Grant 1993
AMENDMENT TO APPLICATION FORM A2

- * Permanent equipment and investment income are not included in the New Orleans Opera Association's statement of activity "Results of Operations for the Year," therefore are not included here. In 1990, New Orleans Opera purchased \$29,991 worth of permanent equipment and earned \$6,563 interest. In 1991, we purchased \$79,640 worth of equipment and earned \$514 interest.
- ** 1990 - The Endowment Fund shown on page 6 of our 1991 audit, "Statement of objectives in entity capital" refers to the Endowment Trust, an asset. Therefore the total figures are used for Beginning Operating Fund and Ending Operating Fund.
- ***(\$45,884) = (\$46,398) transferred to the newly created Endowment Corporation, less the \$514.00 interest earned by Endowment Trust Fund and included in the \$381,901 total Ending Balance on New Orleans Opera's Financial Statement on page 6 of our 1991 audit.

New Orleans Opera Association
 b. Current Long Range Artistic and Financial Plan

GOAL 1: TO AUGMENT OUR ENDOWMENT

Objective: To seek and apply for an NEA Challenge Grant for \$500,000 which has to be matched with \$1,500,000 by 1996.

Strategies:

- (1) To solicit 10 leadership gifts equaling 40% of our goal for a total of \$600,000 from Board members, local foundations, and corporations.
- (2) To re-solicit those major donors (who have already given to the endowment) and those possible major donors (who were not yet able or willing to give) for 45% of our goal, or \$675,000.
- (3) To seek the additional 15% or \$225,000 from all others - opera patrons

GOAL 2: TO INCREASE FUNDRAISING

Objective A: To increase donations by 5% a year (based on our assessment of the region's economy and giving power) until 1994. There will be a 10% increase in 1994/95 with the addition of the third performance per production, after which we will continue to seek further increase at a rate of 5% of year.

Strategies:

- (1) "Suggested donation," 25% of the subscription price is included on the subscription renewal forms
- (2) An in-house Telemarketing campaign
- (3) Solicit Board members for donations and dues
- (4) Auxiliary group donations and dues - Men's Club, Women's Guild
- (5) Fundraising events - Wine Auction, Opera Ball, Promenade, Madhatter's Luncheon
- (6) Mailings based on history of giving or theater seating area by the Chairman of the Board, the General Director, and the Director of Development
- (7) Solicitation of major donors and corporations by board, staff, and grand patrons
- (8) Federal, State, and local grants
- (9) Introductory letter to new subscribers
- (10) "Sitting man and woman" a unique type of fund drive brochure on theatre seats
- (11) Endowment mailings also suggest giving to the annual fund

Objective B: A marketing campaign will be instituted in 1992-93 for our Opera Guild Home, an historic and beautiful Garden District home which is rented out for weddings and tours. Purpose is to increase its use and the funds generated by it by 10% in the first year and up to an additional 10% in the second year until it is fully booked.

New Orleans Opera Association
b. Page 2

Strategies:

- (1) The Women's Guild President, Guild Home Chairman, and the Marketing staff will collaborate to discuss marketing efforts and possibilities.
- (2) These include more advertising in regional publications and in bridal and catering facilities as well as other related potential uses of the home.
- (3) A sales package will also be produced with a brochure.

GOAL 3: TO BROADEN THE IMPACT OF THE H. LLOYD HAWKINS SCENIC STUDIO

Objective A: To market the 24 sets more vigorously to other opera companies

Strategies:

- (1) The Marketing Assistant contacted opera companies who have rented our sets in the past to acquire review statements and comments.
- (2) The Marketing Director, Marketing Assistant, and Production Coordinator will work closely to produce a top quality sales package listing all sets currently held in storage. Review statements with pictures will be included.
- (3) The package will be mailed twice a year to prospective opera companies.

Objective B: To build additional sets - at least one a year

Strategies:

- (1) The 1992-93 season requires the addition of two more sets - *L'Elisir D'Amore* and *Cavalleria Rusticana/Pagliacci*
- (2) The Scenic Designer, General Director, and Production Coordinator each year will decide which sets will be built and work with the Finance Director to determine costs and budget
- (3) These additional sets will be included in the marketing efforts

GOAL 4: TO EXPAND OUR PROGRAMMING

Objective A: Add a third performance of each production beginning in the 1994-95 season.

Strategies:

- 1) Through the increase of our Endowment and of our fundraising, the Development Director will assure the Board of the Opera's financial stability - reason to add the performance.
- 2) Budget for the 25% increase for the entire season
- 3) Schedule performances for Saturday/Wednesday Saturday nights
- 4) The Development Director and Marketing Assistant will work to increase advertising and marketing - additional season brochures, media, telemarketing, group sales, weekend packages

New Orleans Opera Association
b. Page 3

- (5) Prepare for the increase in staff needed to handle the four other performances - one full-time or two part-time
- (6) Additional telephone lines to handle increased sales orders

Objective B: Explore the production of Contemporary American Opera

Strategies:

- (1) Preliminary steps have already been taken by our Director of Development and the General Director to form an alliance with the Contemporary Arts Center.
- (2) The CAC will collaborate with us in producing the operas - we would use their facility - a smaller auditorium of about 150 seats.
- (3) Further talks by the General Director and Music Administrator with CAC's Stage Manager to set up arrangements
- (4) The General Director and Artistic Committee will consider works to be performed. (Communications by the General Director and Music Administrator have begun with two local composers, Jay Weigel and Dinos Constantinides).
- (5) Local singers and artists will be commissioned
- (6) The Marketing staff will identify the CAC's audience to determine marketing efforts
- (7) Marketing efforts by our Marketing Assistant will include wide publicity and promotion and packages in conjunction with the CAC

GOAL 5: TO IMPROVE AND EXPAND OUR EDUCATIONAL PROGRAMS

Objective A: To increase the number of elementary students reached by MetroPelican 10% a year by taking the program through the entire state of Louisiana and into Mississippi

Strategies:

- (1) Young Audiences will mail their brochure out across these states. The opera will help determine which areas to target, primarily by which areas show the most interest in our program.
- (2) With the help of Young Audiences, the Development and Marketing staff will complete a funding feasibility study of areas of the two states.
- (3) Businesses in these areas as well as foundations and corporations will be approached for funding possibilities.
- (4) Repertoire will be increased from the present two works. New works will be considered by the Music Administrator and the General Director
- (5) Arrangements will be made with the Production Coordinator for all production elements
- (6) Local singers and artists will be commissioned
- (7) Arrangements concerning dates, etc. will be made with elementary schools and housing facilities.

New Orleans Opera Association

b. Page 4

Objective B: To increase the Student Matinee performances to two each season (high school and junior high children)

Strategies:

- (1) The Junior Committee will research all schools (with the help of our Marketing Staff) and contact them to make arrangements
- (2) Two, instead of one performance will be held on the Friday between the Wednesday and Saturday of the Mainstage Opera - one in the morning and one in the afternoon
- (3) More singers will be commissioned to compensate for the added performance

GOAL 6: TO REACH OUT TO A BROADER PUBLIC

Objective A: The MetroPelican Opera will continue going to schools and enlarge its offerings to children's hospitals in the 92-93 Season.

Strategies:

- (1) Again, Young Audiences and the Opera marketing and development staff will work closely to determine targets in the local, state, and Mississippi areas.
- (2) A funding feasibility study much like the one done to expand into the two states (could be included in this one) will be completed. (Sources of support for this may exist that may not be available for the territorial expansion.)
- (3) Arrangements by Young Audiences and the marketing and development staff of the opera will be made with participating schools.

