

Things (Can) Fall Apart: A Case Study on the Importance of Documentation and Contingency
Plans with a Summer Opera Program

Mariah Berryman
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Abstract

Lawrence Opera Theatre is a case study on the importance of recording and documentation. From their financial records to their ticket sales, their casting to contingency plans, and copyright to media concerns, we see evidence of an organization that strives to provide opportunities for working performers. However, those opportunities are diminished by the confident, yet informal nature of their administrative practices. This confidence is evidence of the companies ability to recover from every setback they have faced so far, but that is not a sustainable approach. This project focuses on the importance of documentation and contingency plans by focusing on three key assets: 1) Creation and implementation of a new ticketing and donation system, 2) The transfer of past and future production footage to a new platform, and 3) The creation of an operations manual. Each of the three projects seek to equip LOT with systems that both address their need for consistency now and ease of access that will ensure they will continue to be used in the future.

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Introduction

“We’ll make it work”. These are the words that define the Lawrence Opera Theatre (LOT). A small nonprofit organization based in Lawrence, Kansas, LOT strives to create a unique balance between opportunity and accessibility for its participants. In my opinion, their operations are relaxed, informal even. Their casual approach to administration and reliance on the belief that everything will work out has worked for them in the past, but as they look to further establish themselves as respectable purveyors of the arts in Kansas, they have realized that they are in need of more structure and self-reliance.

This project focuses on the importance of documentation and contingency plans by focusing on three key assets: 1) Creation and implementation of a new ticketing and donation system, 2) The transfer of past and future production footage to a new platform, and 3) The creation of an operations manual. Each asset will assist LOT to become more organized and self-sufficient so that the program can better articulate who they are and what they do, which will in turn increase their ability to obtain grant funding and form future partnerships. Accordingly, these assets will enable the organization to have greater control over the creation and sale of their own tickets, increased ability to preserve and share past performances, and increased consistency of operations every year.

Background Information

History

LOT was founded in 2009 by current Artistic Director Hugo Vera and Holly White. They sought to “create a program to fill a void in the performing arts scene during the slow summer season in the Lawrence/Topeka area.”¹ Their early seasons focused on opera scene concerts,

¹ Hugo Vera, accessed July 15, 2024, <https://lawrenceopera.org/wp-content/uploads/2018/01/LOT-Bio-History.pdf>.

where performers would present individual scenes from various operas that might share a common theme or language. The program has since expanded, growing from the inaugural group of 12 singers to over 70 participants from across the country. They have also expanded their seasons to feature one large operatic mainstage production, one to two smaller operatic productions, and two concerts dedicated to opera scenes and musical theater performances. They also stage at least one concert out in the community per season, partnering with locations such as 23rd Street Brewing and Twisted Vines Wine and Winery. This year, LOT celebrates its 15th anniversary season, Heaven and Hell, which features *The Path to Heaven* by Adam Gorb, *Don Giovanni* by W.A. Mozart, and *Trial by Jury* by Gilbert and Sullivan.

Financial Reports

Financial information about LOT is not easily accessible. The companies yearly tax filings are only available on the IRS official website, and even then were difficult to find because the IRS files 990 and 990-N forms under separate databases. Having only studied full 990 filings until I started my internship, I did not know that the form 990-N even existed as an option for nonprofits like LOT, who have an annual operating budget of \$50,000 or less a year. And if I, someone who is working towards a Masters degree in nonprofit administration struggled to find their 990-N filing, then I doubt that a potential program participant or donor who wanted to look into the programs financial health would have much success, and might choose to send their talent and money elsewhere due to this unintended lack of transparency.

While a full 990 report gives comprehensive insight into the financial health of a nonprofit, a 990-N provides very little information beyond the companies name, EIN, tax period the report was filed for, mailing address, person who filed the report, the organizations website, the fact

that they had an operating budget no greater than \$50,000, and that the organization still exists.² LOT also files annual reports with the Kansas Secretary of State, but their last filing was from 2022, and provides little insight into the program beyond that the fact that the program still exists.³ Again, I do not believe the program intends to be this opaque about their finances and that the lack of transparency is an unintended consequence of their current operations, but I have that opinion because of my time with the people running the program. Others who lack such insight might interpret these actions as intentional, or in a worse case, malicious.

