

12-2008

Internship for the Metropolitan Opera Guild

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Internship for the Metropolitan Opera Guild

An Internship Report
Submitted to the Graduate Faculty of the
University of New Orleans
in partial fulfillment of the
requirements for the degree of

Master of Arts
In
Arts Administration

by

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B.A. Louisiana State University and Agricultural and Mechanical College, 2005

December 2008

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Abstract

The following report documents the internship performed by Michael Indest, Jr. at the Metropolitan Opera Guild in New York City. Since 1935, the Metropolitan Opera Guild has supported the Metropolitan Opera Association as a separate nonprofit organization in order to ensure the continuing survival of this esteemed opera company. The Guild operates from its office buildings in the Rose Building at 70 Lincoln Center Plaza, in New York City.

During his time at the Rose Building, Mr. Indest worked closely with the Development and Education Departments, and was responsible for writing instructional study guides and grant appropriate materials for those departments. This report catalogues the duties performed by Mr. Indest and the scope of his contribution. It discusses issues encountered during that process, and also provides a SWOT analysis of the organization. The report examines the best practices performed by similar organizations and provides practical recommendations to foster increased effectiveness within the Guild. Finally, the report discusses Mr. Indest's contributions as an intern and their short and long-term effects. It should also be noted that Mr. Indest's experience was solely with the Guild, and the statements and analysis included in this report do not in any way reflect the practices of the Metropolitan Opera Association.

Introduction

My professional experience with the Metropolitan Opera Guild began in January of 2008, when I responded to an email request for summer interns. I called the telephone number provided and spoke with Ms. Dottie Allen, Internship Coordinator for the Guild. At the Guild, interns worked closely with the Education Department to create educational literature for its various school programs. Also, the interns would help develop new programs, improve existing ones, and explore creative possibilities to help further the goals of the Education Department. We scheduled an interview for early the next week, and I began to research the organization's purpose and its relationship with the Metropolitan Opera Association.

During the interview, I expressed my desire for an internship program which would allow me opportunities to explore as many dimensions of a large arts organization as possible, and we discussed how my interest in and expertise with technology could help meet some technical needs of the guild during the upcoming summer. Several days later I was offered a position as an intern during the 2008 summer term, affirming their belief that my creative abilities and my skill creating narratives would greatly help them in their process of writing study guides and other materials for their education department. Also, my technical skills would assist in creating podcasts and updating and maintaining some of the web sites. Since this was a new position it would require continuous monitoring to ensure that the intern position itself was meeting the needs of the Education and Development Departments.

My work experience with the Guild was primarily with the Education and Development Departments. Although I may briefly discuss their Publication Department, due to its minor role in my internship, that department will not be a large part of my SWOT analysis of the Guild and my recommendations. I also will discuss some of the challenges that I experienced while

performing my job functions and I will analyze the strengths and weakness of both the internship program and the organization as a whole.

Chapter 1

The Metropolitan Opera Guild

About the Guild

The Metropolitan Opera Guild (the Guild) is a 501 (c)(3) Public Charity organization, which supports and promotes all aspects of opera in general and the Metropolitan Opera Association (the Met) of New York in particular. The primary function of the Guild is to seek funds from both contributions and grants, which are used for both unrestricted operating expenses and special projects of the Metropolitan Opera.

Mission

“The mission of the Metropolitan Opera Guild is to promote greater interest in opera, broaden the base of support for the Metropolitan Opera and develop future audiences by reaching out to a wide public and serving as an educational resource that provides programs, publications, materials and services to schools, families, individuals, and community groups nationwide.”¹

History

As a result of the Great Depression, in 1935 the Metropolitan Opera was in dire financial straits and about to close its doors. Largely due to the efforts of Mrs. Eleanor Robson Belmont, the first woman to be named to the board of the Metropolitan Opera Association, the Met did not continue down its path to bankruptcy. Mrs. Belmont proposed to fellow members of the board that the formation of a “guild” of opera-minded men and woman would be necessary to help support America’s national opera company and help ensure its survival.

¹ www.metioperafamily.org/guild

During the first year of its existence, the guild gained 2,239 members, and from their gifts and membership dues they were able to assist the Metropolitan Opera financially. In 1936, the Metropolitan Opera Guild was able to donate \$5,000 to the Met for the purchase of a new cyclorama, which was first demonstrated to an audience of Guild members. Mrs. Belmont's central concept for the guild was a focus on education for individuals of all ages, but particularly children. Mrs. Belmont felt that exposing children to opera at an early age would help ensure a future audience, and she arranged for school children to attend special performances in the opera house. She also helped create programs that allowed guild members to attend rehearsals, lectures, and special luncheons where they could be exposed to a more intimate view of the Met and its artists.

As the Guild's programs began to rapidly expand, Mrs. Belmont needed an effective way to inform her members of these special activities, Met performances, and radio broadcasts. To this end, in 1936 she began publishing OPERA NEWS, now the most widely read and respected opera magazine in the world today.

As the Met has grown, so has the Guild, which has served as a model for similar arts-support organizations around the world. Its programs have extended into the areas of travel, book and CD publishing, and merchandise sales. During the past seventy-three years, the Guild has continuously expanded in order to pursue its original mission to inform opera audiences (both existing and potential), while creating further appreciation for the art form.

Management

The Metropolitan Opera Guild is managed by its 45-person Board of Directors, currently presided over by Chairman Winthrop Rutherford, Jr. However, the daily operations and

management of the organization is performed by the Managing Director, David A. Dik. Mr. Dik works closely with the Board and the employees of the Guild in order not only to ensure that the Guild follows its mission, but also to provide daily leadership and oversight to the staff. In the Board meetings the Guild leadership sets the direction for the organization, determines which programs need maintaining, updating, or removing, and addresses any concerns of the members regarding fiscal matters and fiduciary responsibilities.

Winthrop Rutherford, Jr.

Mr. Rutherford has been practicing law with a specialty in trusts and estates for over thirty-five years. At the New York law firm of White & Case he has advised individuals and families in all aspects of estate planning, charitable giving, tax-motivated transfers of property, and the taxation of estates and trusts. He also advises numerous charitable organizations and trusts, and has extensive experience in audit and appellate proceedings with both state and federal taxing authorities.

Rutherford has acted as an advisor to the trust and private clients departments of financial institutions such as Bankers Trust Company, Chemical Bank, and Deutsche Bank. Through his practice, he has had extensive involvement in contested proceedings involving the administration of complex estates and trusts. Mr. Rutherford is a director of the Bessemer Trust Company, Butler Capital Corporation, and serves on the Boards of The Fresh Air Fund, The Metropolitan Opera Guild, and other private foundations. He has also served on numerous bar association committees and was listed among both “The Best Trusts and Estates Lawyers in the U.S.,” by *Town and Country* and “The Best Lawyers in New York” by *New York Magazine*.

David A. Dik

Mr. Dik's varied career ranges from private school choir teacher, to festival choral instructor, to Managing Director of the Metropolitan Opera Guild. His previous post as the Director of Education for the Metropolitan Opera Guild provided him with the management and fundraising experience to assume the chief administrative office of the Guild. In addition to guiding the direction of Education Department programming, he has contributed to the arts-in-education field through his research published by organizations such as the NYC Arts in Education Roundtable and the New York State Council for the Arts. As Managing Director, he has made it a policy to ensure that each and every activity performed by the Guild serves the mission of the organization through the most efficient and appropriate means.

Programs

The Guild's Education Department is the primary source of programming, operating a network of music and arts education programs for over 1,200 schools and communities worldwide. Their diverse programming is the result of many years of arts-in-education development, which currently includes the following programs:

- **Met School Membership (MSM):** This program provides students and teachers with tools to understand and appreciate opera at the Met. Schools in this program are also provided with 15 tickets to an evening performance, 25 to a Met rehearsal, or 44 to a final dress rehearsal. Member schools receive study materials about the opera and production to help prepare the students for their opera-going experience.

- **Met Stages:** Where MSM is focused on learning to appreciate opera as a whole, Met stages brings students inside the artistic and technical processes through attending a director's rehearsal for new Met productions. After the rehearsals, the student participants learn more about the production process through talk-back sessions with production team members. Met Stages participants are also entitled to a Backstage Tour of the Metropolitan Opera House as part of their participation.
- **Research and Professional Development Opera Institute:** The Research and Professional Development Opera Institute (or, Opera Institute) is a course of study the Guild helps teachers design in order to integrate comprehensive opera education plans within their classrooms. The flexible approach by the Opera Institute enables a variety of diverse schools to sustain and perpetuate the arts as a valuable tool that helps meet the developmental needs of the students .
- **In-Class Arts Partnerships:** This program is focused on the collaboration between teaching artists and in-class teachers in order to encourage students to explore the arts through words, musical sounds and visual design elements. Through such partnerships, the teachers establish goals for their work and develop creative teaching strategies within their classrooms. This program meets its goals through storytelling (and story-creating) practices. Students and partnering teachers create a story, write a script, lyrics, melodies, music, as well as visual design elements to help enhance their story. Through that process, students develop greater competency in expressing themselves while gaining confidence through theater games and musical composition.
- **Urban Voices: A Choral Music Initiative:** Urban Voices introduces choral music singing to students K-12. One day a week (minimum), a guild-trained choral artist partners with

classroom or music teachers and introduces proper singing techniques, which includes correct use of breath, diction, and vocal placement. Teaching artists introduce a varied repertoire from different cultures, genres, and time periods, while developing students' comprehension of both lyrics and musical notation.

- Professional Development Workshops: In order to help classroom and arts teachers better integrate arts into classroom and school development, the professional development workshops immerse participants in intense full or half-day sessions. In these sessions educators are taught instructional strategies while developing their artistic and pedagogical skills.
- Empire State Partnership Office of Partnership Support and Research (ESP): The Empire State Partnership Office is a program of the New York State Council on the Arts (NYSCA), and is designed to raise standards for students while integrating and reinstating the arts into classrooms throughout New York State. The ESP program supports over 80 school-wide arts-education partnerships between cultural organizations and schools to help identify and develop arts-education practices while focusing on high achievements of the State Learning Standards. ESP seeks to greatly contribute to improvements in the teaching and learning of arts-in-education practices.
- Creating Original Opera Partnership (COO): To emphasize the effectiveness and value in creating original operatic works by and for young people, students in COO member schools form a production company and write, compose, design, build, direct, perform, and crew an original work of opera or musical theater. The Guild also supplies schools with appropriate make-up, documentation materials and supplies for building lights and scenery. The COO Partnership program is available to New York City Metropolitan area

schools grades K-12 for classroom and/or arts teachers who have completed the COO Professional Development Program.

- **Creating Original Opera Professional Development Program (COO PDP):** In order to train educators in the skills necessary to properly administer the student COO program, COO PDP provides instruction on all aspects of the production process. COO PDP teaches important aspects of auditions, writing, music composition, vocal production, blocking, acting, costume and make-up design, lighting and set design, public relations, documentation, and company management. COO PDP is a week-long, full-day program presented in the New York City area that additionally allows for new teacher credit and 3 graduate level credits through Brooklyn College.
- **Backstage Tours of the Metropolitan Opera House:** While the Met is in season, Backstage Tours are provided to the general public (with discounts for students and Guild members) to enhance their appreciation of the production process. Participants are taken behind-the-scenes to explore dressing rooms, backstage shops, the auditorium and stage complex, as well as the state-of-the-art rehearsal space three stories underground.
- **Score Desk Tickets:** The Score Desk Ticket Program provides music students with the opportunity to enjoy an affordable evening opera while honing their music theory skills. Score desk seats are located in the Family Circle Boxes of the Metropolitan Opera House, and while offering no view of the stage, the acoustics of the space and ability to check out and follow the musical score allow for deep appreciation of the art form.
- **The Metropolitan Opera Guild Lecture Series:** open to Guild members, students, and community participants, the Guild Lecture Series offers an in-depth look at the current Met season through master classes, lectures, interviews, and panel discussions. The

events offered allow individuals to meet Met performers, conductors, directors, and designers while learning about the musical and historical background of an opera from music scholars, coaches, and clinicians.

- Metropolitan Opera Guild Internship Program. The Guild Internship Program allows future arts professionals to gain training and professional experience in Arts Education and Arts Administration. Guild Interns work closely with program and departmental managers to help administrate every aspect of their respected educational programs in the Summer, Fall, or Spring each year.
- The Metropolitan Opera International Radio Broadcast Information Center. Through the use of internet technology, the Guild maintains the website www.operainfo.org. In this way, the Guild provides the public with study guides and information about current and past-season productions. Additionally, the Opera Info site provides a schedule for all Metropolitan Opera Saturday matinee broadcasts, the longest-running continuous classical programming in radio history, now in its 78th broadcasting season.
- Opera Explorers. This, the newest educational program, is formatted to introduce children age 5-12, along with family members, to opera. Opera Explorers combines music and historical background with physical and vocal activities in order to help children understand how the power of music, acting, and design help tell stories.

Publications

OPERA NEWS is a monthly magazine published by the Guild and reports on opera around the world. The world-renowned magazine, with a circulation of over 100,000, regularly reviews commercial recordings and live performances while profiling artists and publishing articles by

writers in the music world. During the Saturday afternoon broadcast season, the magazine also includes guides to all broadcasts from the Met. As a membership benefit, OPERA NEWS is distributed directly to Guild supports; over 60,000 additional copies are distributed to individual subscribers and sold on newsstands. OPERA NEWS maintains an active website linked to prominent monthly articles and calendars, and also produces the Metropolitan Opera's annual Season Book.

Goals and Accomplishments

For the fiscal year 2008, the Metropolitan Opera Guild publicly enumerated three objectives:

1. To extend their arts-education programs to more classrooms and more schools.
2. To build a new Opera Learning Center on their premises and to use it to host lectures, seminars, family events, and other meetings, as a means of finding new ways to serve their constituents.
3. To ensure that the Guild's web sites provide a rich and usable resource for our constituents.

In their year-end report 2007, the Guild listed three accomplishments:

1. The Guild remains a leader and innovator in arts education, continually reassessing and improving its programs and services to teachers and students. In the past year the Guild brought 12,000 students to performances at the Metropolitan Opera House; served as a provider of resources for in-class, sequential, standards-based arts instruction in public schools in New York and New Jersey; brought choral singing to over 2,400 lower-income New York City public-school students; and broadened the scope of its lectures, public interviews, and masters classes.

2. More than 5,000 adults attend public programs in the form of special events that celebrate the operatic art form. These events included the third annual OPERA NEWS Awards; Met Legends: Marilyn Horne, a tribute to the great mezzo soprano; Grandissimo, a sold-out tribute to the late Luciano Pavarotti; and the Guild's annual luncheon, which this year honored Franco Zeffirelli.

Finances

According to public records archived in the National Center for Charitable Statistics (NCCS), a program of the Center on Nonprofits and Philanthropy at the Urban Institute², the Guild possesses assets over 31.5 million dollars, and has an operating budget of 14.5-15.5 million dollars (which has fluctuated considerably each year since 2001). NCCS works closely with the IRS and other government agencies to maintain its national, state, and regional database and conforms to standardized digital recording.

² Specifically the IRS form 990 from Fiscal Year 2006.

