

# **An Ideal Operational Model for Nonprofit Opera Organizations in the United States**

**by:**

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An Applied Research Project  
(Political Science 5397)  
Submitted to the Department of Political Science  
Texas State University  
In Partial Fulfillment for the Requirements for the Degree of  
Masters of Public Administration  
Fall 2011

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## **Abstract**

*Purpose.* The purpose of this research is to create a practical ideal model for nonprofit opera organizations to function in the United States. *Methods.* A review of literature was conducted to form a general practical ideal model for these organizations. A survey was then designed and 121 experts in the field of nonprofit opera were asked to participate. The purpose of the survey was to refine the ideal model for operating a nonprofit opera organization. *Results.* The results of the literature review and an analysis of the data collected through the survey provided a basis for creating an ideal model. *Conclusion.* This research has established a basis for the practical ideal model for all nonprofit opera organizations to function in the United States.

## **About the Author**

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## **Chapter One**

### **Introduction**

The world of opera in 21<sup>st</sup> century America faces an impasse; currently attracting a limited audience largely comprised of elderly patrons, it now must tackle the task of securing a new generation of fans and supporters to survive. As an art form, opera is struggling to stay relevant against other modern art media and is sadly risking burial along with its aging audience. Nonprofit opera organizations must bridge the cultural gap and find ways to appeal to and gain a wider following. Experts in the arts and humanities agree that opera itself has immense cultural value: it goes far beyond people singing on a stage, as it transcends a narrative that can connect a community through music, dance, emotion, political expression, and storytelling (Patterson 2011). It has the capability of revealing the humanity in society more than any other media. Since opera encompasses a myriad of art forms and addresses subject matter that has universal and timeless appeal, it provides a unique educational opportunity for a community and should be supported and embraced.

As nonprofits, opera organizations are largely dependent on corporate and public financial donations. In lean economic times, or when natural disasters occur, securing adequate levels of funding becomes challenging. Nonprofit opera organizations can find themselves competing with other nonprofit organizations for available funds; therefore, opera organizations must justify their importance to the community to gain support and remain financially sound. This research paper outlines strategies in the form of an ideal operational model that nonprofit opera organizations should use to remain relevant and solvent within the modern day community they serve.

Producing operas is an expensive endeavor. Ticket sales alone do not cover the costs of production; as a result, most opera organizations rely on financial assistance and/or donations from government, corporate, and private sources. For this reason, most opera organizations in the United States classify themselves as nonprofit organizations. As recipients of government financial support, these organizations should have an integrated ideal operational model; however, none currently exists.

While there is much literature regarding how nonprofit organizations should generally function, each type of nonprofit is unique and literature currently does not exist to address how a nonprofit *opera* organization should ideally function. These organizations are struggling to maintain the audience and backing that are vital for opera to prosper and endure as a relevant art form. The purpose of this research is to develop an ideal model for nonprofit opera organizations to function in the United States. To be successful and secure the support they need to survive, nonprofit opera organizations must have a unified, but adaptable, operational model to follow.

To create the ideal operational model, current best practices for all nonprofits serve as the building block. These best practices are derived from a review of the literature. Once the structure of how nonprofits should function is established, this research then builds off these practices and explores how they may or may not be beneficial for a nonprofit opera organization to function in the United States. Additionally, this research avoids assuming that the current practices are the ideal practices. It questions whether even the fundamental basic principles of a nonprofit are ideal for a nonprofit opera organization to operate in today's economic and artistic environment. This ideal operational model will provide a broad roadmap for how a nonprofit opera organization should function, while allowing latitude for each organization to be unique.

Due to the creative nature of opera, it is not possible or desirable to create a stringent model for repertoire or stifle an organization's artistic individuality.

Chapter two of this applied research project is a review of the literature pertaining to how nonprofit opera organizations should generally function. Specifically, the review will cover the topics of structural management of nonprofit opera organizations; connecting to the community; fundraising and appreciation; and infrastructure management. Chapter three, methodology, outlines the design and implementation of an online survey for this study. Chapter four contains the results of this research. Finally, chapter five provides a conclusion of the research and this researcher's opinions regarding the findings. The goal of the ideal model is to provide a basis for how nonprofit opera organizations in the United States should function.

## **Chapter Two**

### **Literature Review**

The celebrities of Europe during the mid 19<sup>th</sup> century were opera composers; Gioachino Rossini, for example, was the Elvis Presley of his day, and embraced the rock star lifestyle. Living in the heart of Paris, Rossini hosted parties that turned into social spectacles where musicians debuted groundbreaking scores, guests savored the latest eccentric foods, and fine artists such as Delacroix painted impromptu murals on the walls – even the elite of the day fought to get a prized invitation (Herald 1864). This was the heyday of opera, but a decade into the 21<sup>st</sup> century, those days are all but over. Today, opera competes with a number of other forms of art, music, and entertainment; opera organizations are in a struggle to survive (MacMillan 2010). The purpose of this literature review is to create an outline for a practical ideal operational model for opera organizations to endure and prosper in modern times. Although today's opera audience is a minute percentage of what it once was, the art form continues to provide a service to the community and should remain as relevant as other art forms, such as Shakespeare's plays or Rembrandt's etchings. To stay relevant, there are a number of factors that weigh into the success of an opera organization as a whole. This paper is divided into four sections to provide an overview of the practical ideal model (Shields 1998 and Shields and Tajalli 2006) on how nonprofit opera organizations should manage their organization:

- Structural Management of Nonprofit Opera Organizations
- Connecting to the Community
- Fundraising and Appreciation
- Infrastructure Management

## **Structural Management of Nonprofit Opera Organizations**

Structural management is the bedrock of any nonprofit organization. This includes how the organization obtains government assistance, establishes a board of directors, develops the message it wants to deliver to the community, and determines the delivery methods of that message. A nonprofit opera organization needs these structural components in place and well-managed in order to be successful.

### *Government Assistance*

To remain financially sustainable, most opera organizations in the United States rely on government assistance, public and corporate donations, and ticket sales. To receive government assistance, organizations classify themselves as a nonprofit organization. A nonprofit organization is a legally constituted, nongovernmental entity that has the legal status of a charitable, or not-for-profit, organization established to provide a public service and is tax-exempt according to the Internal Revenue Service (Wolf 1999, 21). Government assistance can come from endowments or grants; however, the principal financial assistance comes from the government giving up the power to tax the organization and granting the organization the status of tax deductibility on gifts received by the organization. For example, if a nonprofit received \$500,000 in public donations, at least \$100,000 of that money is indirectly provided by the government through taxes not collected (Wolf 1999, 47). For most nonprofit opera organizations, government assistance can make up three to six percent of their total annual revenue, which can amount to as much as \$300,000 for a single large nonprofit (Bobback and Cekay 2009, 33-42).

In addition to direct tax relief, the government has the power to establish policies that may encourage the public to become consumers of the arts. For example, in 1996 the city of Providence, Rhode Island established an arts district where artists and performers were excluded from paying state income taxes, and art sold in this district was tax exempt (Alvarado 2009, 21). Similarly, the government may establish policies to allow nonprofit opera organizations to have tax-exempt ticket sales, as well as tax-exempt merchandise sold at their performances. These types of policies can act as incentives for patrons to attend performances and purchase merchandise at these performances, increasing overall revenue. Executive staff of a nonprofit opera organization should actively campaign for these types of policy implementations to receive both direct and indirect public funds. Proper oversight and appropriation of these public funds is the obligation of the board of directors.

### *Board of Directors*

Single individuals cannot effectively manage a nonprofit organization; rather, a board of directors should collectively manage the organization (Wolf 1999, 22). The board should be accountable to the state government that granted the organization its charter, to the federal government which granted the organization its tax-exempt status, and finally, to the public for whom they serve (Bobback and Cekay 2009). Individuals who have the public's and audience's best interests at heart should comprise the board of directors of a nonprofit opera organization. Since part of the responsibility of the board is to provide a communications bridge between the organization and the community, the board should consist of members with a diversity of backgrounds that represent various segments of the population, including different minority and ethnic groups. This will help to give the board a broad vision and deeper connection to the community it serves (Wolf 1999, 64).

A few of the board of directors' many and varied responsibilities include determining a mission statement and setting policies/bylaws by which the organization functions, setting the overall goals for the organization from year-to-year, establishing fiscal policy and boundaries with budget and financial controls, and assuring adequate resources through financial contributions (e.g., fundraising). The board is also responsible for selecting, evaluating, and, if necessary, terminating all executives, and developing and maintaining a communications link between the organization and the community it serves (Wolf 1999, 48). The responsibility for determining an opera organization's year-to-year repertoire and outreach activities should not necessarily be the burden of the board; however, they ultimately must approve all activities.

In addition to the board members' many administrative duties, they should also have an active role in fundraising. Understandably, not all members will feel comfortable asking for donations; however, fundraising has other aspects. As an alternative, board members may choose to update mailing lists, analyze donor records, script telethons, write personalized fundraising letters, research new sources of funding, or host fundraising events (Wolf 1999, 239). All board members should contribute financially to the organization; however, a significant donation of time is also expected and this may offset the amount of the monetary contribution (Wolf 1999, 58).

Another charge of the board should be to hire an executive director. An executive director should establish the character of the organization based on the mission statement and work with the board to further the organization's goals. The board should clearly understand what they expect of the director before hiring. When board members and executives of the organization work in concert with one another, they can anticipate and react to social trends and economic fluctuations (Kalani 2009). The board should also perform regular evaluations of the

executive director to ensure goals are being met. Finally, board members and executives should make regular appearances in the community and reach out to business groups and associates to promote and generate excitement for their organization (Wolf 1999, 63). When President Eisenhower struck a silver shovel in the dirt at the groundbreaking for the Lincoln Center in 1959, he talked about America's desire to share "the good things of life with all our citizens" (McGuigan 2009); it is in this same spirit that the board of directors of an opera organization should strive to achieve lofty goals for bringing the arts to their community.

By law, the board of directors is responsible for setting the policies for the organization; therefore, at a minimum, they should establish articles of incorporation, bylaws, and a mission statement. Submission of the articles of incorporation takes place during the time that the organization petitions the state for corporate status; an attorney should draft this initial document. Organizations should review this document at least once every three years (Wolf 1999, 49). The bylaws serve as the organization's operating constitution and go beyond the generalized material in the articles of incorporation, including specifics regarding the procedures affecting the board members themselves (Wolf 1999, 50). The organization should also review this document periodically and update as needed. Finally, the board should be responsible for the development of a mission statement for the organization. The purpose of this document is to define the organization and the statement should be well crafted. Once the board of directors has developed a structure for operation, the organization should develop a clear-cut message to validate the importance of its role in the community.

### *Development of the Message*

A successful opera organization needs to clearly state its message to the community it serves through a mission statement. The board of directors should develop, review, and

ultimately approve this message. The mission statement should justify the organization's existence and outline the activities it seeks to implement (Durham 2010, 44). Beyond these basic tenets, a mission statement should also provide a basis for judging the success of an organization and its programs by defining clear objectives. Although box office revenue is an excellent indicator of whether or not an opera organization is producing performances an audience is willing to pay for, it is not the only indicator of the success of the organization (Piechowski 2010, 25). As long as an organization meets the objectives of its mission statement, even a nonprofit that is struggling financially can be considered a success (Lacayo 2009).

In order for a nonprofit organization to stay relevant amid changing artistic trends and fluctuating demographics, members should review the mission statement at least every five years, or when the organization undergoes a major change. Instead of making edits to the language itself, nonprofits should review and revisit the *concept* of the mission statement, including the ways in which the organization connects to the community and the purpose it serves for the community (Durham 2010, 47).

Another means of delivering an opera organization's message is by developing a vision statement. A vision statement differs from the mission statement in that it is the big idea, or the grand direction the organization wants to follow. While a mission statement answers the questions of *Why do we exist?* and *What do we do?*, a vision statement answers the question of *Where do we want to go?* (Lacayo 2009). A revisiting of the vision statement should take place during strategic planning or reorganization; however, a forward-thinking organization, one that embraces change, should always have an evolving dynamic vision statement. This is especially important for opera organizations as they face a shifting audience and find the need for a more modern approach of attracting a new audience.

A third means of delivering a message is through an elevator speech. As its name implies, this speech should take no longer than the span of an elevator ride to convey. An elevator speech is a quick overview of the organization that includes key aspects of both the mission statement and the vision statement. Board members of an opera organization should help develop the organization's overall message through constructing the mission statement, vision statement, and elevator speech. Board members and staff of the organization should commit these statements to memory and be able to repeat them verbatim (Durham 2010, 100).

