Reaching New Heights

2018 ANNUAL REPORT
“With its new take on Verdi’s La traviata … the company got it right. … Judging by [Patricia Racette’s] work here in her directorial debut, she has a solid future ahead of her as a director if she chooses. Soprano Sydney Mancasola … [has] a true and well-produced instrument. Sympathetic as the doomed courtesan, she brought out Violetta’s strength as well as her vulnerabilities in a well-rounded performance.”
– The St. Louis Post-Dispatch
“Powerful ... haunting music ... evocative ... both beautiful and full of raw feeling.”
– The Wall Street Journal

Andrew Stenson and Mika Shigematsu in An American Soldier (2018). Photo © Ken Howard

CONNECTING OUR COMMUNITY & SHAPING THE FUTURE OF OPERA

Opera Theatre’s mission is to shape the future of opera and to connect diverse audiences through its power and beauty.

To accomplish our mission, we produce a world-class opera festival, we champion new works, we build new audiences, we educate and engage our community, and we nurture the finest opera artists, artisans, and administrators of each generation.

By doing so, we strengthen the cultural and economic vitality of the St. Louis community.

Opera Theatre gratefully acknowledges Webster University for its sustaining partnership.

Generous leadership support for the services of the St. Louis Symphony Orchestra was provided by the Taylor Family and the late Jack C. Taylor.

Opera Theatre affirms its ADA compliance and is proud to promote diversity and inclusion in all activities.
Ever since the beginning of my term as Board Chairman, each Opera Theatre season has given me a great sense of satisfaction and personal fulfillment. However, this year was an especially poignant one as we bid farewell to our beloved former General Director Timothy O’Leary, who served the St. Louis community tirelessly and faithfully for eleven years. But now, we welcome to our midst a new and exciting leader in Andrew Jorgensen. His arrival heralds a new chapter in Opera Theatre’s history. The Board is confident that in Andrew we have found Tim’s perfect successor. Andrew’s stellar background, coupled with his fresh ideas, vision, enthusiasm, and passion for the art form, will surely enhance our great company.

The festivities surrounding the 2018 Festival Season were heightened by the excitement of hosting the 2018 OPERA America Conference. In the final week of the season, Opera Theatre welcomed 730 attendees from across the world. During the day, the brightest minds in this field met to discuss the future of the operatic art form. At night, they convened in the Loretto-Hilton Center to watch four stunning productions. It was humbling and thrilling in equal measure to hear attendees speak with awe about the OTSL experience, from the creativity and boldness found on stage to the warmth and camaraderie found under our garden tents. There is no question in my mind that Opera Theatre continues to be seen as an important leader for the American opera field.

The artistic, financial, and critical success of the 2018 Festival Season would not have been possible without the support of thousands: from my extraordinary fellow Board members and our wonderful Guild members to countless individual donors, foundations, corporations, and state and federal entities. Nor would this work be successful without the truly endless dedication of energy and expertise from Opera Theatre’s annual and seasonal staff. I offer my own personal thanks to each and every person who contributed time, knowledge, resources, and talent to serve Opera Theatre’s mission.

Noémi K. Neidorff
Chairman of the Board of Directors

As I reflect upon my first months in St. Louis, I feel an overwhelming sense of gratitude to you, the Opera Theatre family, for welcoming me so warmly. The 2018 Festival Season was one of beauty, discovery, emotion, and connection. The season began with a lush new production of Verdi’s La traviata, led by Patricia Racette in her directorial debut. Under the brilliant leadership of Artistic Director James Robinson and Music Director Emeritus Stephen Lord, Blitzstein’s Regina presented one of the starriest casts ever assembled at Opera Theatre, including the return of mezzo-soprano Susan Graham. We presented our 27th world premiere with Huang Ruo and David Henry Hwang’s powerful two-act version of An American Soldier, and ended the season with Gluck’s uplifting Orfeo & Euridice, which celebrates the victory of love over death.

