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## New Orleans Opera Association

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NEW ORLEANS OPERA ASSOCIATION

A Report

Submitted to the Graduate Faculty of the  
University of New Orleans  
in partial fulfillment of the  
requirements for the degree of  
Master of Arts

in

The Department of Arts Administration

by

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December 1996

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TABLE OF CONTENTS

ABSTRACT..... iv

INTRODUCTION..... v

Chapter

I. THE NEW ORLEANS OPERA ASSOCIATION ..... 1

    History..... 1

    Mission/Purpose..... 5

    Programs/Services..... 6

    Management Structure..... 10

        Board of Directors..... 10

            Officers..... 11

            Committees..... 13

        General Director..... 14

        Staff..... 15

    Management Style..... 16

    Personnel Policies..... 17

    Finances..... 19

II. INTERNSHIP..... 22

    Responsibilities..... 22

    Development..... 23

        Grants..... 23

        Fund Drive..... 25

        Special Events..... 26

    Marketing..... 27

        Advertising..... 27

        Bulk Mailings..... 28

    Opera Club..... 29

    Computer System..... 29

    Tasks..... 30

III. ANALYSIS OF THE NEW ORLEANS OPERA ASSOCIATION..... 32

    Strengths..... 32

        Annual Fund Drive..... 35

    Weaknesses..... 36

        Board of Directors..... 36

        Repertoire Scheduling..... 40

        Audience Development..... 42

        Volunteer Management..... 45

IV. INTERN'S SHORT AND LONG TERM EFFECTS..... 47



V.	SELECTED BIBLIOGRAPHY.....	49
VI.	APPENDICES.....	50
	Appendix I.....	50
	Appendix II.....	52
	Appendix III.....	61
	Appendix IV.....	63
	Appendix V.....	79
	Appendix VI.....	88
	Appendix VII.....	110
	Appendix VIII.....	114
	Appendix IX.....	117
	Appendix X.....	121
	Appendix XI.....	125
	Appendix XII.....	128
	Appendix XIII.....	130
VII.	VITA.....	133

## ABSTRACT

This report is based on a three month internship at the New Orleans Opera Association during the summer of 1996. In this report, the intern has attempted to present the Opera's past practices while comparing them to its current ideologies and projecting where the company is headed in the future. She has highlighted the Opera's strengths and objectively analyzed the areas of concern. At the same time she has emphasized the fact that the New Orleans Opera Association is and will remain an extremely successful opera company with loyal and generous supporters. The Association shows every promise of continuing to provide New Orleans and the Gulf South region with first class opera performances by hiring some of the finest voices in the opera world and staging theatrical extravaganzas that will entertain and delight audiences well into the 21st century.

## INTRODUCTION

New Orleans holds the honored distinction of having the longest continuous operatic tradition of any city in the United States. For 200 years, opera has been an integral part of the city's cultural life and New Orleans, in turn, has made priceless contributions to the operatic heritage of the United States and the Western World.

For the past fifty-three years, the New Orleans Opera Association has carried the torch for the city's great opera heritage while remaining a viable nonprofit organization. In so doing, the Association has embodied tradition and conservative fiscal management. A multitude of prominent New Orleanians have loyally supported the opera during this time. Along with this dedicated base of supporters has come a hierarchical leadership structure with outdated practices and philosophies. Many of these practices are patterned after restrictive customs still adhered to by exclusive uptown carnival krewes and private clubs. Only recently, within the past few months, has the Association begun to take the first, albeit small, steps to modify the archaic management policies and ideas that have steered the company for five decades.

In this report, the intern has attempted to present the Opera's past practices while comparing them to its current

ideologies and projecting where the company is headed in the future. She will highlight the Opera's strengths and objectively analyze the areas of concern. At the same time, she will emphasize the fact that the New Orleans Opera Association is and will remain an extremely successful opera company with loyal and generous supporters. The Association shows every promise of continuing to provide New Orleans and the Gulf South region with first class opera performances by hiring some of the finest voices in the opera world and staging theatrical extravaganzas that will entertain and delight audiences well into the 21st century.

## CHAPTER I.

### NEW ORLEANS OPERA ASSOCIATION

#### History

Opera in New Orleans has enjoyed 200 years of history dating back to the eighteenth century. The Crescent City holds the distinction of having one of the oldest continuous operatic traditions in North America. The date of the first staging of opera in New Orleans is unknown, but since 1796, the final decade of the Spanish colonial era, New Orleans has held annual opera performances. The first documented staging of an opera in New Orleans, Andre-Ernest Gretry's *Sylvain*, was performed here on May 22, 1796, at the Theatre St. Pierre. Since then opera has continued to flourish in New Orleans despite countless events which have threatened to close its doors; notable among these events were the destruction by fire of many of the city's theaters and the occupation of New Orleans by Federal troops in 1862.

The French Opera House was built in 1859. It was known all over the country for hosting gala performances with internationally renowned stars. By the end of the 19th century, the theater was also the site of several United



States premieres as scores by Ambroise Thomas (*Mignon*, 1871), and Charles Gounod (*Le Tribut de Zamora*, 1888). In 1919 a rampaging fire struck again and the sixty year old opera house was ruined. For the next twenty years, opera in the Crescent City was sustained by the visiting Chicago and Metropolitan Opera Companies and local productions by Le Petit Opera Louisianais.

Walter L. Loubat was determined to reestablish opera permanently in New Orleans. On February 18, 1943, Mr. Loubat and a group of music lovers drew up a charter creating the New Orleans Opera House Association. Since then, the opera has flourished under the leadership of Walter Herbert (1943-1954), Renato Cellini (1954-1964), Knud Andersson (1964-1970) and Arthur G. Cosenza (1970-1996).

Mr. Cosenza first appeared with the New Orleans Opera singing baritone in supporting roles during the 1953-1954 season. He was named Resident Stage Director in 1965 and General Director in 1970. On June 30, 1996, after a twenty-six year tenure, Mr. Cosenza retired from his position as General Director, but agreed to remain with the company as Artistic Director.

Throughout its fifty-three year history, the New Orleans Opera Association has enjoyed unprecedented success and great distinction nationally. The company has staged more than eighty full-scale grand operas and a myriad of smaller productions. Many of the world's greatest opera

singers have performed leading roles on the New Orleans stage. Mario Lanza, the famous tenor, sang his only opera in New Orleans in 1948. Placido Domingo, Joan Sutherland, Beverly Sills, Renata Scotto, Dorothy Kirsten, and Richard Tucker are only a few of the opera greats to perform here. A number of local artists, such as Shirley Verret, Norman Treigle, Anthony Laciura and Charles Anthony, launched their careers in supporting roles with the New Orleans Opera Association and went on to enjoy illustrious careers on the national and international scene.

Until 1969 eight operas were staged each season. Due to escalating production costs and other unforeseen circumstances by 1983 the season was decreased to four operas, each staged on two evenings.

The oil crisis of the 1980's had a grave economic impact on the entire New Orleans community. Businesses were forced to close and many corporations relocated to other cities thus shrinking the city's financial resources. The art community was equally affected by the lack of funds available for contributions to their organizations. The New Orleans Opera Association did not escape this economic disaster. Hard economic times combined with some unwise financial decisions almost caused the demise of the opera during the 1988-89 season. But through thoughtful planning, loyal supporters, and the restructuring of its finances, the New Orleans Opera bounced back to become a thriving

performing arts organization with a solid financial base.

Since 1984 the Association has maintained the H. L. Hawkins Studio for the construction and storage of props and scenery. After the financial difficulties during the 1988-89 season, the opera began to use this 30,000 square foot studio more efficiently. In the last 22 years, the studio has rented its sets over 170 times to other opera companies throughout the United States and Canada. Presently, the studio houses approximately 25 sets and associated props.

Recently, the opera hired its own set designer and plans to build one new set each year. The studio also contracts its time and space out to other companies who want to build their own sets, but do not have adequate facilities.

In the future, the New Orleans Opera Association has plans to purchase the latest computer technology for the scenic studio. This Computer Assisted Drafting System (CAD) will have printing and scanning capabilities to assist the technical director. It will allow for the creation of set designs which will be stored on magnetic media for easy retrieval and viewing.

In addition to increasing the scenic studio revenues, in 1990 the company formed the New Orleans Opera Endowment Fund to ensure the organization against the unpredictable events of the future. In 1996 the endowment fund reached its \$3,000,000 goal. The opera is already preparing for its

next goal of \$5,000,000 by the year 2000.

As the New Orleans Opera Association begins its 53rd season, opera attendance has reached an all-time high with sold out houses for the past four seasons. In addition, the opera has enjoyed financial success for the past seven years. The continued support of the opera by its constituency is reflective of the renewed popularity that the opera has enjoyed in recent years. The opera has worked hard to regain the distinguished reputation of its early years and to cushion itself against unforeseen disasters in the future.

#### Mission and Purpose

"The challenge of developing a good mission statement is to create a text that is sufficiently broad to encompass the many possible activities that the organization may wish to engage in."<sup>1</sup> The New Orleans Opera Association has worked diligently to achieve this challenge.

The first mission statement of the New Orleans Opera Association was adopted in 1943. The mission statement has been revised periodically to accommodate the changes in philosophy of the leadership of the organization at that time. The most recent version of the mission statement

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

approved by the Board of Directors in April 1992 reads:

\* 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 racial or ethnic makeup, or their physical or economic circumstances.

Then, in ten concise statements the organization outlined some of its programs, services and activities intended to fulfill the mission statement's promise. An example follows:

Toward these ends, New Orleans Opera will:

\*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 public. (For a copy of the entire mission statement, refer to Appendix I.)

### Programs and Services

The major purpose of the New Orleans Opera is to provide the finest operatic performances of Grand Opera. Since 1983, the opera has offered four mainstage opera productions, with two performances of each. Three operas are in the Fall months - October, November and December, and

the final opera of the season is staged in March of the following year.

The New Orleans Opera Association has been criticized for offering classical operas that appeal only to a select population, the socially elite. The opera has made great strides to diversify its programming to satisfy the musical tastes of a broader sector of the population and will continue to do so in the future.

\* The New Orleans Opera also has an extensive educational outreach program. MetroPelican, the brain-child of Mr. Cosenza, was started in 1988. MetroPelican brings live opera, such as *Hansel and Gretel* (K-6 grade), and *The African American Experience in Song* (7-12th), to children of all ethnic backgrounds in the state. In the seven years of its existence, MetroPelican has performed before an estimated 80,000 school children in the New Orleans area and throughout the state. Performances have been staged in 26 of the 64 Louisiana parishes, representing more than one-third of the state.

\* Once each season the opera stages an abridged mainstage production for over 2,300 middle and high school students from Louisiana and near by Mississippi at the performance hall. This student matinee uses the same orchestra and

scenery as the mainstage production, along with a cast of professional opera singers. An informative talk is given from the stage during set changes.

\* *Celebration in Song* is a program to coincide with Black History Month and to show the 200 year history of Opera in New Orleans. It is performed free of charge in at least 25 middle or high schools in Orleans Parish. The program consists of a young African American baritone or tenor who has just begun an operatic career, usually a graduate student in voice, with piano accompaniment. This program consists of a wide range of repertory, from slave chants to Grand Opera.

\* H.L. Hawkins Scenic Studio continues to service the opera field by building and renting sets throughout the United States and Canada. In order to build a new set, the scenic studio hires approximately 20 full time carpenters and painters for three to four months from the metropolitan area. Thus, providing jobs to the community that so graciously supports the opera.

\* BIS! New Orleans Opera Newsletter is in its eighth year of publication and reaches more than 13,000 people per issue. BIS! is circulated three

to four times a year and is offered free to subscribers and the general opera-going public on the New Orleans Opera's mailing list.

\* Five to six percent of opera tickets are donated regularly to organizations in the metropolitan area for their fundraising activities. (*i.e.*, Association for Retarded Citizens, Ronald McDonald House, and Children's Hospital)

\* The opera has auxiliary volunteer groups; the Women's Guild and Junior Committee (800 members) and the Men's Club (100 members), provide assistance to the opera in fundraising and community awareness. These volunteer groups offer lectures about opera to the general public, as well as host a variety of fundraising events (*i.e.*, fashion shows luncheons, bowling alley parties, the Annual Wine Auction, and Opera Ball).

The New Orleans Opera has a bright future ahead as it continues to change and expand its programs and services to accommodate the needs of a rapidly changing culture. Recent success with programs designed to reach the various cultural groups in the schools has impressed upon the Association the need for more culturally diverse programming on the mainstage. This challenge can be met by continuing to involve a broad based constituency who recognizes the value of opera (both culturally and economically) to this city.



## Management Structure

### Board of Directors

"An effective management - one that provides the leadership necessary to direct the organization's growth and to achieve its potential - depends on a hard working and committed board of trustees and a staff of skilled professionals."<sup>2</sup>

Over the New Orleans Opera Association's fifty-three year history, the organization has been governed by out-dated management practices that have not adjusted its leadership styles to reflect the changes occurring in the nonprofit and business world. As of July 1, 1996, these practices have changed. (For a copy of the revised bylaws see Appendix II.) The bylaws were rewritten to take control out of the hands of a few and share it with a larger group of people. After eight years of leadership by one man as president, a new president and new officers were elected. This was a necessary improvement in that many of the executive officers had maintained their positions for decades. The new bylaws state that each year elections for the officers of the board will be held at the regular director's meeting. However, no officer may be nominated or

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<sup>2</sup>Carolyn L. Stopler and Karen Brooks Hopkins, Fundraising for Arts and Cultural Organizations (Phoenix: The Oryx Press, 1989) 3.

elected after having served as an officer in this corporation for eight years, in essence term limits were enacted. This practice is in keeping with the philosophy of most nonprofit experts who recommend a three year term with one renewal option or a total of six years.

The New Orleans Opera Association's Board of Directors consists of an eighty member board (ninety being the maximum number of board members allowed). A Member is a Season Subscriber for the current year and/or the succeeding year and has made an annual contribution of a minimum of \$500 (this was recently changed from \$100). Each member (142 presently) has one vote on all matters coming before the Annual Membership Meeting. A quorum shall consist of not less than twenty-five members and there can be no votes by proxy at any membership meeting. Since these members are not allowed to vote by proxy and fewer than 5% of all invited members attend the annual membership meeting, this procedure does not allow members to have an adequate voice in the organization's future. [This also raises another issue, should anyone contributing a certain amount to an organization be allowed to vote.]

#### Board Officers

The board officers and job descriptions described in the revised July 1996 bylaws are as follows:

1. President - is the chief executive officer

2. Executive Vice-President - shall perform the duties of the President in his/her absence
3. Treasurer - keep or have kept at his/her direction, a complete record of all financial transactions; supervise the financial structure; and serve as Chairman of the Finance Committee
4. Secretary - serve all notices required by law, take minutes, maintain Membership and Officer Rosters, and have general charge of the books and records of the Corporation with the exception of the financial records

Once elected, a Director is required to contribute a minimum of \$500 to the Corporation (this amount will be increased). This requirement is stated in the bylaws and referred to as the annual director's contribution. Board members are also expected to help with fundraising and community awareness.

There are four Regular Directors' Meetings held each year. Fifteen (15) Directors shall constitute a quorum and there can be no Director vote by proxy. The duties of a Board of Directors are to set policies, determine the organization's overall programs, and to engage in long range planning. Obviously, this board is too large to be intimately involved in the detailed planning of the New Orleans Opera. This process is performed by the Executive Committee.

Since the 1996 revision of the bylaws, the Executive Committee (15) consists of the President, Executive Vice-President, the Secretary, the Treasurer, seven Board Members selected at any Board Meeting, one person appointed by the Women's Guild and one person appointed by the Mastersigners (\$3000 or more donors), and all former presidents. Prior to this change only four of the five officers, and two members of the board appointed by the President served on the Executive Committee, placing too much control in the hands of a few people. Thus, this restructuring of the Executive Committee was another positive change for the opera.

#### Committees

"As organizations grow in size and sophistication, the in-depth work of the board can be accomplished by committees. Committees, being smaller and more narrowly focused, can concentrate on solving specific problems, freeing the full board of directors to deal with major policy issues."<sup>3</sup>

The New Orleans Opera's standing committees are the Executive, Finance, Production, Development, Subscription, Membership, Advertisement, Publicity, Building & Property, Women's Guild, Men's Opera Club, Parliamentarian, Legal, and Government. Until July 1, 1996, the only active standing

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<sup>3</sup> Carolyn L. Stopler and Karen Brooks Hopkins, Successful Fundraising for Arts and Cultural Organizations (Phoenix: The Oryx Press, 1989), 9.

committees were Development and Production, but now a Finance Committee has become active, the other committees exist in name only.

If the Board remains this large it should take advantage of its size and utilize the available manpower to engage the work of these committees, thus causing the organization to operate more efficiently. Committees such as Advertisement, Publicity, Membership and Subscription if managed properly could be very helpful in assisting the staff with its duties. A Personnel Committee would be helpful in establishing personnel policies and a Planning Committee could work to create much needed short and long term goals. At present most of these duties are achieved by the Executive Committee thus placing a heavy burden of responsibility on a few members.

#### General Director

The Retirement of Arthur C. Cosenza on June 30, 1996 ended his twenty-six (26) year reign as General Director of the New Orleans Opera Association and the new chief, Ray Anthony Delia, is now the Executive Director. (For a copy of the article see Appendix III.) Mr. Delia has been with the New Orleans Opera for eight years and has held the positions of supertitle coordinator, computer consultant, and director of development, marketing and public relations. He was instrumental in planning and administering the New

Orleans Opera Endowment Fund begun in 1990 which has already reached its goal of \$3,000,000. Mr. Delia is responsible for the daily operations of the organization and works closely with the Board to see that these duties are accomplished.

#### Staff

- I. Development and Marketing Director - the development director must plan and implement annual fundraising campaigns. In marketing, the director should sell the organization's products and services by planning and implementing earned income campaigns.
  - A. Ticket Services Manager - handles all ticket purchases (season subscriptions and single ticket sales), oversees the box office at performances and doubles as a receptionist in the office.
  - B. Part-time Ticket/Development - participates whenever needed, usually two weeks prior to performances, two months during subscription renewals, and at other times designated by the Executive Director.
2. Director of Media and Publicity - responsible for coordinating all media coverage such as press releases, public service announcements and promotional articles.
3. Bookkeeper - handles the daily financial obligations of the company.

4. Choral Master - coordinates all musical preparations including chorus, minor roles and orchestra recruitment; plans and implements educational programs.
5. Scenic Studio Administrator and Technical Coordinator - responsible for the Scenic Studio, designing, building and transporting of sets, and oversees the technical aspects of performances.
6. Director of Scenic Rentals and Assistant Production coordinator - manages guest artist accommodations, scenic rental contracts, front-of-house manager, and supervises wardrobe department.
7. Costumer - supervises all aspects of costuming (part - time)

#### Management Style

"As nonprofit organizations grow in complexity and size, they must also move toward increasingly hierarchial structures."<sup>4</sup> After decades of an informal management philosophy the New Orleans Opera is moving toward a more structured work force.

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<sup>4</sup>Thomas wolf, Managing A Nonprofit Organization (New York: Prentice Hall Press, 1990), 62.

The new Executive Director has a clearly defined administrative role, the Artistic Director is responsible for the planning of seasons and hiring of singers; a Development and Marketing Director handles fundraising and advertising, and a Media and Public Relations Director manages publicity. The bookkeeper keeps the finances in order and there is a director at the scenic studio. The Opera recently hired an individual to manage scenery rentals and housing accommodations for guest singers and there is a ticket manager who oversees tickets and the box office. The intern does not want to imply that the opera is so departmentalized that job descriptions do not overlap or that the opera is so sufficiently staffed that everyone only performs his/her specific duties; there is a team effort and the reassignment of responsibilities does occur as in all nonprofit organizations. Finally, a hierarchy of responsibility does exist as all staff members report to the Executive Director and he in turn reports to the Executive Committee of the Board of Directors.