Objective B: New Orleans Opera will begin touring in the Monroe, Louisiana area in the 1993, 94 fiscal year and, depending on the success of this endeavor, will expand to other parts of Louisiana and into Mississippi within 5 years.

Strategies:

- 1) A performance of *La Traviata* is planned for the Monroe area in the 1994, 95 Season.
- 2) Area businesses and patrons will be solicited by the General Director, Board, and Development Director for financial support.
- 3) The Music Administrator and the General Director will: (a) audition and hire young local as well as national singers, (b) contract with the Monroe orchestra, (c) request the support of Monroe area churches and choirs to fill chorus positions
- 4) The opera staff and Monroe representatives will strictly evaluate the Monroe effort to determine the successes, the failures and the changes that should be made
- 5) Other areas of Louisiana and Mississippi will be surveyed by the Development Director for the feasibility of future performances and financial support
- 6) The results of the evaluation will be added to the implementation of more extensive touring

GOAL 7: TO ORGANIZATIONALLY HEIGHTEN THE OPERA

Objective: As employees retire and others are added, the Association will endeavor to see that salaries and benefits are commensurable and competitive.

Strategies:

- (1) The Development Director will do a study through Opera America and other sources of employee information concerning personnel salaries, and benefits.
- (2) Also studied will be the current economic status of New Orleans, the average salaries of other arts organizations.
- (3) The General Director and the Director of Finance will analyze the financial records periodically to determine which increases would be feasible.
- (4) Once all information has been gathered and analyzed, it will be presented to the General Director and to the Board for consideration and approval.

GOAL 8: TO MAKE MORE USE OF ADMINISTRATIVE AND ARTISTIC INTERNS

Objective: To draw more administrative interns to the opera

Strategies:

- (1) Administrative Interns are already drawn to the opera from surrounding colleges and universities
- (2) The Development Director will contact these Colleges and Universities to inquire about more interns.
- (3) These Interns will work in such areas as development, marketing, finance, and ticketing.

Objective: The Opera will develop an artistic internship program and begin it in 1995, on a small scale at first but increasing the number of participants every year after that.

Strategies:

- (1) These Interns will be utilized in our expanding programs - MetroPelican, touring performances, and student matinees.
- (2) Interns will be singers in the first phase (1995-96) but will add scene designers, production assistants, etc. in the years after.
- (3) The General Director, Music Administrator, Production Coordinator, and Development Director will work closely in the next three years to determine the length of the internships, financial abilities, and potential funding sources.



New Orleans Opera Endowment Fund

H. Lloyd Hawkins, Jr.
President

February 14, 1992

Dear Opera Patron:

PLEASE READ THIS LETTER AS IT IS VITALLY IMPORTANT TO THE FUTURE OF NEW ORLEANS OPERA. PLEASE RESPOND TO THIS ONE QUESTION SURVEY PROMPTLY - ONE WAY OR THE OTHER. YOU NEED NOT SIGN THE SURVEY FORM, BUT MAY. PLEASE MAKE ANY BRIEF COMMENTS YOU MIGHT WISH. THANK YOU.

The National Endowment for the Arts has recognized what only a few of the major opera companies have known for some time - including the New Orleans Opera Association. That is, that major opera companies need endowments to keep up with ever increasing costs and to have reserve interest monies available to balance/or even-out yearly budgets.

The National Endowment for the Arts has announced the opportunity for the New Orleans Opera Association and/or its Endowment to apply for a 25% to 75% Matching Grant. The NEA has not set a policy on the issue of the Opera Association or its Endowment as of yet. No promises as to funding.

The NEA does not make challenge grants to companies that cannot give some evidence that the company, or its Endowment, can raise the required money, thus the survey. If you agree to participate at any level, please sign the enclosed postcard without obligation. Our pre-application document is due this March 30. We will know if we are approved by February 1993.

Your proposed level of giving will help provide the NEA with the confidence that the matching monies can be raised. Since the duration of the grant period is three years, you may wish to plan in terms of a three-year gift.

Again, keep in mind there is no guarantee that we will get this grant. So, please, if you are an annual giver, continue your annual support - as it is essential. In any event, please respond, and thank you for your interest in New Orleans Opera.

Sincerely,

H. Lloyd Hawkins, President

Presuming funding by the NEA, all monies received after March 1, 1993 and before March 1, 1996 will be credited for matching funds. All cash and irrevocable gifts of annuities, stocks, bonds, insurance policies, real estate, art work or collections, and trusts will qualify.

My participation based on the Opera's receipt of the NEA grant would be in the area of \$ 25⁰⁰.

I do not wish to participate.

Endowed dollars are usable year-after-year as only the interest income may be applied to the Opera's Annual Budget. Be a part of the future!

1992 - NEA CHALLENGE GRANT
2500 SOLICITATION POSTCARDS

DATE	#	NAME AMT	NO NAME #	AMT	PAR. N/AMT	N/PAR. COM #	N/PAR. N/COM #	TOTAL CARDS	TOTAL AMT
2/24/92	18	\$17,115.00	73	\$32,905.00	1	12	35	139	\$50,920.00
2/25/92	17	\$ 8,850.00	38	\$12,730.00	1	7	28	91	\$41,580.00
2/26/92	6	\$ 1,775.00	23	\$ 8,400.00	0	1	17	47	\$10,175.00
2/28/92	5	\$ 2,680.00	21	\$ 5,805.00	1	3	9	39	\$ 8,485.00
3/04/92	1	\$ 5,000.00	24	\$21,595.00	0	2	7	34	\$26,595.00
3/10/92	6	\$ 1,260.00	22	\$ 6,770.00	1	3	10	42	\$ 8,030.00
3/19/92	4	\$31,175.00	11	\$ 7,295.00	0	1	6	22	\$38,470.00
3/20/92	14	\$17,275.00	25	\$ 9,420.00	1	6	23	69	\$26,695.00
3/20/92	9	\$ 3,690.00	32	\$14,165.00	0	11	24	77	\$17,855.00
3/21/92	5	\$ 650.00	18	\$ 9,835.00	1	5	18	47	\$10,485.00
3/23/92	5	\$ 1,575.00	14	\$ 1,675.00	0	2	8	29	\$ 3,250.00
3/24/92	8	\$ 6,975.00	19	\$20,985.00	0	4	13	44	\$27,960.00
3/25/92	7	\$10,090.00	8	\$ 7,200.00	1	2	10	28	\$17,290.00
4/01/92	9	\$ 4,475.00	24	\$ 6,245.00	0	4	13	50	\$10,720.00
4/10/92	2	\$ 200.00	15	\$ 4,895.00	0	2	12	31	\$ 5,095.00
4/23/92	1	\$ 150.00	5	\$ 1,650.00	0	1	0	7	\$ 1,800.00
6/22/92	3	\$ 1,250.00	2	\$ 175.00	0	0	0	5	\$ 1,425.00
	120	\$114,185.00	374	\$191,700.00	7	66	233	801	\$305,830.00

*NAME - Cards on which a contributor's name appeared

*NO NAME - Cards not signed

*PAR. N/AMT - Cards indicating participation but no designated amount

*N/PAR. COM - Nonparticipating including comments by the solicitee
(For comments, CARIXMNT.CIA)