The Metropolitan Opera Guild's Balance Sheet, Revenue and Expense Data, and Form 990 provide with great detail about its current financial health:

Illustration 1-1 Revenues and Expenses: Fiscal Year Ending June 30, 2006

FINANCIAL DATA			
Revenues and Expenses: Fiscal Year Ending June 30, 2006			
REVENUE		EXPENSES	
Contributions	\$1,537,304	Program Services	\$12,724,571
Government	\$181,096	Administration	\$1,499,106
Grants		Other	\$294,222
Program Services	\$3,390,784	Total Expenses	\$14,517,899
Investments	\$1,451,065		
Special Events	\$74,491	Net Gain/Loss	(\$846,553)
Sales	\$2,013,916		
Other	\$5,022,690		
Total Revenue	\$13,671,346		

Illustration 1-2 Balance Sheet: Fiscal Year Ending June 30, 2006

Balance Sheet: Fiscal Year Ending June 30, 2006				
ASSETS July 1, 2005 June 30, 2006 Change				
Cash & Equivalent	\$786,044	\$808,719	\$22,675	
Accounts Receivable	\$646,562	\$610,897	(\$35,665)	
Pledges & Grants Receivable	\$79,134	\$109,634	\$30,500	
Receivable / Other	\$0	\$0	\$0	
Inventories for Sale of Use	\$1,560,459	\$1,894,462	\$334,003	
Investment/Securities	\$23,825,900	\$23,551,690	(\$274,210)	
Investment/Other	\$0	\$0	\$0	
Fixed Assets	\$4,402,222	\$4,512,411	\$110,189	
Other	\$298,430	\$329,888	\$31,458	
Total Assets	\$31,598,751	\$31,817,701	\$218,950	
LIABILITIES July 1, 2005 June 30, 2006 Change				
Accounts Payable	\$1,466,404	\$1,401,546	(\$64,858)	
Grants Payable	\$0	\$0	\$0	
Deferred Revenue	\$1,668,955	\$1,885,128	\$216,173	
Loans and Notes	\$0	\$0	\$0	
Tax-Exempt Bond Liabilities	\$0	\$0	\$0	
Other	\$1,251,773	\$286,527	(\$965,246)	
Total Liabilities	\$4,387,132	\$3,573,201	(\$813,931)	
FUND BALANCE	\$27,211,619	\$28,244,500	\$1,032,881	

As of 2006, The Metropolitan Opera Guild's most recent public financial records show expenses of \$14,517,899 with revenue of \$13,671,346 - a loss of \$846,553 for the fiscal year.

Such a large net loss may normally be a problem when the amount represents nearly 6% of an organization's yearly operating budget. With over 23 million dollars in Investments and Securities along with other liquid assets (many of which are highly liquid assets according to Form 990), the Metropolitan Opera Guild is financially healthy despite its loss, and could even operate at a loss for many years. The Guild's financial strength seems to be due to its diverse stock portfolio, active grant-seeking and high volume of membership support.³

³ *IRS Form 990: Return of Organization Exempt from Income Tax*, The Metropolitan Opera Guild, Inc., 2005: Line 8 (c) supplemental.

Chapter 2

Internship Description and Responsibilities

After a series of interviews, I was invited to be the Communications Intern, a new internship position created solely for me and customized to my skills and interests. It was intended that I work closely with Jesse Cohen, Communications and Development Director, and Dottie Allen, the School and Community Programs Associate. Duties specific to my position included managing and maintaining the Opera Info website, assisting with Guild newsletter creation, monitoring a development calendar, and creating podcast/online programming for the 2008-2009 season. Ms. Dottie Allen, who was also the Internship Coordinator, was seeking to make the internship program more pedagogical in its scope, by developing this more flexible approach to defining internship duties. At the outset, all education department interns were expected to complete or contribute to the following tasks:

- Be assigned a responsibility for the Opera Institute
- Contribute to one article for MSM resource materials in the 2008-2009 season
- Coordinate a weekly lunchtime session, and prepare questions ahead of time for guest lecturers, presenters, or panelists.
- Contribute to planning and coordination of any intern presentations.
- Assist other interns with writing tasks as available.
- Contribute to weekly breakfast sessions.
- Complete a written and in-person mid-term evaluation with supervisor.
- Complete a written and in person evaluation with Internship Coordinator.
- Attend and evaluate available Education department programs such as Urban Voices.

- Assist in the execution of the volunteer appreciation luncheon.
- Provide feedback on Internship Program practices, development, and structure.

Orientation

The first week of the internship program was dedicated to orientation and team-building sessions, in addition to group and individual scheduling of tasks for each summer intern. We were provided tours of the Rose Building Office and the Lincoln Center buildings, with the exception of the Metropolitan Opera House itself. Interns also were introduced to all staff members and given an overview of work and performance expectations.

One of the practices that Intern Coordinator Dottie Allen wanted to change was the longstanding practice of overworking summer interns, who were typically required to work an unreasonable number of hours. In order to prevent that from continuing, a limited office-hour policy was put in place. Interns were to work only between the hours of 10:00am and 5:00pm, Monday through Friday. In addition to explaining this new policy, the orientation session included an introduction to their internal email system, computer support available, and other office policies.

The team-building exercises experienced by the interns during the first week were largely an exploration of business, communication, and conflict management practices. A significant amount of time was also devoted to the administration of the Myers-Briggs Type Indicator (MBTI) assessment for interns. Dottie Allen, and Adult and Community Programs Manager Laura Day conducted the assessment, and also took it themselves. In order to quickly get a snapshot of the personalities of fellow interns and officemates, the assessment was administered and analyzed to determine the best methods of communication and motivation for individuals

within the group. Finally, scheduling of tasks for the entire summer took place, including study guide article writing, lunch session planning, and individual department obligations. In addition to my normal tasks, I chose to focus on educational writing, committing to the authorship of 13 individual pieces.

Development Department Responsibilities

National Endowment of the Arts: Learning in the Arts for Children and Youth Grant

The main project I contributed to for the Development Director, Jesse Cohen, was the NEA Learning in the Arts for Children and Youth Grant. The goal of the grant-writing process was to secure over \$40,000 to support the Opera Institute⁴ Program. While Mr. Cohen primarily focused on documenting financial data and government forms, I was given the task of working on the Supplementary Organization Activities submission for the grant.

This assignment had two aspects. First, I was to find financial and attendance records for similar Education Department programs along with the biographies of those program managers. Second, I was to find additional materials which were products of the teacher training. I accomplished the first task by examining and dissecting previous NEA-submitted financial data and through writing new biographical information based the curriculum vitae and resumes provided by the program managers. Finding derivative materials was more difficult. The Opera Institute program was a teacher training workshop, so I had to search for materials that were a product of post-workshop classroom activities. Thankfully we had hundreds of pages of submissions of student materials that I was able to select from, and after a period of research was able to choose several relevant pieces.

⁴ The Opera Institute had received in excess of \$40,000 each year, with exception of Fiscal Year 2007. Since funding was not received for the previous year, the 2008 application received special attention from all Education Department staff members.

The most important supplementary material was a video record of Opera Institute practices within the classroom. Another intern and I reviewed over 20 hours of classroom material, which I then digitized using a Microsoft Windows-based video editor⁵. I then provided Mr. Cohen with eight 3-minute long (the maximum length of a video submission) selections, of which he chose the one which best reflected Opera Institute classroom practices. The last part of the NEA Grant process involved several meetings with Barbara Lynne Jamison, Curriculum and Artist Development Program Director, Mr. Jesse Cohen, and me. In these meetings we explored contemporary grant-writing and arts-learning educational language so that the grant appropriately reflected the tone and purpose of up-to-date arts-in-education learning principles⁶.

Additional Development Department Responsibilities

In addition to the NEA Grant proposal process, I worked primarily on two projects for the Development Department. The first was to engage in prospect research in order to discover additional sources of funding for the department. I proceeded to research hundreds of organizations through foundationcenter.org, a database which provided detailed information on charitable/donor organizations which included organizational makeup, assets, funding priorities, management staff, and funding histories. Originally Mr. Cohen had hoped to find funding for technology programs and supplies, but after finding that few Foundation Center organizations listed that as a funding priority I compiled a list of organizations that supported general operating expenditures and special projects.

⁵ I used Microsoft's Windows Movie Maker, which did not appropriately serve the needs of the department. This program required a large quantity of hours – this deficiency is addressed later in this report.

⁶ For example, careful attention is paid to whether an activity is said to support the curriculum, or whether it is "multiple-disciplinary."

In addition to finding appropriate financial support for technology, Mr. Cohen (who was hired in February of 2008), sought to make it easier to find and track funding information from past Guild contributors. As the Guild did not have any database program to serve this function , and had no funding available to purchase one, we created a simple tracking method using Microsoft Excel^{*7}. The Excel records contained the organization, its contact information, its financial contribution for each year from 1980-2008, and the fiscal year that the Guild received said contribution. In all, I computerized the giving histories of twenty organizations including foundations, private corporations, and government grant-giving organizations. With the financial data on the Guild network, anyone with appropriate permission could look at all donor histories. That system made financial data easy to find so employees would no longer have to go through numerous files from the past twenty-eight years.

Education Department Responsibilities

Met School Membership and Met Stages Study Guides

The primary focus of intern work for the Education Department was the writing of study guides for two large school programs, the Met School Membership Program (MSM) and the Met Stages Program. For operas included in MSM, the educational focus of the study guides was placed on how a student's understanding of storytelling and musical concepts contribute to multiple-disciplinary in-class learning. MSM study guides, in addition to providing all reference material on the opera, also included numerous in-class activities that reinforce various learning principles from Math and English to History. Met Stages study guides, on the other hand, while

⁷ Microsoft Excel is a computer program which consists of a proprietary spreadsheet-application which features calculation, graphing tools, pivot tables and a macro programming language called VBA (Visual Basic for Applications). It is overwhelmingly the dominant spreadsheet application available for Microsoft Windows and MAC OS X and has been so since version 5 in 1993.

providing the same basic information for selected operas, focus on production techniques, practices, and concepts that have a practical stage application. All study guide materials that I wrote were narrative or informational articles for use in either a MSM or a Met Stages study guide.

The first articles I worked on were for the opera *La Damnation de Faust* by Hector Berlioz, which is usually performed in concert. For the Met, renowned director Robert Lepage was staging the work with heavy use of projections. For the *Damnation* study guide, I provided a cast and crew biographical article, and an article on “The Making of *Damnation*.” While the bio article was easy to compile, the “Making of” article required a considerable amount of work, including research and international correspondence.

I began with research on the development of the *Faust* story, with a focus on its developmental progression from Goethe’s masterwork⁸. I then researched the development of Berlioz’s work, from an eight scene score for concert performances, to a “Dramatic Legend”⁹. I further explored the performance history of the work with the hope of discussing in the article why the piece was staged so infrequently. Finally, I examined Lepage’s staging practices (specifically the use of projections and videography) through articles and commentary on previous works, including his previous interpretation of *Damnation* in Matsumoto, Japan (1999), and the Opera Bastille, Paris (2001). After conducting the research and writing the article, I initiated communication with Lepage’s Canadian production company, Ex Machina, in order to secure copyright permissions for production photographs. By including contemporary

⁸ Johann Wolfgang von Goethe's *Faust* is a tragic play published in two parts as a closet drama - it is meant to be read rather than performed. While not the “original” story of Doctor Faustus and the devil, it is considered by many to be Goethe’s greatest work. Goethe’s *Faust* is especially important due to its great influence of the German language.

⁹ Berlioz’s *La Damnation de Faust* was first published in 1828 as “*Huit Scenes de Faust*” (Eight Scenes of Faust). The more complete work now performed was published in 1845 as a “*Légende-Dramatique*” (Dramatic Legend).

production photographs, student readers could see distinct examples of stage projection and how they would potentially be used in Lepage's staging for the Met.

After the initial draft was written, I submitted it to fellow intern Melanie Gudesblatt, who was responsible for format editing before sending it to Allison Kieckhefer, School Programs Manager. With the first edit complete, I met with Ms. Kieckhefer to discuss tone, age appropriateness, and conformity with internal study guide standards. The above process (deciding direction, research, compilation, communication, writing, and editing) was performed for 13 individual articles. While each study guide I worked on was slightly different in tone (primarily due to their differences in theme and content), I followed the above form for the following additional study guides:

- *Dr. Atomic*: Biographies of Cast and Crew.
- *Rigoletto*: Story of the Composer, Story of the Librettist, Story of the Opera, Timeline of the Opera.
- *Rusalka*: Story of the Composer, Story of the Librettist, Timeline of the Opera.
- *Il Trovatore*: Story of the Librettist, Story of the Opera, Timeline of the Opera.

Opera Info.org

The last main responsibility during my internship was with the Education Department-maintained website, www.operainfo.org. The purpose of the website is to provide a complete schedule of Met matinee broadcasts for the upcoming season, a cast breakdown, and reference materials for each broadcast opera. With the season booklet recently published and the broadcast dates scheduled, the Metropolitan Opera Guild was able to update its website – a necessity as the 2008-2009 season rapidly approached. My task was to place on the website:

- Each individual opera linked to its stock reference materials.
- Broadcast date and time.
- Current conductor and cast list.
- Appropriate photography.

Using a very simple web-based program, I first made sure that every performer and guest conductor was listed in the website database. This is a crucial first step as individuals could not simply be inserted into the website, but rather had to be selected from the database list for each field. If an individual is not entered correctly, they cannot be listed on the website, nor can their headshots be displayed, as the field-based design of the website requires total accuracy. Images are therefore linked to field-inserted names and cannot be individually selected to accompany non-linked fields. For instance, if there are somehow two entries for John Doe (such as John Doe and Doe, John), and the performers headshot is linked to “Doe, John”, then it would not be displayed if the name selected in the performer field was “John Doe.” Several performers had this problem as a previous site administrator had erroneously double-entered individuals.

After correcting double entries and misspellings, I spoke with Brent Ness, the Public Relations Representative for the Metropolitan Opera Association. He provided me with access to the Met’s internal image database and worked with me to find any missing photographic images that were required for the website. Using a personal copy of Adobe Photoshop¹⁰, I edited the images for size, color, and quality; I then used an FTP¹¹ program to send the edited images to the operainfo.org database so that they could be properly displayed.

¹⁰ Adobe Photoshop, also known simply as Photoshop, is a graphics editing program developed and published by Adobe Systems. It is the flagship product of Adobe Systems and is the current market leader for commercial image manipulation.

¹¹ FTP stands for “File Transfer Protocol” and is a means in which data is transferred from one computer to another through a network.

The last step for each opera was to enter the date and time of the broadcast into the correct field. Once an opera had all necessary information, I forced the database to display all of the corresponding information on the website, while hiding any other information previously listed for that operatic work.

Illustration 2-1: Broadcast Listing for Lucia di Lammermoor



Illustration 2-2: Example of Broadcast Opera Additional Information



The last part of my operainfo.org contribution was a selection of audio segments, 60-second or less clips for operas listed on the website for the first time. Under the reference heading “Synopsis” (see Ill. 2-2, above), audio clips are paired with each paragraph of the work’s synopsis. Website visitors can then listen to short segments of some of the most famous pieces from each opera. As this has been done for several years, many of the operas in repertoire had the appropriate musical clips. Three operas were missing the necessary audio, however: *Adriana Lecouvreur*, *La Sonnambula*, and *Thaïs*. For each of the three operas I researched their most famous musical segments and then selected the most interesting 40-60 seconds from those pieces then recorded the times from the official Met recordings. In order to flesh out the musical selection, I also listened to each opera in its entirety with its libretto. I then selected pieces that

were both musically interesting and important to the opera as a whole, and recorded the times of my ideal clips. At a later date, Ms. Kieckhefer would utilize a computer program to create sound clips from my selections for the website's use.

Additional Responsibilities

Besides my main work for the Education and Development Departments, I also contributed to several other minor projects with other interns. As a group, the six summer interns (including myself) planned and executed a Volunteer Appreciation Luncheon, which included planning for decorations, invitations, food and wine selections; we also were present at the luncheon to serve the volunteers the Guild wished to thank for their service. Interns also contributed to the Opera Institute by setting up the space, transporting all materials to the Institute location, and returning them when the Institute was concluded.

Each Friday morning the interns and Ms. Allen met in the Guild board room to discuss weekly progress, problems, and future planning. At the request of Ms. Allen I was in charge of the scheduling for these weekly "Breakfast Sessions," and worked to create an agenda for each week's meeting so that the time could be put to the best use possible. During these Breakfast Sessions we also scheduled the topics of our weekly "Lunch Sessions," which took place each Wednesday. The Lunch Sessions covered a wide variety of topics from resume building, workplace communication, aria-writing workshops, to interviews with local arts professionals. I was in charge of managing a Lunch Session with Managing Director David A. Dik as the guest. To facilitate his interview, I received topics and questions from my fellow interns and reviewed them for content. I then presented the list of questions I selected to Mr. Dik several days prior to the meeting so that he would be prepared for the lunch session. Within the limited sixty-minute

time-frame I guided the group and Mr. Dik through an interview which covered his career, his goals, his management of the Guild, and his thoughts on the future of arts administrators and arts education professionals.