#### Personnel Policies

Many nonprofit organizations maintain inadequate personnel policies and the New Orleans Opera is no exception. There are no written personnel policies; everything is understood. There are no written employee



contracts, job descriptions, salary scales or benefit packages. There is no personnel policy manual.

"Up until the 1950's, many nonprofit organizations were staffed largely with volunteers and independently affluent people who were paid modest salaries. With increased professionalization, conditions have changed, but nonprofit administrators are still, on the average, underpaid for the kinds of jobs they do."<sup>5</sup> The New Orleans Opera falls into this category. Salaries at the opera are some of the lowest in comparison to other companies of its size. Deciding on salary ranges can be very unpleasant. Wolf suggests the following:<sup>6</sup>

1. Look for salary surveys of nonprofit industries that show the range of salaries paid for comparable positions.
2. Locate a number of similar organizations, then contact them seeking information on employee compensation as well as the type and costs of benefits provided.
3. This information should be summarized by the board to show the lowest, highest, and average salary level for each staff position, and range of offered benefits.

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<sup>5</sup>Ibid., 90.

<sup>6</sup>Ibid., 91.

4. Study the organization's budget to determine what could realistically be expended on personnel.

Employee benefits is another controversial issue around the board room. The opera has been looking into a health insurance package for sometime, but has yet to implement one. Although higher salaries and benefit packages seem like extravagant expenditures to many organizations, many nonprofits already offer these. Therefore it may become necessary for the Opera to offer benefits to attract and keep highly qualified individuals working for the company.

A Personnel Policy Manual would:

- \* provide a continuous list of employee expectations
- \* clearly delineate job descriptions and responsibilities
- \* summarize benefits, work schedules and privileges offered to employees
- \* contain written guidelines designed to protect the Association from excessive legal challenges

#### Finances

The New Orleans Opera Association's finances are in compliance with generally accepted accounting principles (GAAP) based on a fiscal year beginning July 1. The New Orleans Opera has a \$1.7 million budget of which almost 50% is earned income. The main sources of earned income are season subscriptions, box office sales, scenery rentals from

the scenic studio and earned interest. The other 50% is contributed income from individual, corporation, foundation and government support.

The Bookkeeper manages the daily financial operations of the New Orleans Opera. A computerized bookkeeping system is used to insure accurate record keeping. The Endowment Fund is handled by the Executive Director and by Hawkins & Hawkins, Incorporated. These funds are kept solely in the Hibernia National Bank managed by Hibernia National Bank Trust Department and are invested in United States Treasury Obligations.

An audited financial statement is prepared annually by an accounting firm. As of July 1, 1996, the financial statements included the accounts from the New Orleans Opera Association, Endowment Fund, Women's Guild, Junior Committee and Opera Club. Prior to this time, the organization had chosen not to include the Women's Guild, Junior Committee and Opera Club accounts in the Association's financial statements, even though these committees are legally part of the Association and operate under the Association's Charter. The decision to honor the Association's Charter and to include these auxiliary committees in the Association's audit was to protect the New Orleans Opera's non-profit 501(C)(3) status from being challenged.

Currently, the New Orleans Opera Association is very stable having a fund balance of \$618,944 for fiscal 1995. (The audited financial statements for 1995 and 1994 are included in Appendix IV.)

## CHAPTER II.

### INTERNSHIP

This internship at the New Orleans Opera occurred during the Summer of 1996. The intern was assistant to the Director of Development, Marketing and Public Relations. Although the Director of Development and Marketing was promoted to Executive Director on July 1, 1996, the intern's duties as Development and Marketing Assistant remained the same.

#### Responsibilities

The intern's responsibilities during this internship were as follows:

- (1) writing new grants and completing final grant proposals on grants written previously by the Development Director
- (2) receiving, recording, reporting, depositing, and acknowledging all fund drive contributions
- (3) working in conjunction with the Junior committee

- and Women's Guild on annual fundraising events
- (4) preparing all bulk mailings
  - (5) receiving, recording, and depositing all Opera (Men's) Club dues and compiling the Opera Club's Annual Treasury Report
  - (6) maintaining the Opera Club and Wine Auction databases
  - (7) responding to all calls pertaining to advertising
  - (8) attending all information fairs

### Development

#### Grants

The intern was given the Arts Council of New Orleans' Operating Support Grant to prepare on the first day of the internship. (For a copy, see Appendix V.) The grant was due in exactly one week. After writing and then submitting this grant two hours prior to the deadline, the intern created an organizational sheet to attach to each grant file which highlights all important dates needed to get the appropriate funding. (See Appendix V.) The grant entailed a three page narrative on the organization's mission, purpose and goals, a description of the organization and how it functions, a list of programming activities for the previous year, current year and projections for the next year, the organization's planning process, an explanation of

how these acquired funds would stabilize the organization, and a detailed budget including the financial information from 1995 (actual), 1996 (estimated), and 1997 (projected).

The intern also wrote two final grant reports, The Division of the Arts, LAA/MAJORS Final Report and the National Endowment for the Arts Final Report. (For copies see Appendix VI.) The Division of the Arts Final Report included twelve questions to be addressed about the details of the project that received funding. The information used to respond to these questions included a detailed list of the parishes and cities serviced by MetroPelican, a description of the New Orleans Opera's 1995 season, an evaluation criteria of the season, and a Final Budget Report. The Status Report for the National Endowment for the Arts included a brief budget analysis and a Final Descriptive Report containing information about the New Orleans Opera's 1995 season the MetroPelican's 1995-96 season. A description of the successes of these programs and their impact on the community were also included.

Additionally, the intern wrote a letter to Shell Oil Company Foundation acknowledging its continued support of the New Orleans Opera and she also wrote a letter to Health Care Advantage in response to an inquiry about the New Orleans Opera's fundraising events. (For copies see Appendix VII.)

Writing the grant and final grant reports taught the intern that applying for a grant is a detailed process with which the organization must comply in order to receive grant funding. The intern was also required to research facts about the New Orleans Opera Association gaining valuable insight into the organization and how it functions.

#### Fund Drive

The Fund Drive Kick-Off Luncheon was held at Commander's Palace on July 19, 1996. The New Orleans Opera invited 150 members to the luncheon donated by Commander's Palace Restaurant. Included in this list were the Mastersigners and anyone ever involved in fundraising activities for the opera from the Women's Guild, the Junior Committee, and the Opera Club. The luncheon was a great success with 80% of the invited guests attending. The staff was invited to the luncheon and introduced to the members.

The intern was responsible for mailing the invitations, receiving and recording regrets, and keeping Commander's Palace informed about attendance. Following the luncheon, an invoice was sent to all Mastersigners reminding them of their \$3000 annual dues. (For copies, see Appendix VIII.) The intern was responsible for recording and depositing these checks as well as sending the appropriate acknowledgement to coincide with the type of donation received. (For copies, See Appendix IX.)



### Special Events

The Junior Committee hosts the Annual Wine Auction which is held in November. This event raised \$35,000 for the New Orleans Opera Association last year. Letters were sent to wine distributors all over the country during the Spring informing them of the auction and asking for donations to the 1996 wine auction. The intern helped the wine auction phone committee contact the wine distributors (most calls were to California) that had not acknowledged the letter. She received all calls during the day from wine distributors about wine auction donations. The intern maintained the wine auction database which keeps track of donations from the wine distributors, edited inaccurate information about the wine companies and added any new companies to the list. She also maintained a separate database for the restaurants that donate to the wine auction.

The intern prepared a proposal for the President of the Women's Guild to submit to Whitney Bank asking them to be the sponsor of the Annual Opera Ball for the second year at the cost of \$20,000. Proceeds for the 1996 Opera Ball amounted to \$105,000 for the New Orleans Opera Association. (See Appendix X.)

Continental Airlines, the official airline of the *Three Tenors*, sponsored a fundraising event with all proceeds

going to the New Orleans Opera Association's Endowment Fund on July 20, 1996. Continental Airlines made it possible for a closed-circuit live simulcast to be beamed into New Orleans from the *Three Tenors* Concert at Giants Stadium in New York. The performance was seen at the Omni Royal Orleans Hotel. Continental provided food and beverages which were served throughout the performance. The intern received all phone calls in reference to the performance and assisted at the performance.

### Marketing

#### Advertising

The New Orleans Opera Association's successful seasons have minimized the organization's need for a major marketing campaign. The organization advertises through direct mail, local newspapers such as the *Times-Picayune* and *Gambit*, and local magazines such as *The New Orleans Magazine* and *Where*. Public Service Announcements are faxed to all radio stations in the metropolitan area and press releases are sent to all local publications in New Orleans and the outlying parishes. If there are any seats remaining two weeks prior to the opening night performance, the opera has a list of over 100 publications from Houston to Pensacola to contact if more advertising needs to be purchased and the funds available to make these purchases.

The intern met with representatives of several publications, but no advertising packages were purchased. The advertising for season subscription sales was purchased during the Spring. Single ticket sales begin on September 14, 1996; more advertising will be purchased as needed.

In addition, the intern represented the New Orleans Opera by attending the Tulane Law School Information Fair and Salute to the Arts, held in Place St. Charles. These annual events helped to alert the community of the upcoming season and make the public aware of the cultural art's programs in this city. These events provide formidable opportunities for the organization to increase its mailing list.

#### Bulk Mailings

A number of computerized mailings were sent during the Summer. These mailings pertained to functions for the Wine Auction Committee, the Opera Club, the fund drive kick-off luncheon, and the Women's Guild. The intern also coordinated a 1,700 piece mailing in its entirety. The laborious nature of this task alerted her to the need for a more actively involved group of volunteers that the organization can depend upon to assist the staff with tasks of this magnitude.

### Opera Club

The intern received, recorded, and deposited all annual dues from the Opera Club. She questioned why the Director of Development and Marketing was in charge of this task. Supposedly, the Executive Committee wants all monies collected from the Opera Club to come through the office. This task was clerical and a poor use of her time. This task could be handled as well by the clerical staff or bookkeeper. The Opera Club database was also kept current.

The Opera Club's Annual Treasurer's Report was due at the beginning of August, therefore the intern compiled this report for the President of the Opera Club. Once again, the intern believes that this report should be completed by the clerical staff or bookkeeper rather than the Development and Marketing Director. (See Appendix XI.)

### Computer System

Until the Spring of 1996, the New Orleans Opera Association had been using Enable, an integrated computer software package, to maintain all aspects of the organization. Included in this software package is a spreadsheet, word processing, and database system. As aforementioned, the opera is in the process of adding an additional software computer system for the office, *GSE's Choice Ticketing Software*. *Choice* is a comprehensive

ticketing system that handles both season and single event ticketing for any size organization and can provide accurate information on seating and customers. In addition, *Choice* is capable of automating marketing and fund development activities. The intern attended a two day intensive training seminar on operating this new database for fund development. All donations will be maintained this new database. Currently, the Opera is using DOS based applications however, they are slowly migrating to a Windows environment.

The intern began her internship with a limited understanding of how a computer database system works. During the Summer, she gained a working knowledge of this database and a general understanding of operating database and software systems.

#### Tasks

The New Orleans Opera Association relocated its offices on July 12, 1996. The intern was heavily involved in the move. This allowed her to learn what the opera has and where everything is placed, making the transition to a new job easier.

The intern was given a variety of duties during this summer internship. Because the opera staff is small, the Director of Development, Marketing and Public Relations performs a number of duties that would not normally fall in

the category of development or marketing in a larger organization. Therefore, the intern was required to perform tasks that often seemed an inadequate use of her skills. A Summer internship at the New Orleans Opera does not allow for participation in the coordination of activities for the Annual Fund Campaign as this occurs in the spring.

As the intern evaluates her internship with the New Orleans Opera Association, she is able to recall practical, educational, and rewarding experiences. She gained practical experience preparing the bulk mailings and learning simple things at the office such as working the fax machine and the postage machine, learning the entire grant process and computer database was a valuable educational experience, and the one most rewarding experience was being told that the Arts Council of New Orleans' Operating Support Grant that she prepared was awarded \$18,000. (The letter from the Arts Council is in Appendix XII.)

## CHAPTER III.

## ANALYSIS OF THE NEW ORLEANS OPERA ASSOCIATION

Strengths

The New Orleans Opera Association is an undisputed success. Undoubtedly, it is one of the most successful performing arts organizations in New Orleans. Sold out performances for the past four seasons and financial success for the past seven years have given the New Orleans Opera this admirable distinction. These are unheard of statistics in art circles, especially occurring on the heels of government cutbacks to the arts and the diminishing pool of available private funding. As of August 31, 1996, New Orleans Opera has 3,297 season subscribers, therefore only 1,337 single tickets need to be sold to fill the house for each show. (the term "show" refers to one opera, two performances.) The office has baskets filled with backorders for single tickets, waiting for September 14,

1996 when single tickets officially go on sale. How has the New Orleans Opera been able to achieve this enviable position?

First, the Opera has minimized expenses by keeping a four opera season with two performances of each show and has not stretched its resources by adding a third performance. It cost \$200,000 to stage two performances of an opera.

Secondly, only two performances of each show means selling less seats per show. The Mahalia Jackson Performing Arts Theater has 2,317 seats which means the New Orleans Opera has to sell a total of 4,634 seats per show. Since the shows are sell outs, why not increase each show to three performances? There are three reasons a third performance has not been added:

(1) Risk - It costs one-third more to add an additional performance. The Board of Directors is not ready to risk the chance of losing money on another performance. Many of the Directors were around when the New Orleans Opera almost closed its doors during the 1988-89 season, and the memory of this is still very real.

(2) Perception - The operas have become more appealing since tickets are difficult to purchase, the old "supply and demand" adage.

(3) The infrastructure of the New Orleans Opera is in transition. The organization has just acquired a new board



president after eight years, new board officers after decades, a new executive director after 26 years, and two new staff members. The Board of Directors believes that adding a third performance at this time would create too much pressure on a very "young" staff that is just beginning to become familiar with job descriptions.

A third reason why the New Orleans Opera is so successful is that it knows what its audience enjoys and provides it for them. Most of the opera's chosen are the "all time favorites." This keeps its audience happy, thus maintaining season subscribers is not a problem (75-80% of their subscribers are renewals).

Finally, the New Orleans Opera spends a minimal amount of money on advertising compared to most arts organizations, (approximately \$10,000). Many of the other performing arts organizations in New Orleans spend \$100,000 on up.

The installation of computers eight years ago helped the opera to update its mailing list. This enabled the opera to limit expenses on print advertising. Prior to the computer, there were 3,000 names on the opera's mailing list, but now the opera has increased its mailing list to 14,000. Basically, the New Orleans Opera advertises to target markets through direct mail at a lower cost than other advertising mediums. The New Orleans Opera targets interested participants and does not feel compelled to implement a widespread marketing campaign.

### Annual Fund Drive

The New Orleans Opera's Annual Fund Campaign is also a success. In the 1995 Fund Drive, 56% of the Opera's revenue was contributed income. Individuals contributed \$401,086 or 26% and corporations, foundations and governmental support equaled \$570,284 or 30% of their revenue. The New Orleans Opera's Annual Fund Campaign is divided into two phases:

The first phase begins in the early Spring targeting season subscribers. The subscribers are also asked for a suggested donation based on the price of their ticket. It is more cost-effective to market your season rather than each performance and the opera takes full advantage of this concept. Corporate solicitation is also a part of the first phase, but actually takes place the entire year with the Summer being the slowest time.

The second phase in the Annual Fund Drive begins in the Fall. The New Orleans Opera targets its entire audience for more donations using clever gimmicks to attract new donors. There are between 1600 and 1700 families in the New Orleans Opera's customer file and 50% of these families are donors. Thus, the opera targets the audience to encourage the other 50% of the season subscribers to become donors and the single ticket purchaser to become season subscribers as well as a donor. Groups are offered a 10% discount on ticket sales and discounts are offered to students. A \$10 discount

is offered to students on single ticket purchases and a \$30 discount is offered on season subscriptions. Complimentary tickets are offered to a variety of community groups in the metropolitan area. In fact, 5-6% of the audience receives complimentary tickets at every performance.

Besides the New Orleans Opera's successful Annual Fund Drive, H. L. Hawkins' Scenic Studios are being managed efficiently, thus adding approximately \$200,000 of earned income to the New Orleans Opera.

As one can see, the New Orleans Opera is a conservative organization with a tidy agenda. The management capitalizes on satisfying its present audience and does not vary from this track. As the intern has demonstrated, the Opera's traditional agenda works, but she questions whether this traditional style will continue to be effective as the New Orleans Opera enters the 21st century and its audience continues to age.

### Weaknesses

#### Board of Directors

Even with the New Orleans Opera's unprecedented success, it does have its weaknesses. The structure of the Board of Directors presents some specific problems.

Throughout the New Orleans Opera's fifty-three year history as a nonprofit organization the management structure of the board has functioned as "men's private club". As

aforementioned, some steps have been taken to change these outdated practices, but there is still a number of areas that warrant concern.

Nello McDaniel writes that according to the dictionary the definition of a Board of Directors or governing body is "1) to control; guide; direct; 2) to rule by exercise of sovereign authority; 3) to regulate or determine 4) to restrain".<sup>7</sup> The New Orleans Opera has an eighty member Board of Directors that is obviously too large to function as a governing board. As outlined earlier, this eighty member board only meets once a year at the annual membership meeting. Therefore, the New Orleans Opera does not expect these members to be responsible for major decisions or to guide the company. The opera has an Executive Committee (15 members) that is the true governing body of this organization.

At a closer examination of the board structure, the word "board" should not be used in the title of a group that does not govern an organization. Synonymous with this title is a legal and fiduciary responsibility to an organization. The intern questions whether the members of this large board are even aware of their legal obligations to the New Orleans Opera Association.

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<sup>7</sup>Nello McDaniel and George Thorn, Workpapers 2, Arts Boards: Myths, Perspectives and New Approaches, "The Arts Experiment" (Iowa: Kendall/Hunt Publishing Co., 1992) 27.

In practice the Executive Committee acts as the Board of Directors, therefore the only reason for the large board is financial, \$500 per Board Member totaling \$40,000 from the Board, annually. George Thorn in *Workpapers 2* states that, "If an organization is going to have some form of a group to work on behalf of recognition of support it should be appropriately named and chaired with its responsibility."<sup>8</sup> Thus, the New Orleans Opera's 80 member Board of Directors should be more appropriately named to suit its true function, financial support and community awareness. Perhaps, a title such as Leadership Council would be better suited to describe this group of people.

It is the belief among nonprofit organizations that unless volunteers are given the title and recognition of Board of Directors, these volunteers would be unwilling to perform services for the organization. This has been proven to be untrue, therefore organizations must search to find better ways to acknowledge a person's service to an organization other than as a board member.

Price tags for board members brings up another issue for concern. This concept limits the needed diversity of the Board of Directors which is necessary for a board to be a truly effective governing entity. A wide range of expertise and culturally divergent views strengthens a board

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<sup>8</sup>George Thorn, *Workpapers 2*, "Volunteer Leadership: Myth, Method, and New Approaches" (Iowa: Hendall/Hunt Publishing Co., 1992) 58.

and enhances its effectiveness. There are some very competent and talented people in this community who have a wealth of knowledge to share with the New Orleans Opera that are unable or unwilling to pay the \$500 annual fee.

In addition, the Executive Committee of a Board of Directors should be comprised of the board's officers and a few members from the board, usually the chairs of the more important standing committees, not any member voted in by the board. Thomas Wolf recommends that this committee be no larger than eight members to function effectively.

The Executive Committee's responsibility is to act as the full board on urgent matters that do not require important policy or funding decisions. This committee should function by setting agendas and organizing the other board committees.