*N/PAR. N/COM - Nonparticipating with no comment as to why

1992 - NEA CHALLENGE GRANT
 2500 SOLICITATION POSTCARDS

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DATE	UNDER \$100	\$100/\$249	\$250/\$499	\$500/\$999	\$1,000/\$2,499	\$2,500/\$4,999	\$5,000 UP
2/24/92	25	30	16	8	9	1	2 (10K)
2/25/92	15	16	8	8	4	1	1(5K) 2(10K)
2/26/92	7	8	5	6	3	0	0
2/28/92	6	8	6	3	3	0	0
3/04/92	6	9	2	3	1	1	2(5K) 1(3K/yr)
3/10/92	7	11	6	0	4	0	0
3/19/92	3	4	2	2	2	1	1(10K/yr)
3/20/92	10	10	8	2	7	1	1(3K/yr)
3/20/92	11	10	4	8	8	0	0
3/21/92	3	10	7	0	2	0	1 (5K)
3/23/92	6	9	2	2	0	0	0
3/24/92	4	10	4	4	2	0	3(5,10,&6K)
3/25/92	2	5	2	1	2	1	2 (5K)
4/01/92	2	3	2	0	1	1	0
4/10/92	2	6	5	3	1	0	0
4/23/92	3	1	0	1	1	0	0
6/22/92	1	3	0	0	1	0	0
	<hr/> 113	<hr/> 153	<hr/> 79	<hr/> 51	<hr/> 51	<hr/> 7	<hr/> 15

PARTICIPATING

Anderson	4/01/92	100.00	
Charles J. Babington	3/20/92	4,500.00	(\$1,500/yr)
Ms. Rita May Balen	2/25/92	25.00	
Jane Barham	3/21/92	150.00	
Mr. Jack Belson	2/25/92	150.00	(\$50/yr)
Mr. George L. Bernstein	2/25/92	1,000.00	(max) \$500 (min)
C. J. Blanda	3/25/92	300.00	(\$100/yr)
Mrs. Werner Blattman	4/10/92	100.00	
Mrs. Richard Bohn	3/21/92	75.00	
Mrs. Kenneth Boldt	3/19/92	75.00	(\$25/yr)
Sireno E. Bowers	3/20/92	9,000.00	(3K/yr Mastsign)
James Burke	4/01/92	50.00	
A. J. Caprittó	3/20/92	1,500.00	(\$500/yr)
D. Chenevert	3/25/92	90.00	
Donald B. Crawford	4/23/92	150.00	
C. D. Danna	4/01/92	300.00	(max) \$150 (min)
Dr. F. J. Dastugue	2/26/92	1,000.00	
L. DeBuys	2/24/92	1,000.00	
Anthony F. Delia	3/23/92	900.00	(\$450 co match)
M/M Charles Dupin	3/25/92	5,000.00	
Mrs. Bernard Eble	3/20/92	100.00	
Kenneth Ehrlich	3/20/92	50.00	(max) \$25 (min)
Donald Fays	3/10/92	150.00	(\$50/yr)
N. Fertel	2/25/92	25.00	
Nettie Fertel	3/20/92	75.00	
Betty J. Ferrara	3/20/92	300.00	(\$100/yr)
Mrs. Henry S. Garon	3/20/92	30.00	
Rose Marie Gaudet	3/10/92	50.00	
John M. Gohl, III	3/19/92	1,000.00	
James George	3/19/92	30,000.00	\$10,000/yr
Dr. L. Gettleman	6/22/92	100.00	
Miss Mildred L. Glover	2/25/92	300.00	(\$100/yr)
Joanne M. Gravois	3/20/92	50.00	
Ms. Gwendolyn A. Hackman	3/23/92	100.00	
Allain and Pauline Hardin	3/20/92	1,000.00	
Dr. Fritz-Joseph Heintz	3/25/92	1,500.00	
Mrs. W. Herron, Jr.	3/10/92	300.00	
Irene Hersh	3/10/92	300.00	
P.L. Hilbert Co. Inc.	2/24/92	300.00	(\$100/yr)
Jefferson	3/20/92	100.00	
Ronald A. Kanen	4/01/92	25.00	
Roy S. Kellen	3/24/92	100.00	
M/M Charles Lacoste	3/24/92	25.00	
Louis G. Lapotaire	2/28/92	80.00	(\$40 match Chev)
Mr. Walter J. Laroque	2/24/92	100.00	
Mr. Joseph Larose	2/25/92	25.00	
Mr. Frederick Lee Lawson	2/25/92	50.00	

M/M Jack T. Lengsfeld	3/25/92	50.00	
Marie J. Leroux	3/20/92	10.00	
Merle S. Lewis	3/21/92	25.00	
Mrs. Jacquelyn S. Lothschuerz	2/26/92	100.00	
Mr. and Mrs. D. V. Lyttleton	2/24/92	10,000.00	
Edward F. Martin	3/20/92	500.00	
Mrs. Joseph A. Martin	4/10/92	100.00	
William A. Martin	2/24/92	300.00	
Harry McCall, Jr.	4/01/92	2,500.00	
W. Mehaffey	3/25/92	150.00	
Dr. and Mrs. Gilbert M. Mellin	2/26/92	50.00	
Ms. Martha F. Miller	2/25/92	25.00	
Mrs. Marguerite L. Mims	2/24/92	15.00	
Mr. and Mrs. R. Kent Mitchell	2/25/92	600.00	(\$200/yr)
Capt./Mrs. Carroll T. Newman	3/20/92	100.00	
Dr. David A. Newsome	2/25/92	5,000.00	
Owen Niehaus	3/20/92	1,500.00	(\$500/yr)
Mrs. Hardie Oglesby	3/20/92	100.00	
Mr. Vernon Palmer	2/26/92	100.00	
Dr. Gilbert Paolini	2/24/92	450.00	(150/yr)?
Robert L. Perez	6/22/92	150.00	(\$50/yr)
Mr. and Mrs. Henry C. Pitot	2/25/92	500.00	
J. Pou	2/24/92	150.00	
Mrs. W. L. Prickett (Carolyn M. Clawson, MD)	3/25/92	3,000.00	(\$1,000/yr)
Lawrence Pugh	3/21/92	100.00	
Hill Riddle	2/26/92	500.00	
Mrs. J. Craig Roeth	3/20/92	25.00	
Martha Ann Samuel	3/23/92	500.00	
Mr. Andrew P. Schaubhut	2/24/92	100.00	
Mr. and Mrs. Joseph G. Schott	2/24/92	300.00	(\$100/yr)
Mr. Paul P. Selley	2/24/92	1,000.00	(max) \$500(min)
Morris F. Shaffer	3/20/92	100.00	
Leo Shapiro/Janet L. Kovac	2/25/92	100.00	
Mr. Lloyd Rosen	3/20/92	25.00	
Mr. Charles M. Sampson	2/25/92	300.00	(\$100/yr)
Dr. and Mrs. Mathias P. Siebel	2/24/92	300.00	(\$100/yr)
D. Sikes	2/25/92	100.00	
Mrs. Julian Sims	3/19/92	100.00	
Carolyn and C. Lynn Skelton	2/28/92	300.00	(\$100/yr)
Mr. and Mrs. Edward J. Songy	3/04/92	5,000.00	
Judith Sullivan	3/21/92	300.00	
Dr. Andrew H. Thalheim, Jr.	4/01/92	1,000.00	(max) \$350 (min)
Betty and John Torbert	2/28/92	300.00	
Mrs. Richard Van Wootten	2/24/92	1,500.00	
Mr. James Viavant	3/24/92	6,000.00	
Mr. Frank Von der Haar	2/25/92	400.00	
Mr. and Mrs. John M. Waid	4/01/92	300.00	
Eric M. Wedig	3/24/92	100.00	
Tempa E. Wegener	4/01/92	100.00	

Mrs. Anna H. Weidenhaft	3/10/92	360.00 (\$10/month)
Liselotte Weil	3/20/92	300.00 (\$100/yr)
Mrs. John N. Weinstock	3/24/92	500.00
Viola W. Weiss	3/23/92	50.00
Mr. Donald Wood	2/24/92	100.00 J. C. Wyrick