My busy tenure as an intern at the Metropolitan Opera Guild provided excellent exposure to an organization actively seeking to both meet its programming and development obligations and attempting to adjust to contemporary education, grant-writing, and technological needs.

Working for multiple supervisors in two departments also quickly made me realize the strength of certain professional skills while highlighting areas where I am lacking. The process put me in an unfamiliar work environment that quickly crystallized my administrative interests, abilities, and knowledge base. The Summer 2008 internship also allowed me to observe a large arts-support organization with transparency and clarity. In such an environment I could quickly see the organization's strengths, weaknesses, and effects on its members, its employees, and its community.

Chapter 3

SWOT Analysis

As a strategic planning tool used to evaluate Strengths, Weaknesses, Opportunities, and Threats, this section's purpose is to identify internal and external factors that assist and prevent the Metropolitan Opera Guild from best achieving its organizational objectives. In particular, this analysis can provide insight into areas needing attention, alerting staff members to the need for improvement.

Strengths

1. The Metropolitan Opera Guild supports an art form that is both well-respected and actively growing.

One facet of its mission dictates that the Guild supports the promotion of opera as an art form. For over 400 years, opera has been a popular musical pursuit for performers and audiences alike. American opera companies and their support organizations are in an especially strong position. As of July 2007, the U.S. had 125 opera companies (60 percent of them launched since 1970) – more than Germany or Italy. In fact, roughly as many Americans attend live opera performances as attend NFL Football games¹². The most comprehensive recent study by the National Endowment for the Arts show that total attendance at live opera performances grew 46 percent from 1982-2002.

2. The Metropolitan Opera Guild supports one of the most well-known and critically acclaimed opera companies in the world.

¹² Leaf, Johnathan. "America's Opera Boom." *The American*, Vol. 2 No. 5 (July – August 2007). Washington, D.C.: American Enterprise Institute, 2007: 1.

The Metropolitan Opera Association, now celebrating its 125th season, has an annual attendance of over 800,000, a budget of over \$200 million, and has an international radio network to distribute its Saturday performances. Coverage in the national press still focuses primarily on the Met, “swallowing up most of the criticism and reporting allotted in media arts sections for opera.”¹³ Through its support of the Met, the Guild continues to gain credibility, popularity, and a general appreciation of its functions.

3. The Metropolitan Opera Guild serves an indispensable and important purpose.

One of the most frequent complaints from opera company directors is the difficulty in finding financial support. Since the Guild supports the Met not just in spirit, but also financially, it has provided critical fundraising support for the Met throughout the more than 75 years since the organization’s inception. Unlike its counterparts in other countries such as Germany, whose opera companies receive significant economic support from their governments American opera companies receive federal and state government subsidies totaling only 5 or 6 percent of their funding.¹⁴

4. The Metropolitan Opera Guild is the publisher of the most widely-read opera magazine in the world.

As publisher of OPERA NEWS, the Metropolitan Opera Guild is able to actively advance its mission by promoting opera as an art form and the Met at the same time. Since OPERA NEWS promotes, catalogues, and reviews opera both domestically and abroad it does not have the stigma of being a “Met” publication. While OPERA NEWS covers events at the Met, its purpose is not solely the promotion of that organization. Instead, the magazine serves a dual function as a journalistic and educational publication. Finally, as American opera continues to

¹³ Ibid, 4.

¹⁴ Ibid, 3.

grow, the Guild is in a position to gain even more subscribers and members (as a magazine subscription is a benefit of even lower level memberships). As more people support and attend opera, the interest in the publication will potentially increase as well.

5. The Metropolitan Opera Guild has an educated and wealthy member base.

Traditionally opera has been associated with the elite – the educated and the rich. While audience demographics are changing as opera gains popularity, especially in America, the stereotype of an opera-lover has some truth to it. In comparison with other arts-goers, opera attendees are:

- Wealthier.
- Older.
- More educated.

Additionally, opera-goers tend to reside in the suburbs and are more often women than men (58% to 42%).¹⁵ While it may be a point of contention for opera critics, having a base of customers (or supporters) who want to spend their disposable income on your product, service, or cause, is incredibly valuable. In fact, the demographics of an opera's audience are an ideal aspect of success for any non-profit organization whether it is a producing organization such as the Met, or a support organization such as the Guild.

6. The Metropolitan Opera Guild has a strong history of quality programming.

Not only does the Guild have strong programming that is highly valued by its constituents (whether they be schools or individuals), but it represents a decades-long tradition. As far back as the 1930s, Mrs. Belmont introduced a series of lectures and other educational programs to increase people's knowledge and love of the art form. That tradition remains active even today.

¹⁵ *Opera in America and Around the World*. New York: Opera America 2008: 1.

For example, in November 2008 alone the Guild is making nine lectures available which is only one small aspect of its active and diverse programming. The value of its programming is both experienced and supported by New York private and public schools, numerous corporations and foundations, and government funding organizations such as the New York State Council for the Arts and the National Endowment for the Arts.

7. The Metropolitan Opera Guild is aware of its limitations.

In spring 2008 the Guild disbanded its merchandising department. According to David Dik, in the 1990s the Met asked the Guild to take charge of certain merchandising responsibilities, including the management of the Metropolitan Opera Gift Shop. The years that the Guild managed the shop and its merchandise proved to take a financial toll on the organization. The merchandising department of the Guild, while not going bankrupt, frequently operated at a loss. Instead of continuing to operate with such financial problems or dedicating a large amount of resources to discover and correct the problem, the Guild allowed the Met to once again take charge of the shop, the merchandise, and the corresponding responsibilities. Mr. Dik and the Board felt that merchandising was both a poor way of supporting the Guild's mission and an area where the Guild had neither the history nor expertise to succeed.

8. The Metropolitan Opera Guild has a highly qualified staff.

While I cannot speak for OPERA NEWS, the Education department employees have great knowledge in their field. Many employees (including each of the six summer interns) have academic backgrounds in music, performing arts, education, or arts administration. Dottie Allen and Allison Kieckhefer both have degrees in music. Most of the staff is passionate about music, opera, or other performing arts; such qualifications increase the credibility and the quality of programs managed by those individuals.

Weaknesses

1. Communication problems.

While many staff members are highly qualified musicians and educators, the specialized expertise can also be limiting in an office environment. In such an environment where collaboration and team structure is vital, staff should be expected to have a certain degree of managerial expertise, even if it's for merely managing their team or department.¹⁶ During the summer, several problems arose between interns and their supervisors, as well as between fellow managers. Several of the problems could have been averted or diffused if staff members were better trained, especially in communication. For interns, communication with their supervisor regarding tasks, responsibilities, and even problems is vital. However, some of the management was either indisposed or unwilling to place a priority on such communication. While obviously a full-time staff member's work is very important, "an impatience to get on with a job or an intolerance to mistakes are big obstacles..."¹⁷

2. Lack of competitive salaries.

"At one time the salaries of staff members in a nonprofit service agency were kept at a minimum because it was expected that people who had chosen the field were willing to donate as much as possible to their work. Today, the salaries of nonprofit staff members should be competitive with salaries offered by government or profit-making organizations."¹⁸

While the highest-paid staff members enjoy competitive salary and benefits, some of the lower-level managers and program associates do not. At the beginning of the summer, the Guild had four open staff positions in Education alone. Two of the positions (which had been open for months), a School Program Associate and a Program Manager, receive only \$28,000 to \$35,000

¹⁶ Winstanley and Woodall. *Management Development Strategy and Practice*. Oxford: Blackwell Publishers Ltd., 1998 : 207.

¹⁷ Ibid, 187.

¹⁸ Maddalena, Lucille. *A Communications Manual for Nonprofit Organizations*. New York: Amacom 1981: 25.

in compensation.¹⁹ While Guild employees boast excellent health care and auxiliary benefits, the cost of living in New York City combined with the need for highly educated staff members prevents such wages (and thus hiring) from being competitive. When staff grumblings about wages frequently reaches the ears of interns, it may signal future problems in both hiring and retention.

3. Insufficient internal controls.

Nearly all information regarding guild activities are stored on their computer networks. Although the Publication Department's network and the Education/Development Department's network are not connected, beyond that separation there are no internal controls. Essentially, if an Education/Development Department employee is able to access the network, they have access to every file stored on it. Programming materials, grant applications, employee wages, and other financial data is easily accessible by everyone with computer access. This unsecured network fails to protect employee and client data, which is a potentially dangerous oversight.

4. Insufficient emphasis on technology.

Although the Guild has an operating budget of over 14 million dollars annually, and assets exceeding 34 million, as of this summer there was no priority placed on practical technology. Interns were assigned out-of-date laptop computers; staff members lacked vital computing tools to perform their jobs. As fundraising sources and program participants increasingly require technologically savvy presentations of program activities and results, the use of effective video and photo editing software is increasingly necessary. Some of the work I performed required me to spend hours working with low quality programming or personal computing software; neither option is an optimal business practice. While many nonprofits are unable to allocate funds to

¹⁹ *National Endowment for the Arts: Learning in the Arts for Children and Youth Grant*, The Metropolitan Opera Guild, Inc. 2008: Supplementary Materials Form.

technology, the Guild is not in that position. When this issue was brought up, Development Director Jesse Cohen stated that it was a concern that had been repeatedly been discussed, but has failed to become a priority.

Opportunities

1. Addition of a new lecture/conference room.

This year the Guild has decided to renovate the space formerly occupied by its merchandising staff to create a lecture room that can comfortably hold 50-100 people with accompanying “classroom amenities” such as quality projectors and computer connections. This will allow them to use their own space for programs such as the Opera Institute and Professional Training Seminars. The current layout of the office prevents large gatherings –the board room itself can only comfortably fit approximately twenty people. A new conference room space will provide the Guild with the opportunity to remain on-site for many more events (saving tens of thousands of dollars in rent annually) and to increase the size and frequency of those events.

2. Continued development of the internship program.

The internship program essentially provides 4-6 extra full-time staff members who contribute to the Education and Development Departments alone (not counting an unknown number of interns for OPERA NEWS). While the additional labor is beneficial, Dottie Allen has expressed a desire to aggressively develop the program so that it can be more competitive with similar programs, such as internship programs at the Lincoln Center Theater, Lincoln Center Institute, and Jazz at Lincoln Center. Upon several occasions, Ms. Allen expressed a desire to increase compensation and diversify responsibilities. Ms. Allen has stated that several of the most qualified individuals they interviewed simply were unable to commit to working with the Guild

given the current rate of compensation. As she continues to improve the program she will be able to have a much broader base of applicants with exceedingly diverse and necessary skill sets.

3. Rapid development of the Guild's website as an educational tool.

Allison Keickhefer, School Programs Manager, has made it a priority to change the use of the Guild's website to increase its capacity as an educational resource. While the Guild website has previously been a source of information, Ms. Keickhefer plans to make it an interactive resource that contains activities, educational publications, and teaching resources. Instead of merely listing descriptions of programs, schedules, and Guild history, a dynamic website can increase traffic and the organization's educational impact.

Threats

1. The current economic crisis.

The current economic crisis on both Wall Street and Main Street pose the most dangerous threat to the sustainability of the Metropolitan Opera Guild. If financial difficulties continue, short and long-term funding may be drastically altered. Problems on Wall Street can cause the high volume of liquid assets held by the Guild in the stock market to greatly decrease in value, which could make it increasingly difficult for them to remain financially solvent. Also, during my internship Mr. Cohen repeatedly expressed interest in targeting financial firms and their clients for funding possibilities. Since opera-goers are usually wealthy and middle-aged, they are a demographic that would be targeted for patronage. However, with increasing difficulties and uncertainty in the financial sector, the collapse of companies such as Bear Sterns, and the high volume of toxic sub-prime mortgage securities, it is quite possible that neither the financial

agencies nor their clients will be interested in beginning or increasing support for the Metropolitan Opera Guild.

Aspects of the economic crisis that affect Main Street can potentially harm the Guild's financial strength as well. As citizen's retirement investments value rapidly fluctuate and decrease, they may not view continued support of the Guild (or the Met itself) as a priority. The devaluation of investments and personal wealth can also drastically reduce spending, which can hurt taxes (both sales and income tax, as unemployment rises). As the amount of tax revenue declines, the potential for cutting or eliminating aspects of state and federal arts funding increases, especially considering the \$700 billion addition to the national debt which has still yet to absolutely prove its effectiveness.

2. Complacency.

While the Guild has a history of excellence in programming, it can easily become complacent and fail to develop new methods and programs. Even though there are plans for a new lecture room, and desire to change elements of the internship program, it does not seem to be a significant priority. While the Guild has several plans in the works, it seems that they are not aggressively moving forward to implement them. While I was not privy to the inner workings of Board meetings, when I asked staff members such as Dottie Allen what new programs are being worked on, she was unsure. Lack of a complete staff (as of August they had been without an Education Director for nearly a year) and a focus on maintaining program participant numbers rather than the development of new programs can potentially harm the Guild as trends in education shift.

While overworked staff members cannot help but focus solely on simply maintaining the programming, doing so for long periods of time can make that the status quo of operational

procedure. As Program Managers constantly struggle to keep up, the development of both new and existing programs ceases to have any value, especially if there is no assurance of proper support. Even if the Education Department becomes fully staffed, the long period of time of understaffing will not reassure employees that this will always be so. If the organization does not commit fully to providing appropriate support to its staff, that very staff can become both complacent and cynical as they grow to believe that progressive programming is not important enough to warrant the attention of the Board.

A SWOT analysis has a distinct weakness – it may persuade organizations to compile lists rather than think about what is truly important in achieving objectives. Although I attempt to provide this analysis uncritically and without prioritization, it allows me to categorically discuss areas of the Guild's operation and provide recommendations for a more effective organization. This analysis provides me with the opportunity to provide strategies and recommendations for the Guild's continued success, which are outlined in the following chapter.

Chapter 4

Best Practices

For over 75 years, the Guild has been a major force in the opera and arts-in-education sectors within the New York Metropolitan Area. With much of its current success based on its reputation, it must maintain programming and publication excellence while continuing to hone its operating practices.

Marketing

Even though the Metropolitan Opera Guild is a nonprofit organization that specializes in Education Programming and its OPERA NEWS magazine, it needs to be aware of valuable marketing practices to perform most efficiently. One key marketing principle is to “Know your audience.”²⁰ While OPERA NEWS may do a good job at this, the Education Department must recognize that its product is its programming. Any marketing practices performed by the Guild should match the organization’s need to communicate administrative fundraising and program information to the public. An organization’s materials must show consistency and accuracy in portraying an organization’s mission, activities and public information. Materials should be clear, easy to read, while employing standards of language that are consistent throughout all organization materials.²¹

One of the best methods of achieving an organization’s goals is through the development of a Marketing Plan. An organization’s Marketing Plan must have goals set to achieve clear outcomes that further the mission of the organization.²² Regardless of what the organization seeks to market, its plan must always incorporate diverse and cost-effective mechanics for

²⁰ Conley and Friedenwald-Fishman. *Marketing that Matters*. San Francisco: Berrett-Koehler Publishers, Inc., 2006: 59.

²¹ *Best Practices for Executive Directors and Boards of Nonprofit Organizations*. Bellingham: Whatcom Council for Nonprofits, 2000: 28.

²² *Ibid*, 27.

communicating its information to target audiences. Effective marketing plans identify what is to be communicated, to whom, and how.²³ The institution of a marketing plan that best meets communicative needs will greatly increase the performance of the organization which implements it. From my personal observation, attention was placed on following internal standards when developing marketing materials rather than articulating a comprehensive plan.

Additionally, the Metropolitan Opera Guild could learn much from the practices of the Columbia Ballet Collaborative. The Columbia Ballet Collaborative is a non-profit organization founded in September 2007 by students at Columbia University in order to promote awareness of ballet on campus. In December 2007 the organization began to use the website Facebook as a marketing tool for a new generation of users. Facebook has rapidly begun to become one of the most prominent social networking sites, largely due to the limited amount of time and resources that it takes to set up.²⁴ The Columbia Ballet Collaborative's use of Facebook as a form of viral marketing can help increase audience volume, especially among a more youthful, internet-savvy demographic. If the Guild would actively utilize Facebook as a marketing tool for Educational programs, it will help serve the organization's mission through the development and maintenance of future audiences.