### *Delivering the Message*

Storytelling is at the heart of opera and can be a crucial means of delivering the message of an opera organization. Simply reciting the mission statement of the organization may come across sounding dull, and the message may be lost. Conversely, telling a captivating story about the organization that incorporates the mission statement of the organization will draw the audience in emotionally (Andresen 2006, 174). This is the easiest way to give an overview and express the needs of the organization and the challenges it faces without painting a gloomy forecast (Miller 2010, 100). There are many types of storytelling; one example, and the most dynamic, is a story with a challenge plot (Miller 2010, 79). This is the classic American story of a person who achieves success against all odds. This type of storytelling is appealing because it speaks to the courage and strength of the organization and exemplifies the organization's achievement of the goals of the mission statement. These stories should be short, straightforward, personal, authentic, imperfect, and end with a message. The source of stories may come from staff members, volunteers, or the public – asking the audience to share their stories is also an option. The opera organization could compile the stories that best reflect the mission statement and produce a booklet to give to potential donors, offering a more personal

connection between patron and organization (Andresen 2006, 183). A booklet of short personal stories is far more memorable than a “welcome” newsletter. In general, most organizations need to do a better job of building relationships with first-time opera patrons by letting them know more about the organization (Wyman 2011); this type of personal connection is one means of building relationships and creating return customers.

While studies have shown that fear through marketing may motivate people to change their behaviors, this approach is not appropriate for nonprofit opera organizations; in the long run, positive messages outperform negative ones – more importantly, a positive message will raise more money than a negative one (Miller 2010, 53). This is largely because most people hesitate to donate money to an organization they think may be failing, or one that is “rattling the tin cup.” Rather, it is more inviting for donors and potential contributors (e.g., corporate donations) to support an organization that appears strong and well established. From a cost/benefit aspect, corporations are more willing to donate to a nonprofit organization with a positive portrayal and a solid reputation with which they will be proud to be associated. Potential corporate contributors to an opera organization have their own interests in connecting to the community, so organizations should seek partnerships with corporations to help deliver a message that benefits them both. Opera organizations should focus on the positive aspects of the organization and the ways they are successfully meeting the goals of their mission statement to deliver a message that gains wider support.

## **Connecting to the Community**

Nonprofit opera organizations exist in order to serve their community through art and education; therefore, it is the organization’s responsibility to inform their community about who they are, why they exist, and how they can benefit the public. Achieving this is possible through

effective marketing, community outreach, branding, and, in today's technical realm, the utilization of social media via the internet. Making a connection between the nonprofit opera organization and the community it serves aids in the organization's success.

### *Marketing*

Marketing is an indispensable aspect of a well run nonprofit. It is vital to devote an equal amount of time and resources to marketing as is spent in other areas of nonprofit management, such as strategic planning, financial management, and program evaluation. The most obvious obstacle a nonprofit opera organization faces regarding marketing is the absence of a tangible product. Most nonprofit opera organizations "sell" entertainment, education, advocacy, networking, and community service; however, the organization cannot display these things on a shelf for sale. To better market their product, a nonprofit must keep in mind the needs of the public as well as the needs of the organization. To achieve this, organizations should keep in mind five P's: product, price, place, promotion, and policy.

"Product" goes far beyond the operatic performance itself; it includes the entire experience of attending an opera, from first viewing the opera season online to buying tickets, parking at the venue, enjoying appetizers and drinks before the performance, experiencing the quality of the performance, appreciating the temperature of the facility, and receiving a letter of thanks from the organization after the performance (Bree 2011). Opera organizations should no longer approach marketing as the selling of a performance, but rather as the offering of an experience (Patterson 2011). In addition to the performance experience, the services the opera organization provides to the community, such as educational outreach programs, are also part of the makeup of the product. Education in the arts, particularly to the youth, is the only reliable predictor of future participation and support – not age, race, ethnicity, or income level

(Landesman 2011). It is vitally important for an opera organization to invest financially into their product to ensure a quality performance experience and effective community education.

“Price” is much more than the price point of tickets; it includes the financial commitment a nonprofit invests to achieve the goals of the organization. For example, how much time is an organization spending on social media, and is that time investment getting a good return? The relationship between price and the perceived value is most evident in the world of nonprofit organizations (Wolf 1999, 167). Specific to opera, if a patron does not enjoy the experience of attending an opera, this could skew the patron’s perception of the operatic performance itself.

“Place” is the location where donors and patrons can be reached. Does the targeted audience read the newspaper, watch TV, listen to the radio, or spend time online? Knowing how and where they spend their time will help in finding and marketing to the target audience (Miller 2010, 70).

“Promotion” is getting the message of the opera organization to the public. Although the mission statement reflects the core message, the promotion should include a tailored message that makes sense to the target audience. To more successfully reach the target audience, organizations should ask themselves what do these people care about, what is important to them, and what is not important to them? Bearing in mind the benefit the opera donor or patron will get from his or her investment will help in promotion.

Finally, “policies” are the rules of the nonprofit opera organization, which are the mission statement, articles of incorporation, and bylaws established by the board of directors. In America, the development of the first laws governing nonprofits took place in the mid 19<sup>th</sup>

century (Piechowski 2010,18). Since then, the government continues to refine aspects of these rules and policies; nonprofits should be aware of and follow these changes.

Organizations should analyze the demographics, or market segment, of the community they serve. All organizations must rethink their approach to understanding and utilizing the data produced from the ever-evolving market segment, whose satisfaction must be addressed (Wolf 1999, 153). Knowing the market segment of the constituents is critical for three reasons. First, knowing the demographics of the organization's key patrons (e.g., sex, age, where they live and work, ethnic group, income level, education level, family status, strong likes and dislikes, and how they spend their time) will help the organization understand the target audience. Second, being able to provide corporations with statistical information about who their advertisements will reach makes partnerships and donations more likely. Finally, knowing the demographics of the current patrons will give an organization an idea of which groups should receive specific educational outreach. With this knowledge, opera organizations will be able to better understand their community, start conversations with potential new supporters, correct misconceptions, find new partners, measure the success of communications, spot programmatic trends, stay relevant, and provide good customer service.

Even the most seasoned opera organization should not take for granted the importance of knowing their market segment. Many organizations have a gross misperception of their target audience. For example, one survey shows that 15 percent of patrons (single ticket buyers, subscribers, and donors) place themselves in a different market segment than the one in which their opera organization has them classified (Partners 2003, 20). Rather than approaching marketing as a divide between two parties, where one party is trying to persuade the other to come over to its side, organizations should approach marketing as a dynamic conversation

(Miller 2010, 4). Philip Kotler, a marketing authority, views marketing as less about pursuing a sale than about creating a customer (Andresen 2006, 29). To create new opera customers, organizations should tailor these dynamic conversations with potential new donors to a specific audience. While it may be natural to want to market an organization to as large an audience as possible, the message will most likely be lost in the crowd unless the organization targets their audience (Miller 2010, 5). For example, if a newly formed opera organization sends out a mailer to everyone in the phone book, its rate of return on time and cost invested in the mailer will be low. However, designing a message for a specific audience, a message that takes into consideration the needs and values of the target audience, provides a stronger likelihood of a greater return rate. Messages should be short and the content should be limited; the more information released, the less the audience will retain (Andresen 2006, 205). With most nonprofit opera organizations having limited resources for marketing, focusing on the most influential targeted audience will take less time and money and provide better results (Miller 2010, 40).

In every community, there are varying types of audiences that range from the sophisticated to newcomers to the arts. Their motivation to attend opera ranges from wanting to enjoy new and/or unfamiliar works, to wanting to be part of high society (Scorca 2010). Organizations should acknowledge that there is a segment of patrons who attend the opera not for the performance, but to be seen at the performance. Often this group has disposable income and is seeking what they consider high art, or a higher level of sophistication by attending the opera (Scorca 2010). Organizations should understand this demographic and recognize what brings them to the opera so they can better cater to their needs and ensure their return. Knowing how to reach all of these audiences will help the opera organization appeal to the desires and

values of the audience, thereby making their involvement with the organization an enhanced experience. In this context, values are the beliefs in which a person or group has an emotional investment (Durham 2010, 49). One means of better understanding the values of the targeted audience is to imagine waking up and spending a day in the shoes of a current patron (Andresen 2006, 74). Questions to ask include: what would he do, where would he go, is he single, does he have kids, what is his profession, what does he do for entertainment, and why does he currently support the organization? This exercise will create a persona of a typical individual among the larger group of patrons (Miller 2010, 43). By creating this persona, the organization can get beyond thinking of investors as “donors” and see them as real people (Durham 2010, 58). With more known about the targeted group, marketing can go from negotiations, or face-to-face confrontation, into side-by-side problem solving which revolves around the *interests* of both parties instead of positions (Ury 2007, 6). Appealing to the interests of potential patrons gives them a reason to want to become involved with the organization (Durham 2010, 19).

### *Outreach*

An opera organization should not shy away from publishing its own materials, such as posting blog updates, uploading photos and videos to a website, and writing press releases. This gives the organization greater control over the release of their message. While independent media may still cover a story from an entirely different angle, sending a press release to the media can help steer the story in the preferred direction (Miller 2010, 5). The media can call attention to an issue and act as a powerful marketing tool to shape public opinion and motivate people to take action (Andresen 2006, 219). Organizations should share all press releases, newsletters, direct mailers, and Facebook updates with the entire staff at the time they go public

to help ensure a consistent message – everyone on staff is, in some form, a marketer of the organization and should be up-to-date with the latest information (Miller 2010, 182).

Most members of the media covering opera organizations tend to have a passion for the arts, but as journalists they face daily challenges, such as: the need to become instant experts on the various topics, the importance of being accurate and first with a story, and the desire for the story to be interesting (Andresen 2006, 221). For these reasons, an organization should provide a press release to the journalist prior to the event with as much factual information as possible concerning the event. Often, getting an opera event covered is challenging because typically it is not a huge, breaking news story. One way for a story to stand apart is to provide the story to one media outlet, giving them the exclusive rights to the story. A media outlet with an exclusive story will have an edge over their competitors and is more likely to publish the story. Other means to make a story more newsworthy and relevant is to provide pictures or incorporate a well-known name, such as a celebrity or government official. Organizations can also market their story as different, new, “one of a kind,” novel, and/or local (Andresen 2006, 229). As an example, the director of the New York Metropolitan Opera redirected the mission of the organization to rejuvenate it, in order to attract a younger generation of patrons (McGrath 2009). He has transformed the organization with slick marketing and novel approaches to the performances, and he has courted movie stars and celebrities to attend premiers, drawing the attention of the media and getting the story successfully told (Wilson 2008).

If a marketing and/or outreach campaign fails, it is usually due to at least one of three factors. The first mistake is often relying on the assumption that providing information results in action; simply going through the motions will not necessarily produce results. An organization should not only provide information to the community, but it is equally important to provide a

means to take action (i.e., donate or volunteer) – it needs to be easier to take action than to do nothing. The timeframe during which a potential patron or donor is open to the idea of investing in the organization can be thought of like the shutter of a camera – there is a very quick window in which the shutter is open. If the goal is for potential investors to contribute financially, then having an established infrastructure to receive a donation is critical to ensure these supporters can take action while the shutter is still open (Andresen 2006, 197).

Forgetting that the audience has different values from the organization is a second factor that can hinder a marketing/outreach campaign. Organizations that make marketing and outreach decisions on their own, without researching who their target audience is and what appeals to them, fall under this category. For example, an opera organization may be fond of producing 21<sup>st</sup> century avant-garde German opera, but the community they serve may have no interest in this genre whatsoever.

Finally, organizations should never treat marketing and outreach as an afterthought. Nonprofit opera organizations typically spend much time on the development of a strategic plan and then, as an afterthought, they tack on a marketing and outreach strategy to implement that plan. A well-developed marketing and outreach plan can help the organization design projects that prove more effective, meet their objectives, establish more resources and support, and motivate people to take action (Andresen 2006, 258). Even with the best thought-out plans, the individual patron or donor will make his or her decision on whether it is a right fit for them to invest in a particular organization, and the job of the organization is to help the patron or donor get there (Ury 2007, 11). A successful fundraiser, like a talented baseball batter, will be unsuccessful more often than not – a fundraiser should not be afraid of failure (Wolf 1999, 238).

## *Branding*

While it may take years for organizations to build up their reputation and credibility, it is essential that they do so; this will create a “brand” for the organization. Branding makes it easier to understand the mission and values of an organization. Just as branding of political parties (Republican, Democratic, or Independent) paints a broad picture of the values of a politician, so does the branding of a nonprofit (Durham 2010, 4). Establishing a brand creates a depiction of the organization with which the public can instantly identify (Durham 210, 3). Apple computer is an example in the for-profit world of an organization that created a successful brand or “image.” They knew that their targeted audience considered themselves smart, creative, and discriminating, so they embraced and projected those qualities through creative advertising. In doing so, they sold computers by focusing not on their product, but rather on the idea of inspiration and the creative potential of the user (Andresen 2006, 68). For opera, the repertoire of performances helps to create a brand that the public can identify and connect to the organization (Kim and Jensen 2009, 2). Organizations should not standardize their repertoire as this helps to create each organization’s unique personality and brand.