Reviewing internally available documents, LOT created their own annual financial summaries from 2014-2020, where all income and expenses were tracked on one continuously expanding spreadsheet. That information was then summarized onto one page, similar in format and content to the front page of a 990 filing. Financial records from 2021-2024 are also available, but are not tracked and summarized in the same way. These summaries make great annual report materials both internally and, with some editing so that internal financial information is not exposed, externally. They show that the program is keeping track of their information in a consistent and organized manner, and make it so others within the program are also easily made aware of the programs current financial standing. This understanding then makes it much easier for the program to communicate their financial needs and goals to potential donors and granters. For the purposes of this project, they were fundamental in helping to establish my understanding of the current companies needs and goals, and were instrumental in informing the SWOT analysis and projects undertaken during my internship. This is especially

² "Tax Exempt Organization Search Details | Internal Revenue Service," Irs.gov, 2023, <https://apps.irs.gov/app/eos/details/>.

³ Linda Jorgenson, "Information Report" (State of Kansas Office of Secretary of State, January 26, 2024), <https://sos.ks.gov/scannedWM/6690232.pdf>.

true for the development of the new ticketing system discussed later, since ticket sales make up the second largest part of LOTs revenue.

Before the COVID-19 pandemic, LOT had a total revenue of \$11,649.30, consisting of \$5,970.00 in contributions, \$3,311.16 in ticket sales, and \$2,368.14 in other revenue according to “LOT Finances 2019”.⁴ They also had expenses totaling \$9,894.00, consisting of \$150.00 for educational/informational purposes, \$396.68 for administrative purposes, and a final production budget of \$9,347.42. However, there are two different totals reported on the same financial summary. At the top of the summary, LOT reports a total revenue of \$11,849.30 and total expenses of \$10,269.10, which are \$200 and \$375.10 more respectively. While it is outside the scope of this project to investigate discrepancies in LOT’s internal financial reports, it is an important detail that underscores the need for LOT to improve organization and verify their documentation. If this information was presented in the same way on an official 990 filing, it may incur an audit from the IRS.

For the purposes of presenting a final total, I will be using the totals reported under each income and expense breakdown. Based off of those totals, LOT operated at a profit of \$2,301.88 in 2019. Like many business and nonprofits across America, LOT reduced their operations in 2020, leading to a severe reduction in their revenue, which is best exemplified through their ticket sale data with Theatre Lawrence. In 2019, LOT earned \$3,247.16 from Theatre Lawrence for ticket sales, which is recorded on the “TL 2019 vs 2018 Balances Sheets”. In 2020, LOT earned \$147.79, a 95.5% decrease from 2019. 2021 was their next full season, which generated \$1,456.63, 2022 generated \$1,539.21, and 2023 saw the companies highest since COVID with \$2,973.57.⁵ Each of these totals were pulled directly from “Theatre Lawrence Pmts 2014-2022”

⁴ Appendix B

⁵ Appendix C

and “Theatre Lawrence Payment 9-8-23”. As the financial analysis shows, LOT was forced into emergency and then recovery mode for the better part of four years due to a single year of almost no operations and two years of reduced operations. If the trend continues, then LOT is set to finally return to a similar revenue total as they were before COVID, a full four seasons since their reduced season in 2020, and can begin investing time and money into the future of the program via the projects started and established during my internship

Grants

LOT applied for The Community Arts Grant sponsored by the city of Lawrence, Kansas (2023) but were not granted funding.⁶ However, internal records show that LOT applied for and was awarded grant funding in both 2016 and 2017. According to both “The Lawrence Opera Theatre TGT application 2016” and “LOT Finances 2016”, the first grant was the Transient Guest Tax Grant, awarded by the city of Lawrence which seeks to “encourage, promote and strengthen events and programs that benefit and create Lawrence’s unmistakable identity for the community and/or enhance our visitor’s experience while visiting Lawrence.”⁷ LOT was awarded \$2,000. LOT was then awarded the same grant for a second time in a row in 2017, this time being awarded \$9,000 according to both “LOT Finances 2017” and “Lawrence Opera Theatre 2017 TGT Grant Support Report”. So, LOT has successfully applied and won grants before and has recently started seeking grant funding again. They are building forward momentum, and I hope for my projects to assist in this momentum as well by equipping the program with systems and tools that help streamline their operations and increase internal understanding of the programs purpose.