Development

Businesses should frequently consider their fundraising potential and practices. Effective organizations should have fundraising policies that are developed to ensure ethical and sound practices to ensure that those practices match the organization's values.²⁵ Excellent fundraising techniques also include the development of an "Annual fund development plan [that] shows a

²³ Ibid, 27.

²⁴ www.greatdance.com

²⁵ *Principles and Practices for Nonprofit Excellence*. St. Paul: Minnesota Council of Nonprofits, 2005: 12.

diversified funding base and corresponds to [a] Board-approved budget.”²⁶ Development plans should be developed with the Board to “ensure goals are set for diverse revenue sources.”²⁷

As an organization grows and seeks to add programming and make other financial expenditures, it must actively pursue prospect research in order to identify individuals and organizations who might become significant donors. Donors also should be treated with respect and with the confidentiality they desire. Providing them with the honest and accurate information about the organization’s activities and status is vital.²⁸

The internet is increasingly used to accomplish this goal. Many organizations are increasingly utilizing the internet as an aspect of their developmental practices. Providing donors with information about the organization’s members can be accomplished through building and enhancing stronger relationships with supporters using an electronic forum. While it may not be appropriate for all organizations, many organizations meet their developmental goals through a strong internet presence. “With the steadily increasing market penetration of Internet, wireless, and broadband Internet access, [nonprofits] have more opportunities than ever to communicate, educate, cultivate, and solicit their supporters.”²⁹ The integration of technology enables the organization to deliver meaningful experiences to supporters via a new and rapidly growing medium. The use of websites and email by an organization’s Development Department can “synchronize information across various communication channels to deliver relevant and consistent experiences at the right time and in the right place.”³⁰ From my work as an intern it

²⁶ *Best Practices for Executive Directors and Boards of Nonprofit Organizations*. Bellingham: Whatcom Council for Nonprofits, 2000: 27.

²⁷ Ibid, 25.

²⁸ Ibid, 26.

²⁹ Greenfield, Hart, and Johnston. *Nonprofit Internet Strategies: best practices for marketing, communications, and fundraising success*. Hoboken, N.J., John Wiley & Sons, Inc. 2005: 1.

³⁰ Ibid, 31.

appeared that best practices in the area of development were not necessarily implemented as there was no cohesive fundraising plan or development strategy.

The New Orleans Public Library Foundation, a support organization that raises money for programming and capital campaigns for the New Orleans Public Library follows key development practices relevant to the Guild. For instance, the Library Foundation has a specific plan for fund development where the focus is large, focused grants through personal solicitation and the development of professional relationships. Associate Director Mary Hogan and the Vice-Chair of the Board of Directors, Irvin Mayfield, have actively developed relationships with individuals in charge of grant programs, such as the Bush Clinton Katrina Fund, in order to get the most bang for their development buck. The implementation of a similarly focused development plan may better serve the fundraising needs of the Guild.

Financial Management

The management of an organization's finances is just as important as the securing of them. Efficient organizations have financial policies in place that monitor direct and indirect costs, including allocation of staff time to work activities. It is best for organizations to constantly monitor their programs so that funding priorities are given to the most effective programs.³¹ An annual budget should be "tied to outcomes, in alignment with available resources, includes staff input, and supports programs, administration, evaluation, and fundraising."³² The Guild, with its many programs and numerous funding sources should also consider fund accounting, a financial practice utilized by many nonprofit organizations. Fund accounting employs multiple balance sheets and accounts. "The balance sheets for these funds account for the forms of investment of

³¹ Best Practices for Executive Directors and Boards of Nonprofit Organizations. Bellingham: Whatcom Council for Nonprofits, 2000: 9.

³² Ibid, 10.

the capital, or assets, of the funds. They also account for the sources of that capital. Fund accounting statements provide three essential pieces of information on resources: their purpose, their legal limits on their use attached by the donors, and the revocable decisions made by the board on their use.”³³ This accounting method allows board members to ensure that funds are spent correctly and legally. Managers also will benefit from fund accounting practices by seeing the total financial requirements of programs they administer.

Since the Guild has both substantial assets and annual revenue to ensure proper financial management, the Guild should require that an independent auditor conducts an annual audit. The auditing firm should also be changed periodically to ensure “a fresh look” at the financial statements.³⁴ Organizations such as the Guild have a duty to be good stewards of the financial resources entrusted to them and should carefully operate in accordance to the Board’s annual budget. In order to operate with due diligence, the Board should regularly receive not only fund accounting documents, but financial statements such as Form 990, auditor’s communications, and finance and audit committee reports.³⁵

Further systems must exist for tracking revenue and expense streams to most easily comply with government reporting requirements and funder’s expectations. The careful use of such tracking systems includes realistic projections of revenue and expenses.³⁶ These systems, along with the above practices, can ensure that the organization engages in cost effect financial activities.

³³ Herzlinger and Sherman. “Advantages of Fund Accounting in ‘Nonprofits’.” *Harvard Business Review*, No. 80307 (May – June 1980): 95.

³⁴ Silk, Thomas. “Good Governance Practices for 501(c)(3) Organizations: Should the IRS Become Further Involved?” *The Internal Journal of Not-For-Profit Law*, Vol 10, No. 1 (Dec 2007) Washington, DC, The Internal Center for Not-for-Profit Law (ICNL), 2007: 2.

³⁵ *Ibid*, 2.

³⁶ *Best Practices for Executive Directors and Boards of Nonprofit Organizations*. Bellingham: Whatcom Council for Nonprofits, 2000: 10.

During the summer of my internship, the Guild was actively undertaking an independent audit in order to meet their financial management obligations. While it may not utilize “best practices” in every area of financial management, the Guild is taking the initiative to meet the appropriate financial obligations for a non-profit organization.

Law

The Metropolitan Opera Guild employs teaching artists and other instructors in their school and community programs. As the employer of these teachers, the Guild can be liable if improper screening of those very same instructors occurs. Proper risk management procedures such as thorough background checks, interviews, and criminal records checks are crucial steps in managing hiring risks.³⁷

Since the Guild publishes not only OPERA NEWS, but also various classroom and lecture materials that are published online, it must also be aware of its legal responsibility regarding copyrighted works. Any organization that uses the protected work of others must take the proper steps to secure publication permissions. The US Code: Title 17, Chapter 1 § 102 states:

Copyright protection subsists, in accordance with this title, in original works of authorship fixed in any tangible medium of expression, now known or later developed, from which they can be perceived, reproduced, or otherwise communicated, either directly or with the aid of a machine or device. Works of authorship include the following categories:

1. literary works;
2. musical works, including any accompany words;
3. dramatic woks, including any accompanying music;
4. pantomimes and choreographic works;
5. pictorial, graphic, and sculptural works;
6. motion pictures and other audiovisual works;
7. sound recordings; and
8. architectural works.

³⁷ www.nonprofitrisk.org

While the Copyright code does allow Fair Use, the limited use of copyrighted material for educational purposes under 17 U.S.C. § 107, the Guild should carefully examine the scope of their usage in order to reduce their legal liability. While OPERA NEWS carefully credits and maintains permissions for publishing purposes, the Education Department of the Guild seems to use materials in ways that may be inappropriate. Although the use of such images and written materials in study guides are covered under Fair Use, when those materials are used for *promotional* purposes instead of *educational* purposes, Fair Use may not apply. As a comparison, the New Orleans Public Library Foundation provides attribution to all images and text in its publications regardless of whether it falls under the Fair Use doctrine.

In recent years, the IRS has instituted its own recommendations for organizational practices in order to encourage ethical and legal compliance regarding the practices and procedures of non-profit organizations. In order to limit legal liability, it is recommended that an organization's governing board represent member's public interests while maintaining proper oversight through appropriate use of executive and advisory committees, especially in larger organizations such as the Guild.³⁸

An organization that best meets its legal responsibilities must also “adopt a written policy establishing standards for document integrity, retention, and destruction. This policy should cover backup procedures, archiving of documents, and regular check-ups of the reliability of the system.”³⁹

Management

³⁸ Silk, Thomas. “Good Governance Practices for 501(c)(3) Organizations: Should the IRS Become Further Involved?” *The Internal Journal of Not-For-Profit Law*, Vol 10, No. 1 (Dec 2007) Washington, DC, The Internal Center for Not-for-Profit Law (ICNL), 2007: 1.

³⁹ *Ibid*, 1.

Organizations such as the Guild must be aware of the best practices for efficient management. Since most of the full-time employees in the Education department manage several programs, contracted employees (such as teaching artists), and interns, they must consistently be aware of certain management principles. The Guild has 45 board members, many of whom are constantly dropping by the office. It is important for everyone to have a clear understanding of the chain of command. A policy that clearly defines the proper chain of command is an important tool as it can instruct the staff on proper board/staff communications through the managing director or other appropriate executive officer.⁴⁰ Also, a high volume of interns and volunteers require managers to be good coaches, to properly manage the staff while instructing them. Management should carefully balance a “person centered” and “task-focused” administrative style to be most effective.⁴¹ Finally, all management should be aware of what can be done to improve the communication practices which will improve both the operation and understanding of the organization.⁴²

In addition to daily management practices by program supervisors and executive officers, nonprofit organizations should be aware of the best practices regarding their Board of Directors. Good management of a nonprofit organization occurs when the Board places a high priority on exercising fair and equitable practices that attract and retain qualified volunteers and priorities. Such practices include open communications, a preference for internal hiring, and protection for “whistle-blowers”.⁴³ Since the Board of Directors is the highest level of organization management, they should reflect the organization’s constituents while being committed to the

⁴⁰ Barbeito, Carol. *Human Resource Policies and Procedures for Nonprofit Organizations*. Hoboken: John Wiley & Sons, Inc., 2004: 5.

⁴¹ Winstanley and Woodall. *Management Development Strategy and Practice*. Oxford: Blackwell Publishers Ltd., 1998: 187.

⁴² Maddalena, Lucille. *A Communications Manual for Nonprofit Organizations*. New York: Amacom 1981: 4.

⁴³ *Principles and Practices for Nonprofit Excellence*. St. Paul: Minnesota Council of Nonprofits, 2005: 5.

mission and dedicated to the success of the nonprofit. Since Board members decide on the policies and direction of the Guild, they must actively develop an understanding of the mission, ongoing activities, finances, and operating environment of the organization.⁴⁴ Nonprofit organizations such as the Guild must be well aware of the great responsibility held by the Board, who in turn must be aware of their responsibility for their legal and fiduciary obligations to their organization and its constituents.⁴⁵ Finally, to attract the most qualified candidates, organizations must implement the best practice of offering competitive salaries.

The Whatcom Council for Nonprofits, which serves to strengthen Whatcom County's nonprofits by sharing resources and broadening communication between nonprofits in the community, actively pursues exemplary management practices. The organization makes the most effective and efficient use of human resources through appropriate job assignments that are appropriate to both the organization and the level of expertise, availability, and work style of the individual. The Whatcom Council for Nonprofits consistently conducts an analysis of current staffing and assignments in order to identify ways to improve productivity.⁴⁶

A staff-wide understanding and implementation of the above best practices can increase the efficiency of the Metropolitan Opera Guild as a whole. Further, an organization that gives priority to such practices show that it is aware of the need for continued operational improvement. If an organization such as the Guild consistently focuses on how it can improve its operating methodology, it shows donors, members, and employees that it refuses to be complacent and is always looking to improve.

⁴⁴ Ibid, 7.

⁴⁵ Ibid, 8.

⁴⁶ *Best Practices for Executive Directors and Boards of Nonprofit Organizations*. Bellingham: Whatcom Council for Nonprofits, 2000: 8.

Chapter 5

Recommendations

The Metropolitan Opera Guild is strong organization that, for now, has a strong economic position and a solid reputation. It works hard to ensure that its programs are appropriate to its mission and goals. However, while some aspects of the organization conform to the best practices in the nonprofit world, there is definitely room for improvement. In this chapter, I seek to use my knowledge of the industry's best practices to provide recommendations for the organizations in areas I directly observed or experienced. Such recommendations could help the organization continue to provide excellent programs and services while increasing its overall efficiency.

Although the Guild performs thorough background and reference checks for its staff and contracted teaching artists, it does not properly address other areas of legal liability. The Guild not only uses the written work of others in its academic publications (which is sometimes, but not always cited), but frequently uses photographic images that are not owned by either the Guild or the Met. Although Fair Use may cover most of the Guild's educational publications universally ignoring copyright issues can have future consequences. A system for properly acquiring and monitoring copyright permissions for the Guild should be developed and implemented. The Guild also does not have appropriate internal controls to safeguard its electronic data. To limit liability and establish better operating procedures, the Guild needs to immediately institute a series of permissions to control access on their computer networks. While other areas have appropriate internal controls implemented, such as in the Guild's accounting procedures, its lack of permissions on its internal network should be immediately addressed.

With the current economic crisis as a major threat, the organization needs all full-time staff members to be more aware of the Guild's fiduciary responsibilities. The Development Director, Managing Director, and Board members must become knowledgeable about the best practices for identifying and pursuing new funding. With the knowledge of those strategies, they should look for new areas of funding and aggressively pursue them while maintaining existing sources. A development plan needs to be implemented in order to funnel fundraising energies most efficiently while constantly evaluating existing strategies to determine their effectiveness. While a development strategy may in be in place at the board level, my work for the Development Department provided me with no evidence that an official plan was either in place or followed. Rather, I was directed by the Development Director to "look into" certain organizations for prospect research without being instructed further. This lack of direction led me to believe that no cohesive comprehensive fundraising plan exists.

The organization should aggressively take advantage of the skills and connections of the Board and its staff regarding financial development. While the Guild may already effectively utilize the fundraising potential of its current Board, the recent economic downturn requires an even greater commitment to financial development. With that in mind, I strongly recommend the hiring of additional development staff. With the exception of Development Director Mr. Cohen, and potential interns, no other individuals are committed to the daily pursuit of financial development. This can be extremely problematic as one major mission of the Guild is to secure funding for the Met in addition to its own educational programs. Additional staff who are educated in fundraising best practices would allow the organization to pursue and implement those practices while preparing for economic uncertainty. Instituting fund accounting best practices also would help enable the Guild to monitor the financial performance of programs in

order to carefully evaluate progress toward meeting development goals. With the exception of the Guild's standard financial controls, I am unaware of its overall accounting practices. As of this summer, however, the Guild did not appear to utilize any sectionalized fund accounting principles, which would have made the search for program financial data much less time consuming.

An important aspect of marketing its programs relates to the qualifications and accomplishments of its staff members. The Guild should encourage its Education staff to write articles and reports about its programs along with the results and impact that such programs have on the quality of cultural life in the community and nation. Encouraging its employees through financial or other incentives to publish could increase the organization's reputation while adding further evidence of the qualifications and expertise of the organization and its staff when seeking funding, especially through grant-writing.⁴⁷

The final areas needing improvement are related to communication and human resource practices. As of August 2008 no Education Director had been hired, and it did not appear that a priority was placed on filling that important position. Several key program manager positions also are vacant, so the extra work fell to already overburdened staff members. Although Mr. Cohen was hired in February 2008 as the Development Director, since the position remained open for a such long period of time, he is constantly attempting to catch up on the backlog of vital fundraising projects. Considering the tumultuous economic landscape, it is important that the organization employ the full complement of development personnel needed in this department. Finally, the organization should carefully examine its compensation packages to ensure that they are competitive while actively seeking the best candidates for its job openings.

⁴⁷ Maddalena, Lucille. *A Communications Manual for Nonprofit Organizations*. New York: Amacom 1981: 21.

From the first week of employment, it was made clear to me that the organization had experienced problems with effective communication in the past. This was immediately apparent due to the significant amount of time spent during orientation regarding conflict management and communication. One area stressed during orientation concerned characteristics of typical personality types and how to effectively communicate with each. In the orientation seminars, Ms. Allen frequently explained that the diverse backgrounds and personalities of past interns and managers had led to conflicts, primarily due to misunderstandings of work priority and professional terminology. A prime example is that different office cultures may interpret the meaning of “deadlines” differently. For example, misunderstandings can occur if an employee thinks that a deadline means “by the end of the day” rather than “by that day.” If an intern believes that a project is due by 5:00 PM, but in reality their manager needs it complete for a meeting at 2:00 PM, problems invariably arise.