I am humbled to begin my tenure at Opera Theatre following three extraordinary general directors: Richard Gaddes, Charles MacKay, and Timothy O’Leary. As my immediate predecessor, Tim served Opera Theatre tirelessly since 2008. He became known for his ability to unite a community, regardless of any differences in the room, and for the genuine warmth and connection he brought to every conversation. It is a fitting tribute to his leadership and service that his final season was marked by one of Opera Theatre’s most successful Spring Galas, which celebrated his tenure. Thanks to the establishment of the Next Generation Fund, the proceeds from this gala will continue to support Opera Theatre through 2020, in large part thanks to the generous Berges-Neidorff Challenge, which raised more than $700,000 in just a few months.

I could not be more grateful in this first year for the guidance and leadership of Opera Theatre’s dedicated Board of Directors, and in particular for Noémi Neidorff, our wonderful Board Chairman. I owe them all a deep debt of gratitude for the opportunity to become a part of the OTSL team.

I am honored to join the Opera Theatre family and look forward to many years in St. Louis. On behalf of Opera Theatre’s artists and staff, thank you for your commitment and support! None of our work would be possible without you.

Andrew Jorgensen
General Director

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About Andrew Jorgensen

Andrew comes to St. Louis from the Washington National Opera (WNO) at the Kennedy Center, where he served as acting Interim Executive Director and Director of Artistic Planning and Operations. Prior to his time at WNO, Andrew’s career included positions at such prestigious institutions as the Metropolitan Opera and Columbia Artists Management. He received his undergraduate degree in history from Harvard University and his MBA from New York University’s Stern School of Business. Andrew now lives in St. Louis with his husband Mark and their Tibetan terrier Aria.
In 2018, Opera Theatre of Saint Louis celebrated its 43rd season, which featured four beautiful new productions, along with the annual Center Stage concert. The world premiere of Huang Ruo and David Henry Hwang’s two-act expansion of An American Soldier brought a powerful, wrenching true story to light. Marc Blitzstein’s seldom-produced Regina brought a star-studded cast to St. Louis, featuring Susan Graham, Susanna Phillips, Ron Raines, and James Morris under the direction of OTSL Artistic Director James Robinson and the baton of OTSL Music Director Emeritus Stephen Lord. World-renowned soprano Patricia Racette made a stunning directorial debut with Verdi’s La traviata, and Gluck’s poignant Orfeo & Euridice forged new artistic alliances through a collaboration with St. Louis’ own The Big Muddy Dance Company.

The festival was marked by significant milestones across several fronts, including artistic triumphs, widespread community engagement, strong ticket sales, and tremendous support from donors. Opera Theatre bid an emotional farewell to outgoing General Director Timothy O’Leary and welcomed new General Director Andrew Jorgensen. In addition, Opera Theatre also hosted OPERA America’s 2018 Conference, serving once again as a national thought leader and convening discussions about the future of the art form. This string of successes would not have been possible without your support. Thank you for being part of the Opera Theatre family!

"Arresting... remarkable... performed by an exceptional cast." – The New York Times

Supporting Artists at All Stages

The 2018 Festival Season featured exciting appearances by some of opera’s leading voices, including Susan Graham, Kathleen Kim, Susanna Phillips, Jennifer Johnson Cano, Andriana Chuchman, and James Morris. Susan Graham and Jennifer Johnson Cano both received early career opportunities at Opera Theatre; their eagerly anticipated returns to St. Louis demonstrate that Opera Theatre’s mission to identify and nurture the most promising young artists continues to thrive.

The training and development that Opera Theatre offers young singers is mirrored backstage, where aspiring designers, directors, and stage artisans receive mentorship and training to advance their careers while becoming better acquainted with the logistical challenges of operating a rotating repertory season.

In 2018, your generosity supported the careers of 340 artists — both onstage and offstage — from within the St. Louis region and across the country.

Garnering National Attention

The presence of so many acclaimed artists, combined with the exciting world premiere of An American Soldier and three other beautiful new productions, generated strong results at the box office as well as praise from the national press.