Many opera organizations find themselves trying to break the stereotype of being stuffy and boring; unfortunately, perceptions can be equally as strong as facts (Ury 2007, 18). A nonprofit opera organization should, therefore, use branding as a creative means to disprove any negative perceptions. Each organization’s branding will be, and should be, distinctive. Some brands may be modern and cutting edge, while others may be more reserved and traditional. Regardless of style, all materials should maintain a cohesive look, feel, and should deliver a consistent message (Andresen 2006, 209). Organizations should not lose focus of the purpose of

brand marketing, which is ultimately to help them reach the aspirations of their mission statement.

Visual identity is a large part of the branding of an organization. An organization's printed materials, either on paper or published electronically on the internet, are also a reflection of its brand. Most opera organizations include photographs in their website or newsletters as a means to promote their upcoming opera season. Images can be a powerful and effective tool. Moreover, photos can tell the story of how the organization is reaching the goals of its mission statement (Durham 2010, 85). Pictures of members of the organization giving a lecture, teaching/performing for children in a classroom setting, or providing artistic outreach to the community can show the depth and diversity of the organization. An organization should use photos to illustrate, inform, and promote its future performances, as well as act as a medium for the audience to comprehend the goals and values of the organization.

In the for-profit world, the term *unique selling proposition* refers to something that makes one product different from another (Durham 2010, 62). For example, in opera, uniqueness can be evident in the history of the organization or in the opening of a new progressive opera hall (McGuigan 2009). Every opera organization should strive to develop its unique qualities. One way to reach this goal is to understand the personality of the organization. New nonprofit opera organizations may not know their personality, while well-established organizations may have lost sight of their personality. Sarah Durham, author of *Brandraising*, suggests that a means to identify an organization's personality is to have the board members, or the entire staff, answer the following questions:

1. If the organization had a theme song, what would it be? Why?
2. If the organization had a mascot, what would it be? Why?

3. If the organization were a car, what type and color would it be? Why?

The actual song, mascot, and car chosen are less important than the reason why they are chosen. Understanding the “why” will reveal the personality of the organization. This exercise will allow the organization to better understand community perceptions and give it an opportunity to change direction if desired. This activity may be most useful for established organizations who feel they have a good grasp of their personality and public perception, because they are often mistaken (Zimmerman 2008). Since the trends and perceptions of opera are ever evolving, all nonprofit opera organizations should openly perform this exercise as a means to better understand and define who they are, what they represent, and how they can better connect with their community.

### *Social Media*

Nonprofits, with their limited budgets, should embrace technology and social media more than any other organization. Implementation of effective online social media marketing is possible for pennies on the dollar compared to traditional print media (Miller 2010, 8). What makes social media marketing effective is the time devoted to providing updated and relevant information. Just as with any media, it is necessary to provide consistent updates with the latest information. A nonprofit should develop a communications calendar to ensure that all avenues of outreach receive regular updates. This will include dates to review all social media, as well as traditional mailers (Durham 2010, 12). Writing weekly blogs, managing social media sites, and updating websites requires a commitment of time, yet the dedicated time, as compared to traditional marketing (e.g., sending out a mass mailer), is far more effective in building a community of supporters who will be actively engaged in the organization (Miller 2010, 8).

Social network websites allow users to write, or post, their comments or opinions about various activities. Understandably, some organizations may be hesitant to set up a social network account such as Facebook. The hesitation is real because organizations work hard to establish an image/brand and anyone can hinder this work by posting a negative comment on a social network website. The reality is that complete management of this image/brand cannot be controlled (Miller 2010, 8). If an individual wants to post a negative comment about an organization, then they have many means of doing so. When a negative comment appears on an organization's social networking page (e.g., via Facebook), an organization can take time to construct a response to the comments and issues raised. The overwhelming majority of comments toward nonprofits online are positive; however, should a negative comment from a single source persist, the owner of the webpage or social media page ultimately has the option to ignore the comment, respond to it, or simply remove the post.

Today, there are a myriad of social media portals: websites, email, blogs, message boards, listservs, webinars, social networks (MySpace, Facebook, and Groupon), social media (Twitter and RSS feeds), pay-per-click, banner ads, and virtual worlds (Durham 2010, 120). Not all will be appropriate for every organization. Opera organizations should consider quality over quantity when determining what media resources to implement and should understand why the organization is embracing the media. For example, YouTube is a website that allows anyone with a camera and computer to post videos or images for the world to view, and is largely comprised of mind-numbing material. Putting a video, or clip, of an opera performance on YouTube simply for the sake of doing so may not make sense unless there is something particularly unique about the clip.

An example of media resources is the use of RSS (Real Simple Syndication) feeds. These RSS feeds allow the public to subscribe to the new content created – much like a magazine subscription. Updating online material using RSS feeds allows subscribers to receive the new information automatically.

Blogs and Twitter accounts are important for nonprofits because they are an easy, inexpensive, and convenient way to share stories and provide updates to supporters. For example, a person who signs up to receive updates on an opera organization using Twitter will receive the most relevant information broadcast by that organization. This can range from last minute discounts on tickets to important parking or logistical information regarding a performance.

Traditionally, nonprofits issue a newsletter to update supporters regarding the status of the organization. A study by *Donor-Centered Fundraising* found that 66 percent of donors who received a printed newsletter did not thoroughly read the publication, 58 percent felt the newsletter was too long, and 65 percent of donors and 87 percent of corporate donors preferred a one-page update (Miller 2010, 127). Achieving this is possible through a blog or a posting on a website without the production costs of a print publication. While social media is, by definition, a more relaxed and informal style of writing compared to the written letter (Miller 2010, 190), it is still an extension of the organization and should always reflect its professional standards.

The use of social media should be focused, taking care not to get lost in the technology itself. The purpose of incorporating this technology should be to inform and generate excitement about the opera organization and channel activities to further the organization's goals. Often, this will generate financial donations. Social media, then, should ultimately act as a tool that makes it easier for future patrons and donors to find information and act (Miller 2010, 164).

## **Fundraising and Appreciation**

Almost no nonprofit opera organization in the United States is able to rely on ticket sales alone to cover the production and overhead costs of running an opera organization, so they must rely on donations of time and money from the community they serve (Bree 2010). Fundraising is a constant and critical aspect of nonprofit opera. The success of these types of organizations depends on volunteers who donate their time for the mission. Organizations should implement an operational procedure to show appreciation of patrons who give their time and money in order to ensure continued donor dedication.

### *Fundraising*

Producing an opera is expensive, for the simple reason that it incorporates many different elements such as symphony orchestras, ballet companies, choruses, principal singers, conductors, directors, artistic and costume designers, construction contractors, small armies of stagehands and special technicians (Newman 1983, 115). Because of these expenses, it is common for organizations to find themselves incurring nightly financial losses (Martorella 1975). Ticket sales for most nonprofit opera organizations make up only approximately 40 percent of their total revenue (Bree 2011). As a result, fundraising is essential for nonprofit opera organizations to make up the rest of the revenue. Many opera directors allocate most of their time courting potential donors. For example, Darren Woods of Fort Worth Opera admits that up to 95 percent of his job is fundraising (Madison 2009).

A potential source of immense revenue is in the for-profit sector. Nonprofit organizations should seek partnerships with for-profit corporations whenever possible. These partnerships can help reach an audience through the corporations' communication channels,

distribution systems, political and business connections, as well as through other resources (Andresen 2006, 108). When considering partnerships, an organization should do an analysis of the desired target audience of the corporation. Organizations should only seek potential partnerships with corporations when they have similar target groups. For nonprofits, target groups are not limited to financial contributors; they can be the community at large. By taking the time to analyze the market segment, organizations can create an alignment between themselves and a potential contributing corporation. After reviewing this analysis, a corporation will be more inclined to donate to the organization if they have a similar target audience (Bree 2011). Philanthropy is a considerable aspect for corporations and many will be eager to be associated with a well-established nonprofit (Piechowski 2010, 24). In the arts community, there are some corporations that will donate for the pure sake of furthering the arts; however, an organization should not lose sight that the objective of any corporation is to make money for themselves and their stakeholders. The decision to act philanthropically normally relates to the interest of the business itself (Wolf 1999, 256). Corporations must know their customers' needs and values to stay relevant. A partnership between a nonprofit and a corporation should not only share a target audience, but also have shared values (Stewart 1996, 24). The payoff for corporate investment is the social profit, which is the amount of social and humanitarian benefit gained as a result of investing in the well-being of others (Gilligan and Golden 2009). As an example of social profit, a corporation could buy a block of subscriptions to opera productions for their community or employees (Newman 1983, 215) to gain a greater customer base or offer an employee perk. An opera organization should understand the interest of a corporation seeking a partnership and set a level of expectations for both parties (Stewart 1996, 22). A common problem in partnerships is the lack of established goals (Andresen 2006, 124). Having clear goals helps to obviate power struggles and miscommunication. Partnerships will naturally run

their course and should only last as long as it is equally beneficial for both parties (Andresen 2006, 119).

Aside from soliciting corporate donations, fundraising is largely comprised of reaching individual donors. The method of delivering a nonprofit organization's outreach for individual fundraising is currently moving from print to electronic. It is worth noting, however, that a 2003 study conducted by *Opera America* found that direct mail was 95 percent effective. One factor for this is that most ticket buyers, subscribers, and donors are over the age of 60 (Partners 2003, 86) and more accustomed to direct mail. As generations evolve, the use of online fundraising may become a more accepted method of communication. Before abandoning direct mail completely, however, opera organizations should experiment with utilizing the internet to replace direct mail (Durham 2010, 135). As a start, the direct mailer should have an option for the recipient to request an email in lieu of direct mail.

In the past, it was the advice of experts to limit subscriptions, or reserved seating, because they reduce the availability of single tickets for the general public (Bree 2011). This limiting of available tickets to the wider community could create an inner circle of elite patrons. This, for most opera organizations, is in contrast to their mission of creating an art form accessible to the entire community. Today, though, many performances are not selling out and subscriptions should be highly sought as a means of reliable income (Bree 2011). Statistically, only approximately two percent of a given community may be potential subscribers (Miller 2010, 42). An organization should understand what incentives, or benefits, would attract this unique group to become subscribers. In a survey by *Opera America*, 90 percent of subscribers regard preferential seating to performances as the primary benefit they consider when becoming subscribers (Partners 2003, 22). In this same survey, 60 percent describe preferred box office

service and price incentives as their influence, and 50 percent describe parking privileges among other incentives. In addition, subscribers also express that they want to get more out of the opera experience, such as a history of the performance, the composer's inspiration, a background of the cast, and backstage privileges (Partners 2003, 186).

These figures reveal that subscribers' interests span the entire experience of attending the opera, including ease of parking, pre-lecture background of the performance, preferential seating, and a high quality performance, all at a bargain price. One means of offering a bargain price incentive is to offer a package deal, such as five performances for the price of four (Newman 1983, 111). Organizations should offer these types of incentives for a limited time, or as an exclusive offer for newcomers. While these incentives may initially attract a new audience, it does not ensure their continued patronage. Arts organizations are good at attracting newcomers to their performances, but statistically over 90 percent do not return (Wyman 2011). Each organization should understand what specific incentives are important to their patrons as well as the demographics of this group. Organizations need to focus on improving the overall experience of attending the opera, with a keen understanding of what makes the experience enticing enough for a newcomer to return.

Deferred gifts can amount to substantial donations, and all nonprofit organizations should establish an infrastructure to accommodate such donations. A deferred gift involves an arrangement by the donor who commits a specified level of funds, but for a period of time, defers the actual transfer of cash, securities, or tangible assets (Wolf 1999, 264). Other types of deferred donations can come in the form of a bequest (where the donor's gift is made through a will), a whole life insurance policy (where the donor assigns ownership of the policy to a nonprofit organization, making it the beneficiary of the policy as well), a charitable trust (where

the donor donates an amount of funds to be managed by the organization for a period of time and, when the time expires, the passage of the assets go to the organization), or a pooled-income fund (where the donor buys units in a fund). Investing and managing a pooled fund is the responsibility of the nonprofit, where the donor receives an annual income based on the proportionate value of the investment. When the investor passes away, the original investment passes out of the pooled-income fund and acts as a direct contribution to the nonprofit (Wolf 1999, 269).

### *Grants*

Grants are another desired source of funding. Opera organizations should hire staff with expertise in this field to seek out grant opportunities and submit well-written applications. Some states provide state funding for operational support, help in attracting touring artists, and other projects identified by the governor (Moore 2009). While there are many government websites, such as the *Catalogue of Federal Domestic Assistance*, that contain information regarding federal funding programs, it is more effective to network with representatives of other opera nonprofits to find out where they seek out funds. Public officials and public servants, such as a state or federal arts commission agency, are good sources for providing information regarding where to find funding (Wolf 1999, 261). Historically, endowments have been viewed as an economic source of stability for a nonprofit. While properly managed endowments should theoretically provide a permanent source of funds, if not properly maintained by the organization to keep up with inflation, they do not guarantee sustainability (Wolf 1999, 317). However, an organization that receives an endowment sends a strong positive message to potential investors, both corporate and private about the success and validity of the organization (Askonas Sheperd et al. 1986).