Throughout the summer it became apparent that priority had not been placed on correcting past communication problems and practices such as a failure to establish clear performance expectations between new employees and existing staff. The Education Department would benefit from identifying and addressing its communication problems through thorough self-assessment and the subsequent instituting of managerial training to correct deficiencies. If the organization learns that staff members do not possess a universal understanding of Departmental expectations, it can train its employees so that such expectations and communications practices become shared values. As nearly half of the Education Department staff is composed of unpaid, short-term interns, it is critical for the Guild to articulate communication values and expectations for each individual to limit potential problems in the future.

Supervisors need to clearly express their expectations for every aspect of an intern's work and should work together to determine the most important projects that each intern is expected to work on. During my internship, problems arose when I was working for two supervisors and caught in the middle of conflicting work priorities. At the time I was tasked with digitizing the Guild's financial history (by Mr. Cohen), I was also required to complete my updates of the operainfo.org website (by Ms. Keickhefer). Due to the time-consuming nature of the work, and the rapidly approaching deadline, I sought clarification on which project I should complete first. The allocation of my time was of special concern, not because of a preference for leaving in a timely manner, but rather due to the fact that I was not *allowed* to spend more than 7 hours day at the office due to the intern program restrictions. When I sought to remedy this problem, both of my supervisors' first response was to say that I needed to stay at the office "as long as it took." This resulted in visible tension between Mr. Cohen and Ms. Keickhefer, and the situation was not resolved until I informed the Internship Coordinator of the problem. We were eventually able to meet and appropriately address the timelines of the assignment, but it should be noted that the week-long orientation seminars and supervisor training seminars prior to our arrival were meant to prevent such conflicts from arising.

Lastly, management should take responsibility for actively supervising its staff. Staff should make a greater commitment to having its interns work with them instead of working for them. Providing interns with a high volume of intricate tasks while leaving them unsupervised in an unfamiliar environment can only lead to disaster.

If the Guild does not take the time to identify, understand and correct its problems, it will become increasingly difficult to function at the same level of quality as it has in the past. An uncertain financial future, inadequate staff and interdepartmental problems can snowball if not

quickly and effectively addressed. A thorough examination of interoffice policies and practices will prove valuable to the organization in the coming years. I strongly recommend that the Guild take the time to examine itself much more closely and implement clear policies for future success.

Chapter 6

Contributions and Effects

During my internship with the Metropolitan Opera Guild, I contributed to several time-consuming, highly detailed projects. Assisting with the 2008 Learning in the Arts for Children and Youth NEA grant required many hours of work. The processes of digitizing video segments for the Grant's supplementary materials required over 15 hours of work in order to create a single three-minute segment. Additional hours were spent combing through financial records from previous grants in order to obtain the data necessary to complete the current year's submission because the accounting department was unable to readily provide us with the information we required. My previous experience with grant writing, retrieving information from financial documents, and video editing programs played a key role in my ability to serve as an important resource to this program. Performing new prospect research and computerizing years of donor activity also should prove to be valuable for the Guild's future fundraising activities.

Additionally, the study guide articles I wrote for the Met School Membership and Met Stages programs can be used for years to come. Whenever a new opera is added to those programs, the study guides are used for several years whenever that opera is a focus of the education department programming and in the repertoire of the Metropolitan Opera Association. Past study guides are often used as templates for future departmental materials.

The time I committed to the Opera Info website is another valuable long term contribution. Not only did I complete the task assigned, I worked to correct database problems that would affect seasons to follow. I actively corrected double entries, missing files, and other entry errors in order to prevent future website errors. With Ms. Allison Kieckhefer in China for two weeks,

being able to complete the detailed and time-consuming Opera Info project (previously detailed in Chapter 2) was doubtlessly a valuable contribution to the organization.

My active contributions to the other smaller projects also merit some attention. Due to the work of the interns to plan and implement nearly every aspect of the Volunteer Appreciation Luncheon, the event was deemed a great success. The interns spent hours selecting all luncheon materials, going to the store, designing correspondence and sending it out, setting up the luncheon, staffing the activity, and then cleaning up from the festivities. Six interns spending twenty hours or more on an auxiliary project such as this really adds up; our contributions were not only seen but praised for some time afterwards. Additional attention was paid to my interview with David Dik at the lunchtime session, which Ms. Allen thought was so effective she instructed the other interns to follow my example regarding preparation and structure.

Prior to my departure, I informed Ms. Allen and Mr. Cohen of two areas where I most frequently saw problems. Mr. Cohen asked me to provide him with an idea of what he could accomplish with new computer technology, most importantly Adobe's Creative Suite. I provided him with examples of how a program such as the Creative Suite could make time-consuming media related tasks much easier to accomplish. With the Adobe Creative Suite, color correction, sizing adjustments and settings for commercial printing would be more efficiently accomplished. I additionally provided him with design recommendations for a media computer for the use by the Education and Development Departments. To Ms. Allen I provided a case-by-case example of communication problems that I experienced while suggesting adjustments to existing communications practices. I encouraged implementation of weekly supervisor evaluations for interns (as opposed to one every six weeks). I also suggested implementing a training session for supervisors who work closely with interns solely for the purposes of

facilitating communication. Finally I expressed the Guild's need for clearer expectations of roles and responsibilities both individually and those shared by interns and supervisors in order to prevent any future problems.

Short and Long Term Effects

It is very difficult to gauge the short term effects of my work at the Metropolitan Opera Guild as the majority of my work will not be used for several more months. The first study guide I contributed to, *Doctor Atomic*, was first used in early Fall of 2008. The numerous other guides I wrote articles for will not be provided to program members or the public for many more weeks. The results of the National Endowment of the Arts Grant have not yet been announced, and so I am unable to evaluate the direct results of my work besides its completion. My recommendation for a greater attention to preventing communication problems has not gone unnoticed, however. I have been informed that Ms. Allen aggressively addressed many of the communication problems I observed, and has adjusted future staff training programs accordingly, especially regarding the internship program.

While I am unsure if the Metropolitan Opera Guild intends to implement any of my other suggestions, I am certain that some of my contributions will have a long term effect. The Guild will continue to develop its new Communication and Development Intern position, further defining its purpose and responsibilities over time. As communications problems and practices are examined, the Guild can only become more efficient in its daily operation. Much of my work with the Opera Info website, while not readily apparent, will help decrease errors in the future as I provided guidelines to find such errors. Mr. Cohen informed me prior to my departure that the Guild was looking into a more advanced system for controlling access to its

computerized information, and I hope it will become a priority. Finally, I believe that my experience with the Guild will make it look closely at all of its existing practices regarding how it manages its interns so that communication and supervisory problems such as the ones I outlined in this report are prevented.

Conclusion

The time I spent at the Metropolitan Opera Guild taught me a great deal, mostly about myself. I developed my skills in Adobe Photoshop while being a part of the grant writing process for a large NEA grant. I was able to further develop some computer skills, especially my approach to database troubleshooting. The most important aspect of my internship, however, was that I learned how important good communications skills are, while discovering the deficits in my own. To prevent communication problems that I found present at the Guild, in the future I will actively seek out clear, concise instructions from those that I work for and not take my personal understanding of a task or project for granted.

While working at the Metropolitan Opera Guild exposed me to the organization's deficiencies, it also gave me a clear picture of its accomplishments. The organization actively pursues the best ways to serve its mission. Its quality education programs affect the lives of thousands of children and adults, and its support of opera as an art form appears to be incredibly effective. Although I have identified many areas for improvement, working closely with the Metropolitan Opera Guild has shown me that the Guild not only performs a valuable service, the results of this work is very positive. If the organization continues to improve, continues to grow, and continues to serve, it will doubtlessly also continue to be a world-class organization with an even greater potential for excellence.

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Vita

Michael Oscar Indest, Jr. was born and raised in New Orleans, Louisiana. After graduating from high school at Bonnabel High School and the New Orleans Center for Creative Arts' Studio Theater Program, he attended the American Musical and Dramatic Academic in New York City. In May 2005 he graduated with a Bachelor's Degree in Theater Performance from Louisiana State University and Agricultural and Mechanical College. Prior to entering the Arts Administration graduate program at the University of New Orleans in August 2006, he was a student of the Louisiana State University Theater History Ph., D. program (2005-2006). As a Performing Arts Entertainment Professional, in the past 10 years he has acted, directed, staged, designed, crewed, or produced over 100 stage and film productions. Michael currently resides in Jefferson Parish, Louisiana, and is an active participant in New Orleans Metropolitan Area performing arts projects.

Appendix A: Metropolitan Opera Guild IRS Form 990 Fiscal Year 2006

Return of Organization Exempt From Income Tax

Under section 501(c), 527, or 4947(a)(1) of the Internal Revenue Code (except black lung benefit trust or private foundation)

▶ The organization may have to use a copy of this return to satisfy state reporting requirements.

2005**Open to Public Inspection****A** For the 2005 calendar year, or tax year beginning **July 1**, 2005, and ending **June 30**, 2006**B** Check if applicable

- ☐ Address change
☐ Name change
☐ Initial return
☐ Final return
☐ Amended return
☐ Application pending

Please use IRS label or print or type See Specific Instructions

C Name of organization**The Metropolitan Opera Guild, Inc.**

Number and street (or P O box if mail is not delivered to street address) Room/suite

70 Lincoln Center Plaza

City or town, state or country, and ZIP + 4

New York, NY 10023**D** Employer identification number**13 1681983****E** Telephone number**(212) 769-7052**
F Accounting method: ☐ Cash ☒ Accrual
☐ Other (specify) ▶

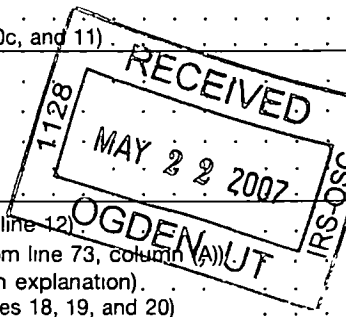
• Section 501(c)(3) organizations and 4947(a)(1) nonexempt charitable trusts must attach a completed Schedule A (Form 990 or 990-EZ).

H and I are not applicable to section 527 organizations

H(a) Is this a group return for affiliates? ☐ Yes ☒ No**H(b)** If "Yes," enter number of affiliates ▶**H(c)** Are all affiliates included? ☐ Yes ☒ No (If "No," attach a list. See instructions.)**H(d)** Is this a separate return filed by an organization covered by a group ruling? ☐ Yes ☒ No**I** Group Exemption Number ▶**M** Check ☐ if the organization is not required to attach Sch. B (Form 990, 990-EZ, or 990-PF)**G** Website: ▶ **metguild.org****J** Organization type (check only one) ▶ ☒ 501(c) (3) ◀ (insert no) ☐ 4947(a)(1) or ☐ 527**K** Check here ☐ if the organization's gross receipts are normally not more than \$25,000. The organization need not file a return with the IRS, but if the organization chooses to file a return, be sure to file a complete return. Some states require a complete return.**L** Gross receipts. Add lines 6b, 8b, 9b, and 10b to line 12 ▶**Part I** Revenue, Expenses, and Changes in Net Assets or Fund Balances (See the instructions.)

Revenue	1	Contributions, gifts, grants, and similar amounts received:				
	a	Direct public support	1a		1,537,304	
	b	Indirect public support	1b			
	c	Government contributions (grants)	1c		181,096	
	d	Total (add lines 1a through 1c) (cash \$ 1,718,400 noncash \$)				1d 1,718,400
	2	Program service revenue including government fees and contracts (from Part VII, line 93)				2 3,390,784
	3	Membership dues and assessments				3 4,984,695
	4	Interest on savings and temporary cash investments				4 21,442
	5	Dividends and interest from securities				5 188,740
	6a	Gross rents	6a		25,300	
b	Less rental expenses	6b				
c	Net rental income or (loss) (subtract line 6b from line 6a)				6c 25,300	
7	Other investment income (describe ▶)				7	
	8a	Gross amount from sales of assets other than inventory	(A) Securities		(B) Other	
			11,645,836	8a	93,500	
	b	Less cost or other basis and sales expenses	10,455,371	8b	(68,382)	
	c	Gain or (loss) (attach schedule)	1,190,465	8c	25,118	
	d	Net gain or (loss) (combine line 8c, columns (A) and (B))				8d 1,215,583
	9	Special events and activities (attach schedule) If any amount is from gaming, check here <input type="checkbox"/>				
	a	Gross revenue (not including \$ 158,110 of contributions reported on line 1a)	9a		667,878	
	b	Less: direct expenses other than fundraising expenses	9b		(593,387)	
	c	Net income or (loss) from special events (subtract line 9b from line 9a)				9c 74,491
	10a	Gross sales of inventory, less returns and allowances	10a		4,030,712	
b	Less: cost of goods sold	10b		(2,016,796)		
c	Gross profit or (loss) from sales of inventory (attach schedule) (subtract line 10b from line 10a)				10c 2,013,916	
11	Other revenue (from Part VII, line 103)				11 37,995	
12	Total revenue (add lines 1d, 2, 3, 4, 5, 6c, 7, 8d, 9c, 10c, and 11)				12 13,671,346	
Expenses	13	Program services (from line 44, column (B))				13 12,724,571
	14	Management and general (from line 44, column (C))				14 1,499,106
	15	Fundraising (from line 44, column (D))				15 294,222
	16	Payments to affiliates (attach schedule)				16
	17	Total expenses (add lines 16 and 44, column (A))				17 14,517,899
Net Assets	18	Excess or (deficit) for the year (subtract line 17 from line 12)				18 (846,553)
	19	Net assets or fund balances at beginning of year (from line 73, column (A))				19 27,211,619
	20	Other changes in net assets or fund balances (attach explanation)				20 1,879,434
	21	Net assets or fund balances at end of year (combine lines 18, 19, and 20)				21 28,244,500

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Part II **Statement of Functional Expenses**

All organizations must complete column (A). Columns (B), (C), and (D) are required for section 501(c)(3) and (4) organizations and section 4947(a)(1) nonexempt charitable trusts but optional for others. (See the instructions.)

Do not include amounts reported on line 6b, 8b, 9b, 10b, or 16 of Part I.		(A) Total	(B) Program services	(C) Management and general	(D) Fundraising
22	Grants and allocations (attach schedule) (cash \$ <u>4,567,726</u> noncash \$ _____) If this amount includes foreign grants, check here <input type="checkbox"/>	22 4,567,726	4,567,726		
23	Specific assistance to individuals (attach schedule)	23			
24	Benefits paid to or for members (attach schedule)	24			
25	Compensation of officers, directors, etc.	25 306,228		306,228	
26	Other salaries and wages	26 3,275,633	2,652,375	436,851	186,407
27	Pension plan contributions	27 236,284	175,692	46,746	13,846
28	Other employee benefits	28 484,889	365,213	92,652	27,024
29	Payroll taxes	29 234,894	177,665	44,153	13,076
30	Professional fundraising fees	30			
31	Accounting fees	31 62,500		62,500	
32	Legal fees	32 11,778		11,778	
33	Supplies	33 172,184	158,168	12,077	1,939
34	Telephone	34 90,424	70,886	17,960	1,578
35	Postage and shipping	35 672,152	664,159	4,993	3,000
36	Occupancy	36 385,783	316,560	50,646	18,577
37	Equipment rental and maintenance	37 113,265	56,403	56,349	513
38	Printing and publications	38 1,358,464	1,358,464		
39	Travel	39 174,828	164,013	10,195	620
40	Conferences, conventions, and meetings	40			
41	Interest	41			
42	Depreciation, depletion, etc. (attach schedule)	42 318,116	272,773	34,753	10,590
43	Other expenses not covered above (itemize):				
a	Promotion	43a 770,570	740,279	30,291	
b	Student performances	43b 544,822	544,822		
c	Miscellaneous	43c 737,359	439,373	280,934	17,052
d	43d			
e	43e			
f	43f			
g	43g			
44	Total functional expenses. Add lines 22 through 43 (Organizations completing columns (B)-(D), carry these totals to lines 13-15)	44 14,517,899	12,724,571	1,499,106	294,222

Joint Costs. Check ☐ if you are following SOP 98-2.Are any joint costs from a combined educational campaign and fundraising solicitation reported in (B) Program services? ☐ Yes ☐ No

If "Yes," enter (i) the aggregate amount of these joint costs \$ _____, (ii) the amount allocated to Program services \$ _____;

(iii) the amount allocated to Management and general \$ _____, and (iv) the amount allocated to Fundraising \$ _____

Part III Statement of Program Service Accomplishments (See the instructions.)