The 2018 Festival Season received significant media coverage from no fewer than 32 publications. The New York Times alone covered the season with an impressive six reviews and features.
RECORD-BREAKING GENEROSITY FROM YOU, OUR DONORS

Ultimately, every success that Opera Theatre celebrates is because of the inspiring support of its donors. Thanks to the generosity of a broad and growing base of supporters — individuals, foundations, corporations, and government agencies — the 2018 Festival Season surpassed its contributed revenue goal and reached its highest number of both new and total donors in over a decade.

BUILDING FUTURE AUDIENCES FOR OPERA

Every season, Opera Theatre strives to introduce more new audiences to opera to ensure a future for this art form. In 2018, 26% of all ticket buyers were new to OTSL. Not only did the company see success in attracting first-time audiences who were both young and diverse, it also succeeded in encouraging recent attendees to return again. As a result, ticket sales revenue grew 6.3% between 2017 and 2018.

The Season at a Glance

THE 2018 OPERA CONFERENCE

In the last week of the festival season, Opera Theatre welcomed the 2018 OPERA America Conference to St. Louis. The conference attracted 730 attendees — an all-time record!

By any measure, the 2018 Festival Season was a resounding success for Opera Theatre of Saint Louis. However, your investment doesn’t just support OTSL’s six-week festival season; it also makes possible a deep and lasting impact on the St. Louis community and the national opera field year-round.
While the festival season only lasts six weeks, Opera Theatre works tirelessly to serve the St. Louis community year-round. Staff, volunteers, and board members alike bring opera into every corner of St. Louis, inviting people of all ages to discover the beauty of opera and the inspiration of authentic storytelling.

Opera Theatre strives to ensure its year-round programming reflects the same welcoming environment as the festival season, delivering engaging and accessible experiences to all audiences, regardless of background, age, and/or musical experience.

**INSPIRING THE NEXT GENERATION**

Between Opera Theatre’s combined education and community programs, 62% of all participants were K-12 students. Opera Theatre is honored to work with local educators to offer a rich and engaging series of programs that can shepherd children from a first operatic experience to a life-long passion for the art form.

**COMMUNITY ENGAGEMENT PARTICIPANTS**

- **34%** African-American
- **56%** Caucasian
- **5%** Asian
- **1%** Hispanic
- **4%** Other

**40,000+ People Served**

- **Attend mainstage productions (52.5%)**
- **Reached by community programs (47.5%)**

**Serving the Community**

Chaz’men Williams-Ali is a St. Louis native who was first introduced to opera through OTSL’s in-school education programs. His journey continued with the Monsanto Artists-in-Training Program, which offers college-level vocal instruction to local high school students. Today, he works as a professional opera singer and was featured in Opera Theatre’s 2018 production of Regina. Chaz’men will return to OTSL in the 2019 Festival Season as a principal artist.

- **1998–2000** Participated in Music! Words! Opera! at Kennard Classical Junior Academy
- **2005** Accepted to OTSL’s Monsanto Artists-in-Training Program
- **2007** Won the Maritz First Prize at the Monsanto Artists-in-Training Spring Recital
- **2007** Graduated from Central Visual and Performing Arts High School
- **2007** Matriculated at the University of Iowa to study vocal performance
- **2018** OTSL debut as a Richard Gaddes Festival Artist in *Regina*
- **2019** Returns to OTSL as a Principal Artist in *Fire Shut Up in My Bones*

“I have been very blessed to be a part of the OTSL family. When I was in high school, I was a part of the Monsanto Artists-in-Training Program. That program took me to a performance of *La traviata* that changed my life and made me want to be an opera singer. Now, being able to come back as a professional for *Regina* and *Fire Shut Up in My Bones* really brings me a sense of joy to return to the place where it all started for me in opera.”

— Chaz’men Williams-Ali, AIT alumnus and 2019 Principal Artist
Serving the Community

"I realize now that... this is really for anyone..."
— Krishna Patel, Opera Tastings attendee and Young Friends patron

MEETING AUDIENCES IN UNEXPECTED WAYS

Opera Theatre is equally committed to helping adults discover (or re-discover) a love of opera. Thanks to your support, as well as partnerships with several St. Louis organizations, the company is able to bring free and low-cost events to a diverse range of neighborhoods. Opera Theatre aims to provide an interesting, accessible entry point to every person, from concerts to networking events to in-depth panel conversations. The impact of these programs was highlighted in a nationally distributed case study from The Wallace Foundation, produced in partnership with WNET television.