## *Volunteers*

Not everyone interested in an opera organization will be able to contribute financially, but they may be able to donate time and talent. Volunteers are the lifeblood of most nonprofits, and their involvement can come in various forms. Understanding and assessing the personalities and values of volunteers, as well as their strengths and interests, will help an organization assign them to duties that will produce hardworking, enthusiastic volunteers (Wolf 1999, 92). For example, a retired elderly person may be happy to volunteer, but may prefer to have specific tasks and a predictable schedule. For young professionals, volunteering opportunities may enhance their resume. They may need greater flexibility to work around their busy schedules, but they may also want to stretch out and go beyond the normal tasks of a volunteer. Baby boomers may need to have greater control over their volunteer experience and tasks that will emphasize their talents and show results. College students will often prefer the experience of being part of the production. They will be flexible in tasks assigned, have short-term goals, and want activities in which they can include friends (Miller 2010, 60). All of these personas have specific talents and differing needs in order for them to donate their time as a volunteer.

Following up with volunteers is an important task that cannot be overlooked. A simple ‘thank you’ will increase the likelihood that a volunteer will return. Older volunteers may prefer a handwritten letter from high-level management within the opera organization, whereas a pizza party may be more appropriate to thank college students. The key is that an expression of appreciation for every volunteer's time is vital.

## *Thank You*

Organizations must devote the time needed to develop a well-written ‘thank you’ letter for all donors and volunteers, regardless of the size of the investment. Organizations should follow six steps when formulating the ‘thank you’ letter. First, the organization should send the ‘thank you’ quickly. Donors, including volunteers who donate their time, will be excited when they donate. If too much time lapses (more than a week) from the time of the donation and their receipt of a ‘thank you’ letter, there is a risk of a disconnection between the two events.

It is also important to personalize the ‘thank you’ letter. Organizations should address the letter using the recipient’s name. Additionally, they should avoid, when possible, salutations such as “Dear Friend” or “Dear Supporter.” Supporters often view a generic salutation as a red flag that signals a form letter and the reader might trash the letter before reading the first line. When developing an opening, organizations should incorporate a creative opening such as “You made my day” or “Guess what you have made possible?” and should avoid phrases like “On behalf of” and “Thank you for.” The body of the letter should jump right into telling a story to capture the reader’s attention – the ‘thank you’ should be part of the story. The writing style of this letter should be personal, informal, direct, friendly, and, where appropriate, humorous (Miller 2010, 131).

The money or time donated should not be the focus of a ‘thank you’ letter; rather, the donor should be the focus. Organizations should inform these donors on what projects their investment will fund. For example, “Your recent generous investment will go towards the development of an original, thrilling new opera production by one of today’s most pioneering composers.” Giving the donor details about where the money is going helps to strengthen the relationship between the donor and the opera organization. It is also important to tell the donor

what to expect. The organization should let the donor know they will be receiving updates regarding the organization and, if preferred, the donor may opt out of receiving future communications. Finally, it is important to personalize the closing of the ‘thank you’ letter. Just as organizations should customize the letter to the recipient, it should also be hand signed, in ink, from the sender. Someone of stature within the organization, like a volunteer leader or board member, should sign these letters. The name of the signer is less important than having a real signature; it shows that the opera organization cares enough to take the time for a personal gesture (Miller 2010, 145).

Another option for an organization to thank a patron or donor is to offer rewards. However, organizations should not implement rewards if the nonprofit is experiencing financial hardships. If an organization implements rewards, then they should be immediate, personal, creditable, reflective of the audience’s values, and better than any competitor’s reward (Andresen 2010, 113). The personal touch of a reward should evoke in the opera patron a sense of having gained a desirable benefit. By offering an immediate reward, the organization provides instant satisfaction to the opera patron, who will more closely associate the reward with the organization.

## **Infrastructure Management**

In any organization, effective planning and budgeting is essential to be successful. Operatic productions are often planned a year or more in advance; therefore, fiscal management, long-term planning, and budgeting are vital for this type of organization to be successful.

## *Nonprofit Fiscal Management*

The goal of a nonprofit is not to make money, but to serve the public. However, without proper financial management, a nonprofit organization cannot exist. A well-managed organization should incorporate project budgeting that allows the organization to budget the anticipated costs of its activities on a project-by-project basis and analyze the fiscal cost-benefit relationship (Wolf 1999, 179). Project budgeting helps to ensure the organization reaches its mission while being fiscally responsible. This form of budgeting is particularly useful for small opera organizations whose mission may be to produce new or rarely performed operatic performances. While these performances may fulfill the organization's mission, they may not be financially successful; this type of budgeting lowers the risk of incurring *long-term* debt. Another benefit of project budgeting is that it offers flexibility in developing budgets for fundraising purposes. For example, if an opera production is meeting their projected budget, then future fundraisers may not be necessary. Conversely, organizations can hold additional fundraisers as needed to meet budgetary needs. This type of budgeting does not rely on anticipated future long-term funding.

A second type of budgeting is Framework Budgeting. This type of strategic budgeting provides a timely long-range budget forecast (Wolf 1999, 197). Because most midsized and large opera organizations plan their performances years in advance, this type of forecast budgeting may prove beneficial (Wolfe 2010). Organizations should hire qualified staff (e.g., accountants) to track financial statements, develop balance sheets, and develop a multi-year estimated budget based on the specific event and performances for the future (Wolf 1999, 200). Having a long-term financial outlook will help staff and board members plan the future direction and repertoire for their opera organization.

Although the term “nonprofit” suggests organizations cannot realize financial gain, they can indeed profit, as long as they reinvest the money back into the organization. Through a good budgeting process, most nonprofits should be able to create a contingency, or reserve, account. At a minimum, this account should be five percent of the organization’s total annual income, with the goal of reserving 25 to 50 percent of the entire year’s budget (Wolf 1999, 183). This account can serve not only as a form of self-insurance in case of some unexpected expenses (most nonprofits experience cash-flow shortcomings at some time during the fiscal year), but also as a means of stability for the organization and for future planning (Wolf 1999, 185). While there are many factors that go into the decision-making process of planning future repertoires, available and anticipated revenue, or lack thereof, play heavily in the process (Wolfe 2010).

Nonprofits are not immune to financial downturns and feel the effect when local, state, and national governments experience financial difficulties. Contributions will continue to represent the greater part of income for most nonprofit opera organizations; however, the economic recession in the United States that began in 2008 has reduced corporate and foundation giving and, with shifting philanthropic priorities, may not rebound quickly or substantially any time soon (Scorca 2010). Many organizations have experienced this shift, where audiences have sharply declined due to cash-strapped individuals possibly viewing opera tickets as an indulgence. Additionally, the financial instability in many corporations has necessitated a drop in charitable donations (Lacayo 2009). The few charitable donations that are available are highly sought after by a number of competing nonprofits.

Even in an economic recession, many organizations have been able to survive due to foresighted decisions they made in past years (Kalani 2009). For example, during this recession, many opera organizations, such as the Washington National Opera, have changed their business

model to produce fewer performances, while maintaining the integrity and striving to meet the goals set forth in their mission statement (Pendoley 2009). These forward-thinking organizations implemented planning and were able to adapt quickly to their environment.

When facing financial hardships, nonprofits should know where they can and cannot cut back. For example, an organization should *not* cut back on the quality of the productions, but perhaps could limit the number of works produced. In demanding economic times, organizations should avoid offering benefits such as mugs, t-shirts, and notepads. These items do not sway a potential patron to renew a subscription – a handwritten ‘thank you’ note is far more effective (Partners 2003; Miller 2010, 204). Organizations should also avoid spending money on posh print or online advertisements and elaborate online graphics; getting back to basics will ensure that the brand of the organization is the primary focus.

### *Planning*

There are many planning models and approaches that a nonprofit organization can embrace; however, they can be broadly grouped into two main approaches: Linear Planning and Integrated Planning. Each of these approaches has its own advantages and disadvantages. The determination of long-range detailed goals, objectives, and strategies in Linear Planning starts with the mission statement and involves discussions between the board members, staff, and research of their targeted audience – there is a clear beginning and clear end (Wolf 1999, 291). This type of model is usually very comprehensive and organizations should review the model on a periodic basis (e.g., every five years) to ensure the direction of the organization is on course. Organizations taking on major new programs, building a new facility, or considering a change in direction should use this approach to develop a clear vision for the future. These nonprofits can use this model when they need to demonstrate how they are rooted in the community (Wolf

1999, 291). A final benefit of this model is that it is a public document that outlines the organization's professional business model. One of the disadvantages of Linear Planning is its complexity; developing the model is often a slow and arduous process. Unfortunately, many organizations develop or review their mission statement and begin to embark on the implementation phase, but fail to develop a plan to continue future planning, often due to exhaustion and frustration with the bureaucratic process (Wolf 1999, 293). Additionally, after board members approve the plan, it is often difficult to have the flexibility to change the plan should the necessity arise.

Integrated Planning is a less sequential planning style that emphasizes the ongoing process. Rather than having predictable beginning and end points, Integrated Planning utilizes the concept of strategic fit, which suggests that various components of planning must all fit together to make a cohesive whole. That is, aspects of planning and individuals involved work together and influence each other's decisions and choices (Wolf 1999, 297). This planning style can be visualized as a circle with all the aspects such as mission statement, objectives, strategies, and action plans at the perimeter of the circle, and the planning coordination at the center. For this plan to function, three activities are necessary: collecting of information from the planning groups at the perimeter, communicating relevant information back to these groups, and fitting all the pieces of information into a coherent plan. Advantages of this plan are that it encourages board members to remain involved in the planning process, it can adapt quickly to change, and it allows flexibility (Wolf 1999, 299). Like Linear Planning, the advantages of Integrated Planning are also its disadvantages. Its lack of cohesiveness can lead to uninformed decisions, its flexibility can give the public a perception of instability regarding long-term planning, and well-written documentation is often not a part of this type of planning (Wolf 1999, 300).

While there is not a set plan for all nonprofit opera organizations to follow, most organizations will benefit from conducting broad Linear Planning every ten years (or when there is a major change to the organization) and implementing the Integrated Planning approach for annual planning, which gives the nonprofit greater flexibility and adaptability to change (Scorca 2010).

## **Conclusion**

Nonprofit opera organizations should base their legitimacy in their mission statement. The goal of the mission statement is the justification for the organization's existence. If two similar organizations in a community have the same mission statement, and truly aspire to reaching those goals, it might be in both their interests to pool their resources for serving the community rather than competing with one another. By doing so, organizations may increase co-productions, re-purpose existing production materials, consider alternative venues, or pool funding for new works (Scorca 2010).

In a world of ever-changing means of communication, it is vital for all nonprofit organizations to be aware of the latest technology and to utilize it to the best of their ability. They should be part of as many networking forums as possible in order to stay relevant and know what their competition is doing. Obtaining knowledge regarding the strategy of the competition is not done to eradicate their organization or cause, but rather to improve one's own mission and provide something unique. In order for a nonprofit opera organization to stay relevant, it must have excellent management, know the target audience, implement a strong fundraising strategy, be unique, and, most importantly, have superior productions.