At the New Orleans Opera, the officers of the board function as an Executive Committee and the Executive Committee as Board of Directors. The board officers are still allowed too much control over the organization's major decisions. This hierarchial leadership style filters down to the ranks of the staff. For example, there are no staff meetings or an arena for group discussion about policies, division of duties, or troubled areas. The staff is alerted of its duties with daily notes placed on their desks when they arrive in the morning. There are no meetings to outline duties for the next major event, consequently the

staff does not know from day to day what is expected of them. The Executive Director does not keep the staff informed of any board decisions. The Board of Directors needs to "replace the hierarchial thinking with a sense of equal partnership of staff leadership and board leadership".<sup>9</sup> This type of relationship is outdated and the New Orleans Opera's leaders need to cultivate a more collaborative working relationship with the staff. The intern realizes that this is a great challenge facing not only the New Orleans Opera Association, but many established nonprofit organizations today.

#### Repertoire Scheduling

The New Orleans Opera Association is noted for its traditional programming. Furthermore, the New Orleans Opera remains conservative and "sticks" with what works. The "all time favorites" fill the house, so its programming reflects this. Rarely does the New Orleans Opera perform any contemporary opera or one of an experimental nature. Reviving opera is fine, but it is also important to move forward with the purpose to educate the public.

What about artistic leadership? Artistic leadership poses one of the greatest challenges to art organizations. It is very difficult to find a balance between serving and

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<sup>9</sup>Ibid., 41.

leading the community. The New Orleans Opera's great scare during the 1988-89 season has caused the organization to be driven by a fear of failure. Consequently, its programming has become stale, seldom venturing into the unfamiliar by adding contemporary performances to its repertoire.

McDaniel postulates that, "when this occurs, many organizations cease being community organizations with artistic missions and become arts institutions with community missions."<sup>10</sup>

Sadly, the New Orleans Opera has become an art institution with a community mission. The organization sits securely in its castle, surrounded by a moat, keeping fresh faces and ideas on the outside. Rarely, if ever, dropping its draw bridge to allow a serious avant-garde work to enter its kingdom.

It is the intern's belief, that until the New Orleans Opera steps into uncharted territory and experiments with all forms of opera it will always be regarded as an elitist organization that stages an elitist art form. The New Orleans Opera's mission should be to educate as well as to please its audiences. This can only be achieved when more experimental works are performed, thereby reaching out to a broader audience while simultaneously educating its loyal

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<sup>10</sup>Nello McDaniel, Workpapers 2, Arts Boards: Myths, Perspectives and New Approaches, "The Arts Experiment" (Iowa, Kendall/Hunt Publishing Co., 1992) 26.



supporters about all forms of Opera and how to appreciate a broader range of operatic works.

#### Audience Development

In 1993, the New Orleans Opera Association conducted a demographic survey of its constituency. Seventeen hundred (1,700) season subscriber family units were pooled and 41% responded. These 1,700 subscriber families represent 75% of ticket sales. The results of this survey (in terms of age) indicated that 50% of its audience was 50-69 years of age and 16% of its audience was 70 years or older, 26% was 30-49 years old and 8% was in the 18-29 year range. Therefore, just three years ago 66% of its audience was 50 or older. (For copy, see Appendix XIII.)

Can the New Orleans Opera afford to remain stationary with its audience "graying" at such a rapid rate? It would behoove the New Orleans Opera to take a good look at its public image as an elitist organization and take major strides to alter this. Utilizing this survey, the organization could begin to target a younger, more culturally diverse audience.

Let's start with the baby boomers, those born between 1946 and 1965. The age of this group would be 31-50 years old now. Presently, there are approximately 76 million baby boomers in the United States. According to the opera's 1993 survey, 26% of their audience was 30-49. The later end of

this group is rapidly becoming the next older generation. Already many of the baby boomers children are going to college. Once this happens, this group will find themselves with more leisure time and expendable income to venture into the community, albeit with more mature taste. Perhaps, these people will be looking for a more sophisticated form of entertainment and the New Orleans Opera must find ways to entice this group before they become drawn into another art form for entertainment.

As Nancy Malitz reported in her article *Making the leap from rock to Rachmaninoff*, "as baby boomers head toward 50, you'll start to see a lot of them become active in some form of the arts. Although they neither subscribe to nor support performing arts institutions in large numbers, they are visiting museums and enrolling in back-to-school enrichment programs as never before." <sup>11</sup>

At this point, the Opera is in a catch-22 situation. If it does not begin to cultivate new audiences, the opera risks the chance of losing a new breed of audience ready for the taking. On the other hand, if the Opera changes its marketing strategy to cultivate new audiences, where will they put these people since there are no tickets to sell. How will the loyal supporters react? To alleviate this problem new provisions need to be added to the season. The

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<sup>11</sup>Nancy Malitz, "Making the leap from rock to Rachmaninoff." Detroit News, p. 14.

Opera could add a third performance to each of its four shows and schedule at least one "light" opera per season marketing it toward younger audiences or keep its traditional four opera season and add a fifth "light" opera, marketed toward younger audiences. If finances are a concern, corporate sponsors could be pursued to help pay for and promote the performance. Groups could be targeted at discounted rates. Especially, younger organizations such as the Young Leadership Council or Young Democrats or Republicans. Gatherings for singles before the opera are always another good strategy. One night could be "Young Audience Night" with casual dress (i.e. opera in blue jeans).

The Opera has already discussed using the Monday night dress rehearsals to target younger audiences. These rehearsals could be marketed with catchy slogans such as "Not Ready for Opera, Try a Rehearsal." Discounts on tickets as well as pre-performance socials and lectures for singles could be promoted.

Nancy Malitz stated in her article series *Graying, Graying, Gone?* "If cultivating the baby boomers and paying attention to their tastes and concerns actually alienates the loyal, older audience, the cost of keeping older

supporters satisfied may mean getting older and eventually dying with them."<sup>12</sup>

Change is difficult. It is much easier to sit smugly ignoring the world around you. An abundance of literature has been written warning art organizations to take heed, a new audience is emerging. One that will not be so quick to purchase season tickets, one that has grown-up in a sophisticated world of mass communications and media hype. They have a discriminating eye, eclectic tastes and are a hard sell. This group is not so likely to follow the crowd. They are working longer hours and their purchasing power is less than it was in their parent's generation. The organizations that will survive in the future will have to be sharp, have a skilled staff and excellent marketing strategies. Most importantly, they will have to rise to the challenge and stay one step ahead of the competition.

#### Volunteer Management

The New Orleans Opera has 800 members between the Women's Guild and the Junior committee. These ladies host successful special events throughout the year. They are hard working, dedicated volunteers. What baffled the intern was the lack of an organized volunteer core to help the office staff (*i.e.* with mailings, answering the phone

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<sup>12</sup>Nancy Malitz, "Future shocks warning for the Arts." Detroit News, p. 25.

during the opera season, calling subscribers, etc.).

The chairman of the volunteer committee in the Women's Guild has no members on her committee. At the request of the Executive Director, the intern has already taken steps to contact the chairman and organize a group of volunteers to regularly help the staff.

A volunteer program should be implemented. One that allows the volunteers growth. Career ladders are used in many organizations which move the volunteers through different levels over a six year period. There is an entire career in volunteer management. Organizing this would be a challenge for an already over-worked staff, but if outlined clearly and with the right kind of support this could prove to be an invaluable gift to the New Orleans's Opera and its staff as well as a satisfying experience for the volunteers.

## CHAPTER IV.

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

On July 1, 1996 the Development, Marketing and Public Relations Director, Ray Delia was promoted to Executive Director of the company. Until his former position was filled, he shouldered the responsibility of both positions. These duties coupled with the renovation of a new office building would have been a tremendous burden without an assistant.

Upon arrival the intern was given a box filled with assignments that had accumulated from the Spring. Much of her initial work included writing grants and final grant reports within the designated time lines.

The intern then assumed the daily functions of the Development and Marketing Director (*i.e.*, maintaining the database for the annual fund drive donations, opera club dues, and wine auction). The intern was also responsible for writing the appropriate acknowledgements to donors and

answering correspondence pertaining to Development and Marketing.

Long term, the grant written to the Arts council of New Orleans for Operation Support was awarded \$18,000 (more than the organization had received in recent years). The intern also feels that the knowledge gained through participating in the Arts Administration program helped her add another level of professionalism to the staff.

The intern's contributions to the New Orleans Opera were reciprocated by a staff that graciously welcomed her into their family. She was always treated with respect as a professional in the field of Arts Administration.

This summer the intern was trained for a position she would ultimately inherit. The administrative skills gained advanced the intern's education and prepared her for a fulfilling career in the field of Arts Administration. The intern feels fortunate to have been given the opportunity to do an internship in an organization as reputable as the New Orleans Opera Association and to ultimately become an employee of such an outstanding organization.

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APPENDIX I

A. Mission Statement

**Approved April 1992 by The Board of Directors**

**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 1952.

APPENDIX II

A. Bylaws

BY-LAWS  
OF  
NEW ORLEANS OPERA ASSOCIATION

AS OF JULY 1, 1996

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, Artistic 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 members of record, directed to the address shown upon the books of the Corporation.

**Section 8.** Year. Year as used herein is July 1 through June 30 for fiscal, administrative, procedural and all other time measurements.

## ARTICLE IV

### Members

**Section 1.** Membership Donation. A Membership Donation is a gift to the Corporation, the amount of which is established by the Executive Committee. This amount is to be no less than One Hundred Dollars (\$100.00) per year.

**Section 2.** Member. A Member is a Season Subscriber for the current year and/or the succeeding year and has made a Membership Donation as specified in Section 1.

**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.** All members of the Executive Committee who are not officers of this Corporation shall constitute a Nominating Committee for the nomination of directors and officers.

**Section 2.** Nomination of Directors. The Nominating Committee shall nominate candidates for the Board of Directors to be voted on at the Annual Membership Meeting. The nominees so nominated shall be submitted to the Secretary at least two (2) weeks before the Annual Membership Meeting. Any member may nominate additional candidates for Director by placing such candidates in nomination at the Annual Membership Meeting.

**Section 3.** Nomination of Officers. Each year, at least three weeks prior to the Directors' Meeting held in accordance with Article VII, Section 11, the Nominating Committee shall submit to the Secretary their nominees for the offices of President, Vice-President, Secretary and Treasurer for the succeeding fiscal year. Additional nominees for President, Vice-President, Secretary and Treasurer may be submitted at least forty-eight (48) hours prior to the election, provided that such nominees are sponsored by fifteen (15) Board Members. The election of officers shall be as specified in Article VII, Section 11.

No officer, however, may be nominated or elected after having served as an officer in this Corporation for eight (8) years.

## ARTICLE VI

### Membership Meetings

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

**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 a Membership Meeting shall be in writing and delivered to the 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 July, 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 the 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.

A Director elected at the Annual Membership Meeting shall make an Annual Director's Contribution of a minimum of Five Hundred (\$500) Dollars to the Corporation. Any person elected as Director between Annual Membership Meetings by the Board of Directors shall make a prorated 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 Ninety (90) members.

**Section 3.** Election of Directors. Directors shall be nominated as provided in ARTICLE V and 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 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 Director 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.** 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, provided, however, that no officer of this Corporation shall hold any office after having served a total of eight years as an officer.

## ARTICLE VIII

### Officers

**Section 1.** General Obligation of All Officers. The Treasurer 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. All other officers shall be prepared to give a report if called upon.

Each Officer shall make all reports and perform much 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, a Secretary and a Treasurer.

**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 designated by the Charter or By-Laws.

The President shall not serve as an officer of this Corporation for more than eight (8) years.

**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, a meeting of the Executive Committee shall be called within thirty (30) days to name a successor.

**Section 5.** Treasurer. The Treasurer shall keep, or have kept at his direction, a

57

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 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 6. 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 of minutes 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 7. Executive Committee.** The Executive Committee shall consist of the President, Executive Vice President, the Secretary, the Treasurer, seven (7) Board Members selected at any Board Meeting held at the close of any Annual Membership Meeting, one person appointed by the Women's Guild, one person appointed by the Mastersigners, and all former presidents.

The seven-at-large members of the Executive Committee shall be nominated by the current President and all former Presidents of the Corporation, acting as a Nominating Committee, and shall be voted on by the Board of Directors at any Board Meeting held at the close of any Membership Meeting.

The President shall be Chairman of the Executive Committee, and the Secretary shall keep the minutes of the meetings.

The provisions of this section shall become effective immediately upon the approval of the Board.

The Executive Committee shall meet at such place as is determined by the President and shall meet when called by the President or any other five (5) Members. Five (5) days written notice shall be given prior to the date of the Executive Committee Meeting by the Secretary, unless waived by Members of the Executive Committee.

**Section 8. Honorary President.** The Board of Directors may bestow the title of Honorary



President on those Members whose labors of many years have obtained such high and enduring benefits for the New Orleans Opera Association that their service should be perpetually acknowledged. Members so designated shall hold this title for life and shall be ex officio members of the Executive Committee.

## ARTICLE IX

### Committees

**Section 1.** Appointment of Committee Members. The President shall appoint all Committee Chairmen.

**Section 2.** Composition of Committees. Each member of a Committee must be a Member of the Corporation, but cannot be staff personnel, and shall be appointed jointly by the President and Committee Chairman. This provision shall not apply to the Women's Guild or the Men's Opera Club.

The President shall be an ex-officio member of all Committees.

The Chairman of the following Committees must be a Director, preferably an Officer: Finance, Production, Membership, Women's Guild and Men's Opera Club.

The number of members of all permanent committees, except the Women's Guild, Men's Opera Club and Parliamentarian, shall be not less than three (3) or more than ten (10) members.

**Section 3.** Notice of Meeting. Reasonable notice shall be given to all Committee Members prior to Committee Meeting.

**Section 4.** Quorum and Acts of the Committee. At all Committee Meetings, a majority of the Committee members shall constitute a quorum, and the acts of the majority present shall constitute the acts of the committee.

**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 & 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 Subscriptions.

**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, magazine, radio, television, printed matter 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 the 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.

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 17 (A). Mastersigner.** The Mastersigners shall consist of Season Subscribers who donate a minimum of \$3,000.00 each year.

The Mastersigners 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.

## **ARTICLE X**

### **Amendment**

**Section 1.** After the proposed amendment has been presented at a Directors' Meeting, even though not necessarily endorsed by the Board of Directors, these By-Laws may be amended by a majority vote of the Members, even though not necessarily endorsed by the Board of Directors, these By-Laws may be amended by a majority vote of the Members at any Membership Meeting if, but only if, written notice of the present By-Laws provision and the proposed By-Laws amendment are given to the members ten (10) days, but not more than twenty (20) days in advance of the Membership meeting at which the amendment is to be proposed.

APPENDIX III

- A. The Times-Picayune Article, Executive Director

# New executive director named by N.O. Opera

By THEODORE P. MAHNE  
Classical music writer

Ray Anthony Delia has been named executive director of the New Orleans Opera Association, the company announced this week.

Delia, currently the opera's development and marketing director, will succeed General Director Arthur Cosenza, who is retiring at the end of this season.

"It feels good. And it's not too scary," Delia said with a chuckle. "I've been doing a lot already. Ever since I came to the company, Arthur has been giving me more and more responsibility."

In a restructuring of duties at the New Orleans Opera, Delia's title is executive, not general, director. While he will have a hand in the artistic side — choosing repertoire, for example — his chief duties will be overseeing the business and financial side of the organization. The company plans to hire a separate artistic consultant.

"Most companies now are going this route — with an executive director and an artistic director or consultant," Delia said.

The artistic post has not been filled, but Delia said the company is talking to a conductor about it. Although the artistic consultant is unlikely to live here full time, Delia doesn't see that as a problem.

"Since he travels around and is in the battle to produce opera every day, he hears a lot of singers. I look forward to working with someone like that."

While Delia doesn't expect to introduce any major shifts in

what the New Orleans Opera presents, he looks forward to eventually expanding the company's repertory.

"I know people think the New Orleans Opera is a very conservative company," Delia said. "But you have to listen to your audience."

Nevertheless, Delia said he would like to use one of the four productions the company presents each year to stretch both audience expectations and the local repertory. Richard Strauss' "Elektra," presented last season, was a good example of that, he said. In the future, he'd like the company to present Poulenc's "Dialogues des Carmelites."

"I want to keep classic opera going in this town. There's nothing wrong with a museum," he said. "But all museums have a 20th-century wing, too."

Delia joined the New Orleans Opera in 1987 as supertitle coordinator. He also served as a consultant overseeing the computerization of the company's office. In 1991, he was named director of development, marketing and public relations, and helped to streamline those operations.

Delia also played a key role in planning and administering the New Orleans Opera Endowment Fund, which was begun in 1990. Now at \$2.5 million, it is fast approaching its \$3 million goal, he said.

"The company is in a very healthy position with our endowment," Delia said. "We also have a very active development committee."

"More people own the New Orleans Opera today," he said,



**Ray Anthony Delia**  
Will succeed Cosenza at N.O. Opera

pointing out that the company has more individual donors and corporate supporters than ever before.

For now, his first major project is moving the Opera Association into new offices. The company will leave its longtime space in the Masonic Temple Building for roomier offices at Baronne and Gravier streets. "We'll be moving in late spring or early summer," Delia said.

Before coming to New Orleans, Delia was chorusmaster and assistant conductor of the Baton Rouge Opera. He also conducted musicals for the Louisiana State University theater department, and prepared choruses for the Baton Rouge Symphony and the Gilbert and Sullivan Society.

Delia, 52, was born in Philadelphia. He graduated from St. Joseph's College in Princeton, N.J., and earned a master's degree in choral conducting from the Westminster Choir College in Princeton. He also did post-graduate work in musicology at New York University.

He and his wife, Kathy, live Uptown.

APPENDIX IV

A. Audited Financial Statement

NEW ORLEANS OPERA ASSOCIATION

BALANCE SHEETS

64

JUNE 30, 1995 AND 1994

	<u>1995</u>	<u>1994</u>
<b><u>ASSETS</u></b>		
<b>CURRENT ASSETS:</b>		
Cash	\$ 754,872	\$ 542,776
Certificate of deposit	5,000	5,000
Accounts receivable	9,684	5,471
Prepaid expenses	<u>40,861</u>	<u>45,854</u>
<b>TOTAL CURRENT ASSETS</b>	<u><b>810,417</b></u>	<u><b>599,101</b></u>
<b>OTHER ASSETS:</b>		
Property and equipment, net of accumulated depreciation	593,589	608,332
Deposits	<u>1,012</u>	<u>1,012</u>
	<u>594,601</u>	<u>609,344</u>
	<u><b>\$1,405,018</b></u>	<u><b>\$1,208,445</b></u>
<b><u>LIABILITIES AND FUND BALANCE</u></b>		
<b>CURRENT LIABILITIES:</b>		
Notes payable	\$ 40,750	\$ 45,750
Accounts payable and accrued expenses	62,525	908
Deferred income	<u>682,799</u>	<u>544,376</u>
	<u>786,074</u>	<u>591,034</u>
<b>COMMITMENTS</b>	-	-
<b>FUND BALANCE</b>	<u><b>618,944</b></u>	<u><b>617,411</b></u>
	<u><b>\$1,405,018</b></u>	<u><b>\$1,208,445</b></u>

See accompanying notes to financial statements.

NEW ORLEANS OPERA ASSOCIATION

STATEMENTS OF ACTIVITY

65

YEARS ENDED JUNE 30, 1995 AND 1994

	<u>1995</u>	<u>1994</u>
REVENUE AND SUPPORT FROM OPERATIONS:		
Season subscriptions	\$ 475,090	\$ 491,992
Box office sales:		
Operas	113,043	98,156
Student productions	6,760	3,500
Scenery rental	84,015	224,851
Opera program, net	(4,074)	(11,168)
Interest earned	4,433	5,914
Poster income (expense)	40	(63)
Miscellaneous income	<u>8,633</u>	<u>8,226</u>
TOTAL REVENUE AND SUPPORT FROM OPERATIONS	<u>687,940</u>	<u>821,408</u>
FUNCTIONAL EXPENSES:		
Direct cost:		
Operas	1,092,054	1,121,376
Student productions	24,311	14,612
Studio salaries	22,161	21,600
Studio expenses	61,264	96,373
Depreciation	68,617	73,029
Season subscription expense	15,515	6,687
Public relations	62,677	62,907
Interest	4	411
General and administrative	<u>202,142</u>	<u>220,934</u>
TOTAL EXPENSES	<u>1,548,745</u>	<u>1,617,929</u>
DEFICIT FROM OPERATIONS	<u>(860,805)</u>	<u>(796,521)</u>

(Continued)

See accompanying notes to financial statements.