Form 990 is available for public inspection and, for some people, serves as the primary or sole source of information about a particular organization. How the public perceives an organization in such cases may be determined by the information presented on its return. Therefore, please make sure the return is complete and accurate and fully describes, in Part III, the organization's programs and accomplishments.

What is the organization's primary exempt purpose? ► Educate public about opera	Program Service Expenses (Required for 501(c)(3) and (4) orgs., and 4947(a)(1) trusts, but optional for others.)
<p>All organizations must describe their exempt purpose achievements in a clear and concise manner. State the number of clients served, publications issued, etc. Discuss achievements that are not measurable. (Section 501(c)(3) and (4) organizations and 4947(a)(1) nonexempt charitable trusts must also enter the amount of grants and allocations to others.)</p> <p>a Gift Shop/Mail Order - Book, recordings and gift products promoting opera.</p> <p>Gift Shop sales in Opera House</p> <p>.....</p> <p>.....</p> <p>.....</p> <p>(Grants and allocations \$) If this amount includes foreign grants, check here ► <input type="checkbox"/></p>	2,474,481
<p>b Publications - Published a magazine dealing with opera history current performances and program guide.</p> <p>.....</p> <p>.....</p> <p>.....</p> <p>(Grants and allocations \$) If this amount includes foreign grants, check here ► <input type="checkbox"/></p>	3,760,624
<p>c Education - Total students in program 10,607 ; total adults 30,855</p> <p>.....</p> <p>.....</p> <p>.....</p> <p>(Grants and allocations \$) If this amount includes foreign grants, check here ► <input type="checkbox"/></p>	1,893,511
<p>d Membership - Active - 100,000</p> <p>.....</p> <p>.....</p> <p>.....</p> <p>(Grants and allocations \$) If this amount includes foreign grants, check here ► <input type="checkbox"/></p>	28,229
<p>e Other program services (attach schedule)</p> <p>(Grants and allocations \$ 4,567,726) If this amount includes foreign grants, check here ► <input type="checkbox"/></p>	4,567,726
f Total of Program Service Expenses (should equal line 44, column (B), Program services). ►	12,724,571

Part IV Balance Sheets (See the instructions.)

Note: Where required, attached schedules and amounts within the description column should be for end-of-year amounts only.

		(A) Beginning of year		(B) End of year
Assets	45 Cash—non-interest-bearing	277,868	45	232,599
	46 Savings and temporary cash investments	508,176	46	576,120
	47a Accounts receivable	815,881		
	b Less. allowance for doubtful accounts	204,984	47c	610,897
	48a Pledges receivable	109,634		
	b Less. allowance for doubtful accounts	-	48c	109,634
	49 Grants receivable		49	
	50 Receivables from officers, directors, trustees, and key employees (attach schedule)		50	
	51a Other notes and loans receivable (attach schedule)			
	b Less. allowance for doubtful accounts		51c	
	52 Inventories for sale or use	1,560,459	52	1,894,462
	53 Prepaid expenses and deferred charges	298,430	53	329,888
	54 Investments—securities (attach schedule) <input type="checkbox"/> Cost <input checked="" type="checkbox"/> FMV	23,825,900	54	23,551,690
	55a Investments—land, buildings, and equipment: basis			
	b Less. accumulated depreciation (attach schedule)		55c	
56 Investments—other (attach schedule)		56		
57a Land, buildings, and equipment: basis	8,340,867			
b Less. accumulated depreciation (attach schedule)	3,828,456	57c	4,512,411	
58 Other assets (describe ►)		58		
59 Total assets (must equal line 74). Add lines 45 through 58.	31,598,751	59	31,817,701	
Liabilities	60 Accounts payable and accrued expenses	1,466,404	60	1,401,546
	61 Grants payable		61	
	62 Deferred revenue	1,668,955	62	1,885,128
	63 Loans from officers, directors, trustees, and key employees (attach schedule)		63	
	64a Tax-exempt bond liabilities (attach schedule)		64a	
	b Mortgages and other notes payable (attach schedule)		64b	
	65 Other liabilities (describe ►)	1,251,773	65	286,527
66 Total liabilities. Add lines 60 through 65	4,387,132	66	3,573,201	
Net Assets or Fund Balances	Organizations that follow SFAS 117, check here <input type="checkbox"/> and complete lines 67 through 69 and lines 73 and 74.			
	67 Unrestricted	24,896,080	67	25,743,648
	68 Temporarily restricted	1,889,221	68	2,074,534
	69 Permanently restricted	426,318	69	426,318
	Organizations that do not follow SFAS 117, check here <input type="checkbox"/> and complete lines 70 through 74.			
	70 Capital stock, trust principal, or current funds		70	
	71 Paid-in or capital surplus, or land, building, and equipment fund		71	
	72 Retained earnings, endowment, accumulated income, or other funds		72	
	73 Total net assets or fund balances (add lines 67 through 69 or lines 70 through 72, column (A) must equal line 19; column (B) must equal line 21)	27,211,619	73	28,244,500
	74 Total liabilities and net assets/fund balances. Add lines 66 and 73.	31,598,751	74	31,817,701

Part IV-A **Reconciliation of Revenue per Audited Financial Statements With Revenue per Return** (See the instructions.)

Instructions.		a	16,916,098
a	Total revenue, gains, and other support per audited financial statements		
b	Amounts included on line a but not on Part I, line 12:		
1	Net unrealized gains on investments	b1	940,523
2	Donated services and use of facilities	b2	1,753,000
3	Recoveries of prior year grants	b3	
4	Other (specify): Special events - direct expense, cost basis of other assets sold	b4	661,769
	Add lines b1 through b4	b	3,355,292
c	Subtract line b from line a	c	13,560,806
d	Amounts included on Part I, line 12, but not on line a:		
1	Investment expenses not included on Part I, line 6b	d1	110,540
2	Other (specify).	d2	
	Add lines d1 and d2	d	110,540
e	Total revenue (Part I, line 12) Add lines c and d ▶	e	13,671,346

Part IV-B		Reconciliation of Expenses per Audited Financial Statements With Expenses per Return									
-----------	--	--	--	--	--	--	--	--	--	--	--

a	Total expenses and losses per audited financial statements		a	16,822,128
b	Amounts included on line a but not on Part I, line 17			
1	Donated services and use of facilities	b1	1,753,000	
2	Prior year adjustments reported on Part I, line 20	b2		
3	Losses reported on Part I, line 20	b3		
4	Other (specify):			
	Special events - Direct expense, cost basis of other assets sold	b4	661,769	
	Add lines b1 through b4		b	2,414,769
c	Subtract line b from line a		c	14,407,359
d	Amounts included on Part I, line 17, but not on line a :			
1	Investment expenses not included on Part I, line 6b	d1	110,540	
2	Other (specify)	d2		
	Add lines d1 and d2		d	110,540
e	Total expenses (Part I, line 17). Add lines c and d		e	14,517,899

Part V-A **Current Officers, Directors, Trustees, and Key Employees** (List each person who was an officer, director, trustee, or key employee at any time during the year even if they were not compensated.) (See the instructions.)

[illegible]

Part V-A **Current Officers, Directors, Trustees, and Key Employees** *(continued)*

	Yes	No
--	-----	----

75a Enter the total number of officers, directors, and trustees permitted to vote on organization business at board meetings

b Are any officers, directors, trustees, or key employees listed in Form 990, Part V-A, or highest compensated employees listed in Schedule A, Part I, or highest compensated professional and other independent contractors listed in Schedule A, Part II-A or II-B, related to each other through family or business relationships? If "Yes," attach a statement that identifies the individuals and explains the relationship(s) .

c Do any officers, directors, trustees, or key employees listed in Form 990, Part V-A, or highest compensated employees listed in Schedule A, Part I, or highest compensated professional and other independent contractors listed in Schedule A, Part II-A or II-B, receive compensation from any other organizations, whether tax exempt or taxable, that are related to this organization through common supervision or common control?

Note Related organizations include section 509(a)(3) supporting organizations

If "Yes," attach a statement that identifies the individuals, explains the relationship between this organization and the other organization(s), and describes the compensation arrangements, including amounts paid to each individual by each related organization.

d Does the organization have a written conflict of interest policy?

Part V-B **Former Officers, Directors, Trustees, and Key Employees That Received Compensation or Other Benefits** (If any former officer, director, trustee, or key employee received compensation or other benefits (described below) during the year, list that person below and enter the amount of compensation or other benefits in the appropriate column. See the instructions.)

[illegible]**Part VI** Other Information (See the instructions.)

Yes	No
-----	----

76 Did the organization engage in any activity not previously reported to the IRS? If "Yes," attach a detailed description of each activity _____

77 Were any changes made in the organizing or governing documents but not reported to the IRS?
If "Yes," attach a conformed copy of the changes

78a Did the organization have unrelated business gross income of \$1,000 or more during the year covered by this return?

b If "Yes," has it filed a tax return on **Form 990-T** for this year?

79 Was there a liquidation, dissolution, termination, or substantial contraction during the year? If "Yes," attach a statement

80a Is the organization related (other than by association with a statewide or nationwide organization) through common membership, governing bodies, trustees, officers, etc., to any other exempt or nonexempt organization?

b If "Yes," enter the name of the organization ►

and check whether it is ☐ exempt or ☐ nonexempt

81a Enter direct and indirect political expenditures. (See line 81 instructions.)

b Did the organization file **Form 1120-POL** for this year?

Part VI Other Information (continued)

	Yes	No
82a Did the organization receive donated services or the use of materials, equipment, or facilities at no charge or at substantially less than fair rental value?	<input checked="" type="checkbox"/>	
b If "Yes," you may indicate the value of these items here. Do not include this amount as revenue in Part I or as an expense in Part II (See instructions in Part III)		
82b 1,253,000	<input checked="" type="checkbox"/>	
83a Did the organization comply with the public inspection requirements for returns and exemption applications?	<input checked="" type="checkbox"/>	
b Did the organization comply with the disclosure requirements relating to quid pro quo contributions?	<input checked="" type="checkbox"/>	
84a Did the organization solicit any contributions or gifts that were not tax deductible?		<input checked="" type="checkbox"/>
b If "Yes," did the organization include with every solicitation an express statement that such contributions or gifts were not tax deductible?		N/A
85 501(c)(4), (5), or (6) organizations. a Were substantially all dues nondeductible by members?		N/A
b Did the organization make only in-house lobbying expenditures of \$2,000 or less?		N/A
If "Yes" was answered to either 85a or 85b, do not complete 85c through 85h below unless the organization received a waiver for proxy tax owed for the prior year.		
c Dues, assessments, and similar amounts from members	85c	
d Section 162(e) lobbying and political expenditures	85d	
e Aggregate nondeductible amount of section 6033(e)(1)(A) dues notices	85e	
f Taxable amount of lobbying and political expenditures (line 85d less 85e)	85f	
g Does the organization elect to pay the section 6033(e) tax on the amount on line 85f?	85g	N/A
h If section 6033(e)(1)(A) dues notices were sent, does the organization agree to add the amount on line 85f to its reasonable estimate of dues allocable to nondeductible lobbying and political expenditures for the following tax year?	85h	N/A
86 501(c)(7) orgs. Enter: a Initiation fees and capital contributions included on line 12	86a	
b Gross receipts, included on line 12, for public use of club facilities	86b	
87 501(c)(12) orgs. Enter: a Gross income from members or shareholders	87a	
b Gross income from other sources. (Do not net amounts due or paid to other sources against amounts due or received from them.)	87b	
88 At any time during the year, did the organization own a 50% or greater interest in a taxable corporation or partnership, or an entity disregarded as separate from the organization under Regulations sections 301.7701-2 and 301.7701-3? If "Yes," complete Part IX	88	<input checked="" type="checkbox"/>
89a 501(c)(3) organizations. Enter: Amount of tax imposed on the organization during the year under: section 4911 ▶ -0-; section 4912 ▶ -0-; section 4955 ▶ -0-		
b 501(c)(3) and 501(c)(4) orgs. Did the organization engage in any section 4958 excess benefit transaction during the year or did it become aware of an excess benefit transaction from a prior year? If "Yes," attach a statement explaining each transaction	89b	<input checked="" type="checkbox"/>
c Enter: Amount of tax imposed on the organization managers or disqualified persons during the year under sections 4912, 4955, and 4958		-0-
d Enter: Amount of tax on line 89c, above, reimbursed by the organization		-0-
90a List the states with which a copy of this return is filed ▶ New York		
b Number of employees employed in the pay period that includes March 12, 2005 (See instructions)	90b	75
91a The books are in care of ▶ Brendan F. Gannon Telephone no. ▶ (212) 769-7059 Located at ▶ 70 Lincoln Center Plaza, New York, NY 10023 ZIP + 4 ▶ 10023-6593		
b At any time during the calendar year, did the organization have an interest in or a signature or other authority over a financial account in a foreign country (such as a bank account, securities account, or other financial account)?	91b	<input checked="" type="checkbox"/>
If "Yes," enter the name of the foreign country ▶		
See the instructions for exceptions and filing requirements for Form TD F 90-22.1, Report of Foreign Bank and Financial Accounts.		
c At any time during the calendar year, did the organization maintain an office outside of the United States? If "Yes," enter the name of the foreign country ▶	91c	<input checked="" type="checkbox"/>
92 Section 4947(a)(1) nonexempt charitable trusts filing Form 990 in lieu of Form 1041—Check here and enter the amount of tax-exempt interest received or accrued during the tax year ▶ 92 N/A		<input type="checkbox"/>

Part VII Analysis of Income-Producing Activities (See the instructions.)

Note: Enter gross amounts unless otherwise indicated.

	Unrelated business income		Excluded by section 512, 513, or 514		(E) Related or exempt function income
	(A) Business code	(B) Amount	(C) Exclusion code	(D) Amount	
93 Program service revenue:					
a Advertising Revenue	511,120	1,248,444			
b Circulation Income					1,301,708
c Education Program Fees					840,632
d					
e					
f Medicare/Medicaid payments					
g Fees and contracts from government agencies					4,984,695
94 Membership dues and assessments					
95 Interest on savings and temporary cash investments			14	21,442	
96 Dividends and interest from securities			14	188,740	
97 Net rental income or (loss) from real estate:					
a debt-financed property					
b not debt-financed property			16	25,300	
98 Net rental income or (loss) from personal property					
99 Other investment income					
100 Gain or (loss) from sales of assets other than inventory			18	1,215,583	
101 Net income or (loss) from special events			1	74,491	
102 Gross profit or (loss) from sales of inventory					2,013,916
103 Other revenue: a Members Travel Program			3	22,237	
b Royalties and other			15	15,758	
c					
d					
e					
104 Subtotal (add columns (B), (D), and (E))		1,248,444		1,563,551	9,140,951
105 Total (add line 104, columns (B), (D), and (E))					11,952,946

Note: Line 105 plus line 1d, Part I, should equal the amount on line 12, Part I.

Part VIII Relationship of Activities to the Accomplishment of Exempt Purposes (See the instructions.)

Line No. ▼	Explain how each activity for which income is reported in column (E) of Part VII contributed importantly to the accomplishment of the organization's exempt purposes (other than by providing funds for such purposes).
	See attached list

Part IX Information Regarding Taxable Subsidiaries and Disregarded Entities (See the instructions.)

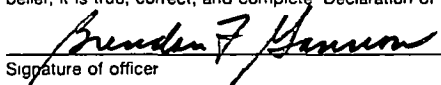
(A) Name, address, and EIN of corporation, partnership, or disregarded entity	(B) Percentage of ownership interest	(C) Nature of activities	(D) Total income	(E) End-of-year assets
None	%			
	%			
	%			
	%			

Part X Information Regarding Transfers Associated with Personal Benefit Contracts (See the instructions.)