**Table 2.1: Conceptual Framework for a Preliminary Ideal Model for a Nonprofit Opera Organization**

Practical Ideal Type Category	Source
<p><b>Structural Management of Nonprofit Opera Organizations</b></p> <ul style="list-style-type: none"> <li>▪ Organizations should seek government assistance as a nonprofit</li> <li>▪ Board of Directors should be appointed <ul style="list-style-type: none"> <li>- They should be comprised of a diverse group dedicated individuals.</li> <li>- They should develop a mission statement, articles of incorporation and bylaws.</li> <li>- They should have an active role in fund raising.</li> <li>- They should contribute financially to the organization.</li> <li>- They should evaluate the performance of the executive director to determine if the mission of the organization is being met.</li> </ul> </li> <li>▪ Mission Statement, Vision Statement, and Elevator Speech should be crafted <ul style="list-style-type: none"> <li>- These statements should be revisited every five years, or during major reorganizations.</li> <li>- Board members and staff should be familiar with these statements.</li> </ul> </li> <li>▪ A context for delivering a consistent message should be established <ul style="list-style-type: none"> <li>- The message of the organization should be conveyed through storytelling.</li> <li>- Stories should be short and personalized and deliver a relevant message.</li> <li>- Messages should be positive and highlight achievements.</li> </ul> </li> </ul>	<p>Alvarado 2009, Andresen 2006, Askonas Sheperd et al. 1986, Bobback and Cekay 2009, Durham 2010, Kalani 2009, Lacayo 2009, McGuigan 2009, Miller 2010, Piechowski 2010, Wolf 1999, Wyman 2011</p>
<p><b>Connecting to the Community</b></p> <ul style="list-style-type: none"> <li>▪ A marketing and outreach strategy should be designed <ul style="list-style-type: none"> <li>- Marketing should be approached as a conversation, rather than only delivering a message.</li> <li>- Message should be tailored for a specific audience.</li> <li>- Message should address the targeted audience’s needs and values.</li> <li>- Time should be invested to know the target audience.</li> <li>- Product, Price, Place, Promotion and Policy should be evaluated.</li> <li>- Organization should publish its own materials.</li> <li>- Press releases should be provided to the media.</li> <li>- Strategy for delivering a message should be established.</li> </ul> </li> <li>▪ Creating a brand for the organization should be sought after <ul style="list-style-type: none"> <li>- Branding should be used to dispel negative perceptions.</li> <li>- All branding should maintain a cohesive appearance.</li> <li>- Photos should be used to emphasize the mission of the organization.</li> <li>- Organizations should strive for their unique aspect.</li> <li>- The personality of an organization should be clear.</li> </ul> </li> <li>▪ Use of Social Media and the Internet <ul style="list-style-type: none"> <li>- Social media should be embraced.</li> <li>- Communication calendar for updating social media should be established.</li> <li>- Use of social media should have the purpose of promoting the mission statement.</li> <li>- Social media should reflect the professionalism of the organization.</li> </ul> </li> </ul>	<p>Andresen 2006, Bree 2011, Durham 2010, Kim and Jensen 2009, Landesman 2011, McGrath 2009, McGuigan 2009, Miller 2010, Patterson 2011, Partners 2003, Piechowsky 2010, Scorca 2010, Ury 2007, Wilson 2008, Wolf 1999, Zimmerman 2008</p>

**Table 2.1: Conceptual Framework for a Preliminary Ideal Model for a Nonprofit Opera Organization (*continued*)**

Practical Ideal Type Category	Source
<p><b>Fundraising and Appreciation</b></p> <ul style="list-style-type: none"> <li>▪ Fund raising techniques and strategies should be established and implemented               <ul style="list-style-type: none"> <li>- Partnerships with for-profit organization should be sought after.</li> <li>- Fund raising via direct mail should not be abandoned.</li> <li>- Subscriptions should be increased.</li> <li>- The needs and experiences of the patrons should be taken into consideration.</li> <li>- All types of deferred donations should be accepted.</li> </ul> </li> <li>▪ Grants               <ul style="list-style-type: none"> <li>- Grants and endowments should be sought.</li> </ul> </li> <li>▪ Volunteer opportunities should be afforded to aid the organization               <ul style="list-style-type: none"> <li>- Various talents and abilities of volunteers should be evaluated.</li> </ul> </li> <li>▪ Appreciation should be personalized               <ul style="list-style-type: none"> <li>- Appreciation should be shown quickly, be personalized to the receiver, have a creative opening, explain how an investment was put to use, let an investor know what to expect in the future, and have a personalized handwritten signature.</li> </ul> </li> </ul>	<p>Andresen 2006, Askonas Shepherd et al. 1986, Bree 2011, Durham 2010, Gilligan and Golden 2009, Partners 2003, Piechowski 2010, Madison 2009, Martorella 1975, Miller 2010, Moore 2009, Newman 1983, Stewart 1996, Wyman 2011, Wolf 1999, Zimmerman 2008</p>
<p><b>Infrastructure Management</b></p> <ul style="list-style-type: none"> <li>▪ A strong financial management infrastructure should be established               <ul style="list-style-type: none"> <li>- Project budgeting and framework budgeting should be analyzed.</li> <li>- During financial hardships, the organization should have a plan on what can and cannot be financial cut back on.</li> </ul> </li> <li>▪ The organizations long-term and day-to-day planning structure should be established               <ul style="list-style-type: none"> <li>- Linear and integrated planning methods should be analyzed and an organization should determine which is best suited for their organization, them implemented.</li> </ul> </li> </ul>	<p>Kalani 2009, Lacayo 2009, Miller 2010, Scorca 2010, Partners 2003, Pendoley 2009, Wolf 1999, Wolfe 2010.</p>

## Chapter Three

### Methodology

In order to create a practical ideal model<sup>1</sup> for the functionality of nonprofit opera companies, it is essential to understand the current practices of the industry. After a thorough review of the literature and conducting two interviews to understand the current general functionality of nonprofit opera organizations, an online survey was designed to ask experts in this field their opinions regarding how an *ideal* nonprofit arts organization should operate. The online survey specifically asked for the participants' personal opinions about the ideal functionality of these types of organizations, not how the organization with which they are currently affiliated functions.

The survey was sent to the directors and/or managers of all major nonprofit opera organizations in the United States. The point of the online survey was to gather information from experts in the field and apply this information, coupled with a review of the literature, to form an ideal functional model for nonprofit opera organizations. The survey did not assume that the current established means of running a nonprofit opera organization is the best practice. For example, current U.S. law dictates that all nonprofit organizations must establish a Board of Directors (Cornell 1992); however, this survey questioned whether having a Board of Directors at all is the ideal practice for this specific type of nonprofit to function.

To develop an ideal operational model, an Operationalization Table was created. Table 3.1 relates the survey questions to the creation of the ideal model.

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<sup>1</sup> For more information on the practical ideal model (or practical ideal type) see Shields (1998), Shields and Tajalli (2006) and O'Neill (2008).

**Table 3.1: Operationalization Table**

<b>Practical Ideal Type Category</b>	<b>Survey Questions</b> <small>(see Appendix A for the entire list of questions)</small>	<b>Measurement</b>
<b>Structural Management of Nonprofit Opera Organizations</b> <ul style="list-style-type: none"> <li>▪ Nonprofits should seek government assistance.</li> <li>▪ Board of Directors should be appointed for nonprofit opera organizations.</li> <li>▪ Nonprofit opera organizations should develop a clear mission, vision, and elevator statement.</li> <li>▪ The message of the organization should be delivered in a short phrase and clearly communicated.</li> </ul>	<ul style="list-style-type: none"> <li>▪ Question 1</li> <li>▪ Questions 2-9</li> <li>▪ Question 10</li> <li>▪ Question 11</li> <li>▪ Questions 12-16</li> <li>▪ Question 17</li> <li>▪ Questions 18-21</li> </ul>	<ul style="list-style-type: none"> <li>▪ 5-Point Scale*</li> <li>▪ 5-Point Scale*</li> <li>▪ Open</li> <li>▪ List</li> <li>▪ 5-Point Scale*</li> <li>▪ List</li> <li>▪ 5-Point Scale*</li> </ul>
<b>Connecting to the Community</b> <ul style="list-style-type: none"> <li>▪ A target audience should be determined and a narrative should be developed specifically for this audience.</li> <li>▪ Organizations should create their own brand and market their product.</li> <li>▪ Organizations should utilize social media</li> </ul>	<ul style="list-style-type: none"> <li>▪ Questions 22-26</li> <li>▪ Questions 27</li> <li>▪ Questions 28-33</li> <li>▪ Question 34</li> <li>▪ Questions 35-37</li> <li>▪ Question 38</li> </ul>	<ul style="list-style-type: none"> <li>▪ 5-Point Scale*</li> <li>▪ Open</li> <li>▪ 5-Point Scale*</li> <li>▪ Yes/No</li> <li>▪ 5-Point Scale*</li> <li>▪ Open</li> </ul>
<b>Fundraising and Appreciation</b> <ul style="list-style-type: none"> <li>▪ Organizations should establish a procedure to show their appreciation to their patrons, volunteers, and donors.</li> </ul>	<ul style="list-style-type: none"> <li>▪ Questions 39-45</li> <li>▪ Question 46</li> </ul>	<ul style="list-style-type: none"> <li>▪ 5-Point Scale*</li> <li>▪ Open</li> </ul>
<b>Infrastructure Management</b> <ul style="list-style-type: none"> <li>▪ Organizations should hire professional accountants to oversee financial matters.</li> <li>▪ Organizations should have established procedures to handle financial shortfalls.</li> <li>▪ Organizations should establish long-term goals and budgets.</li> </ul>	<ul style="list-style-type: none"> <li>▪ Questions 47-49</li> <li>▪ Questions 50 &amp; 51</li> <li>▪ Questions 52-54</li> <li>▪ Question 55</li> </ul>	<ul style="list-style-type: none"> <li>▪ 5-Point Scale*</li> <li>▪ 5-Point Scale*</li> <li>▪ 5-Point Scale*</li> <li>▪ Open</li> </ul>

\* Five point Likert Scale, where 1= strongly disagree and 5= strongly agree.

## **Development of the Questionnaire**

Interviews were conducted in order to better understand the current functionality of the nonprofit opera organization. Specifically, interviews were conducted with Keith Wolfe, General Information Officer for Fort Worth Opera, and Marc van Bree, Director of Marketing for Austin Lyric Opera. The two interviews provided insight into the current practices and general operation of the nonprofit opera industry as a whole. Interview subjects were not asked their opinions about how a nonprofit opera organization should ideally function, since this line of query was reserved for the subsequent survey. Interviews consisted of open-ended questions and the information gathered from the interviews aided in the development of the questions that made up the online survey. While the survey questions were largely based on a review of the literature, the interviews were necessary to validate the literature and to take into account any changes in the industry that have occurred since the publishing of the literature.

The conceptual framework presented in chapter two (Table 2.1) was the basis for the development of the questionnaire. Where the conceptual framework made statements regarding how an ideal nonprofit opera organization should function based on the literature review, the design of the questionnaire/survey either confirmed or dismissed these statements. The survey consisted of a total of 55 questions. Of these questions, five were open-ended, two were list, one was a yes/no, and the remaining 47 questions were a 5-point Likert scale, where 5 represented “strongly agree” and 1 represented “strongly disagree.” The Operationalization Table (Table 3.1) divided the conceptual framework model into four sections: Structural Management of Nonprofit Opera Organizations (21 questions), Connecting to the Community (17 questions), Fundraising and Appreciation (8 questions), and Infrastructure Management (9 questions). Each

section included at least one open-ended question to allow the expert completing the questionnaire the opportunity to elaborate on a particular area of interest.

## **Sampling**

This research surveyed experts in the field of nonprofit opera management in the United States. *Opera America* is a national organization that “draws on resources and expertise from within and beyond the opera field to advance a mutually beneficial agenda that serves and strengthens the field through programs” (Opera America 2011) in creation, presentation, and enjoyment. All major nonprofit opera companies in the United States are members of *Opera America*, as it is an important source for finding and sharing the latest information in the industry. A list of all major nonprofit opera organizations was generated by researching the membership directory on the *Opera America* website. This list established the 121 opera organizations throughout the United States (see Appendix C) that would receive the online survey, with at least one organization in every state.

## **Human Subjects**

Although the primary research methodology involved in this study consisted of a voluntary survey via the internet, human subjects (as the unit of analysis) were still involved and the personal impact of the research must be considered. Participation in the research was voluntary and, therefore, there was no reasonable foreseeable risk or discomfort for the subjects. The two interviews were also voluntary. Any subject who received the online survey and felt uncomfortable completing the questions, or felt that participation might affect his or her professional career, was under no obligation to participate. All information collected via the online survey was strictly anonymous; the formulation of an ideal functional model was based only on the aggregated data collected. Any questions or concerns pertaining to the interviews or

online survey should be directed to Paul Munguía, who can be contacted by email at: [edwardmunguia@gmail.com](mailto:edwardmunguia@gmail.com). Additionally, this study received a formal exemption from the Collaborative Institutional Training Initiative, reference number 6578162 (Appendix D).

The following chapter will analyze the information gathered from the online survey and provide recommendations based on this data for the development of an ideal functional model for nonprofit opera organizations.

## **Chapter Four**

### **Results**

This study utilized an online survey to develop an operational ideal model for nonprofit opera organizations. Elements of this ideal model were identified through a review of the literature. However, there were no specifics in the literature regarding the ideal operational model of nonprofit *opera* organizations. Using the literature review as a basis to develop the survey questions, this research solicited the opinions of experts in the nonprofit opera industry on the ideal way a nonprofit opera organization should function. The online survey was sent to 121 experts (Appendix C) and consisted of 5-point scale questions, open-ended questions, list questions and yes/no questions. The survey used a 5-point Likert scale, with 1 = strongly disagree, 2 = disagree, 3 = neutral, 4 = agree, and 5 = strongly agree. The full results of the Likert scale survey questions are shown in Appendix B. The survey received 45 completed responses, representing a 37 percent response rate.

### **Structural Management of Nonprofit Opera Organizations**

Although all nonprofits must establish a Board of Directors under current U.S. law, this survey included questions to determine whether having a Board of Directors for *opera* nonprofits is ideal and whether it is still practical and effective in today's nonprofit environment. The results of the survey in Table 4.1 show that experts agreed that nonprofit opera organizations should have a Board of Directors. Furthermore, question 10 of Table 4.2 indicates that the survey group agreed that when establishing a new Board of Directors, a nominating committee should appoint the initial members. This committee should consist of artistic professionals, community leaders, and/or founders of the organization. For an established Board of Directors, current members should appoint new members.