NEW ORLEANS OPERA ASSOCIATION

STATEMENTS OF ACTIVITY

66

YEARS ENDED JUNE 30, 1995 AND 1994

(Continued)

	<u>1995</u>	<u>1994</u>
PUBLIC SUPPORT:		
Campaign Fund (net of campaign fund expenses of \$12,852 in 1995 and \$16,362 in 1994)	\$476,106	\$389,182
Metropolitan Arts Foundation, Inc.	157,200	174,750
State of Louisiana Grants	2,532	7,598
New Orleans Opera Endowment Fund	60,000	40,000
City of New Orleans Appropriation	15,000	20,000
National Endowment for the Arts Grants	8,000	9,000
Support for student productions:		
The Texaco Philanthropic Foundation, Inc.	-	10,000
Premier Bank	10,000	-
Arts Council of New Orleans - Decentralized Grant	5,000	-
Women's Guild donation	76,000	58,250
Men's Opera Club donation	15,000	18,000
Junior Committee donation	<u>37,500</u>	<u>85,132</u>
TOTAL PUBLIC SUPPORT	<u>862,338</u>	<u>811,912</u>
EXCESS OF SUPPORT AND REVENUE OVER EXPENSES	<u>\$ 1,533</u>	<u>\$ 15,391</u>

See accompanying notes to financial statements.

NEW ORLEANS OPERA ASSOCIATION

STATEMENTS OF CHANGES IN FUND BALANCE

67

YEARS ENDED JUNE 30, 1995 AND 1994

BALANCE, JULY 1, 1993	\$602,020
Excess of support and revenue over expenses	<u>15,391</u>
BALANCE, JUNE 30, 1994	617,411
Excess of support and revenue over expenses	<u>1,533</u>
BALANCE, JUNE 30, 1995	<u>\$618,944</u>

See accompanying notes to financial statements.

NEW ORLEANS OPERA ASSOCIATION

STATEMENTS OF CASH FLOWS

68

YEARS ENDED JUNE 30, 1995 AND 1994

	<u>1995</u>	<u>1994</u>
CASH FLOWS FROM OPERATING ACTIVITIES:		
Excess of support and revenue over expenses	\$ 1,533	\$ 15,391
Adjustments to reconcile excess support and revenue to net cash provided by operations:		
Depreciation	68,617	73,029
Change in assets and liabilities:		
(Increase) decrease in accrued interest receivable	-	255
(Increase) decrease accounts receivable	(4,213)	19,620
(Increase) decrease in deposits	-	(360)
(Increase) decrease in prepaid expenses	4,993	5,949
Increase (decrease) in accounts payable and accrued expenses	61,617	(1,813)
Increase (decrease) in deferred income	<u>138,423</u>	<u>(25,924)</u>
CASH PROVIDED BY OPERATING ACTIVITIES	<u>270,970</u>	<u>86,147</u>
CASH FLOWS FROM INVESTING ACTIVITIES:		
Purchases of property and equipment	<u>(53,874)</u>	<u>(83,724)</u>
CASH (USED BY) INVESTING ACTIVITIES	<u>(53,874)</u>	<u>(83,724)</u>
CASH FLOWS FROM FINANCING ACTIVITIES:		
Principal payments on notes payable	<u>(5,000)</u>	<u>(5,750)</u>
CASH (USED BY) FINANCING ACTIVITIES	<u>(5,000)</u>	<u>(5,750)</u>
NET INCREASE (DECREASE) IN CASH AND CERTIFICATE OF DEPOSIT	212,096	(3,327)
CASH AND CERTIFICATE OF DEPOSIT - BEGINNING	<u>547,776</u>	<u>551,103</u>
CASH AND CERTIFICATE OF DEPOSIT - ENDING	<u>\$759,872</u>	<u>\$547,776</u>

See accompanying notes to financial statements.

NEW ORLEANS OPERA ASSOCIATION

NOTES TO FINANCIAL STATEMENTS

69

YEARS ENDED JUNE 30, 1995 AND 1994

A. DESCRIPTION OF ACTIVITIES AND SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

The Association was chartered in 1943 to own, control, engage, employ, manage and direct a company of artists to give performances in order to encourage and foster the love, study and performance of music and dancing and to do any and all things to promote and develop New Orleans as a recognized music, dancing, dramatic and Opera center.

In carrying out its charter, the Association provides the Community with four operas of two performances each during the Opera season (generally October through March). Additionally, in conjunction with various grants and other sponsors, student performances are held each year both at the Theater of Performing Arts and the schools themselves. In order to support the services provided, the Association seeks contributions from the community as well as from ticket sales of Opera performances. The Association also maintains a scenic studio for the building and maintenance of Opera sets for its own use and as rentals to other Opera Companies.

Standing Committees

In order to facilitate the Association's objectives, standing committees were formed which operate under the Association's Charter to promote and provide additional resources for the Association. 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 and remits support generated by the activities of the committee membership to the Association annually. Management believes that the cost of separate audits of each committee would not be cost effective in that the inclusion of their separate accounts and activities in the Association's financial statements would not provide significant additional benefits to the users of the Association's financial statements. Accordingly, the accompanying financial statements do not include the accounts of the Women's Guild, the Junior Committee of the Women's Guild or the Men's Opera Club. The financial support remitted to the Association by these committees is separately disclosed in the Statements of Activity for the years ended June 30, 1995 and 1994.

Revenue recognition

Contributions and grants received for the opera season after the balance sheet date are deemed to be unearned and included in deferred revenues. These amounts are recognized as revenues when the operas to which these funds relate are performed.

Ticket sales and parking income received prior to the fiscal year to which they apply are not recognized as revenues until earned.

(Continued)

NEW ORLEANS OPERA ASSOCIATION

NOTES TO FINANCIAL STATEMENTS

70

YEARS ENDED JUNE 30, 1995 AND 1994

(Continued)

A. DESCRIPTION OF ACTIVITIES AND SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (Continued)

Revenue recognition: (Continued)

Donated materials and equipment are recorded as contributions at their estimated values at date of receipt. Donated services have not been reflected in the financial statements since no objective basis is available to measure the value of such services. Nevertheless, a substantial number of volunteers donate significant amounts of their time in the Association's program and supporting services.

Donations pledged prior to the end of the fiscal year and collected prior to issuing the financial statements are recorded as revenue and reflected as receivable as of the balance sheet date. The Association obtains pledges for support from various sources throughout the community. However, since the pledges are not legally enforceable, the pledges are not recorded as receivable in the accompanying financial statements unless collection is assured. Per the Associations' records, there were no pledges receivable at June 30, 1995 or June 30, 1994.

Investments

Investments are carried at cost, or if acquired by gift, at market value on the date of receipt.

Property and Equipment

Property and equipment are valued at cost less accumulated depreciation. Depreciation is computed utilizing the straight-line method over the assets estimated useful lives (3 to 20 years).

Income Taxes

The New Orleans Opera Association, a non-profit organization operating under section 501(c)(3) of the Internal Revenue Code, is generally exempt from federal and state income taxes and accordingly, no provision for income taxes is included in the financial statements.

Cash Equivalents

For purposes of the statements of cash flows, the Association considers all highly liquid debt instruments, including the certificate of deposit, to be cash equivalents.

Reclassifications

Certain amounts in the 1994 financial statements have been reclassified to conform with the presentation adopted for 1995.

(Continued)

NEW ORLEANS OPERA ASSOCIATION

NOTES TO FINANCIAL STATEMENTS

71

YEARS ENDED JUNE 30, 1995 AND 1994

(Continued)

**B. PREPAID EXPENSES**

Prepaid expenses consist of the following:

	<u>June 30,</u> <u>1995</u>	<u>June 30,</u> <u>1994</u>
Prepaid publicity	\$ 5,526	\$12,758
Prepaid Opera Costs	14,657	11,181
Prepaid Season Subscription Expenses	14,973	12,908
Prepaid insurance	1,024	5,662
Prepaid rent	1,377	1,378
Other	<u>3,304</u>	<u>1,967</u>
	<u>\$40,861</u>	<u>\$45,854</u>

**C. PROPERTY AND EQUIPMENT**

A summary of property and equipment at June 30, 1995 is as follows:

	<u>Cost</u>	<u>Accumulated</u> <u>Depreciation</u>	<u>Book</u> <u>Value</u>	<u>Estimated</u> <u>Useful Life</u>
Land	\$ 136,690	\$ -	\$136,690	N/A
Building	538,751	286,033	252,718	20 years
Furniture and fixtures	32,063	27,323	4,740	5-20 years
Production equipment	33,168	21,892	11,276	3-20 years
Scenery	710,997	595,789	115,208	4-10 years
Studio equipment	49,551	47,699	1,852	5-10 years
Automobiles & trucks	55,705	35,806	19,899	3-10 years
Scenery construction in progress	<u>51,206</u>	<u>-</u>	<u>51,206</u>	N/A
 TOTAL	 <u>\$1,608,131</u>	 <u>\$1,014,542</u>	 <u>\$593,589</u>	

(Continued)

**NEW ORLEANS OPERA ASSOCIATION**

**NOTES TO FINANCIAL STATEMENTS**

72

**YEARS ENDED JUNE 30, 1995 AND 1994**

(Continued)

**C. PROPERTY AND EQUIPMENT (Continued)**

A summary of property and equipment at June 30, 1994 is as follows:

	<u>Cost</u>	<u>Accumulated Depreciation</u>	<u>Book Value</u>	<u>Estimated Useful Life</u>
Land	\$ 136,690	\$ -	\$136,690	N/A
Building	538,751	259,049	279,702	20 years
Furniture and fixtures	31,191	24,782	6,409	5-20 years
Production equipment	31,372	16,835	14,537	3-20 years
Scenery	710,997	567,292	143,705	4-10 years
Studio equipment	49,551	46,761	2,790	5-10 years
Automobiles & trucks	<u>55,705</u>	<u>31,206</u>	<u>24,499</u>	3-10 years
TOTAL	<u>\$1,554,257</u>	<u>\$945,925</u>	<u>\$608,332</u>	

**D. NOTES PAYABLE**

Notes payable consist of the following:

	<u>June 30, 1995</u>	<u>June 30, 1994</u>
Note payable to Wisner Foundation, secured by future rentals of FIGARO scenery, non-interest bearing	\$ 2,750	\$ 7,750
Note payable to Wisner Foundation, secured by future rentals of FLYING DUTCHMAN scenery, non-interest bearing	<u>38,000</u>	<u>38,000</u>
	<u>\$40,750</u>	<u>\$45,750</u>

(Continued)

NEW ORLEANS OPERA ASSOCIATION

NOTES TO FINANCIAL STATEMENTS

73

YEARS ENDED JUNE 30, 1995 AND 1994

(Continued)

**E. DEFERRED INCOME**

All monies collected in advance for use in the next opera season are recorded as deferred income. Deferred income consists of the following:

	<u>June 30,</u> <u>1995</u>	<u>June 30,</u> <u>1994</u>
Advance collections of ticket sales	\$476,794	\$392,505
Campaign Fund Contributions	162,541	123,571
City of New Orleans Appropriation	15,000	15,000
Program advertising	-	2,500
Scenery rental deposits	23,850	6,750
Parking, postage and handling	<u>4,614</u>	<u>4,050</u>
	<u>\$682,799</u>	<u>\$544,376</u>

**F. COMMITMENTS**

The Association leases certain facilities under a long-term non-cancelable operating lease expiring in 1997. Rent charged to operations amounted to \$16,530 and \$13,145 in 1995 and 1994. The Association has an option to renew the lease for an additional one year term at the current rate as adjusted by the Consumer Price Index plus 5% (minimum increase of 15%) at the end of the current term.

At June 30, 1995, future minimum rental payments required under this operating lease are as follows:

<u>Year ended</u> <u>June 30,</u>	
1996	\$ 16,952
1997	<u>16,952</u>
TOTAL	<u>\$ 33,904</u>

(Continued)



NEW ORLEANS OPERA ASSOCIATION

NOTES TO FINANCIAL STATEMENTS

74

YEARS ENDED JUNE 30, 1995 AND 1994

(Continued)

F. COMMITMENTS - (Continued)

The Association, in connection with its' long-term planning for future seasons, has obtained contracts with various artists for the next three seasons. The contracts are non-cancelable and are fixed as to the artists compensation. Most contracts also provide for round-trip airfare for the artists. At June 30, 1995, future obligations under these contracts are as follows:

Year Ended <u>June 30,</u>	
1996	\$244,100
1997	146,500
1998	<u>169,000</u>
TOTAL	<u>\$559,600</u>

The above amounts do not reflect the cost of round-trip airfares for the artists since no objective determination of the cost can be made on a prospective basis. Costs incurred for the periods ended June 30, 1995 and June 30, 1994 were approximately \$15,000 and \$20,000, respectively.

G. CONTINGENCIES

Grants and bequests require the fulfillment of certain conditions as set forth in the instrument of grant. Failure to fulfill these conditions could result in the return of the funds to grantors. Although this is a possibility, the Board deems the contingency remote, since by accepting the gifts and their terms, it has accommodated the objectives of the organization to the provisions of the gifts.

H. RELATED PARTY TRANSACTIONS

The New Orleans Opera Association Endowment Fund contributed \$60,000 to the Association during the year ended June 30, 1995 and \$40,000 during the year ended June 30, 1994. Certain members of the Board of Directors of the New Orleans Opera Association also serve as Directors of the New Orleans Opera Association Endowment Fund.

I. CREDIT RISK

The Association's cash is held in various accounts in New Orleans area banks. At June 30, 1995, under the provisions of Financial Accounting Standards Statement No. 105, the Association is exposed to a concentration of credit risk in the amount of \$345,482, the amount by which the cash account balances exceed the \$100,000 limit for Federal Deposit Corporation Insurance.



Gus Freibaum, Jr., CPA\*  
Elliott M. Bain, CPA\*  
Nick O. Sagona, Jr., CPA\*  
David J. Bourg, CPA\*  
Gregory J. Hollier, CPA\*

\*A Professional Accounting Corporation

MEMBER  
American Institute of CPAs  
Society of Louisiana CPAs  
Private Companies Practice Section  
of the AICPA Division for CPA Firms  
Accounting Group International  
(Associates in Principle Cities)

**NEW ORLEANS OPERA ASSOCIATION**

**AUDITORS' REPORT ON ADDITIONAL INFORMATION**

Our examination was made for the purpose of forming an opinion on the basic financial statements taken as a whole. The following information on pages 14 through 16 is presented for purposes of additional analysis and is not a required part of the basic financial statements. These schedules have been subjected to the auditing procedures applied in the audit of the basic financial statements and in our opinion are fairly stated in all material respects in relation to the basic financial statements taken as a whole.

*Bain, Freibaum, Sagona & Co.*

Certified Public Accountants  
July 11, 1995

**NEW ORLEANS OPERA ASSOCIATION**  
**STATEMENTS OF TICKET SALES AND COST OF OPERAS**  
**FOR THE YEAR ENDED JUNE 30, 1994**

	Average per Opera	Total	Macbeth	Elektra	La Boheme	Eugene Onegin
<b>TICKET SALES:</b>						
Season subscriptions	\$ 118,773	\$ 475,090	\$ 118,773	\$ 118,773	\$ 118,772	\$ 118,772
Box office sales	28,261	113,043	24,103	14,441	46,648	27,851
<b>TOTAL TICKET SALES</b>	<u>147,034</u>	<u>588,133</u>	<u>142,876</u>	<u>133,214</u>	<u>165,420</u>	<u>146,623</u>
<b>COST OF OPERAS</b>						
Artists	51,142	204,569	34,640	64,403	44,192	61,334
Conductor	6,208	24,831	5,458	6,283	5,760	7,330
Stage Directors	3,602	14,409	4,461	-	5,236	4,712
Stage managers and assistants	4,205	16,819	4,147	4,608	3,875	4,189
Orchestra	42,600	170,401	41,000	43,712	41,706	43,983
Rehearsal accompanist	524	2,094	-	-	2,094	-
Chorus	35,473	141,892	40,822	22,829	34,692	43,549
Ballet	2,057	8,229	3,202	-	-	5,027
Supernumeraries	1,019	4,075	1,715	852	848	660
Stagehands	40,994	163,976	40,174	28,125	44,540	51,137
Wardrobe	9,673	38,691	10,724	5,971	7,650	14,346
Make-up	2,149	8,594	2,059	2,097	2,093	2,345
Transportation of Artists	3,692	14,769	2,577	3,949	3,205	5,038
Scenery	7,004	28,014	824	635	1,065	25,490
Lighting	4,511	18,045	5,925	5,383	2,560	4,177
Costumes	20,562	82,246	31,748	5,946	14,510	30,042
Musical instrument rental	425	1,700	545	610	545	-
Musical rental and arrangements	1,058	4,233	1,699	1,032	297	1,205
Props	1,913	7,651	2,865	335	1,273	3,178
Theater & Rehearsal Hall Rent	16,401	65,603	16,357	16,032	16,282	16,932
Advertising & Publicity	7,916	31,665	6,751	10,315	4,558	10,041
Box Office	2,093	8,373	2,066	2,035	2,208	2,064
Supertitles	1,277	5,107	1,246	1,274	1,269	1,318
Photography	501	2,005	607	548	341	509
Watchmen and doorman	3,562	14,247	3,599	3,359	3,194	4,095
Other	2,454	9,816	2,800	2,598	1,839	2,579
<b>TOTAL COST OF OPERAS</b>	<u>273,015</u>	<u>1,092,054</u>	<u>268,011</u>	<u>232,931</u>	<u>245,832</u>	<u>345,280</u>
<b>COST OF OPERAS IN EXCESS OF TICKET SALES</b>	(125,981)	(503,921)	(125,135)	(99,717)	(80,412)	(198,657)
<b>PROGRAM INCOME, NET</b>	(1,019)	(4,074)	(858)	(1,056)	(1,072)	(1,088)
<b>GENERAL AND ADMINISTRATIVE EXPENSES</b>	(50,536)	(202,142)	(50,536)	(50,536)	(50,536)	(50,536)
<b>COST OF OPERAS AND ADMINISTRATIVE EXPENSES IN EXCESS OF TICKET SALES</b>	<u>\$ (177,536)</u>	<u>\$ (710,137)</u>	<u>\$ (176,529)</u>	<u>\$ (151,309)</u>	<u>\$ (132,020)</u>	<u>\$ (250,281)</u>

NEW ORLEANS OPERA ASSOCIATION

STATEMENTS OF TICKET SALES, PUBLIC SUPPORT  
AND COST OF STUDENT PRODUCTIONS

77

YEARS ENDED JUNE 30, 1995 AND 1994

	<u>1995</u>	<u>1994</u>
TICKET SALES AND PUBLIC SUPPORT:		
Young Audiences	\$ 6,760	\$ 3,500
The Texaco Philanthropic Foundation, Inc.	-	10,000
Premier Bank	10,000	-
Arts Council of New Orleans - Decentralized Grant	<u>5,000</u>	<u>-</u>
	<u>21,760</u>	<u>13,500</u>
COST OF STUDENT PRODUCTIONS:		
Artists	7,375	8,280
Stage Director	2,000	-
Accompanist	6,890	-
Running crew	1,886	-
Musical instrument rental	-	1,227
Music rental	61	890
Transportation of performers	-	588
Stagehands	3,572	1,395
Props, Scenery	1,019	762
Costumes	523	576
Theater & Rehearsal Hall Rent	540	170
Advertising & Publicity	445	717
Other	<u>-</u>	<u>7</u>
	<u>24,311</u>	<u>14,612</u>
TOTAL TICKET SALES AND PUBLIC SUPPORT IN EXCESS OF COST OF STUDENT PRODUCTIONS	<u>\$( 2,551)</u>	<u>\$(1,112)</u>