For example, Opera Theatre’s wildly popular Opera Tastings series returned in 2018. This culinary concert series pairs live performances with food and drink, curated by local chefs at venues across the region. With a low all-inclusive ticket price of $20-25, this event has proven effective at encouraging new audiences to try opera for the first time and at deepening engagement from previous casual opera-goers.

1,022
TOTAL BUYERS TO OPERA TASTINGS

$199,566
Generated in Festival Season revenue from all Opera Tastings attendees since 2015

73.6%
WERE NEW TO OPERA THEATRE

18.2%
OF NEW BUYERS LATER ATTENDED A MAIN SEASON PRODUCTION

IT TAKES A VILLAGE

Opera Theatre’s deep work in the St. Louis community would not be possible without the support of a large and committed family of volunteers. The Opera Theatre of Saint Louis Guild provides crucial, invaluable support to help realize the company’s mission. To each and every member of the Guild who contributed their time, expertise, and passion in 2018, we thank you!

THANK YOU TO THE SUPPORTERS OF THESE COMMUNITY PROGRAMS!

Dana Brown Charitable Trust, U.S. Bank, Trustee
Edward Jones
Employees Community Fund of Boeing St. Louis
Enterprise Holdings Foundation
Rabbi Dr. Jay Goldburg & Erika Goldburg
Mr. & Mrs. Anthony Guererro and Wedgewood Partners, Inc.
E. Desmond Lee Fine Arts Collaborative
Sally S. Levy Family Fund for New Works
Mrs. Sanford N. McDonnell

Monsanto Fund
Allison W. Roberts
The Saigh Foundation
Kathy Sears, in memory of Frances & Walter Sears and Florentine Friedman
Mary Susman & Tom Herm

Monsanto Artists-in-Training
Monsanto Artists-in-Training Preparatory Program
Music! Words! Opera!
Opera Camp for Kids
Opera on the GO!
Opera Previews
Opera Tastings
Saint Louis Art Museum Gallery Talks
Saint Louis Art Museum Opera Art Tours
Spotlight on Opera
Spring Training Vocal Camp
Student Dress Rehearsals
Young Friends

Trio Foundation of St. Louis
A Group of Vietnam Veterans
The Wallace Foundation
Ted Wight, Dielmann Sotheby’s International Realty

In Memoriam

OTSL’S EDUCATION & COMMUNITY ENGAGEMENT ACTIVITIES IN 2018

Artists-in-Residence
Arts Connection Task Force
Docent Presentations
Engagement & Inclusion Task Force
Illuminating Opera
Kids’ Club
A Little Lunch Music
Meet the Makers Community Tours
Military Appreciation Performances
Monsanto Artists-in-Training
Monsanto Artists-in-Training Preparatory Program
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In Memoriam
Serving the Field

Opera Theatre’s presence can be felt year-round not just in the local St. Louis community, but also across the national opera field. Opera Theatre is widely viewed as a leader in creating authentic community partnerships, innovative artistic programming, and young artist development. Opera Theatre’s supporters recognize this and know that their generosity will be felt not only in St. Louis, but by audiences and artists across the country.

THE 2018 OPERA CONFERENCE

As host of the 2018 Opera Conference, Opera Theatre embraced the opportunity to provide both hospitality and leadership to the national opera field. Titled “Lifting Many Voices,” this conference focused on issues on which Opera Theatre has often been acknowledged as a critical leader: civic action, equity and inclusion, audience engagement, and innovative season programming. The 2018 Opera Conference was the largest in OPERA America’s history.

2018 OPERA CONFERENCE ATTENDEES CAME FROM

42 STATES  5 PROVINCES  6 COUNTRIES

A key part of the conference’s success was the opportunity for visitors to interact with the Opera Theatre family, who provided support as volunteers, event hosts, and active participants. It is a testament to Opera Theatre’s work that many conference speakers were recruited from OTSL’s staff, board, and community partners.