There was also a consensus among all experts surveyed, as seen in Table 4.1, that the Board of Directors should be responsible for the development of a Mission Statement, Articles of Incorporation, and Bylaws. Additionally, experts agreed that a Board of Directors should be responsible for evaluating the performance of the executive director to determine if the mission of the organization is being met. Nearly all respondents strongly agreed that members of the Board of Directors should have an active role in fundraising as well as contribute financially themselves to their organization. The survey asked the experts to list, in order of importance, the three major functions of the Board of Directors (Table 4.2, question 11). In all three categories (top three major functions), fundraising received the highest percentage of responses. The results show that board members should have the ability to be active fundraisers.

Questions 12 through 16 of Table 4.1 asked experts their opinion regarding Mission Statements, Vision Statements and Elevator Speeches. Experts agreed that organizations should adopt these statements, revisit these statements at least every five years, and ensure that these statements are well known by all board members and staff. A Mission Statement of any nonprofit organization justifies its existence and the language of the statement should be well conceived. The survey additionally asked experts to list, in order of importance, the three key phrases or words that should be included in a Mission Statement. “Purpose” was the most frequent response, as it explains why the organization exists (Table 4.2, question 17). Other key phrases that experts believed should be part of a Mission Statement were “how to achieve goals” and “connect to the community.” The Mission Statement of a nonprofit opera organization should explain the purpose of the organization, outline how the goals of the organization are to be met, and finally address how the organization can connect to the community.

**Table 4.1: Likert Scale Survey Questions (Structural Management of Nonprofit Opera Organizations)**

<b>Structural Management of Nonprofit Opera Organizations</b> (5-point scale, with 5 being strongly agree and 1 being strongly disagree)		
<b>Question Number</b>	<b>Practical Ideal Type Categories</b>	<b>Response (mean)</b>
1	Organizations should seek nonprofit status.	4.42
2	Organizations should have an appointed Board of Directors.	4.20
3	The Board of Directors should be comprised of a diverse group of individuals.	4.44
4	The Board of Directors should develop a Mission Statement.	4.53
5	The Board of Directors should develop Articles of Incorporation.	4.62
6	The Board of Directors should develop Bylaws.	4.67
7	The Board of Directors should have an active role in fundraising.	4.96
8	The Board of Directors should personally contribute financially to the organization.	4.96
9	The Board of Directors should evaluate the performance of the executive director to determine if the mission of the organization is being met.	4.71
12	Organizations should have a Mission Statement.	4.91
13	Organizations should have a Vision Statement.	4.36
14	Organizations should have an Elevator Speech.	4.30
15	The Mission Statement, Vision Statement and Elevator Speech should be revisited at least every five years.	4.52
16	The Mission Statement, Vision Statement and Elevator Speech should be well known by board members and staff.	4.70

**Table 4.2: Open-ended and List Questions (Structural Management of Nonprofit Opera Organizations)**

<b>Structural Management of Nonprofit Opera Organizations</b> open-ended and list questions		
Question Number	Practical Ideal Type Categories	Response
10	Who should appoint the Board of Directors?	<p>When establishing an initial Board of Directors for a new nonprofit opera organization, there should be a nominating committee comprised of artistic professionals, community leaders, and/or founders of the organization.</p> <p>After the initial Board of Directors has been established, new board members should be appointed by current members.</p>
11	In order of importance, list what the three major functions of the Board of Directors should be.	<p><u>First in order of importance:</u></p> <ul style="list-style-type: none"> <li>▪ “Fundraising” – 43%.</li> <li>▪ “Governance” – 29%.</li> <li>▪ Other responses were not collectively related to represent a significant consensus.</li> </ul> <p><u>Second in order of importance:</u></p> <ul style="list-style-type: none"> <li>▪ “Fundraising” – 49%.</li> <li>▪ “Fulfilling the mission/serve the public” – 22%.</li> <li>▪ Other responses were not collectively related to represent a significant consensus.</li> </ul> <p><u>Third in order of importance:</u></p> <ul style="list-style-type: none"> <li>▪ “Other” – 49%. Some examples of “other” responses are “unique,” “education,” “ambassadorship” and “policy.”</li> <li>▪ “Fundraising” – 24%.</li> <li>▪ Other responses were not collectively related to represent a significant consensus.</li> </ul>
17	In order of importance, what are the three key phrases or words that should be included in a Mission Statement?	<p><u>First in order of importance:</u></p> <ul style="list-style-type: none"> <li>▪ “Purpose” (i.e., what we do, or why we exist) – 54%.</li> <li>▪ “Artistic Excellence” and/or “Artistic Quality” – 19%.</li> <li>▪ Other responses were not collectively related to represent a significant consensus.</li> </ul> <p><u>Second in order of importance:</u></p> <ul style="list-style-type: none"> <li>▪ “How to achieve goals” – 17%.</li> <li>▪ “Purpose” – 13%.</li> <li>▪ Other responses were not collectively related to represent a significant consensus.</li> </ul> <p><u>Third in order of importance:</u></p> <ul style="list-style-type: none"> <li>▪ “Connect to the community” – 23%.</li> <li>▪ Other responses were not collectively related to represent a significant consensus.</li> </ul>

## **Connecting to the Community**

Nonprofit organizations exist in order to serve their community in some manner. Being able to connect to the community effectively is important for nonprofits to be sustainable. The survey solicited responses from experts to determine the ideal means of connecting an opera organization to the community it serves. When asked to list the three best ways of formulating an effective narrative for a nonprofit opera organization, expert responses included: creating a strategic planning committee; researching historically effective narratives, either within the organization or other organizations; and creating a community focus group (Table 4.4, question 27). Creating a strategic planning committee and creating a community focus group both rely on a group of people coming together to collectively determine how best to write an effective narrative. Researching historically effective narratives relies on proven methods of delivering a message, yet individual organizations can customize the narrative to meet their needs.

As seen in Table 4.3, respondents generally agreed that organizations should promote the narrative explaining the mission of the organization in a short phrase, or a few words, and should appeal to the emotions of the recipient. The group was neutral on whether the short phrase promoting the organization should appeal to the reasoning of the recipient and contain hard facts. Additionally, the group disagreed on whether the narrative of the organization should include personal stories of staff members regarding their association with the organization. The conclusions were that the narrative should be kept short and generally appeal to the emotions of the recipient, without specific stories or too many hard facts.

It is important to know the demographics of the community the nonprofit serves, since this will help the organization understand its target audience. The surveyed group agreed that the demographics of the community should be analyzed (Table 4.3); however, they were neutral on

whether the narrative of the organization should be tailored to the specific demographics and whether the narrative should address the needs and values of the target audience. While the demographics of the community a nonprofit serves should be analyzed, this information should not necessarily be used to tailor the organization's narrative.

The use of current technology can be a great resource for nonprofit organizations to promote their product. As evidenced in Table 4.3, questions 35 through 37, experts agreed that social media should be used to promote the nonprofit's mission, that it should reflect the professionalism of the organization, and should be regularly updated to stay relevant. When asked to list the three most effective types of social media to reach the target audience (Table 4.4, question 38), Facebook was the overwhelming favorite. The second most effective use of social media was Twitter. It should be noted that ten years ago, these mediums did not exist, and ten years in the future, they may be obsolete. The results of the survey suggest that nonprofits should utilize the latest types of social media in order to reach their target audience.

**Table 4.3: Likert Scale Survey Questions (Connecting to the Community)**

<b>Connecting to the Community</b> (5-point scale, with 5 being strongly agree and 1 being strongly disagree)		
<b>Question Number</b>	<b>Practical Ideal Type Categories</b>	<b>Response (mean)</b>
18	The mission of the organization should be promoted in a short phrase or a few words.	4.09
19	The short phrase promoting the organization should appeal to the emotions of the recipient.	4.02
20	The short phrase promoting the organization should contain hard facts.	3.16
21	The short phrase promoting the organization should appeal to the reasoning of the recipient.	3.87
22	The demographics of the community should be analyzed.	4.29
23	The narratives should be tailored to specific demographics.	3.58
24	The narratives should address the target audience's needs and values.	4.00
25	The narratives should be kept short.	4.05
26	The narratives of the organization should include personal stories of staff members regarding their association with the organization.	2.98
35	The organization should use social media to promote its mission.	4.40
36	The message transmitted through social media should reflect the professionalism of the organization.	4.44
37	Information posted on websites should be regularly updated.	4.78

**Table 4.4: List and Yes/No Questions (Connecting to the Community)**

<b>Connecting to the Community</b> open and list questions		
Question Number	Practical Ideal Type Categories	Response
27	In your opinion, what are the best ways of formulating an effective narrative for a nonprofit opera organization?	<p><u>First in order of importance:</u></p> <ul style="list-style-type: none"> <li>▪ Create a strategic planning committee – 15%.</li> <li>▪ Listen to the community’s needs and wants – 13%.</li> <li>▪ Expand on the mission of the organization – 13%.</li> <li>▪ Other responses were not collectively related to represent a significant consensus.</li> </ul> <p><u>Second in order of importance:</u></p> <ul style="list-style-type: none"> <li>▪ Research historically effective narratives, either within the organization or other organizations – 13%.</li> <li>▪ Determine how to achieve goals – 10%.</li> <li>▪ Create community focus groups – 8%.</li> <li>▪ Create a narrative that will reach an audience beyond the niche – 6%.</li> <li>▪ Other responses were not collectively related to represent a significant consensus.</li> </ul> <p><u>Third in order of importance:</u></p> <ul style="list-style-type: none"> <li>▪ Create community focus groups – 13%.</li> <li>▪ Research historically effective narratives, either within the organization or other organizations – 10%.</li> <li>▪ Other responses were not collectively related to represent a significant consensus.</li> </ul>
38	What are the three most effective types of social media to reach the target audience?	<p><u>First in order of importance:</u></p> <ul style="list-style-type: none"> <li>▪ Facebook – 49%</li> <li>▪ Website – 16%</li> <li>▪ Twitter – 6%</li> <li>▪ Other responses were not collectively related to represent a significant consensus.</li> </ul> <p><u>Second in order of importance:</u></p> <ul style="list-style-type: none"> <li>▪ Facebook – 27%</li> <li>▪ Twitter – 21%</li> <li>▪ Email – 8%</li> <li>▪ Other responses were not collectively related to represent a significant consensus.</li> </ul> <p><u>Third in order of importance:</u></p> <ul style="list-style-type: none"> <li>▪ Facebook – 13%</li> <li>▪ Twitter – 13%</li> <li>▪ Website – 8%</li> <li>▪ Blogs – 8%</li> <li>▪ Other responses were not collectively related to represent a significant consensus</li> </ul>

## **Fundraising and Appreciation**

Much like the for-profit world, nonprofit organizations must effectively promote their product to be successful. Accomplishing this is possible through the creation of a brand for the organization. As seen in Table 4.5, experts concurred that the brand should highlight the organization's unique aspect, maintain a consistent appearance and message, and emphasize the mission of the organization. Eighty-one percent of the surveyed group also agreed that an organization should hire a professional to help create this brand (Table 4.6, question 34). The group was neutral, however, on whether the brand should be used to dispel negative perceptions.

Most nonprofits could not exist without donors who give their time and money. It is vital to show appreciation for these gifts to encourage donors to continue to give of their resources. Table 4.5 shows that an agreed upon means of ensuring future donations is to inform the donors of how their investment in time and/or money will be put to use. However, the survey group was neutral on whether organizations should tell the donors what to expect in the future regarding additional requests for donations. The group did agree that organizations should thank donors within two weeks of their contribution and that they should explore various means of delivering the 'thank you.' If the 'thank you' comes in the form of a letter, organizations should personalize the letter, as opposed to a generic salutation, and the letter should have a handwritten signature. Regarding whether the letters should have a creative opening statement, experts were neutral. When asked to list, in order of importance, the three best ways to ensure continued donation of time and money from volunteers and donors (Table 4.6, question 46), the group's first answer was to thank and/or recognize the donor; the second most important response was to give the donor personal attention; and the third most important response was to provide the donor with a sense of community connection and ownership in the organization. Although

placed third, “provide a sense of community and ownership” is certainly important and a practice that organizations should incorporate.