NEW ORLEANS OPERA ASSOCIATION

SCHEDULES OF GENERAL AND ADMINISTRATIVE EXPENSES

78

FOR THE YEARS ENDED JUNE 30, 1995 AND 1994

	<u>1995</u>	<u>1994</u>
Auditing and accounting	\$ 5,700	\$ 8,325
Bad debts	2,300	-
Bank charges and credit card fees	551	4,498
Dues and subscriptions	5,531	6,331
Miscellaneous	6,014	5,569
Insurance	27,991	42,866
Office expense	5,257	10,750
Postage	1,919	5,711
Printing, stationery and advertising	1,055	-
Office rent and utilities	22,966	20,271
Salaries	103,100	99,313
Taxes - payroll	8,480	8,111
Telephone	7,570	7,026
Travel	<u>3,707</u>	<u>2,163</u>
TOTAL	<u>\$202,142</u>	<u>\$220,934</u>

APPENDIX V

- A. Arts Council of New Orleans Operating Support Grant
- B. Grant Worksheet

For agency use only:

App. No. \_\_\_\_\_

**Community Arts Grants  
and/or  
Louisiana Decentralized Arts Funding Program**

**OPERATING SUPPORT APPLICATION**

administered by the  
Arts Council of New Orleans

821 Gravier Street, Suite 600 o New Orleans, LA 70112 o 504-523-1465

**THE APPLICANT :**

1. Organization New Orleans Opera Association  
 Address 333 St. Charles Ave. City New Orleans State La Zip 70130  
 LA House District # \_\_\_\_\_ LA Senate District # \_\_\_\_\_  
 US Congressional District # \_\_\_\_\_ Councilmanic District B  
 Executive Director Arthur G. Cosenza  
 Phone [day] 524-1018 Phone [other] 524-2278 Fax 524-7668  
 Board President Joseph Young, Jr. Phone \_\_\_\_\_  
 Contact Person Rav Anthony Delia  
 Date founded 1943 Date received 501(c)(3) May 14, 1950  
 Federal Employer ID Number 72-0272897  
 Fiscal year from July 1 to June 30

Check the program(s) from which you are requesting funding and indicate amount:

- A.  Community Arts Grants \$ 50,000 Amount Requested  
 B. \_\_\_\_\_ Louisiana Decentralized Arts Funding Program \$ \_\_\_\_\_ Amount Requested

- ◆ Programming funded through Community Arts Grants must take place between **January 1 - December 31, 1997**  
 ◆ Programming funded through Decentralized Arts Funding Program must take place between **Jan. 1 - Sept. 30, 1997**.
2. Using the characteristics below, please indicate the predominant cultural/ethnic make-up of your organization. Check those which represent 25% or more of the population.  
 G General - organization does not emphasize any one race/ethnicity  
 N Native American  
 H Hispanic  
 B Black, not Hispanic  
 W White, not Hispanic  
 A Asian or Pacific Islander
3. Estimate the number of individuals to benefit from the services your institution provides 50,000
4. Estimate the number of artists participating in services your institution provides 200
5. Indicate the target audience:  
 General public  
 Only Students, PK-12  
 College Students  
 Special population, describe \_\_\_\_\_

**Granting Agency Use Only Do not write below this line**

.....  
 \_\_\_\_\_ Postmark \_\_\_\_\_ 501(c)(3)3 letter \_\_\_\_\_ Supplemental Materials \_\_\_\_\_ Financial Statement  
 \_\_\_\_\_ Board List \_\_\_\_\_ Signatures Application: \_\_\_\_\_ Complete \_\_\_\_\_ Incomplete \_\_\_\_\_ Staff

Comments: \_\_\_\_\_  
 \_\_\_\_\_

6. List principal administrative and artistic staff by name, title and salary or salary range (if unpaid volunteers hold these positions, please indicate).

Arthur G. Cosenza, General Director c. \$40,000  
 Ray A. Delia, Director Development/Marketing and PR c. \$30,000  
 James Delatte, Controller c. \$25,000  
 Carlo Rausch, Chorusmaster, Director of Education \$25,000  
 G. Alan Rusnak, Technical Director and Designer in residence  
 c. \$18,000  
 Dean Shapiro, Director of Media and Publicity c. \$17,000  
 Charlene M. White, Ticket Manager c. \$16,000

7. Please list the grants you have received from the Arts Council of New Orleans or the Louisiana Division of the Arts:

	1994	1995	1996
Arts Council-MEG/MAF/Neighborhood (1994, 1995)	<u>          </u>	<u>          </u>	<u>          </u>
Arts Council-Community Arts Grants (1996)	<u>20,000</u>	<u>15,000</u>	<u>14,000</u>
Louisiana Decentralized Arts Funding (1995, 1996)	<u>          </u>	<u>5,000</u>	<u>          </u>
Louisiana Division of the Arts	<u>10,130</u>	<u>          </u>	<u>35,000</u>

8. In a **narrative of up to three pages**, provide the following information in the order listed. Be sure to address each of the evaluation criteria for Operating Support from the guidelines.

- A. **Mission of your organization, its purpose and goals, as adopted by the board of directors.**
- B. **Description of your organization and how it functions.**  
 What type of organization is it?  
 What is your organization's history?  
 Comment on stability and growth of the organization.  
 How do your services impact the community?  
 With which community do you work?  
 Describe your organization's community involvement and outreach efforts.
- C. **List of programming activities for the previous year, current year and projections for the next year with inclusive dates or length of program.** (Include season of productions, exhibits, festivals, and any educational programs.)
- D. **Describe your planning process.**  
 Who is involved?  
 How do you plan and evaluate organizational efforts, needs and programs?  
 How often do you do planning?
- E. **How will these funds help stabilize your organization?**



**BUDGET AND FINANCIAL INFORMATION**

Prepare a summary of what your organization actually spent during its last fiscal year, its current budget and a projection for the fiscal year 1997 to implement the programs and services described in this application.

REVENUE (INCOME)	1995 (Actual)	1996 (Estimate)	1997 (Projected)
<b>Earned Income</b>			
Admissions	\$ 594,893	\$ 714,492	\$ 734,492
Contracted Services Revenues	84,015	* 204,182	214,182
Other Earned Income	9,032	18,048	20,000
<b>Private Income</b>			
Corporate Support	198,691	163,795	165,000
Foundation Support	191,070	92,186	100,000
Other Private Support	394,577	411,187	421,278
<b>Public Support</b>			
Louisiana Division of the Arts	25,000	35,000	35,000
National Endowment for the Arts	8,000	8,000	4,000
National Endowment for the Humanities			
Other Federal Support			
Southern Arts Federation			
LA Endowment for the Humanities			
Parish/Municipal Support			
School Board			
Other			
<b>Arts Council Grants</b>			
LA Decentralized Arts Grant	5,000		
MEG/Arts, MAF, Neighborhood Grants (1995)	15,000	15,000	50,000
Community Arts Grant (1996)			
<b>Total Cash Income</b>	<b>\$1,550,278</b>	<b>\$1,660,390</b>	<b>\$1,743,952</b>
* Based upon our re-evaluation, as of 1996 we have reclassified our accounts to better conform to your definitions.			
<b>EXPENDITURES (EXPENSES)</b>			
Administrative Staff (personnel)	\$ 157,000	\$ 152,487	\$ 188,487
Artistic Staff (personnel)	76,200	* 127,390	135,000
Technical Staff (personnel)	35,000	49,911	56,000
Outside Artistic Fees	480,000	437,274	500,000
Other Outside Professional Fees	553,000	* 301,981	340,465
Space Rental	40,305	50,594	65,000
Travel	18,000	18,722	25,000
Marketing / Printing	57,000	39,713	50,000
Equipment Rental/Purchase		* 87,306	90,000
Supplies and Materials	11,240	* 61,549	65,000
Postage and Telephone	20,000	9,532	20,000
Utilities	11,500	13,296	20,000
Other	89,500	* 173,458	187,000
<b>Total Expenses</b>	<b>\$1,548,745</b>	<b>\$1,532,213</b>	<b>\$1,743,952</b>

**The mission of the Opera Association adopted April 1992 by The Board of Directors:**

- 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 makeup, or their physical or economic circumstances.

**The goals of the New Orleans Opera are: (edited to save space)**

Avail itself of the highest caliber artistic skills financially feasible.

Plan seasons to secure the best talent, using as much local artistic talent as possible.

Reach out to a broader public in educating and developing a greater awareness of opera.

Provide an opera education program available statewide 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.

Facilitate the attendance and comfort of physically or mentally impaired people.

Engage in ongoing planning processes, analyzing future options.

Maintain the Association's H. Lloyd Hawkins Scenic Studio, a local and national opera resource.

The New Orleans Opera Association was founded in 1943 and gained its 501(C)(3) status on May 14, 1952. In October 1996, the New Orleans Opera opens its 54th season continuing the 200 year tradition of opera in New Orleans.

The Opera's stability artistically and financially is well known within the artistic and business community of New Orleans. Our General Director, who has been affiliated with the company for 40 years (26 as General Director), has recently retired from this position and will remain as Artistic Director. As of July 1, 1996 his position will be replaced with an Executive Director who has been with the opera for eight years as Development, Marketing and Public Relations Director. We have an active Board of Directors who willingly participate in the important Board-staffed Committees such as: the Development Committee, Endowment Fund, and the Production Committee which chooses operas in advance. We have a very large donor group, 50% of our season subscribers are also donors.

Our Scenic Studio is a service to the opera field throughout the United States. In this fiscal year alone, the scenic studio earned \$100,000 more than was budgeted for the year. We have also added a scenic designer to our staff.

Our financial management continues to be strong with a computerized accounting system and excellent internal controls. Monthly P & L statements are sent to the Oversight committee left from MAF.

If community involvement means attendance...we are involved! We have signed up more subscribers for the 1996/97 Season than ever before in the history of the Association. We have four sold out shows this year. But our involvement extends even further ...

**The New Orleans Opera has a significant impact on the community!** The MetroPelican Opera in the past five seasons has brought live opera to more than 80,000 children in their schools in the metropolitan New Orleans area and in one-third of the parishes of Louisiana. Twenty-six percent of these children are from single-parent families statewide and more than 34% of these children live in poverty...the highest poverty rate in the country. The MetroPelican Opera reaches more school children in one year through student matinee performances in our Theatre and in-school productions, than the total number of regular patrons the company reaches annually through its mainstage opera productions. These children represent the

richness of New Orleans' ethnic and racial mix.

Donations of opera tickets are given regularly to the following organizations for their fundraising activities: Arts Council of New Orleans, Association for Retarded Citizens, Big Brothers, Baton Rouge Opera, Cancer Crusaders, Chalmette Medical Center, Children's Museum, Community of Christian Concern, Christian Women's Club, Country Day School, Delta Festival Ballet, Franco American Chamber of Commerce, Fort Worth Opera, Jesuit High School, Harold Keller Elementary School, New Orleans Zoo, Le Petit Theatre du Vieux Carre, Lutheran High School, March of Dimes, Ronald McDonald House, New Orleans Ballet Association, Southern Repertoire Theatre, St. Clement of Rome School, St. Paul Episcopal School, Stuart Hall School, Temple Tikvat Shalom, WWNO Public Radio, WYES Auction...to name a few.

In addition, we collaborate with: NOCCA; Young Audiences; our pit orchestra is The Louisiana Philharmonic and we introduced them to their present new Director Klauspeter Seibel; when an opera requires ballet, the Delta Festival Ballet is hired. JPAS Children's Chorus has been a regular in our operas; we are active in the new tourist initiative from the Mayor's office; The Alliance Francais; and Overture to the Cultural Season.

**The New Orleans Opera's 1995/96 Season was a great success!** We staged four opera's with two performances each. Mezzo-soprano Sharon Graham sang the title role in George Bizet's CARMEN, Yoko Watanabe, a world-renowned Japanese soprano sang the title role in Giacomo Puccini's MADAMA BUTTERFLY, Louis Otey, sang the title role in Wolfgang Mozart's DON GIOVANNI, and we ended our season with Umberto Giordano's ANDREA CHENIER, a work that has not been seen in New Orleans for 20 years.

A record year for MetroPelican Opera with 105 performances of Humperdinck's abridged, English-language version of HANSEL AND GRETEL. Seventy-two of those performances were sponsored by the Arts in Education program of the Orleans Parish School Board and most of the performances were in inner city schools. A total of 82 schools were visited, some of which hosted two or three productions. More than 25,000 school children in grades K-6 attended this program. This is an opportunity they would otherwise never experience due to the cutbacks in arts education. Once each season, we also stage a matinee using a live orchestra, singers and scenery for over 2300 middle and high school students.

#### **Our 1996/1997 Season**

Johann Strauss II's DIE FLEDERMAUS October 16 & 19, 1996

Giacomo Puccini's TOSCA November 13 & 16, 1996

Jules Massenet's WERTHER December 11 & 14, 1996

Giuseppe Verdi's RIGOLETTO March 12 & 15, 1997

Our priorities continue to include opera education and outreach.

**The MetroPelican Opera will be able to triple its outreach in 1996/1997.** Three programs will be offered: A repeat of HANSEL AND GRETEL; "Celebration in Song", our program to coincide with Black History Month; and a program to show the 200 year history of Opera in New Orleans. The MetroPelican Opera works in association with Young Audiences. More than 60,000 children have seen the MetroPelican Opera in the last five years as this group has traveled to more than 24 of the 64 parishes in Louisiana. A majority of these children might never see opera were it not for New Orleans Opera's education Program--The MetroPelican.

The opera is aware that we have lost a generation of opera-goers in the African American community by not working in the public schools. We are trying to triple our efforts to reach young people, the future opera attenders, by placing additional emphasis on the African American, Spanish American, and Asian American people in our community.

A continuation of the opera's program with NOCCA; visiting singers/conductors/stage directors/ will give master classes at the New Orleans Center for Creative Arts. Chinese Baritone Yalun Zhang gave a master class for the NOCCA students last season. We will send at least one singer from each cast to NOCCA again this year and are looking for other ways to increase the exposure of our professional singers with the students.

Thirty lectures or more are given to the general public. Topics include operas to be performed and opera in general. We also have supertitles at our performances to insure that our operas are well received.

BIS! New Orleans Opera Newsletter is in its seventh publication, reaching more than 13,000 people per issue. BIS! is offered free to subscribers and the general opera-going public on our list.

Free tickets are offered to students as well as generous student discounts. Free tickets are given to at least 20 or 30 fundraising groups in New Orleans.

Our Women's Guild and Junior Committees (about 800 members) and Our Men's Opera Club continue to work to support the Association with fundraisers. From fashion show luncheons to bowling alley parties to Wine auctions and Opera Balls ... these groups support the Association most generously.

The H.L. Hawkins Scenic Studio continues to service the opera field by building and renting sets throughout the United States and Canada. It also provides employment for 20 carpenters and painters for three to four months at 40 hours per week each time a set is built. The set for CARMEN, built in the spring of 1995, cost us \$100,000. The set was rented before we used it, and made a 15% return on our investment. We plan to build a set per year.

The planning begins three years in advance of a season. The General Director and the Program Committee, made up of members of the board, determine which operas the company will produce. Once the committee is in agreement, the singers for the particular roles are chosen. The General Director puts the various shows together by using his knowledge of the operas and singers, and through auditions held in New York and New Orleans. In touch with agents and with other General and Artistic Directors around the world, the General Director has a good sense of who is available for these roles.

The Executive Committee of the Board (see Board list for names) is approached with a budget for the upcoming season. This committee is strict and rules with a conservative hand. Their task is to show where the money will go and to be as exact as possible. Once approved, the budget is reviewed monthly. After six months into the season, with three operas completed, we know exactly how we will end the season and if more money needs to be raised. Fortunately, our donors have proven to be very responsive to the needs of the company. A very important part of the budget process is handled by the Development Committee, one of the most active committees on the Board (see Board list for names). The Director of Development and these Board members meet every other week to visit corporations and individuals for gifts to the Opera Association.

Our Comptroller is a CPA with excellent money management skills. He is dedicated to seeking ways to save money and is also diligent in banking our money where it will gain the most interest.

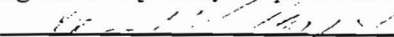
**12. ASSURANCES**

The applicant hereby gives assurances to the Louisiana Division of the Arts, the Louisiana State Arts Council and the Arts Council of New Orleans that:

- I. The applicant has read and understands all information contained in the 1996-1997 GRANTS GUIDELINES;
- II. The activities and services proposed in this application will be administered by the applicant organization;
- III. Any grant funds received for this application will be used exclusively for payment of allowable expenditures incurred for proposed services;
- IV. Applicant organization's financial records are kept in accordance with standard acceptable accounting procedures;
- V. The applicant will comply with all rules, regulations, laws, terms and conditions described in the 1996-1997 GRANTS GUIDELINES;
- VI. The applicant will comply with Title VI or the City Rights Act of 1964, with labor standards under Section 5(J) of the National Foundation on the Arts and Humanities Act of 1965, with Section 504, Title V of the Rehabilitation Act of 1973 and with Title IX of the Education Amendments of 1972;
- VII. The undersigned have been duly authorized by the governing authority of the applying organization to submit this application to the Arts Council as authorized by the Division of the Arts and the Louisiana State Arts Council;


We hereby certify that all figures, statements, and representations made in this application, including any attachments, are true and correct to the best of our knowledge.

**Authorizing Official** [usually the president or chair]

Signature   
 Typed name Joseph Young, Jr.  
 Phone [day] 504-524-8171

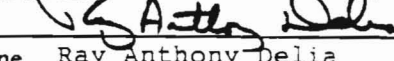
Date May 30, 1996  
 Title President  
 Phone [other] 897-2565

**Chief Fiscal Officer** [usually the treasurer or may be the same person as Authorizing Official]

Signature   
 Typed name Arthur G. Cosenza  
 Phone [day] 504-529-2278

Date May 30, 1996  
 Title General Director  
 Phone [other] N/A

**Manager/Director**

Signature   
 Typed name Ray Anthony Delia  
 Phone [day] 504-524-1018

Date May 30, 1996  
 Title Executive Director  
 Phone [other] 897-4454

**GRANT #:**

**GRANT WORKSHEET**

**NAME OF GRANT:**

**DUE DATE:**

**TYPE OF GRANT:**

**YEAR OF GRANT:**

**PERIOD OF SUPPORT REQUESTED:**

**AMOUNT REQUESTED:**

**SUM AWARDED:**

**REQUEST FOR ADVANCE OR REIMBURSEMENT:  
DATE SENT:**

**DUE DATE:**

**AMOUNT AND DATE RECEIVED:**

**FINAL STATUS REPORT:  
DATE SENT:**

**DUE DATE:**

## APPENDIX VI

- A. Division of the Art, LAA/MAJORS Final Report
- B. National Eendowment for the Arts Final Report

# Division of the Arts

## LAA\MAJORS Final Report Form

Office of Cultural Development • Department of Culture, Recreation & Tourism  
P.O. Box 44247 • Baton Rouge, LA. 70804 • (504) 342-8180

1. Division of the Arts Grant # FY96273

2. Name of Grantee New Orleans Opera Association

2a. Address 333 Saint Charles Ave. Suite 907

2b. City New Orleans Louisiana Zip 70130-3120

3. Contact Person Ray Anthony Delia, Executive Director

4. Business Phone 504 524-1018

5a. Actual number of individuals who benefited from services provided under this grant. c. 40,000

5b. Check the categories which in your estimation describe the predominant characteristics of a significant number (i.e.: one fourth or more) of the individuals benefiting.