OTSL’S ARTISTIC FOOTPRINT

The productions that Opera Theatre’s audiences enjoy every year at the Loretto-Hilton Center at Webster University don’t just end there. Since 1997, this company’s artistic product has traveled the nation and the world. From set and costume rentals to re-mountings of OTSL-commissioned world premieres, productions presented first in St. Louis have a long and meaningful life.

Since 1997, OTSL’s commissions and physical productions have traveled to more than 30 other cities!  

★ Re-stagings of OTSL commissions
● Production rentals
Serving the Field

Opera Theatre is regularly present in New York City for auditions, guest presentations, and other special events. In 2018, these activities included a preview of An American Soldier at the Guggenheim Museum’s Works & Process series and a National Press Luncheon attended by 13 national media outlets.

However, nowhere is Opera Theatre’s impact more powerfully or broadly felt than in its support of young artists, artisans, and administrators. Since the company’s founding in 1976, Opera Theatre has prioritized the development of future practitioners, giving young people from across the country and the world the opportunity to work in a collegial, friendly, and encouraging festival format.

THE MABEL DORN REEDER FOUNDATION YOUNG ARTIST EDUCATION & DEVELOPMENT PROGRAMS

The Mabel Dorn Reeder Foundation Young Artist Education and Development Programs at Opera Theatre, which were named in recognition of a $2 million gift from The Mabel Dorn Reeder Foundation in 2010, allow OTSL to dedicate invaluable resources to the training and support of rising talent both onstage and off. This gift helps endow Opera Theatre’s acclaimed professional development initiatives, which include the Gerdine Young Artist Program, Richard Gaddes Festival Artist Program, Emerson Behind the Curtain, Administrative Internship Program, graduate study awards for Monsanto Artists-in-Training participants, and the Mabel Dorn Reeder Foundation Prize, which recognizes extraordinary artistic potential.

"This is the 30th anniversary of my debut [at OTSL] in Vanessa... Almost every American singer has a history there. It’s a place well known for giving young singers a start."

– Susan Graham, mezzo-soprano and 2018 Principal Artist

Onstage, young singers begin their OTSL journey as a Gerdine Young Artist, singing in the season ensemble while also covering a principal role. The most exceptional of these singers may be invited to return as a Richard Gaddes Festival Artist, thereby receiving the opportunity to advance their stage training in a featured role. Every season, young artists also receive an average of 18 private coachings from OTSL’s acclaimed music staff and participate in a range of community programs.

NOTABLE OPERA THEATRE YOUNG ARTIST ALUMNI

Jamie Barton
Christine Brewer
Lawrence Brownlee
Jennifer Johnson Cano
Christine Goerke
Evan Leroy Johnson
Kate Lindsey
Amanda Majeski
Erin Morley
Paula Murrihy
Matthew Polenzani
Morris Robinson
Alek Shrader
Michael Spyres
Russell Thomas
Corinne Winters

1,007 applications
352 auditions
30 accepted

OTSL’s Young Artist Programs are so competitive that less than 3% of all applicants were offered contracts for the 2018 Festival Season!
Backstage, young artisans follow a similar trajectory with Emerson Behind the Curtain and Browning Fellowships. Students may work as Emerson Behind the Curtain artists for up to two or three years; afterwards, truly exceptional students are offered the advanced training of a Browning Fellowship in recognition of extraordinary potential to change the field of technical theater.

“My time in the Emerson program helped to build a deeper understanding of how an opera company works at an early stage of my career. That foundation has led me through positions at companies including Opera Theatre of Saint Louis, West Edge Opera, San Francisco Opera, and — most recently — the Houston Grand Opera as an Assistant Technical Director.”

— Roger Chapman, former Emerson Behind the Curtain artist

In addition to these artist development programs, Opera Theatre also offers training for aspiring arts administrators. Every season, eight administrative internships are made available for college and graduate-level students who are interested in pursuing careers in non-profit arts management. Many of OTSL’s former interns now hold full-time positions at Opera Theatre or other arts organizations around the country.