**Table 4.5: Likert Scale Survey Questions (Fundraising and Appreciation)**

<b>Fundraising and Appreciation</b>		
(5-point scale, with 5 being strongly agree and 1 being strongly disagree)		
<b>Question Number</b>	<b>Practical Ideal Type Categories</b>	<b>Response (mean)</b>
28	Organizations should strive towards creating their own unique brand.	4.58
29	Organizations should highlight their unique aspect.	4.60
30	Branding should be used to dispel negative perceptions.	3.98
31	Branding should maintain a consistent appearance and message.	4.60
32	The personality of an organization should be conveyed through branding.	4.55
33	Photos should be used to emphasize the mission of the organization.	4.07
39	Volunteers and donors should be thanked within two weeks after their time/money has been donated.	4.71
40	The organization should consider various means for thanking different types of volunteers and/or donors.	4.67
41	Thank-you letters should be personalized to an individual, as opposed to a generic salutation.	4.58
42	Thank-you letters should incorporate a creative opening statement.	3.80
43	Thank-you letters should have a personalized handwritten signature.	4.80
44	Volunteers and donors should be told how their investment in time and/or money will be put to use.	4.44
45	Volunteers and donors should be told what to expect in the future regarding additional requests for donations.	3.49

**Table 4.6: Yes/No and List Questions (Fundraising and Appreciation)**

<b>Fundraising and Appreciation</b> yes/no and list questions		
<b>Question Number</b>	<b>Practical Ideal Type Categories</b>	<b>Response</b>
34	In your opinion, should organizations hire a professional to help create a brand?	Yes – 81% No – 19%
46	In order of importance, what are the three best ways to ensure continued donation of time and money from volunteers and donors?	<p><u>First in order of importance:</u></p> <ul style="list-style-type: none"> <li>▪ Thank and/or recognize the donor – 35%</li> <li>▪ Build a strong relationship – 21%</li> <li>▪ Adhere to the mission of the organization – 15%</li> <li>▪ Other responses were not collectively related to represent a significant consensus.</li> </ul> <p><u>Second in order of importance:</u></p> <ul style="list-style-type: none"> <li>▪ Thank and/or recognize the donor – 23%</li> <li>▪ Give the donor personal attention – 21%</li> <li>▪ Provide a sense of community and ownership – 19%</li> <li>▪ Other responses were not collectively related to represent a significant consensus.</li> </ul> <p><u>Third in order of importance:</u></p> <ul style="list-style-type: none"> <li>▪ Provide a sense of community and ownership – 40%</li> <li>▪ Thank and/or recognize the donor – 13%</li> <li>▪ Other responses were not collectively related to represent a significant consensus.</li> </ul>

## **Infrastructural Management**

Most nonprofit opera organizations have limited budgets; therefore, finances need to be well maintained. Experts agreed, as evidenced in the responses to questions 47 through 49 in Table 4.7, that a professional should manage the finances of these organizations. In addition, a professional should prepare and manage a budget for each production as well as establish an annual budget. Budgets should not limit an organization on what types of performances to produce. When the survey asked experts "What is the one thing that should not be cut back on in financially challenging times?" (Table 4.8), the top two responses were "quality" (46%) and

“programming of performances” (27%). Shortfalls in projected budgets are a harsh reality for most nonprofits. In Table 4.7, questions 50 and 51 show that the survey group agreed that organizations should have in place a means by which to reduce costs when finances fall short of projected budgets and cost-cutting alternatives should not impair the organization from fulfilling its mission. The organization should still strive to achieve the goals outlined in its mission statement by producing quality performances. While the experts agreed that organizations should establish long-term goals and objectives based on the mission (Table 4.7, questions 52 through 54), they disagreed that the management of an organization should be the only decision maker for these long-term goals and objectives. The results of this section of the survey suggest that managing finances and budgets for a nonprofit opera organization should be the responsibility of professional accountants, while organizational decisions, such as determining the future programming, goals and objectives, should be the responsibility of the decision makers of the organization and based on projected budgets and the mission of the organization.

**Table 4.7: Likert Scale Survey Questions (Infrastructural Management)**

<b>Infrastructural Management</b> (5-point scale, with 5 being strongly agree and 1 being strongly disagree)		
Question Number	Practical Ideal Type Categories	Response (mean)
47	The finances of the organization should be professionally managed.	4.62
48	A budget for each production should be professionally prepared and managed.	4.62
49	An annual budget for the organization should be professionally prepared and managed.	4.60
50	The organization should have in place ways to reduce cost when finances fall short of the projected budget.	4.36
51	Cost-cutting alternatives should not impair the organization from its mission.	4.67
52	The organization should establish long-term goals and objectives based on the mission.	4.73
53	Only management should decide future goals and objectives for the organization's mission.	2.24
54	Organizations should seek input from all stakeholders regarding future goals and objectives.	4.11

**Table 4.8: Open-ended Question (Infrastructural Management)**

<b>Infrastructural Management</b> open-ended question		
Question Number	Practical Ideal Type Categories	Response
55	When organizations face financial challenges, what is the one thing that should not be cut back on?	<ul style="list-style-type: none"> <li>▪ Quality – 46%</li> <li>▪ Programming of performances – 27%</li> <li>▪ Mission on the organization – 8%</li> <li>▪ Other responses were not collectively related to represent a significant consensus.</li> </ul>

## **Chapter Five**

### **Conclusion**

The purpose of this research was to establish an ideal operational model specifically for nonprofit opera organizations in the United States. The design of the model incorporated aspects of program evaluation, such as reviewing mission statements every five years or implementing a major change in direction, and adjusting social media practices to stay current with changes in technology. While the model outlined in the literature review and confirmed by the data gathered from the online survey is functional, there are aspects that need clarification.

The consensus of the literature review and the results of the survey concluded that a Board of Directors is necessary for a nonprofit opera organization. However, there is a disconnect between the formal job duties of the board and what is actually expected of its members. While the board clearly serves as a fiduciary, its primary function by far (as evidenced by data collection) is to either financially contribute directly to the organization or act as a major fundraiser. By its very nature, this creates a bias in favor of those who have the financial means to serve on the board and fosters an environment where only the rich can participate. Ideally, the ability to fundraise should certainly be a factor when choosing board members; however, this should carry equal weight with other considerations, such as experience and education in the field.

Nonprofit opera organizations should do a better job connecting to the community and informing the public about their works. This research revealed that most nonprofit opera websites had a hyperlink to receive financial donations, but none of them specifically gave a reason why one should feel compelled to donate. This is a missed opportunity to better connect with the community. For example, if a member of the organization goes to a school to educate a

class about the art of opera, photos of the outreach experience should be taken and posted on the organization's website. This is a means to show how the organization is helping their community and gives a person a specific reason to donate. A second example to better connect with the community is to have an art contest for children to interpret a specific upcoming opera. At the performance of the opera, the winning works of art could be displayed in the lobby and on the opera organization's website. Highlighting such positive interactions establishes a better connection with the community and creates a cause for donations. These outreach examples not only serve to better connect with the community, they also plant the seed of interest in the community's youth. The more exposure to opera at a young age, the greater likelihood a young person will become an opera enthusiast as an adult.

Regarding the use of social media, ten percent of the survey group responded that the use of social media was inappropriate for their organization because the target audience did not use this medium (Table 4.4, question 38). While it is true that the majority of opera patrons are older and may not use social media on a regular basis, organizations should strive to attract a new, younger audience—an audience that embraces social networking. Opera organizations risk dying alongside their current target audience (older patrons) if they do not establish new patrons; this can be done by connecting with a younger demographic through social media.

When surveyed, the experts agreed that organizations should not ask employees to share their story about what brought them to work in the opera industry (Table 4.3, question 26). However, sharing these types of stories with patrons or potential donors can help to define the organization and give it personality. Additionally, the surveyed group was neutral regarding whether an organization should use the demographics of the community to shape the narrative of the organization. The purpose of the organization is to serve the community, not itself. An

organization must first realize the demographics and then they should respond to the wants and needs of the community.

Opera performances can be a thrilling combination of great art and imagination, yet the experience of going to the opera is, for many, a place to socialize and be seen. In the 1800s, operas offered an opportunity for people to get out of the house, socialize, drink, and gamble, mostly during the performance itself (Moore 2009). Today, patrons are generally more respectful of the music and the performers, but the opera continues to be a social event. When organizations embark upon how to ideally market their product, they should focus not just on the performance aspect, but the entire experience of a patron attending the performance. Opera organizations should strive to transform 18<sup>th</sup> century performances into 21<sup>st</sup> century experiences. From pre-performance lectures to drinks at intermission, organized activities before and after the opera help make the event magical and memorable.

One critical challenge that opera organizations face is how to appeal to their core audience without excluding potential new patrons. As seen in the literature review, the overwhelming majority of first time patrons to the arts do not return (Wyman 2011). This lost audience can be the difference between an opera organization struggling to make ends meet and having the ability to push the envelope and produce groundbreaking performances. The literature review of this research focused on understanding the needs and values of current patrons. To reach the lost audience, those who attend one performance but do not return, a fresh set of eyes are necessary to understand what draws a person initially to the opera, what they expect out of the experience and what will convince them to return. When thinking about how to reach this group, members of opera organizations should take themselves out of the opera world

and put themselves in the shoes of a young person attending the opera for the first time. They must look beyond and ahead to create a relevant vision for the future of their opera organization.

Opera is unique in that it combines many art forms that can convey humor, drama, and political expression. It can inspire hope against tyranny and provide laughter as an escape from oppression. Opera is a vital art form that should not be lost. The development of this ideal model for nonprofit opera organizations to operate in the United States will help opera remain relevant and endure as an art form.

## Appendix A

1. Organizations should seek nonprofit status.
2. Organizations should have an appointed Board of Directors.
3. The Board of Directors should be comprised of a diverse group of individuals.
4. The Board of Directors should develop a mission statement.
5. The Board of Directors should develop Articles of Incorporation.
6. The Board of Directors should develop Bylaws.
7. The Board of Directors should have an active role in fundraising.
8. The Board of Directors should personally contribute financially to the organization.
9. The Board of Directors should evaluate the performance of the executive director to determine if the mission of the organization is being met.
10. Who should appoint the Board of Directors?
11. In order of importance, list what the three major functions of the Board of Directors should be.
12. Organizations should have a Mission Statement.
13. Organizations should have a Vision Statement.
14. Organizations should have an Elevator Speech.
15. The Mission Statement, Vision Statement and Elevator Speech should be revisited at least every five years.
16. The Mission Statement, Vision Statement and Elevator Speech should be well known by board members and staff.
17. In order of importance, what are the three key phrases or words that should be included in the Mission Statement?
18. The mission of the organization should be promoted in a short phrase or a few words.
19. The short phrase promoting the organization should appeal to the emotions of the recipient.
20. The short phrase promoting the organization should contain hard facts.
21. The short phrase promoting the organization should appeal to the reasoning of the recipient.
22. The demographics of the community should be analyzed.
23. The narratives should be tailored to specific demographics.
24. The narratives should address the target audience's needs and values.
25. The narratives should be kept short.
26. The narratives of the organization should include personal stories of staff members regarding their association with the organization.
27. In your opinion, what are the best ways of formulating an effective narrative for a nonprofit opera organization?
28. Organizations should strive towards creating their own unique brand.
29. Organizations should highlight their unique aspect.
30. Branding should be used to dispel negative perceptions.
31. Branding should maintain a consistent appearance and message.
32. The personality of an organization should be conveyed through branding.
33. Photos should be used to emphasize the mission of the organization.
34. In your opinion, should organizations hire a professional to help create a brand?
35. The organization should use social media to promote its mission.
36. The message transmitted through social media should reflect the professionalism of the organization.
37. Information posted on websites should be regularly updated.
38. Volunteers and donors should be thanked within two weeks after their time/money has been donated.
39. What is the most effective type of social media to reach the target audience?
40. The organization should consider various means for thanking different types of volunteers and/or donors.
41. Thank-you letters should be personalized to an individual, as opposed to a generic salutation.
42. Thank-you letters should incorporate a creative opening statement.

43. Thank-you letters should have a personalized handwritten signature.
44. Volunteers and donors should be told how their investment in time and/or money will be put to use.
45. Volunteers and donors should be told what to expect in the future regarding additional requests for donations.
46. In order of importance, what are the three best ways to ensure continued donation of time and money from volunteers and donors?
47. The finances of the organization should be professionally managed.
48. A budget for each production should be professionally prepared and managed.
49. An annual budget for the organization should be professionally prepared and managed.
50. The organization should have in place ways to reduce cost when finances fall short of the projected budget.
51. Cost-cutting alternatives should not impair the organization from its mission.
52. The organization should establish long-term goals and objectives based on the mission.
53. Only management should decide future goals and objectives for the organization's mission.
54. Organizations should seek input from all stakeholders regarding future goals and objectives.
55. When organizations face financial challenges, what is the one thing that should not be cut back on?