- |  |   |
|--|---|
| <input checked="" type="checkbox"/> G General (Adult, General) | <input type="checkbox"/> E Mentally or Psychologically Impaired |
| <input type="checkbox"/> N American Indian/Alaskan Native      | <input type="checkbox"/> D Hearing Impaired                     |
| <input type="checkbox"/> A Asian/Pacific Islander              | <input type="checkbox"/> Q Visually Impaired                    |
| <input checked="" type="checkbox"/> B Black, Not Hispanic      | <input type="checkbox"/> P Otherwise Physically Impaired        |
| <input type="checkbox"/> H Hispanic                            | <input type="checkbox"/> I Institutionalized (not correctional) |
| <input type="checkbox"/> W White, Not Hispanic                 | <input type="checkbox"/> J Institutionalized (correctional)     |
| <input checked="" type="checkbox"/> C Child                    | <input type="checkbox"/> Y Secondary Student                    |
| <input type="checkbox"/> U College/University Student          | <input type="checkbox"/> F Woman                                |
| <input checked="" type="checkbox"/> S Senior Citizen           | <input type="checkbox"/> V Veteran                              |

6a. Actual number of living artists involved in implementation of services under this grant. 300

6b. Check the categories which in your estimation describe the predominant characteristics of a significant number (i.e.: one fourth or more) of the living artists involved.

- |  |   |
|--|---|
| <input checked="" type="checkbox"/> G General (Adult, General)   | <input type="checkbox"/> E Mentally or Psychologically Impaired |
| <input type="checkbox"/> N American Indian/Alaskan Native        | <input type="checkbox"/> D Hearing Impaired                     |
| <input type="checkbox"/> A Asian/Pacific Islander                | <input type="checkbox"/> Q Visually Impaired                    |
| <input type="checkbox"/> B Black, Not Hispanic                   | <input type="checkbox"/> P Otherwise Physically Impaired        |
| <input type="checkbox"/> H Hispanic                              | <input type="checkbox"/> I Institutionalized (not correctional) |
| <input checked="" type="checkbox"/> W White, Not Hispanic        | <input type="checkbox"/> J Institutionalized (correctional)     |
| <input type="checkbox"/> C Child                                 | <input type="checkbox"/> Y Secondary Student                    |
| <input checked="" type="checkbox"/> U College/University Student | <input type="checkbox"/> F Woman                                |
| <input type="checkbox"/> S Senior Citizen                        | <input type="checkbox"/> V Veteran                              |



PLEASE ATTACH ADDITIONAL PAGES FOR YOUR RESPONSE TO THE FOLLOWING QUESTIONS:

7. List each parish and city served (i.e., St. Mary Parish - Franklin, Morgan City)
8. List actual sites of projects. Attach additional page or actual itinerary of tour, if necessary. (i.e., gallery name, auditorium, or studio)
9. Describe the completed programming or projects/activities. Discuss the success of the programming in relation to your original proposal.
10. Were elected officials notified/involved? How did they respond?
11. What methods of evaluation were used to determine the quality of the programming and the degree to which the programming met with stated objectives in your original proposal?
12. To what extent did your programming affect the economic development of your community? How is this impact measured (i.e.: attendance, employment figures, tourist figures, etc.)?
13. To what extent was DOA support, technical assistance and financial support effective in the success of your programming? How could DOA have been of more assistance?

**14. REQUIRED ATTACHMENTS:**

- 14a. Actual samples of printed promotional materials containing acknowledgement statement required under Item 3(b) of the DOA Grant Agreement.
- 14b. Two or more black and white glossy photographs of grant supported activities in progress suitable for potential use in DOA publications.
- 14c. Copy of newspaper reviews or similar printed reports of activities published during the grant period.
- 14d. [LAAs with REGRANT funding ONLY] Provide a list of your grantees funded through the regrant program listing each organization and the amount of funding. Additionally, indicate which regrant recipients provide services to special constituencies, e.g., minority, rural, elderly, etc.

**Note:** If nature of services is not suitable for materials requested under (14b) or (14c), other visual evidence that services were performed may be substituted.

Louisiana Division of the Arts  
LAA/MAJORS Final Report Budget Form

Grant# FY96273

**CASH INCOME [for this grant only]**

15 Admissions, Memberships, Subscriptions	\$	714,492
16 Contracted Services Revenues [workshops, packaged presentations, etc.]	\$	204,182
17 Other Revenues [list source] <u>Interest income</u>	\$	18,048
18 Corporate Support	\$	163,795
19 Foundation Support	\$	92,186
20 Other Private Support, Fund-raising	\$	411,187
21 Federal Government Support [list source]	\$	8,000
22 State/Regional Government Support [list source] <u>See #27a</u>	\$	
23 Local Government Support [list source]	\$	
24 Local Arts Agency Support [MAJORS ONLY]	\$	14,000
25 Applicant Cash other than above [list source]	\$	
<b>26 SUB-TOTAL [CASH INCOME]</b>	\$	
27a DOA GENERAL SUPPORT GRANT AWARDED	\$	35,000
27b DOA REGRANT AWARDED [LAAs ONLY]	\$	
28 TOTAL CASH INCOME [lines 26+27a+27b]	\$	
<b>29 IN-KIND INCOME</b>		
29a Source _____ Description _____	Value \$	
29b Source _____ Description _____	Value \$	
29c Source _____ Description _____	Value \$	
29d Source _____ Description _____	Value \$	
29e TOTAL IN-KIND INCOME [lines 29a+29b+29c+29d]	\$	
<b>30 TOTAL INCOME [lines 28+29e]</b>	\$	1,660,390

**EXPENSES [for this grant only]**

	DOA Grant	Cash Match	In-kind Match	TOTAL
31 Personnel-Administrative	\$	150,487	\$	\$ 150,487
32 Personnel-Artistic	\$	127,390	\$	\$ 127,390
33 Personnel-Technical/Production	\$	49,917	\$	\$ 49,917
34 Outside Professional Services-Artistic	\$	25,000	\$	\$ 25,000
35 Outside Professional Services-Other	\$	10,000	\$	\$ 10,000
36 Space Rental	\$	50,531	\$	\$ 50,531
37 Travel	\$	18,722	\$	\$ 18,722
38 Marketing [promotion, print, etc.]	\$	39,713	\$	\$ 39,713
39 Other Expenses	\$	330,141	\$	\$ 330,141
40 Fund-raising Expenses	\$	15,000	\$	\$ 15,000
41 REGRANTS	\$		\$	\$
<b>42 SUB-TOTAL</b>	\$	35,000	\$	\$ 1,407,213
<b>43 TOTAL EXPENSES</b>	\$		\$	\$ 1,532,213

44. ITEMIZED EXPENDITURES

DOA Grant # FY96273 Page 1 of 1 [use copies for additional space]

Item	A Budget Category	B Provider	C Provider Doc	D Payment Doc.	E Total Paid	F Paid from Grant
1	#19 (Artists)	Vahan Khanzadian	# 6835	# 5593	\$ 3,120.00	\$ 3,120.00
2	"	"	# "	# 5641	\$ 6,370.00	\$ 6,370.00
3	"	"	# "	# 5565	\$ 3,250.00	\$ 3,250.00
4	#19 (Artist)	Linda Roark Strummer	# 12178	# 5579	\$ 5,760.00	\$ 5,760.00
5	"	"	# "	# 5552	\$ 6,000.00	\$ 6,000.00
6	#20 (Other)	Hally Albers	# 1769	# 5231	\$ 900.00	\$ 900.00
7	"	"	# "	# 5251	\$ 900.00	\$ 900.00
8	"	"	# "	# 4911	\$ 900.00	\$ 900.00
9	"	"	# "	# 4890	\$ 900.00	\$ 900.00
10	"	Peter Asplund	# 1938	# 5564	\$ 900.00	\$ 900.00
11	"	"	# "	# 5592	\$ 900.00	\$ 900.00
12	"	Karen Oberthal	# 1781	# 5232	\$ 1,250.00	\$ 1,250.00
13	"	"	# "	# 5252	\$ 1,250.00	\$ 1,250.00
14	"	"	# "	# 5586	\$ 1,250.00	\$ 1,250.00
15	"	"	# "	# 5559	\$ 1,250.00	\$ 1,250.00
16			#	#	\$	\$
17			#	#	\$	\$
18			#	#	\$	\$
19			#	#	\$	\$
20			#	#	\$	\$
21			#	#	\$	\$
22			#	#	\$	\$
23			#	#	\$	\$
24			#	#	\$	\$
25			#	#	\$	\$

**Certification Statement**

We, the undersigned, hereby certify that to the best of our knowledge and belief all the facts, figures and representations in this FINAL REPORT are true and correct; that all arts programming activities and/or services were completed in accordance with the terms and conditions set forth in the Division of the Arts' GRANT AGREEMENT for the above referenced grant; and that all expenditures attributed to the grant were in accordance with the approved budget for this grant as substantiated by the attached documentation.

**Chief Administrative Officer**

Signature Arthur G. Cosenza Date March 18, 1996  
Typed Name and Title Arthur G. Cosenza, General Director

**Project Director or Fiscal Officer**

Signature Ray Anthony Delia Date March 18, 1996  
Typed Name and Title Ray Anthony Delia, Executive Director

7. CITIES and PARISHES served by New Orleans Opera's  
Educational Program — The MetroPelican Opera

<u>CITY or TOWN</u>	<u>PARISH</u>
New Orleans	Orleans
Arabi	St. Bernard
Chalmette	"
Belle Chasse	Plaquemines
Buras	"
Metairie	Jefferson
Harahan	"
Kenner	"
Jefferson	"
Gretna	"
Lafitte	"
Terrytown	"
Harvey	"
Marrero	"
Westwego	"
St. Rose	St. Charles
Destrehan	"
Norco	"
Boutte	"
Des Allemands	"
Hammond	Tangipahoa
Bogalusa	Washington
Covington	St. Tammany
Slidell	"
Mandeville	"
LaPlace	St. John
Gramercy	St. James
St. James	"
Lockport	Lafourche
Thibodaux	"
Raceland	"
Mathews	"
Houma	Terrebonne
Chauvin	"
Theriot	"
Bourg	"
Morgan City	St. Mary
St. Francisville	West Feliciana
Lafayette	Lafayette
Rayne	Acadia
Lake Charles	Calcasieu
Westlake	"
Monroe	Ouachita
West Monroe	"
Calhoun	"
Rayville	Richland
Mangham	"
Delhi	"

CITY OR TOWN

Crowville  
Baskin  
Fort Necessity  
St. Joseph  
Tallullah  
Lake Providence  
Oak Grove  
Bastrop  
Farmerville  
Columbia

PARISH

Franklin  
"  
"  
Tensas  
Madison  
East Carroll  
West Carroll  
Morehouse  
Union  
Caldwell

## 8. Sites of Projects

The Mainstage productions are held at the Mahalia Jackson Theatre of the Performing Arts in Louis Armstrong Park in Orleans Parish.

The MetroPelican Opera's performances of Hansel and Gretel were presented to the following schools.

<u>Date</u>	<u>School</u>	<u>Time</u>
Mo., 2/26	Rogers Elementary	9:00
Mo., 2/26	Hughes Elementary	1:30
Tu., 2/27	Fisk-Howard Elementary	9:00 & 10:00
Tu., 2/27	McDonogh #15 Creative Arts	1:30
We., 2/28	Gentilly Terrace Elementary	9:00
We., 2/28	Parkview Fundamental Magnet	1:30
Th., 2/29	Abrams Elementary	9:00 & 10:00
Th., 2/29	Dunbar Elementary	1:30
Fr., 3/1	McDonogh #32 Elementary	10:00
Fr., 3/1	Parkview Fundamental Magnet	1:30
Mo., 3/4	Gordon Elementary	9:30
Mo., 3/4	Wilson Elementary	1:30
Tu., 3/5	Morial Elementary	8:40 & 9:40
Tu., 3/5	Chester Elementary	1:30
We., 3/6	Gordon Elementary	9:30
We., 3/6	Williams Elementary	1:30
Th., 3/7	Little Woods Elementary	9:00, 10:00 & 1:30
Fr., 3/8	Harte Elementary	9:00
Fr., 3/8	Bethune Elementary	1:00
Mo., 3/11	Fischer Elementary	10:00
Mo., 3/11	Henderson Elementary	1:30
Tu., 3/12	Louis Armstrong Elementary	9:00 & 10:00
Tu., 3/12	Schaumburg Elementary	1:30
We., 3/13	Banks Elementary	10:00
We., 3/13	McNair Elementary	1:30
Th., 3/14	Sherwood Forest Elementary	8:30 & 9:30
Th., 3/14	Mahalia Jackson Elementary	1:30
Fr., 3/15	Hardin Elementary	10:00 & 1:30
Mo., 3/18	Lafon Elementary	9:30
Mo., 3/18	McDonogh #40 Elementary	1:00
Tu., 3/19	Frantz Elementary	9:00 & 10:00
Tu., 3/19	Hynes Elementary	1:30
We., 3/20	Bore Elementary	9:00
We., 3/20	McDonogh #24 Elementary	1:30
Th., 3/21	Lake Forest Montessori Magnet	8:40 & 9:40
Th., 3/21	Nelson Elementary	1:30
Fr., 3/22	Crocker Elementary	9:00
Fr., 3/22	Behrman Elementary	1:30
Mo., 3/25	Guste Elementary	10:00
Mo., 3/25	Habans Elementary	1:30
Tu., 3/26	Wicker Elementary	9:00 & 10:15
Tu., 3/26	Hansberry Elementary	1:30
We., 3/27	Wheatley Elementary	9:00 & 1:30
Th., 3/28	Gaudet Elementary	9:00 & 10:00
Th., 3/28	McDonogh #39 Elementary	1:00
Fr., 3/29	Washington Elementary	10:00

Fr., 3/29	Dibert Elementary	1:30
Mo., 4/1	Edison Elementary	10:00
Mo., 4/1	Hoffman Elementary	1:30
Tu., 4/2	Lafayette Elementary	9:00 & 10:00
Tu., 4/2	Allen Elementary	1:00
We., 4/3	Waters Elementary	10:00
We., 4/3	Coghill Elementary	1:30
We., 4/10	Laurel Elementary	9:00, 10:00 & 1:30
Th., 4/11	Jones Elementary	10:00 & 1:30

## OTHER PERFORMANCES DURING 1995-96 SCHOOL YEAR

Mo., 9/11*	O.C. Haley Elementary New Orleans	1:45
Tu., 9/12*	Sylvanie Williams New Orleans	1:30
We., 9/13*	Osborne Elementary New Orleans	9:30
Th., 9/14*	Bradley Elementary New Orleans	9:30
Th., 9/14	Rosenwald Elementary New Orleans (Algiers)	1:15
Fr., 9/15	Children's Hospital New Orleans	10:00
Fr., 9/15*	Fisk-Howard Elementary New Orleans	1:30
Su., 9/17	Rivertown Children's Castle Kenner	1:30

**\*These are makeup dates for performances that had to be cancelled in May 1995 due to flooding and school closures**

Mo., 2/5	Holy Name of Jesus School New Orleans	1:00
Tu., 2/6	Pittman Elementary Harvey	9:30
We., 2/7	Academy of Sacred Heart New Orleans	12:45
Th., 2/8	Norco Elementary Norco	1:30
Fr., 2/9	John L. Ory Elementary La Place	2:00
Mo. 2/12	Oretha C. Haley Elementary ("Celebration in Song") N.O.	9:30
Tu., 2/13	St. Robert Bellarmine Arabi	9:00
We., 2/14	St. Paul Lutheran New Orleans	9:00
Th., 2/15	Oakshire Elementary Houma	9:00 & 10:00
Fr., 2/16	Holy Ghost Catholic School Hammond	12:30 & 1:30
Mo., 5/6	Fisk-Howard Elementary	9:00 & 10:00



	New Orleans Martin Behrman Elementary New Orleans (Algiers)	1:30 p.m.
Tu., 5/7	Ascension of Our Lord LaPlace	1:45 & 2:45
We., 5/8	A.C. Alexander School Kenner	9:00 & 10:00
Th., 5/9	Bridge City Elementary Bridge City	9:30 & 10:30
Fr., 5/10	Our Lady of Lourdes New Orleans	9:30
Tu., 5/14	Phoebe Hearst Elementary Metairie	9:00 & 10:00
We., 5/15	William Hart Elementary Gretna	9:00

## 9. Completed Project Description

New Orleans Opera completed its planned season selling out the mainstage shows and fulfilling its educational outreach, the MetroPelican Opera.

**New Orleans Opera's 1995/96 season was a great susccess!**

We staged four opera's with two performances each. Mezzo-soprano Sharon Graham sang the title role in George Bizet's **CARMEN**, Yoko Watanabe, a world-renowned Japenese soprano, sang the title role in Giacomo Puccini's **MADAMA BUTTERFLY**, Louis Otey, sang the title role in Wolfgang Mozart's **DON GIOVANNI**, and we ended our season with Umberto Giordan's **ANDREA CHENIER**, a work that has not been seen in New Orleans for 20 years.

A record year for MetroPelican Opera with 105 performances of Humperdinck's abridged, English-language version of **HANSEL AND GRETEL**. Seventy-two of those performances were sponsored by the Arts in Education program of the Orleans Parish School Board and most of the performances were in inner city schools. A total of 82 school were visited, some of which hosted two or three productions. More than 25,000 school children in grades K-6 attended this program. Once each season, we also stage a matinee using a live orchestra, singers and scenery for over 2300 middle and high school students.

We also hired a new chorusmaster, with excellent credentials. We expect Carol to double the extension of the opera's education project in the coming season. This will benefit more children and young adults in our area.

Thirty or more lectures are offered to the general public. Topics include operas to be performed and opera in general. We also have supertitles at our performances to insure that our operas are well received.

Our Scenic Studio continues to service the opera field by building and renting sets throughout the United States and Canada. It provides our own productions with scenery and has at times earned more than 10% of our annual revenue.

## 10. Notification of Elected officials

Our mailing list includes metropolitan parish area council members, and also state representatives. They are invited to all of our events.

## 11. Evaluation Criteria

The success of our mainstage operas is determined in-house by meeting to discuss how things are working out, and finding solutions to any problems that have occurred. We continue to fine-tune our process of setting up, rehearsing and performing operas. The critics are accepted as that, but the better critics occasionally provide us with insight into the audience's viewpoint by giving us needed pointers. Several critical reviews from the past season are included in the packet.

Fiscal evaluation is carried out in-house by our Board of Directors. Our newly computerized bookkeeping system has helped this process by providing us with access to our organization's financial history. In addition, we have doubled the size of our Executive Board and have all new officers, plus a new executive director effective July 1, 1996.

## 12. Economical effect of the opera

We estimate that 90% of Opera Association expenditures remain within the local economy (local singers/orchestra/supers/stage hands/makeup and costumers' salaries). In this respect, more than \$1,350,000 remains in New Orleans.

## 13. DOA support

The DOA has been a great support in many ways. Fighting for state support of the arts has been a burden on this office, but it managed to gain us last year's grant and we look forward to more this year. DOA has been helpful locally by attending local arts meetings — a visibility which is much appreciated by all who see them in attendance.

The DOA could be of assistance to us by continuing to provide financial support to our organization. We need the funds not only to keep us going, but to be able to tell our people, "the state does care for us". In a time when government support for the arts is dwindling, we need state funding more than ever.