Dr. and Mrs. Carl Gulotta	3/10/92	Card did not indicate any amount
Ella de le Reiss	3/25/92	Will support, but not an amount

NONPARTICIPATING

Elizabeth W. Ammons	3/10/92	
Edward T. L. Borie	4/01/92	
Mrs. W. D. Caillouet	2/24/92	
Mrs. Carter	2/24/92	
Marcella Collins	3/20/92	
Mrs. Stephen Delo	4/01/92	
Sandra L. Fitzgerald	3/21/92	
A. Flores	3/04/92	Doesn't know as of yet.
Louis J. Franc	3/04/92	
Mrs. H. S. Gregory	3/21/92	
Mrs. Leo Haspel	3/20/92	
Dorothy Hebron	3/24/92	
Donald Koester	3/20/92	Can't give to both funds.
Naomi Lowrey	3/20/92	Perhaps commit later.
Jordy Luft	3/24/92	
T. Morphy	3/10/92	
Dr. and Mrs. Robert V. Nauman	2/28/92	
Ernest Nereau, Jr.	3/25/92	
Mr. Fred Ross	2/24/92	
Dr. and Mrs. Thomas Ryan	4/01/92	
Mrs. Preston L. Savoy	4/10/92	
Mrs. Robert H. Smith	2/25/92	
Wesley P. Massey	3/20/92	
G. Ward	4/23/92	
Mr. White (is ill)	3/25/92	
D. Morgan Wilson	3/20/92	

1992 - NEA CHALLENGE GRANT
2500 SOLICITATION POSTCARDS

NON-PARTICIPATING COMMENTS

- (1) This sounds great. Sorry I am not in a position to participate. N.O. Opera Association succeeds in so many areas. I have no doubt it will do so with this NEA grant. All the best!
- (2) The Louisiana Land & Exploration Company contributes to the Metropolitan Arts Foundation and gives a blanket donation each year. This is to be spread among the various organizations. Our commitment was for \$100,000 in 1989 and we pay \$20,000 per year. No further contributions to private agencies are made. If you have any further questions, please contact Al Petrie 566-6478.
- (3) I am presently unemployed and can hardly afford 2 season tickets - Fred Ross
- (4) I am unable to participate. I am retired, in a fixed income, and unable to make any contribution. It takes much planning to afford the purchase of opera tickets.
- (5) Six cards stating that they cannot participate. One stating that he is unemployed.
- (6) Not able to at this time (3 pledge cards).
- (7) I am on a fixed income (retiree). Wish I could, but I can't.
- (8) Moving out of town.
- (9) As a matter of principle, I make no monetary future commitments, not even to my church. However, I shall continue to consider this grant participation for a future.
- (10) At my age, I do not feel it wise to participate. I do give annually.
- (11) I do not wish to participate at this time. I do intend to give to the Endowment Fund but cannot make a commitment for the next three years - Victor Leglise.
- (12) I am a retired professor on a fixed income. Buying two opera season tickets strains our budget.
- (13) I would love to but am really unable at this time and don't expect to be able to!
- (14) I don't know as of now. A. Flores
- (15) I wish I could!

- (16) I have moved out of your area and can no longer travel.
- (17) We made a donation recently as part of our season ticket renewal. We cannot do both at this time. Donald Koester.
- (18) With tapes, Insurance, etc., I cannot commit myself at this time.
- (19) I am unable to contribute at this time as I am unemployed and can barely afford my 2 season subscriptions.
- (20) On retired fixed income.
- (21) I am unable to make a commitment at the present time. Naomi Lowrey
- (22) I renewed my subscription for 1992. I gave a donation of \$50.00.
- (23) I do wish to participate but I cannot afford to -- so sorry! I shall renew, however.
- (24) Sorry--I'm having financial "pinch" at this time.
- (25) I cannot financially participate.
- (26) Sorry!
- (27) I am unable to contribute beyond those made in my name when I take an opera trip with John Gehl due to limited income. Dorothy Hebron
- (28) Not this year - Sorry!

PARTICIPATING COMMENTS

- (1) Good luck!
- (2) Will give \$3,000 as a Mastersigner!
- (3) We'll give more if we find that we can. Go for it!
- (4) My donations budget is empty at present. If business improves, I may be able to do more.
- (5) Good luck with this.
- (6) \$100 per year for endowment, if I continued donations to general fund at same level as previous years. If I reduced the latter, then perhaps \$200 - \$250 per year to endowment.
- (7) Thanks for providing wonderful opera! Edward F. Martin
- (8) As a mastersigner, I plan to give to the Opera \$3000 a year for three or more

years. Sireno E. Bowers

- (9) Sirs, I plan to give a donation of \$50 for each ticket I hold - or a total of \$150. Sorry it can't be more. Jane Barham.
- (10) I just included \$100 donation when I renewed my subscription. Please, count that for the NEA fund. Martha Ann Samuel
- (11) Good luck!
- (12) I would make the same contribution along with season ticket purchase as I have in the past.
- (13) \$1,000 a year in addition to my annual contribution of \$1,000.
- (14) I will support the opera, but do not promise any amount.
- (15) I wish it could be more, but I have to support Kentucky Opera also.
Dr. L. Gettleman
- (16) I used to love opera but a hearing impairment hinders me now, but I feel other should have the opportunity to enjoyit!
- (17) \$10 a month for 3 yrs. Retired teacher - can't do more.

APPENDIX V

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New Orleans Opera Association's
1991/1992 Season

LA FORZA DEL DESTINO
Giuseppe Verdi
October 16 and 19, 1991

FAUST
Charles Gounod
December 11 and 14, 1991

IL BARBIERE DI SIVIGLIA
Gioacchino Rossini
November 13 and 16, 1991

FIDELIO
Ludwig van Beethoven
March 18 and 21, 1992

DIS!

New Orleans
Opera
Newsletter
Volume 6
Fall 1991

THERE ARE MANY WAYS TO SUPPORT THE OPERA ASSOCIATION... and have fun while you're at it too!

The Suggested Donation:
On every Season Subscribers' renewal form there is a computer-generated "Suggested Donation." It amounts to about 25% of the price of the season tickets. Many subscribers contribute this way.

The Preferred Seating Idea:
All Box and Orchestra Seating is considered Preferred. Subscribers who request seats in these prime areas are asked to make a donation to the Opera Association... or to be involved in some facet of fundraising for the Association.

The Mastersigners:
New Orleans Opera's "preeminent" group of supporters. Founded more than ten years ago, the Mastersigners continue to enjoy the opera and several special perks which go along with membership. There is fellowship too, with a group of people who enjoy providing in a generous way for this greatest of art forms. Call Opera President Joseph Young, Jr. (524-8171) for information.

The Women's Guild:
A group of more than 600 women who sponsor numerous dinners, parties, and opera educational events throughout the season, such as Promenade de l'Opera, Mad Hatters, The Opera Orientation and Appreciation Series, Bridge Luncheons, Tours and Rentals of the Opera Guild Home, and various parties for the Opera Stars and for the group itself. Call Mrs. John Young, (588-3633) for membership information.

The Mad Hatters Luncheon:
The Spring Fling of the Women's Guild, similar to Promenade de l'Opera, is that Sava Fifth Avenue affair produces a fantastic fashion show—and where everyone wears a hat of outrageous proportion and style—on which one is judged, so to speak. The Mad Hatters will be held Thursday, April 8 at the Fairmont. Call Mrs. Mario A. Launie at 691-7330 for information.