### 2018 Gerdine Young Artist Program

- 30 accepted
- 22 accepted
- 1 promoted from GYA to Gaddes Festival Artist
- 7 alumni hired as principal artists

### 2018 Emerson Behind the Curtain Program

- 22 accepted
- 5 promoted from Emerson artists to Browning Fellows
- 7 alumni hired as production administration staff

**These programs are made possible by**

- Larry & Jinny Browning Fund for Technical Fellowships
- Emerson Alvin R. Frank Memorial Fund
- Richard Gaddes Fund for Young Singers
- Colin Graham Master Artist/Artisan Fund
- E. Desmond Lee Fund for Professional Development
- John D. Levy Memorial Master Class Fund
- Stephen H. Lord Fund for Music
- Charles MacKay Career Development Fund
- Mabel Dorn Reeder Foundation – Mabel L. Purkerson, M.D., Trustee
- Richman Memorial Fund
- And gifts made in memory of Mrs. John Sausele, Catherine Vail Levy, and Elihu M. Hyndman.
Building on Fiscal Responsibility

The achievements of the 2018 Festival Season would not be possible without the generosity and dedication of Opera Theatre’s extraordinary donors. In the 2018 fiscal year, Opera Theatre’s contributed revenue exceeded $7.3 million. The company’s endowment also increased to an all-time high of $34.96 million as of September 30, 2018. Opera Theatre extends its heartfelt gratitude to every individual who made the following results possible.

$6.4m in Operating Support, or 107% of Total Goal

79% vs. 45% OTSL Donor Retention

Average Donor Retention Across National Non-Profits*

Highest numbers of TOTAL DONORS and NEW AND REINSTATED DONORS in more than 10 years

* National donor retention statistics as reported by the 2018 Fundraising Effectiveness Survey Report, which summarizes data from 13,601 survey respondents.

Opera Theatre’s fundraising efforts in 2018 received special support in the form of several challenge grants and a record-breaking Spring Gala.

Long-time supporters Alison and John Ferring made a $300,000 challenge gift to Opera Theatre, requiring the company to raise another $300,000 in new and increased gifts between 2016 and 2018. The OTSL community responded with an outpouring of generosity. By the end of the 2018 fiscal year, the Ferring Challenge resulted in $848,022 from 1,400 new and increased gifts, ranging from $1 to $25,000 — achieving more than 280% of the original goal!

As the 2018 Festival Season approached, the Opera Theatre family made special plans to bid farewell to outgoing General Director Timothy O’Leary. There was much to celebrate: under his leadership, Opera Theatre marked several milestones, including more than doubling the size of the endowment, commissioning five world premieres as part of the “New Works, Bold Voices” series, and creating an Engagement & Inclusion Task Force to
advise the company on questions of community inclusion. Gala Co-Chairs Cathy and Jim Berges and Marsha and Bill Rusnack led a record-breaking Spring Gala to honor Tim’s many accomplishments. The gala raised nearly $1.5 million — the highest amount of gala revenue in company history, achieving 225% of its revenue goal.

2018 SPRING GALA: A TOAST TO TIMOTHY O’LEARY

$650K  $816K  = $1,466,169
Original Goal  Additional Funds Raised  Actual Net Revenue

The financial success of the Spring Gala was made possible by a generous $250,000 challenge gift from Cathy and Jim Berges and Noémi and Michael Neidorff. Like the Ferring Challenge, the Berges-Neidorff Challenge was designed to spur additional new and increased gala support of Opera Theatre. The company beat that challenge by raising $450,070, or 180% of the original goal.

Thanks to the community’s generosity, Opera Theatre designated $844,252 from the Spring Gala proceeds to establish the Next Generation Fund, which celebrates Timothy O’Leary’s leadership and will support Opera Theatre’s work from 2018 into the 2019 and 2020 Festival Seasons.