**FINANCIAL STATUS REPORT (Short Form)** MAIL DIRECTLY TO: Grants Office, Final Reports Section  
National Endowment for the Arts  
Washington, D.C. 20506

1. FEDERAL AGENCY AND ORGANIZATIONAL ELEMENT TO WHICH REPORT IS SUBMITTED <b>National Endowment for the Arts</b>		2. FEDERAL GRANT OR OTHER IDENTIFYING NUMBER ASSIGNED BY FEDERAL AGENCY <b>95-3521-0032</b>		OMB APPROVAL NO. <b>0348-0039</b>	PAGE OF
3. RECIPIENT ORGANIZATION (Name and complete address, including ZIP code) <b>New Orleans Opera Association 305 Baronne St., Suite 500 New Orleans, LA 70112-1618</b>					
4. EMPLOYER IDENTIFICATION NUMBER <b>72-0272897</b>		5. RECIPIENT ACCOUNT NUMBER OR IDENTIFYING NUMBER		6. FINAL REPORT <input type="checkbox"/> YES <input type="checkbox"/> NO	
8. FUNDING /GRANT PERIOD (See instructions) FROM (Month, Day, Year) <b>July 1, 1995</b>		9. PERIOD COVERED BY THIS REPORT FROM (Month, Day, Year) <b>7-1-95</b>		7. BASIS <input checked="" type="checkbox"/> CASH <input type="checkbox"/> ACCR	
TO: (Month, Day, Year) <b>June 30, 1996</b>		TO: (Month, Day, Year) <b>7-1-96</b>			
10. TRANSACTIONS:					
			I PREVIOUSLY REPORTED	II THIS PERIOD	III CUMULATIVE
a. TOTAL OUTLAYS					\$1,568,000
b. RECIPIENT SHARE OF OUTLAYS					1,560,000
c. FEDERAL SHARE OF OUTLAYS					8,000
d. TOTAL UNLIQUIDATED OBLIGATIONS					-0-
e. RECIPIENT SHARE OF UNLIQUIDATED OBLIGATIONS					-0-
f. FEDERAL SHARE OF UNLIQUIDATED OBLIGATIONS					-0-
g. TOTAL FEDERAL SHARE (Sum of lines c and f)					8,000
h. TOTAL FEDERAL FUNDS AUTHORIZED FOR THIS FUNDING PERIOD					8,000
i. UNOBLIGATED BALANCE OF FEDERAL FUNDS (Line h minus line g)					-0-
11. INDIRECT EXPENSE					
a. TYPE OF RATE (Place "X" in appropriate box) <input type="checkbox"/> PROVISIONAL <input type="checkbox"/> PREDETERMINED <input type="checkbox"/> FINAL <input type="checkbox"/> FIXED					
b. RATE		c. BASE		d. TOTAL AMOUNT	
				e. FEDERAL SHARE	
12. REMARKS: ATTACH ANY EXPLANATIONS DEEMED NECESSARY OR INFORMATION REQUIRED BY FEDERAL SPONSORING AGENCY IN COMPLIANCE WITH GOVERNING LEGISLATION.					
13. CERTIFICATION: I CERTIFY TO THE BEST OF MY KNOWLEDGE AND BELIEF THAT THIS REPORT IS CORRECT AND COMPLETE AND THAT ALL OUTLAYS AND UNLIQUIDATED OBLIGATIONS ARE FOR THE PURPOSES SET FORTH IN THE AWARD DOCUMENTS.					
TYPED OR PRINTED NAME AND TITLE <b>Ray Anthony Delia, Executive Director</b>				TELEPHONE (Area code, number, and extension) <b>504-524-1018</b>	
SIGNATURE OF AUTHORIZED CERTIFYING OFFICIAL <i>Ray Anthony Delia, Executive Director</i>				DATE REPORT SUBMITTED <b>8/7/96</b>	
For Agency Use Only					
GRANTS OFFICE REVIEWER _____			GRANTS OFFICE APPROVAL _____		
(Initials & date)			(Initials & date)		

The New Orleans Opera's 1995\96 season was a fantastic success with a total attendance of 18,200. The season's repertoire consisted of four operas with two performances of each. Mezzo-soprano Sharon Graham sang the title role in George Bizet's Carmen, Yoko Watanabe a world-renowned Japanese soprano, sang the title role in Giacomo Puccini's Madama Butterfly, Louis Otey sang the title role in Wolfgang Amadeus Mozart's Don Giovanni, and we ended our season with Umberto Giordano's Andrea Chenier, a work that had not been seen in New Orleans for 20 years.

New Orleans Opera rose to new heights this season offering its audiences electrifying operatic performances. Exceptional programming, skilled casting and the selection of masterful directors such as David Morelock have helped the New Orleans Opera to maintain its sound reputation as an outstanding opera company in the performing arts world.

"The season has perhaps been a turning point for the New Orleans Opera, a year in which first Carmen, now Butterfly, have been gorgeously staged and passionately acted," said Christina Vella of St. Bernard Voice.

"The New Orleans Opera Association continues to astound with its uncanny ability to cast its operas with excellent talent and to hire topflight directors and designers to interpret the opera at hand with freshness and clarity," said George Patterson of Ambush Magazine.

Furthermore, we have added our own set designer, G. Alan Rusnak, to our staff. The New Orleans Opera continues to service the opera field by building new sets and offering our sets for rental to opera companies in the United States and Canada.

"Instead of the tattered warehouse decors to which we have nearly become resigned, the local impresario came up with picturesque sets just created by the New Orleans Opera," said Martin Bernheimer of the Los Angeles Times.

"[The sets] were terrific, drawing applause from the audience at the opening of each act," said The Sentry-News, Slidell, La.

MetroPelican Opera, the opera's education program, had a record year nearly tripling its outreach. Using three professional singers from New York, we staged 105 performances of Humperdinck's abridged, English-language version of Hansel and Gretel. Approximately 250 students attended each performance and seventy-two of those performances were sponsored by the Arts in Education program of the Orleans Parish School Board. The majority of the performances were given in inner city schools over an eight week period and a total of 82 schools were visited reaching more than 25,000 school children in grades K-6. (A list of specific venues and localities is attached.)

In addition, once each season we stage an abridged mainstage production for over 2,300 middle and high school students from Louisiana and near by Mississippi. This matinee uses the same orchestra and scenery as the mainstage production, along with a cast of professional opera singers. An informative talk is given from the stage during set changes.

Thanks to our successful educational outreach programs, more children see operatic performances each year than the number of adults who attend our mainstage productions. Because of our efforts, these children have been presented with a cultural experience that would not have occurred due to cutbacks in arts education.

CITIES and PARISHES served by New Orleans Opera's Educational Program — The MetroPelican Opera

<u>CITY or TOWN</u>	<u>PARISH</u>
New Orleans	Orleans
Arabi	St. Bernard
Chalmette	"
Belle Chasse	Plaquemines
Buras	"
Metairie	Jefferson
Harahan	"
Kenner	"
Jefferson	"
Gretna	"
Lafitte	"
Terrytown	"
Harvey	"
Marrero	"
Westwego	"
St. Rose	St. Charles
Destrehan	"
Norco	"
Boutte	"
Des Allemands	"
Hammond	Tangipahoa
Bogalusa	Washington
Covington	St. Tammany
Slidell	"
Mandeville	"
LaPlace	St. John
Gramercy	St. James
St. James	"
Lockport	Lafourche
Thibodaux	"
Raceland	"
Mathews	"
Houma	Terrebonne
Chauvin	"
Theriot	"
Bourg	"
Morgan City	St. Mary
St. Francisville	West Feliciana
Lafayette	Lafayette
Rayne	Acadia
Lake Charles	Calcasieu
Westlake	"
Monroe	Ouachita
West Monroe	"
Calhoun	"
Rayville	Richland
Mangham	"
Delhi	"

CITY OR TOWN

Crowville  
Baskin  
Fort Necessity  
St. Joseph  
Tallullah  
Lake Providence  
Oak Grove  
Bastrop  
Farmerville  
Columbia

PARISH

Franklin  
"  
"  
Tensas  
Madison  
East Carroll  
West Carroll  
Morehouse  
Union  
Caldwell



## METROPELICAN OPERA SPRING 1996 SCHEDULE

106

HANSEL AND GRETEL

PERFORMANCES IN ORLEANS PARISH PUBLIC SCHOOLS  
 UNDER THE SPONSORSHIP OF ARTS IN EDUCATION

<u>Date</u>	<u>School</u>	<u>Time</u>
Mo., 2/26	Rogers Elementary	9:00
Mo., 2/26	Hughes Elementary	1:30
Tu., 2/27	Fisk-Howard Elementary	9:00 & 10:00
Tu., 2/27	McDonogh #15 Creative Arts	1:30
We., 2/28	Gentilly Terrace Elementary	9:00
We., 2/28	Parkview Fundamental Magnet	1:30
Th., 2/29	Abrams Elementary	9:00 & 10:00
Th., 2/29	Dunbar Elementary	1:30
Fr., 3/1	McDonogh #32 Elementary	10:00
Fr., 3/1	Parkview Fundamental Magnet	1:30
Mo., 3/4	Gordon Elementary	9:30
Mo., 3/4	Wilson Elementary	1:30
Tu., 3/5	Morial Elementary	8:40 & 9:40
Tu., 3/5	Chester Elementary	1:30
We., 3/6	Gordon Elementary	9:30
We., 3/6	Williams Elementary	1:30
Th., 3/7	Little Woods Elementary	9:00, 10:00 & 1:30
Fr., 3/8	Harte Elementary	9:00
Fr., 3/8	Bethune Elementary	1:00
Mo., 3/11	Fischer Elementary	10:00
Mo., 3/11	Henderson Elementary	1:30
Tu., 3/12	Louis Armstrong Elementary	9:00 & 10:00
Tu., 3/12	Schaumburg Elementary	1:30
We., 3/13	Banks Elementary	10:00
We., 3/13	McNair Elementary	1:30
Th., 3/14	Sherwood Forest Elementary	8:30 & 9:30
Th., 3/14	Mahalia Jackson Elementary	1:30
Fr., 3/15	Hardin Elementary	10:00 & 1:30
Mo., 3/18	Lafon Elementary	9:30
Mo., 3/18	McDonogh #40 Elementary	1:00
Tu., 3/19	Frantz Elementary	9:00 & 10:00
Tu., 3/19	Hynes Elementary	1:30
We., 3/20	Bore Elementary	9:00
We., 3/20	McDonogh #24 Elementary	1:30
Th., 3/21	Lake Forest Montessori Magnet	8:40 & 9:40
Th., 3/21	Nelson Elementary	1:30
Fr., 3/22	Crocker Elementary	9:00
Fr., 3/22	Behrman Elementary	1:30
Mo., 3/25	Guste Elementary	10:00
Mo., 3/25	Habans Elementary	1:30
Tu., 3/26	Wicker Elementary	9:00 & 10:15
Tu., 3/26	Hansberry Elementary	1:30
We., 3/27	Wheatley Elementary	9:00 & 1:30
Th., 3/28	Gaudet Elementary	9:00 & 10:00
Th., 3/28	McDonogh #39 Elementary	1:00
Fr., 3/29	Washington Elementary	10:00
Fr., 3/29	Dibert Elementary	1:30

Mo., 4/1	Edison Elementary	10:00
Mo., 4/1	Hoffman Elementary	1:30
Tu., 4/2	Lafayette Elementary	9:00 & 10:00
Tu., 4/2	Allen Elementary	1:00
We., 4/3	Waters Elementary	10:00
We., 4/3	Coghill Elementary	1:30
We., 4/10	Laurel Elementary	9:00, 10:00 & 1:30
Th., 4/11	Jones Elementary	10:00 & 1:30

## OTHER PERFORMANCES DURING 1995-96 SCHOOL YEAR

Mo., 9/11*	O.C. Haley Elementary New Orleans	1:45
Tu., 9/12*	Sylvanie Williams New Orleans	1:30
We., 9/13*	Osborne Elementary New Orleans	9:30
Th., 9/14*	Bradley Elementary New Orleans	9:30
Th., 9/14	Rosenwald Elementary New Orleans (Algiers)	1:15
Fr., 9/15	Children's Hospital New Orleans	10:00
Fr., 9/15*	Fisk-Howard Elementary New Orleans	1:30
Su., 9/17	Rivertown Children's Castle Kenner	1:30

**\*These are makeup dates for performances that had to be cancelled in May 1995 due to flooding and school closures**

Mo., 2/5	Holy Name of Jesus School New Orleans	1:00
Tu., 2/6	Pittman Elementary Harvey	9:30
We., 2/7	Academy of Sacred Heart New Orleans	12:45
Th., 2/8	Norco Elementary Norco	1:30
Fr., 2/9	John L. Ory Elementary La Place	2:00
Mo. 2/12	Oretha C. Haley Elementary ("Celebration in Song") N.O.	9:30
Tu., 2/13	St. Robert Bellarmine Arabi	9:00
We., 2/14	St. Paul Lutheran New Orleans	9:00
Th., 2/15	Oakshire Elementary Houma	9:00 & 10:00
Fr., 2/16	Holy Ghost Catholic School Hammond	12:30 & 1:30
Mo., 5/6	Fisk-Howard Elementary New Orleans	9:00 & 10:00

	Martin Behrman Elementary New Orleans (Algiers)	1:30 p.m.
Tu., 5/7	Ascension of Our Lord LaPlace	1:45 & 2:45
We., 5/8	A.C. Alexander School Kenner	9:00 & 10:00
Th., 5/9	Bridge City Elementary Bridge City	9:30 & 10:30
Fr., 5/10	Our Lady of Lourdes New Orleans	9:30
Tu., 5/14	Phoebe Hearst Elementary Metairie	9:00 & 10:00
We., 5/15	William Hart Elementary Gretna	9:00

# Carmen



"Instead of the tattered warehouse decors to which we have nearly become resigned, the local impresario came up with picturesque sets just created by Hugh Lester for the New Orleans Opera."

Martin Bernheimer  
*Los Angeles Times*

"... new sets were an asset to the production. The settings of the first and final acts were particularly nice with their vibrant, sun-drenched colors."

*The Times-Picayune*  
New Orleans, La.

"Designer Hugh Lester's sets are simple, yet very effectively recreate the stucco facades and earthen tones of hot and dusty Seville in 1820."

*Garden Grove Journal*  
Garden Grove, Calif.

"... realistic new sets, created for New Orleans Opera."

*San Diego Union-Tribune*  
San Diego, Calif.

"It sounds great ... and looks good, an improvement over some borrowed productions of recent years."

*The Times-Advocate*  
Escondido, Calif.



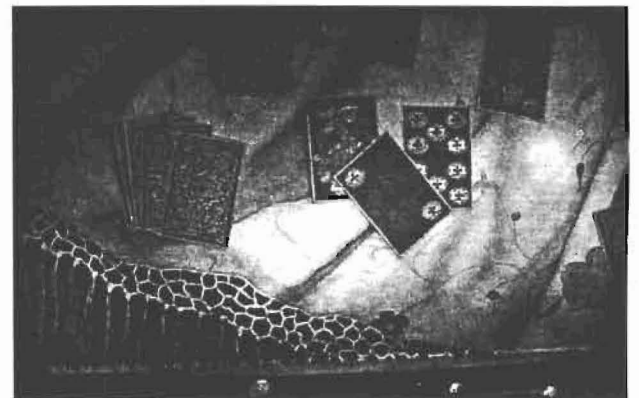
"Sets and costumes were effective."

*The Advocate*  
Baton Rouge, La.



"[The sets] were terrific, drawing applause from the audience at the opening of each act."

*The Sentry-News*  
Slidell, La.



"... handsome sets were introduced by a stage curtain painted with a hand of cards arranged across a Spanish shawl."

*Gambit*  
New Orleans, La.



"Hugh Lester's set captures the Mediterranean feel of a town square and bull ring plaza."

*Laguna Coastline News*  
Laguna Beach, Calif.

Photos by David R. Haymon

APPENDIX VII

- A. Shell Oil Company Foundation Letter
- B. Health Care Advantage



*New Orleans Opera Association*

ARTHUR G. COSENZA  
General Director

June 21, 1996

Mr. J.N. Doherty, Manager  
Shell Oil Company  
P.O. Box 2099  
Houston, Texas 77252-2099

Dear Mr. Doherty,

The Board of Trustees of the New Orleans Opera Association wish to thank Shell Oil Company Foundation for its continued support. Thanks to your assistance, the Opera Association has continued to remain solvent and financially stable in the face of rising inflation and shrinking government support. The opera has maintained its high artistic standards and has continued its educational outreach program, MetroPelican, to children in the schools. MetroPelican now reaches approximately 80,000 children in 21 of the 64 parishes in Louisiana.

New Orleans Opera had a very successful year. Our ticket revenue for the 1995/96 season was \$100,000 over our budgeted amount and our Scenic Studios brought in over \$200,000 in scenic rentals.

Shell Foundation's 1996 donation has been earmarked toward the opening night production of Die Fledermaus, by Johann Strauss.

We hope to continue our association with Shell Oil Company Foundation. Please do not hesitate to contact us if there is anyway that we can assist your employees. Your opera company is doing very well. Thank you for your ongoing support.

Sincerely,

Raymond A. Delia  
Executive Director

CC: Mr. B. R. Vehnekamp

Arthur G. Cosenza  
President  
H. Lloyd Hawkins, Jr.  
Executive Vice President

William J. Hawkins  
Mrs. Rockton B. Emerson  
Cora P. Lacourisse

Norm Wells  
James H. Rice  
Mrs. Amanda P. Dierker  
John Roger T. Stone

Don D. Pineda  
Member  
Dwain D. Niensius  
Member



*New Orleans Opera Association*

ARTHUR G. COSENZA  
General Director

June 18, 1996

Ms. Barbara Louviere  
Director of Communications  
Health Care Advantage  
829 St. Charles Ave.  
New Orleans, LA 70130

Dear Ms. Louviere,

Thank you for inquiring about the New Orleans Opera. We are always excited when new companies express an interest in our organization and welcome the opportunity to share information about the New Orleans Opera Association with you.

We have a number of annual special event fundraisers which entail a myriad of support possibilities. The Wine Auction, sponsored by our Junior Committee is a black-tie event which will be held at the Windsor Court on November 3, 1996. The Opera Ball, sponsored by the Women's Guild and Junior Committee, is a black-tie event held every Spring. The Promenade and Mad Hatters are luncheons also sponsored by the Women's Guild and Junior Committee and are held in hotel ballrooms such as the Fairmont. Our latest novel event is our Monday night "Preview/Cocktail" parties. A cocktail party followed by a private showing of an opera is offered to our major donors as a special "thank you". These are on the Monday night prior to each opening performance at The Mahalia Jackson Theatre Of The Performing Arts.

In addition, Luciano Pavarotti, Placido Domingo and Jose Carreras known to the opera world as the Three Tenors, will perform in Giants Stadium on July 20. Continental Airlines has made it possible for a closed-circuit live simulcast to be beamed into New Orleans from the concert. Approximately 500 seats are being offered at the Omni Royal Orleans Hotel, food and beverages will be served. The New Orleans Opera Endowment Fund will be the sole beneficiary of the event's proceeds.

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

*Vice Presidents*  
Mrs. H. L. Hawkins, Jr.  
Mrs. Stockton B. Jefferson  
John P. Labouisse

Harry McCall, Jr.  
James A. Noe, Jr.  
Mrs. Veronica P. Schernuk  
Mrs. Roger T. Stone

John C. Panzeca  
Treasurer  
Owen Q. Niehaus  
Secretary

The Women's Opera Guild Home at 2504 Prytania Street is a gracious setting for corporate dinners, receptions, coffee and tea parties, and tours.

The executive director and I would be happy to meet with you at your convenience to explain any of these events in more detail or to answer any questions you might have. Enclosed is a copy of our Direct-Mail Survey you requested and brochures about The New Orleans Opera.

Sincerely,

Mary Dennis  
Development and Marketing Intern



APPENDIX VIII

- A. Invitation to fund Drive Kick-off Luncheon
- B. Mastersigner's Invoice for Dues



*New Orleans Opera Association*

RAY ANTHONY DELIA  
EXECUTIVE DIRECTOR

ARTHUR G. COSENZA  
ARTISTIC DIRECTOR

June 14, 1996

**The 1996 Fund Drive Kick-Off Luncheon will be held Friday, July 19th at Commander's Palace with Cocktails at 11:30 A.M. and Lunch will be served at Noon. Come meet the Association's new Officers, Executive Committee and Guild, Juniors and Staff members involved in all of the fundraising aspects of the Opera Association. We had a great year! Let us thank you!**

**Executive Committee Officers**

President.....James M. George  
Vice President.....Dr. Francisco M. Gonzalez  
Secretary.....Mrs. Dale C. Biggers  
Treasurer.....Ronald J. Dyer

**Executive Committee Members**

Women's Guild Representative.....Mrs. J. Terry Segura  
Mastersigners Representative.....Richard E. O'Krepki  
Opera Club Representative.....Dr. Peter M. Tufton

H.L. Hawkins, Jr.	Owen Q. Niehaus
John P. Labouisse	James A. Noe, Jr.
Harry McCall, Jr.	John G. Panzeca
Ellis Mintz	Salvatore E. Panzeca
Robert J. Monroe	Cecilia B. Slatten
	Joseph Young, Jr.