⁶ “Community Arts Grant Program,” City of Lawrence, Kansas, accessed July 15, 2024, <https://lawrenceks.org/lprd/art-grants/>.

⁷ “Transient Guest Tax Grant Program,” City of Lawrence, Kansas, accessed July 15, 2024, <https://lawrenceks.org/lprd/tgt-grants/#:~:text=As%20part%20of%20the%202024.>

SWOT Analysis

My personal perspective on the company is rather unique, as I was a performer with the company- (2023), and am also an administrative intern and performer with the company- (2024). Referencing my personal experiences as both an administrator and an artist the following SWOT analysis has been created.⁸ This analysis was also created with the understanding that some weaknesses and threats are being addressed currently, both within the scope of the capstone project and other projects currently in progress, including the projects encapsulated within the capstone itself. In short, LOT's biggest strengths tend to be its weaknesses, and its biggest threats its greatest opportunities. For example, LOT is a small company, with only eight members of their board and round 70 participants every year. It is also informal in its operations, which allows the nonprofit to be flexible, but presents a potential fatal flaw as the company seeks to expand. This attitude towards both the structure and leadership are warned against, discussed at length, and are the reason for the third project, the operations manual. As for the threat and opportunity, LOT is reliant on its hosting theater, Theatre Lawrence, for much of its seasonal operations. Insufficient program communications have recently damaged this relationship, and while we are working to repair it, it also presents LOT an opportunity to explore their own ticketing options and reexamine how they handle their own media.

First Project: The New Ticketing System

The New Platform

Tickets for the majority Lawrence Opera Theatre's productions are sold through Theatre Lawrence as part of our agreement as the host theater. We use their spaces to rehearse and perform, and in exchange they receive 50% of all ticket revenue for all performances we stage in

⁸ Appendix A

their theater. However, for perhaps the first time since 2014, LOT has partnered with an outside organization to stage a performance: LOT has partnered with the Lawrence Jewish Community Congregation in order to perform *The Path to Heaven* in their space, and they have in turn reached out to the Midwest Center for Holocaust Education to host a preshow talk about the contents of the opera, resulting in a three way partnership. I was then tasked with seeking out and setting up ticketing information on a new hosting site because the performance is happening in a space other than Theatre Lawrence. We are selling tickets for both in person and virtual attendance via livestream, and wanted a platform that would let us host both sale options on a single platform. We selected Zeffy because they are free to use and they do not add a mandatory site maintenance cost to the purchase of each ticket. This is the first year that we are using the site, and the first year that we have such direct control over the creation and ticket sales for one of our performances, so we have no prior data to directly compare this seasons sales metrics. We can, however, compare the sales of both our in person and livestream attendance records from past seasons to better inform the goals we want to achieve this season.

Ticket Sale Comparisons

Lawrence Opera Theatre reaches a substantial audience via its recorded performances. The last major concerts that were broadcast and saved on Facebook Live (circa 2020) have an average of 750 views for each of the three videos. Their recordings of their 2019 production of *Falstaff* average 500 views between Acts I and II⁹, a significant increase from the average 250 view count from their 2016 production of *Dido and Aeneas*.¹¹ It is a little difficult to directly

⁹ “Falstaff 2019 | Lawrence Opera Theatre,” [www.facebook.com, August 18, 2018, https://www.facebook.com/LawrenceOperaTheatre/videos/692871521178757](https://www.facebook.com/LawrenceOperaTheatre/videos/692871521178757).

¹⁰ “Falstaff 2019 Part 2 | Lawrence Opera Theatre,” [www.facebook.com, August 18, 2018, https://www.facebook.com/watch/live/?ref=watch_permalink&v=436937666906866](https://www.facebook.com/watch/live/?ref=watch_permalink&v=436937666906866).

¹¹ “Live! | by Lawrence Opera TheatreFacebook,” [www.facebook.com, August 14, 2016, https://www.facebook.com/LawrenceOperaTheatre/videos/1226985557333706](https://www.facebook.com/LawrenceOperaTheatre/videos/1226985557333706).

compare these numbers to in person attendance. According to emails between LOT and Theatre Lawrence in 2016, TL sold a total of 391 tickets (361 bought, 30 comped) for all of LOT's performances within TL. They do not distinguish between what tickets were sold for what shows, so it is impossible to know the final total of tickets sold on the same night as the *Dido and Aneas* livestream. Even so, if we assume that it was a full house (Theatre Lawrence has a maximum capacity of 304 seats)¹² the night of the livestream, then 45% of the audience attended virtually, and 55% attended in person. Jump forward to 2019, where the average attendance for each half of the livestream performance exceeded Theatre Lawrences seat capacity by 60%. We do not yet have access to virtual viewership records of recent performances, but even looking back on older performances the data shows that virtual performances are pivotal to LOT's operations and audience.