(a) Did the organization, during the year, receive any funds, directly or indirectly, to pay premiums on a personal benefit contract? ☐ Yes ☐ No

(b) Did the organization, during the year, pay premiums, directly or indirectly, on a personal benefit contract? ☐ Yes ☐ No

Note: If "Yes" to (b), file Form 8870 and Form 4720 (see instructions).

Please Sign Here	Under penalties of perjury, I declare that I have examined this return, including accompanying schedules and statements, and to the best of my knowledge and belief, it is true, correct, and complete. Declaration of preparer (other than officer) is based on all information of which preparer has any knowledge.			
	 Signature of officer		5/11/07 Date	
Paid Preparer's Use Only	Brendan F. Gannon, Assistant Treasurer Type or print name and title			
	Preparer's signature Firm's name (or yours if self-employed), address, and ZIP + 4	Date	Check if self-employed <input type="checkbox"/>	Preparer's SSN or PTIN (See Gen. Inst. W)
		EIN		
		Phone no		

SCHEDULE A
(Form 990 or 990-EZ)

Department of the Treasury
Internal Revenue Service

Organization Exempt Under Section 501(c)(3)

(Except Private Foundation) and Section 501(e), 501(f), 501(k), 501(n),
or 4947(a)(1) Nonexempt Charitable Trust

Supplementary Information—(See separate instructions.)

► **MUST be completed by the above organizations and attached to their Form 990 or 990-EZ**

OMB No 1545-0047

2005

Name of the organization

The Metropolitan Opera Guild, Inc.

Employer identification number

13 1681983

Part I Compensation of the Five Highest Paid Employees Other Than Officers, Directors, and Trustees
(See page 1 of the instructions. List each one. If there are none, enter "None.")

(a) Name and address of each employee paid more than \$50,000	(b) Title and average hours per week devoted to position	(c) Compensation	(d) Contributions to employee benefit plans & deferred compensation	(e) Expense account and other allowances
Debra Evans 330 East 38th St., New York, NY 10016	Director, Education Programs 35 hours	\$113,880		None
Arlene Fenton 185 East 83rd St., New York, NY 10028	Director, Merchandising 35 hours	\$115,492		None
Paul Gruber 825 West End Ave., New York, NY 10025	Director, Public Programs 35 hours	\$110,838	\$8,312	None
F. Paul Driscoll 25 Cerreta Lane, Scarsdale, NY 10025	Executive Director - Opera News 35 hours	\$100,000	\$7,500	None
Jeffrey Hildt 650 West End Ave., New York, NY 10025	Director, Website & Budgets 35 hours	\$91,104	\$6,833	None
Total number of other employees paid over \$50,000	11			

Part II-A Compensation of the Five Highest Paid Independent Contractors for Professional Services
(See page 2 of the instructions. List each one (whether individuals or firms). If there are none, enter "None.")

(a) Name and address of each independent contractor paid more than \$50,000	(b) Type of service	(c) Compensation
Sandra Ourusoff 16 E 11th Street, New York, NY 10003	Advertising Sales	\$113,316
Total number of others receiving over \$50,000 for professional services	None	

Part II-B Compensation of the Five Highest Paid Independent Contractors for Other Services
(List each contractor who performed services other than professional services, whether individuals or firms. If there are none, enter "None." See page 2 of the instructions.)

(a) Name and address of each independent contractor paid more than \$50,000	(b) Type of service	(c) Compensation
None		
Total number of other contractors receiving over \$50,000 for other services	None	

Part III Statements About Activities (See page 2 of the instructions.)

Yes No

1	During the year, has the organization attempted to influence national, state, or local legislation, including any attempt to influence public opinion on a legislative matter or referendum? If "Yes," enter the total expenses paid or incurred in connection with the lobbying activities ▶ \$ _____ (Must equal amounts on line 38, Part VI-A, or line i of Part VI-B)	1		✓
Organizations that made an election under section 501(h) by filing Form 5768 must complete Part VI-A. Other organizations checking "Yes" must complete Part VI-B AND attach a statement giving a detailed description of the lobbying activities				
2	During the year, has the organization, either directly or indirectly, engaged in any of the following acts with any substantial contributors, trustees, directors, officers, creators, key employees, or members of their families, or with any taxable organization with which any such person is affiliated as an officer, director, trustee, majority owner, or principal beneficiary? (If the answer to any question is "Yes," attach a detailed statement explaining the transactions.)			
a	Sale, exchange, or leasing of property?	2a		✓
b	Lending of money or other extension of credit?	2b		✓
c	Furnishing of goods, services, or facilities?	2c		✓
d	Payment of compensation (or payment or reimbursement of expenses if more than \$1,000)?	2d	✓	
e	Transfer of any part of its income or assets?	2e		✓
3a	Do you make grants for scholarships, fellowships, student loans, etc.? (If "Yes," attach an explanation of how you determine that recipients qualify to receive payments)	3a		✓
b	Do you have a section 403(b) annuity plan for your employees?	3b	✓	
c	During the year, did the organization receive a contribution of qualified real property interest under section 170(h)?	3c		✓
4a	Did you maintain any separate account for participating donors where donors have the right to provide advice on the use or distribution of funds?	4a		✓
b	Do you provide credit counseling, debt management, credit repair, or debt negotiation services?	4b		✓

Part IV Reason for Non-Private Foundation Status (See pages 3 through 6 of the instructions.)The organization is not a private foundation because it is: (Please check only **ONE** applicable box.)

- 5 ☐ A church, convention of churches, or association of churches Section 170(b)(1)(A)(i).
- 6 ☐ A school. Section 170(b)(1)(A)(ii) (Also complete Part V.)
- 7 ☐ A hospital or a cooperative hospital service organization. Section 170(b)(1)(A)(iii).
- 8 ☐ A Federal, state, or local government or governmental unit Section 170(b)(1)(A)(v).
- 9 ☐ A medical research organization operated in conjunction with a hospital. Section 170(b)(1)(A)(iii). Enter the hospital's name, city, and state ▶ _____
- 10 ☐ An organization operated for the benefit of a college or university owned or operated by a governmental unit. Section 170(b)(1)(A)(iv). (Also complete the **Support Schedule** in Part IV-A.)
- 11a ☒ An organization that normally receives a substantial part of its support from a governmental unit or from the general public Section 170(b)(1)(A)(vi). (Also complete the **Support Schedule** in Part IV-A.)
- 11b ☐ A community trust Section 170(b)(1)(A)(vi) (Also complete the **Support Schedule** in Part IV-A.)
- 12 ☐ An organization that normally receives (1) more than 33 1/3% of its support from contributions, membership fees, and gross receipts from activities related to its charitable, etc., functions—subject to certain exceptions, and (2) no more than 33 1/3% of its support from gross investment income and unrelated business taxable income (less section 511 tax) from businesses acquired by the organization after June 30, 1975 See section 509(a)(2) (Also complete the **Support Schedule** in Part IV-A.)
- 13 ☐ An organization that is not controlled by any disqualified persons (other than foundation managers) and supports organizations described in: (1) lines 5 through 12 above; or (2) sections 501(c)(4), (5), or (6), if they meet the test of section 509(a)(2). Check the box that describes the type of supporting organization. ▶ ☐ Type 1 ☐ Type 2 ☐ Type 3

Provide the following information about the supported organizations (See page 6 of the instructions.)

(a) Name(s) of supported organization(s)	(b) Line number from above

- 14 ☐ An organization organized and operated to test for public safety. Section 509(a)(4) (See page 6 of the instructions.)

Part IV-A Support Schedule (Complete only if you checked a box on line 10, 11, or 12.) **Use cash method of accounting.****Note:** You may use the worksheet in the instructions for converting from the accrual to the cash method of accounting.

Calendar year (or fiscal year beginning in) ►	(a) 2004	(b) 2003	(c) 2002	(d) 2001	(e) Total
15 Gifts, grants, and contributions received. (Do not include unusual grants. See line 28.)	1,877,512	1,549,037	1,820,163	1,854,435	7,101,147
16 Membership fees received	5,094,531	5,211,716	4,856,008	5,082,012	20,244,267
17 Gross receipts from admissions, merchandise sold or services performed, or furnishing of facilities in any activity that is related to the organization's charitable, etc., purpose	8,222,511	7,916,218	7,647,967	7,717,219	31,503,915
18 Gross income from interest, dividends, amounts received from payments on securities loans (section 512(a)(5)), rents, royalties, and unrelated business taxable income (less section 511 taxes) from businesses acquired by the organization after June 30, 1975	307,736	242,776	455,984	516,678	1,523,174
19 Net income from unrelated business activities not included in line 18.	-	-	-	-	-
20 Tax revenues levied for the organization's benefit and either paid to it or expended on its behalf	-	-	-	-	-
21 The value of services or facilities furnished to the organization by a governmental unit without charge. Do not include the value of services or facilities generally furnished to the public without charge.	-	-	-	-	-
22 Other income. Attach a schedule. Do not include gain or (loss) from sale of capital assets.	-	-	-	-	-
23 Total of lines 15 through 22	15,502,290	14,919,747	14,780,122	15,170,344	60,372,503
24 Line 23 minus line 17	7,279,779	7,003,529	7,132,155	7,453,125	28,868,588
25 Enter 1% of line 23	155,023	149,197	147,801	151,703	
26 Organizations described on lines 10 or 11:					
a Enter 2% of amount in column (e), line 24					577,372
b Prepare a list for your records to show the name of and amount contributed by each person (other than a governmental unit or publicly supported organization) whose total gifts for 2001 through 2004 exceeded the amount shown in line 26a. Do not file this list with your return. Enter the total of all these excess amounts					none
c Total support for section 509(a)(1) test. Enter line 24, column (e)					28,868,588
d Add: Amounts from column (e) for lines 18 <u>1,523,174</u> 19 _____ 22 _____ 26b _____					1,523,174
e Public support (line 26c minus line 26d total)					27,345,414
f Public support percentage (line 26e (numerator) divided by line 26c (denominator))					94 %
27 Organizations described on line 12:					
a For amounts included in lines 15, 16, and 17 that were received from a "disqualified person," prepare a list for your records to show the name of, and total amounts received in each year from, each "disqualified person." Do not file this list with your return. Enter the sum of such amounts for each year. (2004) _____ (2003) _____ (2002) _____ (2001) _____					
b For any amount included in line 17 that was received from each person (other than "disqualified persons"), prepare a list for your records to show the name of, and amount received for each year, that was more than the larger of (1) the amount on line 25 for the year or (2) \$5,000. (Include in the list organizations described in lines 5 through 11b, as well as individuals.) Do not file this list with your return. After computing the difference between the amount received and the larger amount described in (1) or (2), enter the sum of these differences (the excess amounts) for each year. (2004) _____ (2003) _____ (2002) _____ (2001) _____					
c Add: Amounts from column (e) for lines 15 _____ 16 _____ 17 _____ 20 _____ 21 _____					27c
d Add: Line 27a total _____ and line 27b total _____					27d
e Public support (line 27c total minus line 27d total)					27e
f Total support for section 509(a)(2) test. Enter amount from line 23, column (e)					27f
g Public support percentage (line 27e (numerator) divided by line 27f (denominator))					27g %
h Investment income percentage (line 18, column (e) (numerator) divided by line 27f (denominator))					27h %
28 Unusual Grants: For an organization described in line 10, 11, or 12 that received any unusual grants during 2001 through 2004, prepare a list for your records to show, for each year, the name of the contributor, the date and amount of the grant, and a brief description of the nature of the grant. Do not file this list with your return. Do not include these grants in line 15.					

Part V Private School Questionnaire (See page 7 of the instructions.)

(To be completed ONLY by schools that checked the box on line 6 in Part IV)

N/A

	Yes	No
29 Does the organization have a racially nondiscriminatory policy toward students by statement in its charter, bylaws, other governing instrument, or in a resolution of its governing body?		
30 Does the organization include a statement of its racially nondiscriminatory policy toward students in all its brochures, catalogues, and other written communications with the public dealing with student admissions, programs, and scholarships?		
31 Has the organization publicized its racially nondiscriminatory policy through newspaper or broadcast media during the period of solicitation for students, or during the registration period if it has no solicitation program, in a way that makes the policy known to all parts of the general community it serves? If "Yes," please describe; if "No," please explain (If you need more space, attach a separate statement.)		
32 Does the organization maintain the following:		
a Records indicating the racial composition of the student body, faculty, and administrative staff?		
b Records documenting that scholarships and other financial assistance are awarded on a racially nondiscriminatory basis?		
c Copies of all catalogues, brochures, announcements, and other written communications to the public dealing with student admissions, programs, and scholarships?		
d Copies of all material used by the organization or on its behalf to solicit contributions?		
If you answered "No" to any of the above, please explain. (If you need more space, attach a separate statement)		
33 Does the organization discriminate by race in any way with respect to:		
a Students' rights or privileges?		
b Admissions policies?		
c Employment of faculty or administrative staff?		
d Scholarships or other financial assistance?		
e Educational policies?		
f Use of facilities?		
g Athletic programs?		
h Other extracurricular activities?		
If you answered "Yes" to any of the above, please explain. (If you need more space, attach a separate statement)		
34a Does the organization receive any financial aid or assistance from a governmental agency?		
b Has the organization's right to such aid ever been revoked or suspended? If you answered "Yes" to either 34a or b, please explain using an attached statement		
35 Does the organization certify that it has complied with the applicable requirements of sections 4 01 through 4 05 of Rev. Proc. 75-50, 1975-2 C.B. 587, covering racial nondiscrimination? If "No," attach an explanation		

Part VI-A Lobbying Expenditures by Electing Public Charities (See page 9 of the instructions.)
(To be completed **ONLY** by an eligible organization that filed Form 5768)

N/A

Check ☐ **a** if the organization belongs to an affiliated group. Check ☐ **b** if you checked "a" and "limited control" provisions apply

Limits on Lobbying Expenditures		(a) Affiliated group totals	(b) To be completed for ALL electing organizations
(The term "expenditures" means amounts paid or incurred)			
36	Total lobbying expenditures to influence public opinion (grassroots lobbying)	36	
37	Total lobbying expenditures to influence a legislative body (direct lobbying)	37	
38	Total lobbying expenditures (add lines 36 and 37)	38	
39	Other exempt purpose expenditures	39	
40	Total exempt purpose expenditures (add lines 38 and 39)	40	
41	Lobbying nontaxable amount. Enter the amount from the following table— <div style="display: flex; justify-content: space-between;"> <div> <p>If the amount on line 40 is—</p> <p>Not over \$500,000</p> <p>Over \$500,000 but not over \$1,000,000</p> <p>Over \$1,000,000 but not over \$1,500,000</p> <p>Over \$1,500,000 but not over \$17,000,000</p> <p>Over \$17,000,000</p> </div> <div> <p>The lobbying nontaxable amount is—</p> <p>20% of the amount on line 40</p> <p>\$100,000 plus 15% of the excess over \$500,000</p> <p>\$175,000 plus 10% of the excess over \$1,000,000</p> <p>\$225,000 plus 5% of the excess over \$1,500,000</p> <p>\$1,000,000</p> </div> </div>	41	
42	Grassroots nontaxable amount (enter 25% of line 41).	42	
43	Subtract line 42 from line 36. Enter -0- if line 42 is more than line 36.	43	
44	Subtract line 41 from line 38. Enter -0- if line 41 is more than line 38.	44	

Caution: If there is an amount on either line 43 or line 44, you must file Form 4720.

4-Year Averaging Period Under Section 501(h)

(Some organizations that made a section 501(h) election do not have to complete all of the five columns below
See the instructions for lines 45 through 50 on page 11 of the instructions.)

Calendar year (or fiscal year beginning in) ▶	Lobbying Expenditures During 4-Year Averaging Period				
	(a) 2005	(b) 2004	(c) 2003	(d) 2002	(e) Total
45 Lobbying nontaxable amount					
46 Lobbying ceiling amount (150% of line 45(e))					
47 Total lobbying expenditures					
48 Grassroots nontaxable amount					
49 Grassroots ceiling amount (150% of line 48(e))					
50 Grassroots lobbying expenditures					

Part VI-B Lobbying Activity by Nonelecting Public Charities

(For reporting only by organizations that did not complete Part VI-A) (See page 11 of the instructions.)