The Opera Store at the Theatre:
Lots of stocking stuffers, opera shirts, sweat shirts, aprons, type of writing cards, opera books, and our own cookbook, key chains...you just have to be there to see what's available...and Louise Guibert, excellent marketing genius that she is, will show you and sell it to you in the lobby of the Theatre on Opera Nights throughout the year. Proceeds go to the Association through the Junior Committee.

The Junior Committee:
A wing of the Women's Guild, about 200 strong, this group of young and professional women get to the Opera Hall, the student matched the breeding Opera support groups, rehearsal luncheons and post-opera breakfasts with the stars, the Children's Christmas Party, the Annual Wife-Auction, Opera Orientations, and other fun events throughout the season. Call Mrs. Nicholas T. Asprodites Jr. (283-3299) for membership information.

The Men's Opera Club:
Lovers of opera all of them, this group of about 100 men meet a few times a year to organize social events for themselves and their post-opera breakfasts with the stars. Call Dr. Peter M. Tulon (835-1066) for membership information.



60% EVERY OPERA TICKET GOES TO THE OPERA ASSOCIATION

60% IS PAID FOR BY DONATIONS

The Flying Dutchman:
With the reputation for being one of the most desirable in the city, the Opera Ball will be the largest single fundraising event of our opera support groups. This year's offering, "The Flying Dutchman," will be held in the Convention's new ballroom under the stars on a moonlit night on Saturday, March 14. With new and quicker ways to hold silent auctions, and with exciting things planned for the Opera Ball, Mrs. Carle Kahn and Mrs. Carl Ott are co-chairing what promises to be an evening to remember. Call Mrs. Kahn (834-8200) for more information.

Saludo A España
Promenade de l'Opera:
Saludo a España is the theme this year for the Guild's September 24 event. Chaired by Mrs. Lawrence E. Lonsario, and vice chaired by Mrs. Joseph H. Beilina, this important fundraiser will celebrate the 50th anniversary of Columbus' voyage to the new world. Sava Fifth Avenue will bring out its exclusive Opera Collection as Sava professional models walk the runway in the Fairmont Hotel during the Tuesday Luncheon. Call Mrs. Owen O. Nielsen for more information 588-3750.

The Fourth Annual Wine Auction:
Connoisseur of the grape? Or just a little one wine-lover? We both love it wine and love of opera also attend the Junior Committee's fourth wine auction...last year's netted \$23,000 for the association. And it's not just wine. Two "Meatloaf Classes" found their tickets to Paris, compliments of Delta Air Lines will be auctioned as well. Emeril's Restaurant will again be the place, the date is Sunday, November 17. Call Susan Haynes for more information 591-9237.

The Metropolitan Arts Fund, Inc.
This Fund, under the leadership of James R. Moffett, represents the donations of about 60 local corporations and businesses. MAFI, as it is lovingly called, has given immediate infusions of money to stabilize current arts organizations; provided long-term financial stability for the arts in New Orleans, along with a certain amount of fiscal oversight. For information on how your corporation or company can join in the work of this group call Nancy Link (582-4959).

The Guild Home - Tours and Tours:
Furnished with 18th and 19th Century European and American furniture, paintings and objects d'art, this hybrid Greek Revival and Badiane Garden District structure, was willed to the New Orleans Opera Association by Dr. and Mrs. Herman de-Bacchelle Stebbins. Guided tours, wedding receptions, corporate dinners and meetings (and even a few movie shows) provide revenue for maintenance and also act to the Guild's annual donation to the Opera.

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New Orleans Opera Association Phone Campaign
We'll be calling you.
The 1991/92 Phone Campaign will be taking for dollars during the week of September 10. Calling only opera people, subscribers, and single ticket patrons, the Phone Campaign will be working from the Central Business District on three evenings, all the McGlinchey Law firm's Board Room and Delmore during the day from Loyola University's phone bank. We hope to reach people who have not considered giving yet, and make a case for them to begin. For information, call Director of Development Ray Della (524-1015).

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SINGLE TICKETS NOW ON SALE

Single tickets for this season's four operas are now on sale. Good seats will still be available in the Theatre of the Performing Arts for La Forza del Destino, October 12 & 15; Barber de Siviglia, November 12 & 15; Faust, December 11 & 14; and Fidelio, March

18 & 21, 1992. They may be purchased in person at the opera office, 122 St. Charles Avenue, Suite 801 or reserved by calling 328-2272. Office hours are 1:00 P.M. to 5:00 P.M. We accept Visa, MasterCard, and NO. 30. Please have your card number and expiration date

ready when calling to charge tickets. Full-time students receive a discount of \$7 off single ticket prices. Last minute tickets are also available at the box office on performance nights. These are sold on a first-come, first-served basis and subject to availability.

To purchase tickets on those nights we are encouraged to arrive at the theatre box office as early as possible. The doors of the theatre at 301 North Rampart Street in Performance Park open at 1:30 p.m. Performances begin at 7:30 p.m.

*New Orleans
Opera
Association
91 phone
campaign*

118

JPHAM71W

SAMPLE

Mr. and Mrs. John P. Hammond
716 W. Beach Blvd.
Pass Christian, MS 39571-3524

(home)

Phone Corrections:

DONATION HISTORY: (As of September 9, 1991)

1988: 1990:
1989: 1991:

SEATING HISTORY:

1991/92 Subscriber?: Yes Seats in Section: 03

Subscriber/Former Subscriber since at least 79/01/01

1st Call: _____ <small>(Month/Day)</small>	Time: AM / PM	No Answer	Call Back: AM / PM	Will Consider	Unwilling to Donate
2nd Call: _____ <small>(Month/Day)</small>	Time: AM / PM	No Answer	Call Back: AM / PM	Will Consider	Unwilling to Donate
3rd Call: _____ <small>(Month/Day)</small>	Time: AM / PM	No Answer	Call Back: AM / PM	Will Consider	Unwilling to Donate
Pledge Amount: _____	Comments:				
Charge Amount: _____					
MasterCard Visa Mr. Bol <small>(Please circle one)</small>					
			Caller's Name: _____		
Card #: _____	Expires: _____ <small>Month/Year</small>	Women's Guild	Junior Committee	Men's Club	
Name on Card: _____	Opera Board	Opera Chorus	Supers		

*New Orleans
Opera
Association
91 phone
campaign*

Mr. and Mrs. John P. Hammond
716 W. Beach Blvd.
Pass Christian, MS 39571-3524

NEW ORLEANS OPERA ASSOCIATION
1001 Poydras Avenue
New Orleans, LA 70130-5120

PAID
U.S. POSTAGE
NEW ORLEANS, LA
PERMIT NO. 784

New Orleans Opera Association
1001 Poydras Avenue
New Orleans, LA 70130-5120

14 G BALCONY

NEW ORLEANS THEATRE OF THE PERFORMING ARTS

DEC'BR

8

1990

Sat. Eve. at 7:30

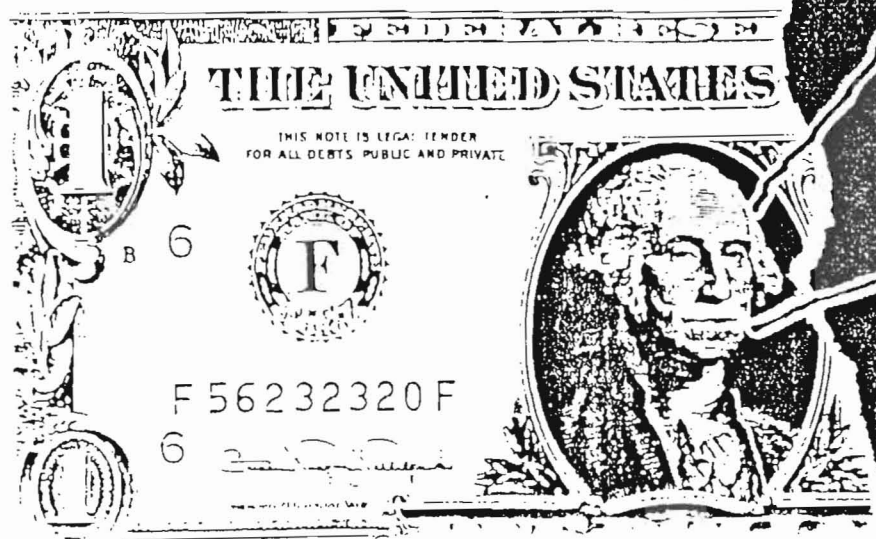
Ind. Price \$20.00

NEW ORLEANS
OPERA ASS'N.
— Presents —

LA TRAVIATA
NOT REFUNDABLE

60% OF
EVERY
OPERA
TICKET...