It is important to note that these past livestreams were not ticketed, so viewership was free. LOT did not sell tickets for their performance livestreams until 2023. While there is no balance sheet for the number of in-person tickets sold for 2016, the revenue split between Theatre Lawrence and LOT was \$2,866.27. It is also important to note that this total represents the revenue generated from all the performances LOT staged within Theatre Lawrence, not just *Dido and Aneas*. There is, however, a more detailed balance sheet available for 2019. The recordings on Facebook are both from August 18th, 2019, which sold 76 tickets at the box office and 27 tickets online for a combined 103 tickets, or around a fifth of their online viewership. With the convenience fee and taxes included, the ticket revenue for a single performance of *Falstaff* was \$2,196.92. This amount is only \$669.35 less than LOT's revenue from their entire 2016 season. In total, LOT earned \$3,247.16 during their 2019 season. And these totals only

¹² "Seating Chart | Theatre Lawrence," Theatre Lawrence, accessed July 15, 2024, <https://wp.theatrelawrence.com/buy-tickets/seating-chart/>.

represent the number of in person tickets sold, which as previously established were but a fraction of LOTs online viewership. The number of views clearly demonstrates that there is both a market and demand for the livestreams that LOT can better capitalize on via ticket sales for their livestreams. If LOT had sold both 103 in person and 103 livestream tickets, they could have instantly doubled their ticket revenue in a single year. But, the viewership numbers demonstrate a potential to go far beyond doubling their ticket revenue since online viewership is not subject to the same physical seating restrictions as a theater, demonstrating the importance of us providing a ticketed online viewership option.

LOT began to recognize this potential in 2022 when they started to professionally livestream their performances via private contractor. But these streams were done through the contractor's YouTube channel, not our own, which means that we do not have access to all of our own content and viewership data, so we are not able to gauge the success of the new livestream setup. Internally, Theatre Lawrence also changed their ticket revenue reporting structure to focus more on age demographics rather than individual show statistics. So, instead of reporting the revenue from each show, they reported the revenue from each age bracket they sold tickets to, which makes it further difficult for us to compare in person and virtual attendance numbers. However, we can still extrapolate some valuable information from the new categories. These categories include Adult Web, Regular Price, Senior (+62), Senior Web, Student (18 and under), Student Web, and Complimentary tickets. Adult Web, Senior, Web, and Student Web all represent tickets sold online, while Regular Price, Senior, and Student all represent tickets sold offline.¹³ 236 tickets were sold in total in 2022, with the top three categories as Adult Web (30.5%), Regular Price (23.7%), and Senior (17.7%). The majority of Student tickets came from

¹³ Appendix D

online sales- 22 online and 9 in person- re-enforcing the importance of presenting virtual options for younger audiences. The total ticket revenue for LOT that year was \$1,539.21, less than half of what they had earned in their final season before Covid. In 2023, LOT improved and sold 358 tickets for a final revenue of \$2,973.57. These are the metrics as we enter the 2024 season, and it will be interesting to see how having our own ticket platform will affect our sales.

There are several projected scenarios for the performance of the new ticketing system. The best case scenario is that our revenue increases because people are 1). More willing to come to in person shows again and 2). Are still willing to support us virtually even if our livestreams are no longer free. However, a more realistic outcome is that we will make a little under what we made last year, as our tickets are split between two different websites, one of which is brand new. Ultimately, our goal for this season to sell as many in person tickets as virtual tickets to *The Path to Heaven*, which will give us a basis that we can further develop from.