During the year, did the organization attempt to influence national, state or local legislation, including any attempt to influence public opinion on a legislative matter or referendum, through the use of:	Yes	No	Amount
a Volunteers			
b Paid staff or management (Include compensation in expenses reported on lines c through h.)			
c Media advertisements			
d Mailings to members, legislators, or the public			
e Publications, or published or broadcast statements			
f Grants to other organizations for lobbying purposes			
g Direct contact with legislators, their staffs, government officials, or a legislative body			
h Rallies, demonstrations, seminars, conventions, speeches, lectures, or any other means			
i Total lobbying expenditures (Add lines c through h.)			

If "Yes" to any of the above, also attach a statement giving a detailed description of the lobbying activities

Part VII Information Regarding Transfers To and Transactions and Relationships With Noncharitable Exempt Organizations (See page 12 of the instructions.)

- 51** Did the reporting organization directly or indirectly engage in any of the following with any other organization described in section 501(c) of the Code (other than section 501(c)(3) organizations) or in section 527, relating to political organizations?

		Yes	No
a	Transfers from the reporting organization to a noncharitable exempt organization of:		
	(i) Cash		✓
	(ii) Other assets		✓
b	Other transactions.		✓
	(i) Sales or exchanges of assets with a noncharitable exempt organization		
	(ii) Purchases of assets from a noncharitable exempt organization		✓
	(iii) Rental of facilities, equipment, or other assets		✓
	(iv) Reimbursement arrangements		✓
	(v) Loans or loan guarantees		✓
	(vi) Performance of services or membership or fundraising solicitations		✓
c	Sharing of facilities, equipment, mailing lists, other assets, or paid employees		✓

- d** If the answer to any of the above is "Yes," complete the following schedule. Column (b) should always show the fair market value of the goods, other assets, or services given by the reporting organization. If the organization received less than fair market value in any transaction or sharing arrangement, show in column (d) the value of the goods, other assets, or services received.

[illegible]

- 52a** Is the organization directly or indirectly affiliated with, or related to, one or more tax-exempt organizations described in section 501(c) of the Code (other than section 501(c)(3)) or in section 527? ☐ Yes ☐ No
- b** If "Yes," complete the following schedule:

[illegible]

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Form 990

Page 1 of 3

Part I

Line 8 (c)

The Metropolitan Opera Guild, Inc.**June 30, 2006****GAIN (LOSS) ON SALE OF ASSETS OTHER THAN INVENTORY**

<u>Shares</u>	<u>Common Stocks</u>	<u>Amount</u>
775	FISHER SCIENTIFIC INTL	7,522.39
1500	CH ROBINSON WORLDWIDE	33,934.05
2400	BIOMET INC	6,064.85
1250	FISHER SCIENTIFIC INTL	12,824.58
1200	AMERICAN EXPRESS CO	(1,426.57)
3250	PETSMART	(10,518.71)
1700	CELEGENE	40,589.69
1050	ZIMMER HLDGS	(1,337.25)
200	ADOBE SYS INC	1,899.71
50	AMERICAN EXPRESS COMPANY	(11,031.37)
150	CELGENE CORP	3,534.97
150	CHEESECAKE FACTORY	527.18
100	EXPEDITORS INTL WASH INC	722.71
150	GENZYME CORP	3,419.82
100	HARRIS CORP	472.80
100	L-3 COMMUNICATIONS	971.44
100	LINEAR TECHNOLOGY	(58.88)
100	MAXIM INTEGRATED PRODS	(854.15)
100	MCAFEE INC	(79.37)
150	MEDTRONIC	812.03
150	MICROCHIP TECHNOLOGY	(609.19)
100	OCCIDENTAL PETROLIUM	2,921.93
100	ST JUDE MEDICAL	1,264.42
150	SCHLUMBERGER LTD	2,832.12
100	TARGET CORP	(172.61)
200	VARIAN MED SYS	983.67
340	AMERIPRISE FINL INC	11,355.52
900	LOWES COMPANIES	4,840.98
4075	COGNOS INC	15,434.12
1075	ZIMMER HLDGS	(16,106.12)
1600	CHESAPEAKE ENERGY	(3,346.59)
300	OCCIDENTAL PETROLEUM	6,229.83

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Part I

Line 8 (c)

The Metropolitan Opera Guild, Inc.**June 30, 2006****GAIN (LOSS) ON SALE OF ASSETS OTHER THAN INVENTORY**

<u>Shares</u>	<u>Common Stocks</u>	<u>Amount</u>
1000	EXPEDITORS INTL	19,236.41
1950	MAXIM INTEGRATED	(21,019.44)
50	L-3 COMMUNICATIONS	311.73
1250	ST JUDE MEDICAL	19,970.43
1050	OCCIDENTAL PETROLEUM	8,959.91
3350	MCAFEE INC	(13,971.85)
1400	ADOBE SYS	28,144.27
850	EOG RES INC	26,504.65
1450	ST JUDE MEDICAL	22,414.54
475	SCHLUMBERGER LTD	26,966.43
1275	SEPRACOR	(9,566.33)
2100	VARIAN MED SYS	54,484.26
1500	C H ROBINSON WORLDWIDE	5,786.57
875	EXPEDITORS INTL WASH INC	24,577.67
1040	OCCIDENTAL PETROLEUM	17,643.52
950	MEDTRONIC	682.55
1675	AMGEN	(14,978.55)
2100	CHEESECAKE FACTORY	9,640.40
2250	UNITED HEALTH GROUP	(17,422.58)
6400	EMC	(2,152.39)
950	L-3 COMMUNICATIONS	3,845.30
2150	CHEESECAKE FACTORY	(5,459.40)
1100	DISCOVERY HLDG	4,136.90
2200	BRIGGS & STRATTON	6,591.76
11000	LIBERTY MEDIA	16,154.38
300	PHH CORP	5,230.75
10000	REAL NETWORKS	11,175.00
1550	BROOKFIELD ASSET MGMT	52,389.33
3550	BROOKFIELD ASSET MGMT	130,395.40
2000	CHEVRON	48,094.28
3500	CITIGROUP	55,141.06
5400	PIONEER NAT GAS	98,424.16
2900	REINSURANCE GROUP AMER INC	13,902.63

The Metropolitan Opera Guild, Inc.
June 30, 2006

GAIN (LOSS) ON SALE OF ASSETS OTHER THAN INVENTORY

<u>Shares</u>	<u>Common Stocks</u>	<u>Amount</u>
2900	FHLM CORP	19,393.87
5000	BURLINTON RES INC	119,875.00
463	TRONOX INC	686.70
77	100th FRACTS TRONOX	13.69
2000	AMBAC	63,797.62
415	EMBARQ	18,259.43
4600	KERR-MCGEE	115,206.92
2400	WEYERHAEUSER	(25,727.45)
	EPSILON GLOBAL VALUE FUND II	
712.96	LTD	11,408.00
	EPSILON GLOBAL VALUE FUND II	
15414.11	LTD	294,967.71
	Total Equities	1,357,733.24

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Page 1

Part I

Line 8 (c)

The Metropolitan Opera Guild, Inc.**June 30, 2006****GAIN (LOSS) ON SALE OF ASSETS OTHER THAN INVENTORY**

<u>Par Value</u>	<u>Fixed Income</u>	<u>Amount</u>
313000	DRESDNER BANK 6.625% 9/15/05	\$ (21,784.80)
150000	ABBY NATL PLC 6.69% 10/17/05	(15,420.00)
200000	FHLM 5.125% 11/07/13	320 00
250000	TIME WARNER 6.875% 5/1/12	(16,442.50)
250000	General Electric 5% 2/1/13	(7,625.00)
250000	IBM 4.75% 11/14/05	(7,205.00)
250000	VERIZON VA INC 4.625% 3/15/13	(13,920.00)
250000	COCA COLA 4.375% 9/15/09	(19,875.00)
250000	DUPONT 6.975% 10/15/09	(2,875.00)
250000	INTERNATIONAL LEASE 5% 4/15/10	(4,677.50)
250000	WAL-MART STORES 6.875% 8/10/09	(7,300.00)
100000	ABN AMRO 7.125% 6/18/07	(12,465.00)
250000	WALT DISNEY 6.75% 3/30/06	(23,912.50)
250000	FHLM 5% 10/18/10	457.50
200000	FNMA 7.25% 1/15/10	(7,820.00)
250000	J P MORGAN 6% 1/15/09	(13,975.00)
200000	US TSY NOTES 5.625% 5/15/08	(78.13)
400000	US TSY INFL IDX	(2,301.26)
	Prior period cost basis adjustment	9,631.51
		\$ (167,267.68)
	Sale of 460 sq. ft. of office space	\$ 25,118.00
	Total Fixed Income	\$ (167,268.68)
	Total Equities	1,357,733.24
		<hr/>
	Grand Total	\$ 1,190,465.56

The Metropolitan Opera Guild, Inc.

June 30, 2006

SPECIAL FUND RAISING EVENTS

Revenue (excluding contributions)

Annual Guild Luncheon	\$322,683
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Tribute Events	<u>345,195</u>
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Gross Revenue	\$667,878
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Direct Expense	<u>593,387</u>
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Net Income from Fund Raising Events	\$ 74,491
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Form 990
Page 1
Part I
Line 10 (b)

The Metropolitan Opera Guild, Inc.

June 30, 2006

COST OF GOODS SOLD

Cost of Goods Sold

Description of Item

Exclusive Printed Matter	\$ 199,508
Libretti and Vocal Scores	20,140
Recordings	1,107,482
Gift Items	579,742
Books	<u>109,942</u>
Total Cost of Goods Sold	\$2,016,796

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Form 990

Page 1

Part I

Line 20

The Metropolitan Opera Guild, Inc.

June 30, 2006

OTHER CHANGES IN FUND BALANCES or NET WORTH

1. The investment reported in Part IV, line 54, are carried at fair market value, which resulted in a net unrealized gain for the period ended June 30, 2006 of \$840,523.
2. A pension liability was reversed which resulted in \$938,911 of pension cost reduction for the period ended June 30, 2006.

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Part II
Line 22
Part III (e)

The Metropolitan Opera Guild, Inc.

June 30, 2006

GRANTS AND ALLOCATIONS

Metropolitan Opera Association, Inc.
Lincoln Center
New York, NY 10023

\$4,567,726

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Form 990
Page 2
Part II
Line 42

The Metropolitan Opera Guild, Inc.

June 30, 2006

DEPRECIATION

	<u>Useful Lives</u>	<u>Depreciation Method</u>	<u>Amount</u>
Capital Lease	40 years	Straight Line	\$ 136,351
Capital Lease	20 years	Straight Line	30,828
Leasehold Depreciation	5-10 years	Straight Line	46,943
Furniture, Fixtures & Equipment	5-10 years	Straight Line	<u>103,994</u>
Total			<u>\$ 318,116</u>

The Metropolitan Opera Guild, Inc.
June 30, 2006

INVESTMENTS

	<u>Beginning of Year</u>	<u>End of of Year</u>
<u>Fixed Income</u>		
Cash Equivalent Accounts	\$ 1,916,673	\$ 568,226
Account at Lehman Brothers	2,995,708	-0-
<u>Equities</u>		
Mellon Funds	\$	\$ 4,760,418
Farallon Partners	4,148,000	4,693,574
Account at Neuberger-Berman	3,671,377	3,633,293
Account at DSM Partners	3,247,674	3,568,800
Chesapeake Partners Ltd	2,389,459	2,669,949
Epsilon Global Active Value Fund II, Ltd.	2,314,396	-0-
OSS Overseas, Ltd.	<u>3,142,613</u>	<u>3,657,430</u>
TOTAL	<u>\$23,825,900</u>	<u>\$23,551,690</u>

The Metropolitan Opera Guild, Inc.

June 30, 2006

LAND, BUILDING & EQUIPMENT

	<u>Beginning of Year</u>	<u>End of of Year</u>
<u>Assets</u>		
Capital Lease	\$ 6,403,408	\$ 6,297,859
Leasehold Improvements	706,007	829,729
Furniture, Fixtures & Equipment	<u>1,464,466</u>	<u>1,213,279</u>
	\$ 8,573,881	\$ 8,340,867
<u>Accumulated Depreciation</u>		
Capital Lease	\$ 2,382,254	\$ 2,512,266
Leasehold Improvements	627,550	342,886
Furniture, Fixtures & Equipment	<u>1,161,854</u>	<u>973,304</u>
	<u>\$ 4,171,658</u>	<u>\$ 3,828,456</u>

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Form 990
Page 3
Part IV
Line 62

The Metropolitan Opera Guild, Inc.

June 30, 2006

SUPPORT AND REVENUE DESIGNATED FOR FUTURE PERIODS

	<u>Beginning Of Year</u>	<u>End of Year</u>
Advance Membership Income	\$ 729,859	\$ 872,584
Deferred Subscription Income	895,578	970,729
Other	<u>43,518</u>	<u>41,815</u>
	\$1,668,955	\$1,885,128

The Metropolitan Opera Guild, Inc.**June 30, 2006****Officers**

Mr. Thomas J. Hubbard	Honorary Chairman of the Board
Mr. Winthrop Rutherford, Jr.	Chairman of the Board
Mrs. Richard S. Braddock	President
Mr. Theodore A. Kurz	Chairman, Executive Committee
Mr. Blake Cabot	Vice President
Mr. James S. Marcus	Vice President
Mr. Corbin R. Miller	Vice President
Mr. Frank E. Richardson, III	Vice President
Mr. John Ross	Treasurer
Mrs. David P. Tunick	Secretary
Mr. David A. Dik	Managing Director
Mr. Brendan F. Gannon	Assistant Treasurer

Board of Directors

Arroyo, Martina	Miano, Louis
Auchincloss, Judith	Miller, Corbin R.
Bowersock, Glen W.	Miller, Richard, Jr.
Braddock, Susan	Morris, Mrs. William C.
Cabot, Blake	Nicholas, Mrs. Peter H.
Chapin, Mrs. Schuyler	Peters, Roberta
Deacon, Diana Russell	Propper de Callejon, Mrs. Felipe
De la Renta, Oscar	Resnik, Regina
Durkes, Clement	Richardson, Frank E.
Fisher, Sanford	Robinson, Hamilton, Jr.
Frelinghuysen, Lisa Beattie	Rogers, Hartley R.
French, Mrs. John III	Ross, John
Geller, Mrs. Anthony	Rutherford, Winthrop, Jr.
Graff, F. Malcolm, Jr.	Smith, Elizabeth W.
Harris, Mrs. Kate Webb	Sondericker, Mrs. W. F.
Houghton, Mrs. James R.	Stanton, Ellsworth G. III
Hubbard, Thomas J.	Steven, Rise
Joys, Mrs. David	Sullivan, Patricia
King, Mrs. Kerry	Tunick, Mrs. David P.
Kurz, Theodore A.	Volpe, Jean
Marcus, James	Wells, Albert
Marx, Helen	White, George C.
McGarry, Martha	Zilkha, Mrs. Ezra K.

The Metropolitan Opera Guild, Inc.

June 30, 2006

Relationship of Activities to the Accomplishment of Exempt Purposes

Part VIII – Attachment

Line No.

- 93b Circulation income for OPERA NEWS magazine which promotes the public interest in opera.
- 93c Fees paid by teachers & students for opera education programs & by members and others for admission lectures.
- 94 Members are individuals & schools interested in opera, members Receive OPERA NEWS magazine and participate in various activities of the organization which promotes opera.
- 102 Sale of recorded opera books, educational and gift items of merchandise which promote opera. Sales through mail and in shops at Lincoln Center.

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Form 990
Schedule A
Part III
Line 2 (d)

The Metropolitan Opera Guild, Inc.

June 30, 2006

STATEMENT REGARDING PAYMENT OF COMPENSATION

In 2006, compensation was paid to the following officers:

David A. Dik – Managing Director	\$190,000
Brendan F. Gannon – Assistant Treasurer	\$126,464

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Form 990
Schedule A
Part III
Line 4

The Metropolitan Opera Guild, Inc.

June 30, 2006

STATEMENT REGARDING DISBURSEMENTS

TO QUALIFYING INDIVIDUALS

Disbursements are made to the Metropolitan Opera Association, Inc.
(a tax-exempt organization) based on their involvement in opera and
its allied arts.