IS PAID
FOR BY
DONATIONS!



1991 Operating Fund Campaign



New Orleans has a very rich cultural life and heritage and the New Orleans Opera Association is at the center of this activity. The Association has not only brought artistic excellence under the able guidance of our General Director Arthur G. Cosenza, but it has also kept fiscal responsibility always in mind.

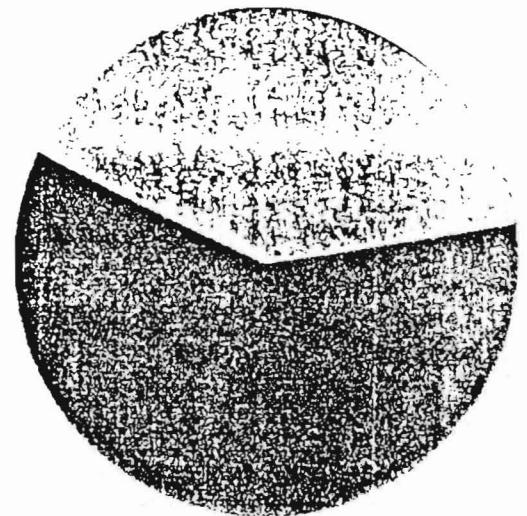
Fundraising for the opera is an ongoing operation. Last season, all eight performances were sellouts and this season we expect the same. Nonetheless, despite this enviable track record, ticket sales account for only 40% of the opera's annual operating costs. Your generous donations make up the rest.

A donation of \$3,000 or more qualifies you to be an Mastersigner. This entitles you to free parking, good seats, invitations to parties held during the opera season and other amenities—including the satisfaction of knowing you are supporting a great cultural tradition. We expect to enlist even more Mastersigners this year.

But, of course, we welcome donations in any amount. Your generosity has made our opera one of the best in the nation. Let's make this year even better.

James M. George
General Campaign Chairman

40% IS EARNED
INCOME
(ticket revenue)



60% IS UNEARNED
INCOME
(donations)

Fund Drive Committee

James M. George
General Campaign Chairman
Dermot S. McGlinchey
Immediate Past Chairman
H. Lloyd Hawkins, Jr.
Honorary Chairman

Vice-Chairpersons:
Mrs. Nicholas T. Asoroobles, Jr.
Jerome P. Dickhaus
Mrs. John E. Kelly
John J. Lippman
Victor C. Leglise, Jr.
Harry McGill, Jr.
Mrs. James A. Nide, Jr.
John V. Sims
Mrs. Robert A. Statten
Dr. Robert L. Tamm

Opera Ball 1991:
Mrs. Lawrence E. Lonairo

Opera Ball 1992:
Mrs. Carla M. Kann
Mrs. Carl Orr

Committee
Richard G. Ainsworth
Mrs. Joseph H. Bellina
Mrs. Dale C. Biggers
Donald Boudreaux
Mrs. Richard Brannon, Jr.
James D. Callan
Mrs. James M. Caravella
Rufegod D. Clemani
Mrs. E. B. Eble
Dr. Edward E. Etheredge
Mrs. Berta Favaloro
Mrs. A. J. Galt

Ralon L. Kaskel, Jr.
Mrs. Irene Klingler
Dr. Hamid Massina
Mrs. Christopher D. Newman
Ernest L. O'Bannon
Salvatore Panzera
Jacquie Pappas
Mrs. George J. Smith
William A. Statten
Mrs. Marjorie A. Wolf

NEW ORLEANS OPERA
ASSOCIATION

Arthur G. Cosenza
General Director
Joseph Young, Jr.
President

*New Orleans Opera Endowment Fund*

H. Lloyd Hawkins, Jr.
President

October , 1991

Dear -----,

This year the Opera's Annual Fund Drive must raise at least \$500,000 for operating funds. These funds from donors, like yourself, are in addition to ticket sales and other income, such as money from Support Groups and from scenic rentals. The Annual Fund Drive, at its present goal, barely covers the additional funds needed for increased production costs. Each succeeding year, the Annual Fund Drive must raise even more money to address inflation. Without greater annual income, the growth of the number of performances or additional operas is simply impossible.

Now the good news! I am very pleased to report that after just one year of endeavor, the Opera Association Endowment Fund has raised over \$1.12 million in gifts and pledges. Assuming a 7% income return from these Endowment Funds, the Opera Association will receive annually, in perpetuity, at least \$70,000. And, of course, as the Opera Endowment Fund grows, more annual income in perpetuity can be anticipated.

To insure partially this growth of the Endowment Fund, we have established a very conservative and prudent protection plan in the Endowment's Articles of Incorporation. For example, the corpus of the Endowment cannot be invaded and at least 50 percent of its interest income each year must be returned to the Fund until the Endowment reaches a minimum of \$3 million.

Your help is needed! Please consider a cash gift to the Annual Fund Drive and make a gift and/or pledge to the Opera Endowment Fund. Pledges may be multi-year. A gift of cash, stocks, bonds, real estate, art or antiques, an insurance policy or annuity, or providing for a bequest to the Endowment Fund in your will is most needed.

You can play a significant role in New Orleans Opera. Please join those who will insure the future of opera in New Orleans by making an Annual contribution and an Endowment Gift.

Sincerely yours,

H. Lloyd Hawkins, Jr.
President

1991 operating fund campaign

122

November 5, 1991

James M. George
General Campaign Chairman

Dermot S. McGlinchey
Immediate Past Chairman

H. Lloyd Hawkins, Jr.
Honorary Chairman

Vice-Chairpersons:

Mrs. Nicholas T. Asprodites, Jr.
Jerome P. Dickhaus
Mrs. John J. Kelly
John P. Labouisse
Victor C. Leglise, Jr.
Harry McCail, Jr.
Mrs. James A. Noe, Jr.
John W. Sims
Mrs. Cecile B. Slatten
Dr. Peter M. Tufton
Mrs. James G. Viavant
Mrs. Constance C. Willems

Opera Ball 1991:

Mrs. Lawrence E. Lonatro

Opera Ball 1992:

Mrs. Carlie M. Kahn
Mrs. Carl Orr

Committee

Richard C. Ainsworth
Mrs. Joseph H. Bellina
Mrs. Dale C. Biggers
Donald Boudreaux
Dando B. Cellini
Mrs. James M. Claravella
Rutledge C. Clement
Mrs. E. B. Eble
Dr. Edward E. Etheredge
Mrs. Gloria Favajoro
John M. Gehl III
Dr. Francisco M. Gonzalez
Mrs. Frank B. Hayne III
Ralph L. Kaskell, Jr.
Mrs. Irene Klinger
Mrs. Jim O. Llewellyn
Dr. Hamid Massiha
Mrs. Christopher D. Newman
Ernest L. O'Bannon
Salvatore Panzeca
Jerome Pepper
Mrs. George J. Segel
William A. Slatten
Mrs. Marilyn M. Wolf

**NEW ORLEANS OPERA
ASSOCIATION**

333 St. Charles Avenue
Suite 907
New Orleans, LA 70130
529-2278 529-7668 (FAX)

Arthur G. Cosenza
General Director

Joseph Young, Jr.
President

Ray Anthony Delia
Director of Development

Dear Mr. and Mrs.