Statement of Financial Position

<table>
<thead>
<tr>
<th>ASSETS</th>
<th>As of September 30, 2018</th>
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</thead>
<tbody>
<tr>
<td>Cash and Cash Equivalents</td>
<td>$10,814</td>
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<td>Investments</td>
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<td>Working Capital Reserve</td>
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<td>Other</td>
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<td>Facilities and Equipment</td>
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<td><strong>Total Assets</strong></td>
<td><strong>$46,815,001</strong></td>
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<table>
<thead>
<tr>
<th>LIABILITIES</th>
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<tbody>
<tr>
<td>Accounts Payable and Accrued Expenses</td>
<td>$205,802</td>
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<td>Deferred Revenue</td>
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<td>Annuity Liability</td>
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<td><strong>Total Liabilities</strong></td>
<td><strong>$971,826</strong></td>
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| Net Assets                                  | $45,841,175                 |
| **Total Liabilities and Net Assets**        | **$46,815,001**             |
### OPERATING REVENUE AND SUPPORT

<table>
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<tr>
<th>Source</th>
<th>Amount</th>
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<tbody>
<tr>
<td>Grants and Contributions</td>
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<td>Performance Admissions</td>
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<td>Fundraising Events</td>
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<td>Other Activities</td>
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<td>Investment Income Including Realized and Unrealized Gains (Losses) on Investments</td>
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<td>Net Assets Released from Designations and Restrictions</td>
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**Total Operating Revenue and Support** $10,940,668

### OPERATING EXPENSES

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<td>Program Services</td>
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<td>General and Administrative</td>
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<tr>
<td>Fundraising</td>
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**Total Expenses** $10,940,386

### DESIGNATED AND RESTRICTED REVENUE AND SUPPORT

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<th>Source</th>
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<tr>
<td>Grants and Contributions</td>
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<td>Investment Income Including Realized and Unrealized Gains (Losses) on Investments</td>
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<td>Other Activities</td>
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<td>Net Assets Released from Designations and Restrictions</td>
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**Total Designated and Restricted Revenue and Support** $1,008,131

### CHANGE IN NET ASSETS

<table>
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<tr>
<th>Description</th>
<th>Amount</th>
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<tr>
<td>Increase in Operating Net Assets</td>
<td>$282</td>
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<tr>
<td>Increase in Board Designated Net Assets</td>
<td>$30,671</td>
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<tr>
<td>Increase in Temporarily Restricted Net Assets</td>
<td>$24,541</td>
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<tr>
<td>Increase in Permanently Restricted Net Assets</td>
<td>$953,119</td>
</tr>
</tbody>
</table>

**Total Increase in Net Assets** $1,008,413

---

For the purposes of breaking down contributions by source, a portion of the Release from Restrictions and Designations has been allocated to the categories from which the original contribution was received (e.g. Corporate, Government, Foundation, Individual).

### 2018 INCOME SOURCES

- **Individual Support**, 22%
- **Corporate Support**, 4%
- **Foundation Support**, 17%
- **Government Support**, 3%
- **Fundraising Events**, 15%
- **Arts & Education Council Support**, 1%
- **Other Activities**, 5%
- **Release from Restrictions & Designations**, 18%
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<td>Dr. Diane &amp; Mr. Paul Jacobson</td>
<td>Minnesota</td>
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<td>John G. W. McCord</td>
<td>Illinois</td>
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<td>Drs. Terri A. Monk &amp; B. Craig Weldon</td>
<td>Missouri</td>
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<tr>
<td>Ellen von Seggern Richter &amp; Jan Paul Richter</td>
<td>California &amp; Maryland</td>
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<td>Drs. Sondra &amp; Milton Schlesinger</td>
<td>California</td>
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<th>Position</th>
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<td>President</td>
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<tr>
<td>Cay Sullivan</td>
<td>Immediate Past President</td>
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<tr>
<td>Bill Yeckley</td>
<td>Secretary</td>
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<tbody>
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<td>Bill Yeckley</td>
<td>President</td>
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<td>Ellen Fusz</td>
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<tr>
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<td>Guild Board</td>
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<td>Mark Kent</td>
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