## Appendix B

Question Number and Answers	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree	Rating Average
1. Organizations should seek nonprofit status.	0	2	7	6	30	4.42
2. Organizations should have an appointed Board of Directors.	4	1	4	9	27	4.20
3. The Board of Directors should be comprised of a diverse group of individuals.	1	0	5	11	28	4.44
4. The Board of Directors should develop a Mission Statement.	1	3	1	6	34	4.53
5. The Board of Directors should develop Articles of Incorporation.	1	1	1	8	34	4.62
6. The Board of Directors should develop Bylaws.	1	1	0	8	35	4.67
7. The Board of Directors should have an active role in fundraising.	0	0	0	2	43	4.96
8. The Board of Directors should personally contribute financially to the organization.	0	0	0	2	43	4.96
9. The Board of Directors should evaluate the performance of the executive director to determine if the mission of the organization is being met.	1	0	3	3	38	4.71
12. Organizations should have a Mission Statement.	0	0	0	4	40	4.91
13. Organizations should have a Vision Statement.	1	0	8	8	27	4.36
14. Organizations should have an Elevator Speech.	0	0	9	13	22	4.30
15. The Mission Statement, Vision Statement and Elevator Speech should be revisited at least every five years.	0	1	3	12	28	4.52
16. The Mission Statement, Vision Statement and Elevator Speech should be well known by board members and staff	0	1	0	10	33	4.70
18. The mission of the organization should be promoted in a short phrase or a few words.	0	5	6	14	20	4.09
19. The short phrase promoting the organization should appeal to the emotions of the recipient.	0	3	8	19	15	4.02
20. The short phrase promoting the organization should contain hard facts.	1	12	17	9	6	3.16
21. The short phrase promoting the organization should appeal to the reasoning of the recipient.	0	2	14	17	12	3.87
22. The demographics of the community should be analyzed.	0	2	7	12	24	4.29
23. The narratives should be tailored to specific demographics.	0	6	13	17	7	3.58
24. The narratives should address the target audience's needs and values.	0	2	10	19	14	4.00
25. The narratives should be kept short.	0	2	8	20	14	4.05
26. The narratives of the organization should include personal stories of staff members regarding their association with the organization	1	9	27	6	2	2.98
28. Organizations should strive towards creating their own unique brand.	0	0	0	19	26	4.58
29. Organizations should highlight their unique aspect.	0	0	0	18	27	4.60
30. Branding should be used to dispel negative perceptions.	0	2	12	16	15	3.98
31. Branding should maintain a consistent appearance and message.	0	0	1	16	28	4.60
32. The personality of an organization should be conveyed through branding.	0	0	4	12	28	4.55

Question Number and Answers	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree	Rating Average
33. Photos should be used to emphasize the mission of the organization.	0	1	12	15	17	4.07
35. The organization should use social media to promote its mission.	0	0	6	15	24	4.40
36. The message transmitted through social media should reflect the professionalism of the organization.	0	0	5	15	25	4.44
37. Information posted on websites should be regularly updated.	0	0	0	10	35	4.78
39. Volunteers and donors should be thanked within two weeks after their time/money has been donated.	0	1	1	8	35	4.71
40. The organization should consider various means for thanking different types of volunteers and/or donors.	0	0	2	11	32	4.67
41. Thank-you letters should be personalized to an individual, as opposed to a generic salutation.	0	1	2	12	30	4.58
42. Thank-you letters should incorporate a creative opening statement.	1	2	16	12	14	3.80
43. Thank-you letters should have a personalized handwritten signature.	0	0	1	7	37	4.80
44. Volunteers and donors should be told how their investment in time and/or money will be put to use.	0	1	5	12	27	4.44
45. Volunteers and donors should be told what to expect in the future regarding additional requests for donations.	1	4	22	8	10	3.49
47. The finances of the organization should be professionally managed.	0	2	1	9	33	4.62
48. A budget for each production should be professionally prepared and managed.	0	2	1	9	33	4.62
49. An annual budget for the organization should be professionally prepared and managed.	0	2	2	8	33	4.60
50. The organization should have in place ways to reduce cost when finances fall short of the projected budget.	1	1	3	16	24	4.36
51. Cost-cutting alternatives should not impair the organization from its mission.	0	0	1	13	31	4.67
52. The organization should establish long-term goals and objectives based on the mission.	0	0	0	12	32	4.73
53. Only management should decide future goals and objectives for the organization's mission.	11	23	4	3	4	2.24
54. Organizations should seek input from all stakeholders regarding future goals and objectives.	1	3	5	16	19	4.11
55. When holding a public event, a press release should be provided to the media.	0	0	8	13	24	4.36

## Appendix C

<b>Nonprofit Opera Organization</b>	<b>Contact and Title</b>
Amarillo Opera	David O'Dell
American Opera Projects	Charles Jarden
Anchorage Opera	Torrie Allen
Annapolis Opera	Jennifer Fletcher
Arizona Opera	Scott Altman
Ash Lawn Opera Festival	Michelle Krisel
Asheville Lyric Opera	David Craig Starkey
Atlanta Opera	Dennis Hanthorn
Austin Lyric Opera	Kevin Smith
Berkeley West Edge Opera	Elizabeth Wells
Boston Baroque	Adrienne Hartzell
Boston Lyric Opera	Esther Nelson
Cedar Rapids Opera Theatre	Daniel Kleinknecht
Center City Opera Theater	Andrew Kurtz
Center for Contemporary Opera	Jim Schaeffer
Central City Opera	Pelham G. Pearce, Jr.
Chattanooga Symphony and Opera	Molly Sasse
Chautauqua Opera	Jay Lesenger
Chicago Opera Theater	Brian Dickie
Cincinnati Opera	Patricia K. Beggs, General Director & CEO
Dallas Opera	Keith Cerny, General Director
Dayton Opera	Thomas Bankston, General & Artistic Director
Delaware Valley Opera	Carol Castel , General Manager
Des Moines Metro Opera	Leslie Garman, Director of Development
DuPage Opera Theatre	Paula Cebula, General Manager
El Paso Opera	David Grabarkewitz, General & Artistic Director
Encompass New Opera Theatre	Nancy Rhodes, General & Artistic Director
Eugene Opera	Mark Beudert, General Director
Family Opera Initiative - Ardea Arts	Grethe Barrett Holby, Executive Artistic Director
Fargo-Moorhead Opera	David Hamilton, Executive Director
Festival Opera	Sara Nealy, Executive Director
Florentine Opera Company	William Florescu, General Director
Florida Grand Opera	Robert M. Heuer, General Director and CEO
Fort Worth Opera	Darren K. Woods, General Director
Glimmerglass Festival	Francesca Zambello, General Director
Golden Gate Opera	Roberta Wain-Becker, General Director
Gotham Chamber Opera	David Bennett, Managing Director
Green Mountain Opera Festival	Taras Kulish, Artistic Director
Greensboro Opera Company	Barbara Peters, Executive Director
Hawaii Opera Theatre	Henry G. Akina, General & Artistic Director
Houston Grand Opera	Perryn Leech, Managing Director
Indianapolis Opera	John C. Pickett, Executive Director
Kentucky Opera	David Roth, General Director
Knoxville Opera	Brian Salesky, General Director and Conductor
Livermore Valley Opera	Elizabeth Wells, Executive Director
Long Beach Opera	Andreas Mitisek, General & Artistic Director

<b>Nonprofit Opera Organization</b>	<b>Contact and Title</b>
Long Leaf Opera	Randolph Umberger, Artistic Director
LOOK Musical Theatre	Eric Gibson, Artistic Director
Los Angeles Opera	Plácido Domingo, General Director
Lyric Opera of Chicago	Mary Selander, Director of Development
Lyric Opera of Kansas City	Evan R. Luskin, General Director
Madison Opera	Kathryn Smith, General Director
Metropolitan Opera	Peter Gelb, General Manager
Michigan Opera Theatre	David DiChiera, General Director
Minnesota Opera	Allan Naplan, President and General Director
Mississippi Opera	Elizabeth Buyan, Executive Director
Mobile Opera	Scott Wright, General Director
Musical Traditions, Inc./The Paul Dresher Ensemble	Michele Fromson, Managing Director
Music-Theatre Group	Diane Wondisford, Producing Director
Nashville Opera	Carol Penterman, CEO & Executive Director
Nautilus Music-Theater	Ben Krywosz, Artistic Director
Nevada Opera Association	Damon Steven, General Director
New Orleans Opera Association	Robert Lyall, General & Artistic Director
New York City Opera	George Steel, General Manager and Director
Nickel City Opera	Eileen Breen, Executive Director
North Carolina Opera	Eric Mitchko, General Director
Opera Birmingham	John D. Jones, General Director
Opera Boston	Lesley Koenig, General Director
Opera Carolina	James Meena, General Director & Conductor
Opera Circle	Dorota Sobieska, Executive Director
Opera Cleveland	William Cole, Executive Director
Opera Colorado	Gregory Carpenter, General Director
Opera Columbus	William B. Conner, Jr., Managing Director
Opera Company of Philadelphia	David B. Devan, General Director
Opera For The Young	Dan Plummer, General Director
Opéra Français de New York	Pierre J. Lorieu, General Director
Opera Idaho	Mark Junkert, Executive Director
Opera in the Heights	Sean Boyd, Director of Operations
Opera Memphis	Ned Canty, General Director
Opera New Jersey	Richard Russell, General Director
Opera North (U.S.)	Pamela A. Pantos, Executive Director
Opera Omaha	Roger Weitz, General Director
Opera on the James	Cecelia Schieve, Executive Director
Opera Providence	Robert DeRobbio, Interim Executive Director
Opera Roanoke	Scott Williamson, General & Artistic Director
Opera San José	Irene Dalis, General Director
Opera San Luis Obispo	Sharon Dobson, Executive Director
Opera Santa Barbara	Steven Sharpe, General Director
Opera Saratoga	Patty Finnerty, Director of Administration
Opera Southwest	Justine M. Opel, General Director
Opera Theater of Pittsburgh	Jonathan Eaton, General & Artistic Director
Opera Theatre of Saint Louis	Tim O'Leary, General Director
Opera Theatre of Weston	Nan Nall, President and Executive Director

<b>Nonprofit Opera Organization</b>	<b>Contact and Title</b>
Opera Vivente	John Bowen, General Director
Palm Beach Opera	Daniel Biaggi, General Director
Pensacola Opera	Erin Kelley Sammis, Executive Director
Piedmont Opera	Frank Dickerson, Executive Director
Pine Mountain Music Festival	Peter Van Pelt, Executive Director
Pittsburgh Opera	Christopher Hahn, General Director
Portland Opera	Christopher Mattaliano, General Director
PORTopera	Dona D. Vaughn, Artistic Director
Rogue Opera	Noel Koran, General Director
San Antonio Opera	Mark A. Richter, Founder/Artistic Director
San Diego Opera Association	Ian D. Campbell, General and Artistic Director
San Francisco Opera	David Gockley, General Director
Santa Fe Opera	Charles R. MacKay, General Director
Sarasota Opera	Susan T. Danis, Executive Director
Seattle Opera	Speight Jenkins, General Director
Shreveport Opera	Steven Aiken, General & Artistic Director
Skylight Opera Theatre	Amy S. Jensen, Managing Director
Spokane Opera	Bill Graham, Executive Director
Sugar Creek Symphony and Song, Ltd.	Helen Todd, General & Artistic Director
Syracuse Opera	Catherine Wolff, General and Artistic Director
Tacoma Opera	Noel Koran, General Director
Townsend Opera Players	Matthew Buckman, Executive Director
Tri-Cities Opera	Reed W. Smith, General Director
Tulsa Opera	John Peter Jeffries, Executive Director
Utah Symphony Utah Opera	Melia Tourangeau, President and CEO
Virginia Opera	Paul A. Stuhlreyer, General Director and CEO
Washington National Opera	Michael Mael
Wichita Grand Opera	Parvan Bakardiev, General Director and CEO

## Appendix D

### CITI Collaborative Institutional Training Initiative (CITI)

#### Graduate (NSF) Curriculum Completion Report Printed on 11/20/2011

**Learner:** Edward Munguia (username: em1316)

**Institution:** Texas State University - San Marcos

**Contact Information** Department: Public Administration  
Email: edwardmunguia@gmail.com

**Graduate (NSF):**

#### Stage 1. Basic Course Passed on 08/26/11 (Ref # 6462391)

Required Modules	Date Completed	
Introduction to the Responsible Conduct of Research	08/08/11	no quiz
Research Misconduct 2-1495	08/15/11	4/5 (80%)
Data Acquisition, Management, Sharing and Ownership 2-1523	08/25/11	5/5 (100%)
Publication Practices and Responsible Authorship 2-1518	08/25/11	4/5 (80%)
Peer Review 1-1368	08/25/11	5/5 (100%)
Introduction to Mentoring	08/25/11	no quiz
Using Animal Subjects in Research 13301	08/25/11	6/8 (75%)
Conflicts of Interest and Commitment 1-1622	08/26/11	5/6 (83%)
Collaborative Research 1-1450	08/26/11	5/6 (83%)
Human Subjects 13566	08/26/11	8/11 (73%)
The CITI RCR Course Completion Page	08/26/11	no quiz
Elective Modules	Date Completed	
Case Study - Truth or Consequences 2-1217	08/26/11	3/3 (100%)
Case Study - In the Field, No One Will Know 2-1218	08/26/11	3/3 (100%)
Case Study Plagiarism 2-1472	08/26/11	2/2 (100%)

**For this Completion Report to be valid, the learner listed above must be affiliated with a CITI participating institution. Falsified information and unauthorized use of the CITI course site is unethical, and may be considered scientific misconduct by your institution.**

Paul Braunschweiger Ph.D.  
Professor, University of Miami  
Director Office of Research Education  
CITI Course Coordinator

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