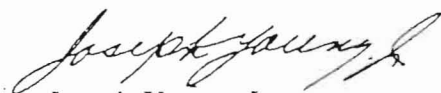
As you know, New Orleans Opera has been successful in improving the quality of its productions and hopes to do even better in the future. By purchasing Central Box Seat Season Tickets, you are a valuable supporter of your Opera Association.

You probably also know that ticket sales, no matter how successful, account for only 40% of our production costs. This means that with a budget of \$1,300,000.00 for fiscal 1991, we must raise an additional \$780,000.00 to keep the Opera Association intact.

I am therefore asking you to do me a personal favor and make a tax deductible donation of at least 25% of your ticket cost, which is about \$65.00 for each Central Box Seat Subscription.

Close to one third of our season subscribers donate additional monies to the Association. Many others work hard in a voluntary capacity to raise additional revenues. May I count on your joining one or both of these groups of wonderful people in support of the Opera?

Yours truly,



Joseph Young, Jr.
President

THIS CHANGES
FOR EACH SECTION
OF THE
THEATRE.

1991 operating fund campaign

123

December 9, 1991

James M. George
General Campaign Chairman

Dermot S. McGlinchey
Immediate Past Chairman

H. Lloyd Hawkins, Jr.
Honorary Chairman

Vice-Chairpersons:

Mrs. Nicholas T. Asprodites, Jr.
Jerome P. Dickhaus
Mrs. John J. Kelly
John P. Labouisse
Victor C. Leglise, Jr.
Harry McCall, Jr.
Mrs. James A. Noe, Jr.
John W. Sims
Mrs. Cecile B. Slatten
Dr. Peter M. Tufton
Mrs. James G. Viavant
Mrs. Constance C. Willems

Mrs. Margaret Alongia
4004 Transcontinental Dr.
Metairie, LA 70006

Dear Mrs. Alongia,

Opera Ball 1991:

Mrs. Lawrence E. Lonatro

Opera Ball 1992:

Mrs. Carlle M. Kahn
Mrs. Carl Orr

As a Season Subscriber of the New Orleans Opera Association, you play a significant role in supporting Opera in New Orleans. We are happy to have you aboard!

Committee

Richard C. Ainsworth
Mrs. Joseph H. Bellina
Mrs. Dale C. Biggers
Donald Boudreaux
Dando B. Cellini
Mrs. James M. Ciaravella
Rutledge C. Clement
Mrs. E. B. Eble
Dr. Edward E. Etheredge
Mrs. Gloria Favalaro
John M. Gehl III
Dr. Francisco M. Gonzalez
Mrs. Frank B. Hayne III
Ralph L. Kaskell, Jr.
Mrs. Irene Klinger
Mrs. Jim O. Llewellyn
Dr. Hamid Massiha
Mrs. Christopher D. Newman
Ernest L. O'Bannon
Salvatore Panzeca
Jerome Pepper
Mrs. George J. Segel
William A. Slatten
Mrs. Marilyn M. Wolf

May I ask your consideration in taking on an additional purpose, that of contributing to the financial success of your company's 1991 Operational Fund Drive Goal of \$500,000. Quite frankly, we need your support to reach this goal by January.

To date, \$394,422 (79% of our goal) has been raised to insure the continued operatic successes of the past few years while helping our company remain financially sound. Ticket revenue from completely sold-out houses amounts to only 40% of our expenses (well within the national average for major opera companies such as ours).

One solution to our financial need would be to raise ticket prices (something we are not planning to do in 1992).

Again, I ask that you please make a contribution before the end of this year, and I thank you personally for your kind consideration of this request.

**NEW ORLEANS OPERA
ASSOCIATION**

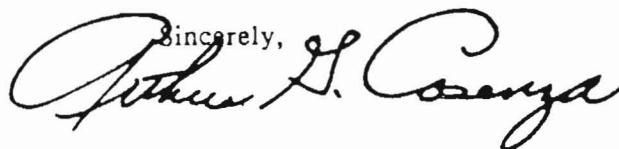
333 St. Charles Avenue
Suite 907
New Orleans, LA 70130
529-2278 529-7668 (FAX)

Arthur G. Cosenza
General Director

Joseph Young, Jr.
President

Ray Anthony Della
Director of Development

May you and your loved ones have a happy and healthy New Year!

Sincerely,


1991 operating fund campaign

James M. George
General Campaign Chairman

Dermot S. McGlinchey
Immediate Past Chairman

H. Lloyd Hawkins, Jr.
Honorary Chairman

Vice-Chairpersons:

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Jerome P. Dickhaus

Mrs. John J. Kelly

John P. Labouisse

Victor C. Leglise, Jr.

Harry McCall, Jr.

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New Orleans, LA 70130

529-2278 529-7668 (FAX)

Arthur G. Cosenza
General Director

Joseph Young, Jr.
President

Ray Anthony Della
Director of Development

January 9, 1992

Mr. and Mrs. James A. Noe Jr.
7301 Hampson St.
New Orleans, LA 70118

Dear Mr. and Mrs. Noe,

I'm sure you have probably received more letters from the Opera Association this year than ever before. Let me explain why I am writing to you today, and share with you some facts which I hope you will find interesting.

...This year we have received more donations than ever before.
...350 more people have given a tax deductible donation to the opera this year than gave at all last year.

...Still, less than half of our subscribers are donors.

...150 of last year's donors have not yet given this year.

...The increase in donors did not push us over our goal.

...We need more people to join those who have already given.

Your donation of \$10,100.00 last season was much appreciated and counted on. It made all the difference when we closed the 1990/1991 season with balanced books. Our 1991 Operational Fund Drive will officially close January 31st. Please join those who have given this year. We do need your help.

Sincerely,



Ray Della, Director
of Development

NEW ORLEANS OPERA ASSOCIATION
CAMPAIGN FOR FUNDS

Date _____

I pledge the sum of \$ _____

Payment enclosed or as follows:

Monthly Quarterly

Semi-annual Other

NEW FOR YOUR CONVENIENCE:

Charge your donation to your credit
card:

VISA MASTERCARD

acct. # _____

expiration date _____

card holder signature

Name _____
Print as you prefer it listed in program

Street _____

City _____ State _____ Zip _____

Your gift will assure that New Orleans Opera will continue to
play an important role in the cultural life of your Community.

PLEASE MAKE CHECK PAYABLE TO:
NEW ORLEANS OPERA ASSOCIATION

Grand Benefactors	\$5000 & over
Benefactors	3000 & over
Sponsors	1000 & over
Patrons	500 & over
Donors	250 & over
Contributors	100 & over
Friends	under \$100



Your Contribution Is Tax Deductible

New Orleans Opera Association • 333 St. Charles Ave., Suite 907 • New Orleans, La. 70130

COLUMNISTS

Opera Association sings praises of patrons by phone

A lot of local lovers of opera were left speechless last week when they received phone calls, not asking for money, but thanking them for their support.