**Please RSVP by July 10th: 529-2278 (very important).**

**See you at Commander's Palace!**

Arthur G. Cosenza  
General Director



# The Mastersigners



*New Orleans Opera Association*

305 BARONNE STREET • SUITE 500 • NEW ORLEANS, LOUISIANA 70112-1618

## INVOICE

July 24, 1996

Mr. and Mrs.

New Orleans, LA

1996/1997 Mastersigner dues      \$3,000.00

Dear

Our 1996/1997 Fund Drive Luncheon last Friday was a good time for all...I can always tell from the exuberant sounds at the luncheon that the room was filled with good, close friends. I think that this is probably one of the best secrets of our Association's success...that...and the generosity of the Mastersigners, who alone make up almost 1/3 of the Fund Drive total.

I hope we may continue to count on your presence and generous spirit for many years to come, and I look forward to seeing you at all of the Mastersigner functions.

Sincerely,



Ray Anthony Delia  
Executive Director

APPENDIX IX

A. Acknowledgements



*New Orleans Opera Association*

RAY ANTHONY DELIA  
EXECUTIVE DIRECTOR

ARTHUR G. COSENZA  
ARTISTIC DIRECTOR

July 31, 1996

Mr.

San Diego, CA

Dear Mr.

Thank you for the matching fund donation of \$200,00 from Chevron to the Opera Association's 1996/97 Fund Drive. Your support is greatly appreciated by all of the Opera Board and Staff.

We have a new address now (same telephones):

305 Baronne Street, Suite 500  
New Orleans, LA 70112-1618

It has been a very busy summer! We have installed our new computerized ticketing system and finally moved to our new location. The new offices are very nice...we owe a great deal of thanks to the Monroe Foundation for our new space. Our Scenic Studio has had a very productive season with \$200,000 in rentals last year. Prospects for the coming year are reaching the same level and will possibly exceed it. We are adding a few new bins to store additional shows. Ticket sales have already exceeded our budgeted expectations and we look forward to a wonderful season of Grand Opera in the New Orleans Opera tradition.

Thank you for being among the treasured members and cherished friends of the New Orleans Opera Association.

Sincerely,

Ray Anthony Delia  
Executive Director

305 BARONNE STREET

NEW ORLEANS, LA 70112-1618

305 BARONNE STREET

NEW ORLEANS, LA 70112-1618  
PHONE: 504-581-1234  
FAX: 504-581-1235

NEW ORLEANS, LA 70112-1618  
PHONE: 504-581-1234  
FAX: 504-581-1235

NEW ORLEANS, LA 70112-1618  
PHONE: 504-581-1234  
FAX: 504-581-1235

305 BARONNE STREET • SUITE 500 • NEW ORLEANS, LA 70112-1618 • PHONE: 504-581-1234 • FAX: 504-581-1235



*New Orleans Opera Association*

RAY ANTHONY DELIA  
EXECUTIVE DIRECTOR

ARTHUR G. COSENZA  
ARTISTIC DIRECTOR

July 22, 1996

Mr. and Mrs.  
P.O. Box  
New Orleans, LA

Dear

Thank you for your generous \$250.00 donation to the Opera Association's 1996/97 Fund Drive. Your support is greatly appreciated by all of the Opera Board and Staff.

For income tax purposes, this letter is our statement that you have not received any goods or services for this gift.

We have a new address now (same telephones):

305 Baronne Street, Suite 500  
New Orleans, LA 70112-1618

It has been a very busy summer! We have installed our new computerized ticketing system and have picked up everything we own and moved it. The new offices are very nice...we owe a great deal of thanks to the Monroe Foundation for our new space. Our Scenic Studio has had a very productive season with \$200,000 in rentals last year. Prospects for the coming year are reaching the same level and will possibly exceed it. We are adding a few new bins to store additional shows. Ticket sales have already exceeded our budgeted expectations and we look forward to a wonderful season of Grand Opera in the New Orleans Opera tradition.

Thank you for being among the treasured members and cherished friends of the New Orleans Opera Association.

Sincerely,

**Ray Anthony Delia**  
Executive Director

James M. George  
President  
Dr. Francisco M. Gonzalez  
Vice President

Executive Committee  
H. Lloyd Hawkins, Jr.  
John P. Labrousse  
Harry McCall, Jr.  
Ellis Mintz

Robert I. Monroe  
Owen Q. Niehaus  
James A. Noc, Jr.  
Richard E. O'Krepki  
John G. Panzeca

Salvatore E. Panzeca  
Mrs. I. Terry Segura  
Mrs. Cecilia B. Slatten  
Dr. Peter M. Tutton  
Joseph Young, Jr.

Mrs. Dale C. Biggers  
Secretary  
Ronald J. Dyer  
Treasurer

305 BARONNE STREET • SUITE 500 • NEW ORLEANS, LA 70112-1618 • (504) 529-2278 • FAX 529-7668



# The Mastersigners



*New Orleans Opera Association*

305 BARONNE STREET • SUITE 500 • NEW ORLEANS, LOUISIANA 70112-1618

July 31, 1996

New Orleans, LA

Dear \_\_\_\_\_,

Thank you for your generous \$3000.00 Mastersigner donation to the Opera Association's 1996/97 Fund Drive. Your support is greatly appreciated by all of the Opera Board and Staff.

It has been a very busy summer! We have installed our new computerized ticketing system and finally moved to our new location. The new offices are very nice...we owe a great deal of thanks to the Monroe Foundation for our new space. Our Scenic Studio has had a very productive season with \$200,000 in rentals last year. Prospects for the coming year are reaching the same level and will possibly exceed it. We are adding a few new bins to store additional shows. Ticket sales have already exceeded our budgeted expectations and we look forward to a wonderful season of Grand Opera in the New Orleans Opera tradition.

Thank you for being among the treasured members and cherished friends of the New Orleans Opera Association.

Sincerely,

Ray Anthony Delia  
Executive Director

APPENDIX X

A. Opera Ball





*New Orleans Opera Association*

ARTHUR G. COSENZA  
General Director

**1996/97 OPERATING FUND CAMPAIGN**

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

Vice Presidents  
Mrs. H. L. Hawkins, Jr.  
Mrs. Stockton B. Jefferson  
John P. Labouisse

Harry McCall, Jr.  
James A. Noe, Jr.  
Mrs. Veronica P. Scheinuk  
Mrs. Roger T. Stone

John G. Panzeca  
Treasurer  
Owen Q. Niehaus  
Secretary

333 ST. CHARLES AVENUE • SUITE 907 • NEW ORLEANS, LA 70130-3120 • (504) 529-2278 • FAX 529-7668



*New Orleans Opera Association*

ARTHUR G. COSENZA  
General Director

**1996 OPERA BALL PROFIT**

Revenues	\$ 176,653.58
Expenses	72,118.86
<b>Net</b>	<b>\$ 104,534.72</b>

Raffle	\$14,000
Before Concert Tickets	\$16,000
Attendance	525
Tickets Sold	569

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

Vice Presidents  
Mrs. H. L. Hawkins, Jr.  
Mrs. Stockton B. Jefferson  
John P. Labouisse

Harry McCall, Jr.  
James A. Noe, Jr.  
Mrs. Veronica P. Scheinuk  
Mrs. Roger T. Stone

John G. Panzeca  
Treasurer  
Owen Q. Niehaus  
Secretary



*New Orleans Opera Association*

ARTHUR G. COSENZA  
General Director

In 1996, the New Orleans Opera Association celebrated its 200th Anniversary of opera. "Sylvain," the French Opera, was performed here in May 1796. This marked the beginning of opera in New Orleans.

The New Orleans Opera Association stages a four opera season annually. For the past six years, MetroPelican, the opera's education program, has reached over 80,000 children in the schools in the Metropolitan New Orleans area and in 23 of the 64 parishes in Louisiana. In addition, students are offered tickets to one matinee performance per season.

**Opera Ball Underwriter - \$20,000**

**Benefits:**

Full color ad in the Opera Program for the upcoming season - (20,000 copies printed - worth \$5,000)

Logo on 24,000 copies of the Opera Association's newsletter BIS! (12,000 distributed twice a year to supporters of the Opera);

Logo on 5,000 Opera Ball invitations;

Logo on at least 5,000 patron letters;

Logo on the 1997/98 season brochure (40,000);

Logo on all ads purchased from the Times-Picayune by the Opera Association promoting its 1996-97 season.

A cocktail party for you and 100 of your best friends/clients followed by a private showing of any opera of your choice.

**1996-1997 Season**

"Die Fledermaus"	October 16th and 19th, 1996
"Tosca"	November 13th and 16th, 1996
"Werther"	December 11th and 14th, 1996
"Rigoletto"	March 12th and 15th, 1997

Joseph Young, Jr.  
President

H. Lova Hawkins, Jr.  
Executive Vice President

*Vice Presidents*

Mrs. H. L. Hawkins, Jr.  
Mrs. Stockton B. Jefferson  
John P. Labouisse

*Harry McCallister*

James H. Noel  
Mrs. Veronica P. Schenck  
Mrs. Roger T. Stone

Donn D. Panzeca  
Treasurer

Owen C. Nienhaus  
Secretary

APPENDIX XI

A. New Orleans Opera Club - Treasurer's Report

## NEW ORLEANS OPERA CLUB

Treasurer's Report  
June 30, 1996

Balance, June 30, 1995 \$3,909.68

## Deposits

Date	Amount
08/01/95	\$ 425.00
08/07/95	425.00
08/15/95	4,250.00
08/21/95	5,100.00
09/01/95	3,825.00
09/28/95	5,180.00
10/03/95	3,400.00
10/10/95	2,975.00
10/11/95	255.00
10/13/95	1,365.00
11/08/95	3,075.00
11/22/95	425.00
12/05/95	2,125.00
12/26/95	547.00
01/30/96	425.00
02/27/96	425.00
03/28/96	512.00
04/15/96	1,305.00
05/24/96	425.00

Total Deposits \$36,464.00

## Deposit Distribution:

Dues:	\$34,505.00
Mastersigners:	1,305.00
Party Guests:	467.00
Wine Auction:	100.00 (see Check #850)
New Orleans Opera:	87.00 (Reimbursd for postage)
	<u>\$36,464.00</u>

-----  
July 26, 1996:

Jackson National Life Insurance	\$27,985.03	Annuity
Matures October 2030		
Legg Mason Cash Reserve Trust	\$4,842.44	4.630%

## Fiscal 1995 Expenses

Check	Date	Payee	Amount
837	07/31/95	Carousel Catering	\$ 740.00
838	08/08/95	Wine Center	94.00
839	08/14/95	Carousel Catering	1,080.08
840	08/21/95	Women's Guild	400.00
841	09/08/95	Women's Guild	85.00
842	09/22/95	U. S. Post Office	64.00
843		Void	
844	09/22/95	Women's Guild	30.00
845	09/25/95	Party Basket	173.26
846	09/26/95	Carousel Catering	1,500.00
847	10/08/95	Wine Seller	534.17
848	10/09/95	Carousel Catering	3,264.00
849	10/09/95	Jane Guild	125.00
850	11/07/95	Wine Auction	100.00
851	11/07/95	Women's Guild	85.00
852	11/09/95	Carousel Catering	1,500.00
853	11/14/95	Post Office	64.00
854	11/30/95	Post Office	50.00
855	12/01/95	Post Office	27.50
856	12/11/95	Shearon Horton	125.00
857	12/11/95	Carousel Catering	3,451.00
858	12/14/95	Wine Seller	484.53
859	12/29/95	Party Basket	132.00
860	01/04/96	Women's Guild	85.00
861	02/10/96	Scheinuk	114.45
862	02/12/96	Jane Guild	125.00
863	02/14/96	Post Office	64.00
864	02/19/96	Carousel Catering	1,500.00
865	02/28/96	Post Office	55.00
866	02/29/96	Post Office	32.00
867	03/04/96	Carousel Catering	3,261.86
868	03/03/96	P. B. Invitations	165.63
869	03/03/96	Wine Seller	461.66
870	03/28/96	Alliancee Account	2,200.00
871	03/28/96	New Orleans Opera	15,000.00
<b>Total Expenses</b>			<b>\$37,174.40</b>
<b>Balance, July 1, 1995</b>			<b>\$ 3,909.68</b>
<b>Total Deposits:</b>			<b>+ 36,464.00</b>
			<b>\$40,373.68</b>
<b>Total Expenses:</b>			<b>- 37,174.40</b>
<b>Balance, July 1, 1996</b>			<b>\$ 3199.28</b>

APPENDIX XII

A. ACNO - Grant Committee Review Letter

September 13, 1996

Mr. Ray Anthony Delia, Executive Director  
New Orleans Opera Association  
305 Baronne, Suite 500  
New Orleans, LA 70112-1618



*A Vision for Arts and Culture*

GRANT APPLICATION NUMBER: FY97 - 146  
CATEGORY: OPERATING SUPPORT

Dear Ray:

The Grants Review Committee of the Arts Council of New Orleans has evaluated your application for 1997 funding through the Community Arts Grants program. The Committee has made a preliminary recommendation that New Orleans Opera Association receive a grant in the amount of \$18,000. Over \$1.2 million was requested by the 79 applications submitted. Only 45 organizations are recommended to receive funding, most at a level far below the amount requested. Your proposal was recommended for funding in a very competitive process.

**This is not an award letter. Grant awards are contingent upon the following events:**

1. Funds for Community Arts Grants are allocated by the City of New Orleans; and
2. Funding recommendations are approved by the Mayor, Chief Administrative Officer, and City Council.

You will be notified of the date that Community Arts Grants will be considered by the City Council as part of its 1997 budget hearings. The grant activity period is January - December 1997. Activities to be covered under this grant should not begin prior to receipt of an official award letter and should be within the stated activity period.

Applicants may phone the Arts Council of New Orleans at 523-1465 if they wish to hear comments made by the Grants Review Committee. Information will be released verbally by Echo Olander, Community Development Coordinator, and Joycelyn L. Reynolds, Grants Director.

Applicants not recommended for funding or recommended for reduced funding may appeal the funding recommendation by submitting a written appeal to the **Arts Council of New Orleans at its new address, 225 Baronne Street, Suite 1712** on or before 5:00 p.m. Monday, September 30, 1996. For an appeal to be considered, the applicant must submit a letter requesting an appeal and stating grounds for an appeal. Such requests must contain a justification indicating that the decision of no funding or reduced funding was based upon insufficient or incorrect information resulting from something other than the fault of the applicant. Incomplete applications are not grounds for appeal. Appeals will be considered by a panel composed of Arts Council Board Members and selected members of the review panels.

The Community Arts Grants program is evaluated on an annual basis. If you or anyone affiliated with your organization have comments or recommendations, please complete the enclosed survey and return it to the Arts Council by Monday, September 30, 1996.

With visions of Orleans Parish as a flourishing cultural center, we wish you much success with your 1997 programming!

Sincerely,

Shirley Trusty Corey  
Executive Director

Joycelyn L. Reynolds  
Grants Director

Enclosure

meqa 97 awdr

SUITE 1712  
225 BARONNE STREET  
NEW ORLEANS, LA  
70112-1712  
504-523-1465  
FAX 529-2430

JOHN J. BIGUENET, PRESIDENT  
JOSE CANSECO, VICE PRESIDENT  
MRS. ISIDORE COHN, JR., VICE PRESIDENT  
SUZANNE MESTAYER, VICE PRESIDENT  
JONNA C. PERRET, VICE PRESIDENT  
JO G. WEBB, VICE PRESIDENT  
THOMAS S. LEMANN, SECRETARY  
D. KIRK STIRTON, TREASURER

CAROL J. BALTHAZAR  
SANDRA A. BERRY  
THE HONORABLE LINDY SOGGS  
KIEM DO  
KENNETH FERDINAND  
NORA FINE  
SANDRA D. FREEMAN  
TRIPP FRIEDLER  
DENISE F. JACKSON

JERRY JACKSON  
DR. STELLA JONES  
MELLEY G. MIDDLEBERG  
GEORGE R. MONTGOMERY  
CHERI M. MORIAL  
WANCY O'CONNELL  
DR. HOWARD OSOFSKY  
E. LLOYD POINDEXTER  
POLLY RENWICK

PATRICIA F. TAYLOR  
BILLY R. VENNEXAMP  
ANGELE WILSON  
AARY ELIZABETH WISDOM  
EXECUTIVE DIRECTOR  
SHIRLEY TRUSTY COREY



APPENDIX XIII

A. New Orleans Opera Association Survey

**September 1993 Direct-Mail Survey**  
**1700 Season Subscriber Family Units Pooled**  
**705 (41%) Responded**  
**1700 Subscriber families represent 75% of ticket sales**

**SEX**

Male	274	39%
Female	319	45%
N/A	112	16%

**EDUCATION (Highest Attained)**

High school	23	3%
Junior College	110	16%
College	168	24%
Graduate School	375	53%
N/A	29	4%

**AGE**

18 to 29	54	8%
30 to 49	182	26%
50 to 69	349	50%
70 Plus	110	16%
N/A	10	1%

**RACE**

Caucasian	647	92%
Native American	12	2%
African American	9	1%
Hispanic American	9	1%
Asian American	4	.05%

**OCCUPATIONS**

Retail	6	1%
Clerical	22	3%
Professional	309	44%
Managerial	42	6%
Self Employed	59	8%
Retired	174	25%
Other	71	10%
N/A	22	3%

**INCOME LEVELS**

\$10,000 to \$24,999	110	16%
\$25,000 to \$39,999	123	17%
\$40,000 to \$59,999	106	15%
\$60,000 to \$79,999	69	10%
\$80,000 plus	161	23%

## STUDENT

132

Student	44	6%
Full Time	34	5%
Part Time	14	2%

## CREDIT CARD

VISA	358	51%
AMEX	130	18%
MasterCard	116	16%
N/A	101	14%

## In response to "Others" in Occupation

5th grader  
 H.S. Teacher  
 M.D.  
 Musician  
 Priest  
 R.N.  
 bookkeeper  
 chemical technician  
 civil service  
 consultant/speaker  
 educator  
 homemaker (35 of these)  
 homemaker/volunteer  
 laborer  
 legal  
 medical  
 medical student  
 music teacher  
 nurse  
 office management  
 politics  
 priest  
 priest  
 professor  
 real estate  
 real estate  
 sales  
 sales  
 tai chi teacher  
 teacher  
 university staff  
 voice & piano teacher  
 volunteer  
 volunteer  
 was corporate manager  
 was medical technician  
 was teacher  
 was teacher  
 writer

## VITA

The intern was born in Thibodaux, Louisiana. She was graduated from St. Mary's Dominican College with a Bachelor of Science Degree in 1975 and received a Master of Communication Disorders from Louisiana State University Medical Center in 1977.

Miss Dennis was employed as a Speech Pathologist for the Jefferson Parish Public school System since 1976 and retired from that position in May 1996. She is presently the Director of Development and Marketing for the New Orleans Opera Association.

**EXAMINATION AND THESIS REPORT**

Candidate: Mary E. Dennis

Major Field: Arts Administration

Title of Thesis: New Orleans Opera Association

Approved:

Elizabeth Williams  
Major Professor & Chairman

Robert C. Casler  
Dean of the Graduate School

EXAMINING COMMITTEE:

Kevin L. Flowers  
Dorothy Morrison Outon

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Date of Examination:

November 18, 1996  
November 18, 1996