And it worked, said Jimmy George, fund-raising chairman of the New Orleans Opera Association, who was at one end of the 20-foot conference table in local lawyer Dermot McGlinchey's boardroom. Joe Young, president of the Opera, was at the other during the (for want of a better title) "first annual Phone-Thank-A-Thon."

Betty Noe, whose idea it was, said, "Most remained silent after we thanked them. I think they were waiting for a pitch for more money — absolutely none were made ... but in their relief at not



being asked, some pledged more or said they would send their subscription renewals in right away. Some called their spouses to the phone to marvel over the event.

"Jimmy George even called Arthur Cosenza (he's the director of the Opera) and thanked him for the donation he had made during last September's phone-athon."

How successful was the Op-

era's first venture into one-on-one solicitation? "We reached our goal of \$500,000," says Ray Delia, "and brought in more than 350 new donors to the opera."

The Opera's last production of the season, "Fidelio," opens March 18 ... and there were a few — very few — tickets left at press time.

Changing courses: Smitten with the film adaptation of Fanny Flagg's "Fried Green Tomatoes," Her Pope is adding the dish today to the menu at her Cafe Atchafalaya on Louisiana Avenue.

Preparing the famous Southern dish is no problem for the Mississippi Delta-born restaurateur who "grewed up on them."

But finding a company to supply the fruit before it's chemically ripened to red was not so easy. "I had to specially order those suckers."

It's not over yet: The Children's Bureau, which celebrated its Feb. 14, 1892, founding by the Rev. Alfred E. Clay at Valentine's Day ceremonies at Gallier Hall, will continue the centennial celebration through next year, says Norma ("Cherry" to her chums) Bordelon of the Louisiana Health Care Authority, until recently known as Charity Hospital.

Cherry says the finale is scheduled for March 1993, and coyly refusing to divulge exactly what the affair will be, says it's being billed as the "Falcon der Fly Around the Lake." I think it will

take them a year to figure out what to do with a title like that.

Perhaps Loudrian Reed, centennial chairman, and her committee are waiting on a ruling from John Minor Wisdom, senior judge of the U.S. Court of Appeals for the fifth circuit. He should understand it all. He received the bureau's 1992 Alfred E. Clay Award at last week's Gallier Hall gala.

Fabled fate: Playwright and school teacher Sydney Wolfe thrilled the young cast of her "Aesop's Fables" — currently in production weekends at the Children's Corner of Le Petit Theatre — with an invitation to this year's Jazz and Heritage Festival.

Not only will they attend,

they'll be performing "Fables" in the Children's Tent.

Because the show, directed by Annie Lousteau — who also wrote the musical score — has imaginative dance numbers, choreographed by Susan Kastl and enhanced by expressive movements of the American sign language, the dance troupe will take its show on the road to state-run facilities for the hearing impaired.

Tailor made: The dressing up of Arkansas Gov. Bill Clinton, who would like to be a presidential candidate, didn't do much for his recent dressing down.

Nonetheless, he was named last week as one of "the 10 best-dressed men in America" by the Tailors Council of America.

APPENDIX VI

1. 1991 Monthly Financial Report.....	128
2. 1992 First Trimester Fund Drive Report.....	130

1991 Fund Drive

Subscription donations \$ 31,526.00

Bank Deposits

December '90	\$ 2,000.00	
January '91	4,985.00	
February	3,525.00	
March	5,125.00	
April	43,783.00	
May	20,215.00	
June	25,395.00	
July	93,575.00	
August	25,872.50	
September	62,395.00	
October	27,275.00	
November	7,750.00	
December	94,920.00	
January '92	27,692.00 34,312	

444,507.50

Credit slips

6/4/91	\$ 50.00
9/25/91	25.00
11/15/91	25.00
12/26/91	100.00

200.00

Total

\$476,233.50

25.00
\$476,208.50

Exceptions

Dr. Taylor 4 yr. split of \$2,000		- \$1,500.00
Endowment		
10/31/91	225.00	
1/3/92	50.00	

- 275.00

Dr. S. Henry LaRocca - \$1,500 given in 1990 but counted in 1991 drive		+ 1,500.00
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+ 1,500.00

Total

\$475,958.50

25.00
\$475,933.50

*25 instruction - also in deposit slip \$730.00
income of \$905.00

*25 added - Ms. Oajinsky

\$ 482,578.50

Donations with subscriptions for 1991

	Wed.	Sat.	
January	\$3,111.00	\$4,070.00	
February	2,675.00	2,943.00	
March	3,628.00	4,996.00	
April	1,980.00	3,901.00	
May	1,597.00	567.00	
June	194.00	390.00	
July	126.00	342.00	
August	182.00	180.00	
September	300.00	508.00	9/27 D/M Riley Sibley
October	0.00	36.00	10/4 C.F. Calhoun
Subtotals	<u>\$13,793.00</u>	<u>\$17,733.00</u>	
Total	\$31,526		

1992 GENERAL FUND CAMPAIGN -- FIRST TRIMESTER

	1992	1991 130
TOTALS -- BANK SLIPS	\$34,359.26	\$59,518.00
DONATIONS W/SUBS	\$37,587.00	\$27,304.00
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	\$71,946.26	\$86,722.00

	JAN	FEB	MAR	APRIL
BANK SLIPS	\$1,275.00	\$ 5,174.00	\$ 8,755.00	\$19,155.26
W/SUBS	N/A	\$17,382.00	\$13,369.00	\$ 6,836.00
TOTALS	\$1,275.00	\$22,556.00	\$22,124.00	\$25,991.26

DONATIONS WITH SUBSCRIPTIONS: (Renewals not sent until Feb.1)

	Wednesday		Saturday	
	1992	1991	1992	1991
January		\$ 3,111.00		\$ 4,070.00
February	\$ 7,727.00	\$ 2,675.00	\$ 9,655.00	\$ 2,943.00
March	\$ 6,338.00	\$ 3,628.00	\$ 7,031.00	\$ 4,996.00
April	\$ 2,234.00	\$ 1,980.00	\$ 4,602.00	\$ 3,901.00
TOTALS	\$16,299.00	\$11,394.00	\$21,288.00	\$15,910.00

ACTUAL DEPOSITS - \$33,959.26 (+\$100 Endowment and -\$500 Taylor)

(1) Donations - January through April
\$71,946.26

131

(2) \$10,000 more than last year at this point because of
\$10,000 more with subscriptions

(3) \$25,000 was given by Lloyd Hawkins last year during this
trimester

(4) 100 new donors already

(5) Over 100 people have increased their donations from last
year - 35 of whom had stopped giving at some point in
the past but have returned to our ranks this year

(6) Still only 18% of our subscribers have donated!

VITA

Jenny Ruth Hamilton is a summa cum laude graduate of Converse College in Spartanburg, South Carolina, with degrees in business administration and vocal music with Distinction in Performance. Jenny came to New Orleans in 1990 to pursue a Master's Degree in Arts Administration from the University of New Orleans where she graduated in August, 1992. After completing an extended internship with the New Orleans Opera Association as Program Sales Representative, Jenny assumed the position of Development Coordinator with the Arts Council of New Orleans.

EXAMINATION AND THESIS REPORT

Candidate: Jenny Ruth Hamilton

Major Field: Arts Administration

Title of Thesis: A Report on an Art Administration Internship with New Orleans
Opera Association, New Orleans, LA, Spring 1992

Approved:

Virginia L. McMurray

Major Professor and Chairman
[Signature]

Dean of the Graduate School

EXAMINING COMMITTEE:

[Signature]

[Signature]

Date of Examination:

7-9-92