Second Project: Creating and Managing our own Media

Copyright Considerations

As a performing artist, I have been through my fair share of production cycles. In my experience, even the most organized and efficient production faces its fair share of difficulties- the combination of long hours, intense workloads, and general mounting stress as opening night approaches threaten even the best of productions with failure. But, as an administrator, this is the first time I have been privy to the struggles of pre-production and all the work and loopholes that must be surmounted before even the first day of rehearsal. Witnessing these struggles first hand has given me a new appreciation for the shows that have made it to opening night, and sparked my passion for making sure that those that do make it are properly preserved and cherished. Which is why, when I discovered that LOT did not have a consistent system of archiving their

performances, I proposed that the program should create and maintain an archive on YouTube, a platform created specifically for that purpose. But, before reaching the final step of saving the performance recording, we must first walk through one of the most important (and apparently contentious) stages of the pre-production process- copyright.

One of the functions of LOT's board is that they have input into what shows will be performed each season, and they have a fiduciary responsibility to make sure that they and the program go through the correct legal procedures to obtain any and all copyrights the program may need to secure. However, conversations surrounding copyright reveal a system that perhaps protects artists too well. I observed this struggle first hand at the first board meeting I attended, where while the initial subject of the meeting was to approve a line in the production budget for professional quality livestream, but concerns over copyright soon became the dominant subject of the conversation. There are nine members sitting on the board of LOT, four of which are artists who participate in the program regularly. The other members of the board do not participate in the performance season and are employed in fields other than the arts. So, half of the board shares in the assumed understandings of working artists, such as the value of high quality livestreams which extend past the financial. For a working artist, having proof of work is just as important as doing the work itself, since any and all recordings stand as proof of the quality and quantity of the work, like a living addendum to a resume. However, because LOT has a limited annual budget, the employment of a professional to record the livestreams could be seen as a frivolous expense. After all, LOT had been getting by recording the livestreams on Facebook just using someone's phone. However, this was not the primary concern debated in the meeting. One member expressed strong reservations against livestreaming, and was concerned about potential copyright violations the program could incur. His perspective was that the

administrative leadership of LOT had not taken the appropriate precautions against potential copyright claims, and he, in my opinion, assumed from his perspective as a lawyer that those members of the board and staff who did not practice law were ignorant on how to obtain the correct permissions. The stage manager then shared that they, in fact, had addressed the issues of copyright. Lawrence Opera Theatre obtained the rights to perform *The Path to Heaven* months ago, since it is still under copyright, and with those rights obtained the expressed written consent of the composer to both livestream and sell tickets for said livestream. *Don Giovanni* and *Trial by Jury* are both in the public domain, which left only the musical theater cabaret, and the biggest split in opinion.

For the artist in the room who value additional work over potential copyright infringement, they saw no issue staging the cabaret without obtaining the legal rights to perform every song, since every request had the potential to be denied, and thus the amount of work reduced. But, to those who do not make their living off of live performance, their potential outcomes were either neutral, as they would not experience the positive of having work nor the negative of dealing with a copyright infringement claim, or be negative because of a copyright claim. They did not stand to benefit anything from a potentially illegal performance practice, and thus wanted to either obtain the permissions or not livestream the performance entirely, which is directly against the artists interests of having proof of their work and LOTs interests in better leveraging their livestream audience as a revenue source. However, this conflict of interest did bring up LOT's status as an educational artistic nonprofit program, and whether or not that status qualifies the cabaret to be claimed under fair use.

There are generally two defenses creatives and presenting artists rely on in terms of copyright law, or the misguided attempts to subvert it. The first is as stated above, a ‘tree in the forest’ mentality. People post covers of music they do not own all the time, so one could even say that a concert of musical theater pieces is just several individuals performing covers of these songs live. They just happen to all be in a row under the banner of a single ticketed event. However, even if everyone involved in the concert purchased their own music, that purchase does not come with any performance rights. All that has happened in that purchase is that the customer has obtained the right to own a copy of the music. They have not obtained the permission to copy the music, sell the music, or even perform the music in public.¹⁴ In order for the concert to be fully legal, LOT would need to obtain the expressed written consent of every copyright holder to every piece, a time consuming process that would take more time an effort than just performing the concert, hence why this step is often ignored entirely by artists who value work over permission. However, this priority does not make this behavior legal.

The other common defense, especially in academic settings, is fair use. According to Stanford Libraries, “fair use is any copying of copyrighted material done for a limited and “transformative” purpose, such as to comment upon, criticize, or parody a copyrighted work.”¹⁵ Notice that this definition of fair use does not say anything about an academic context. In fact, ‘fair use’ protects rather little, and is considered on a case-by-case basis. According to *The Stage Producer’s Business and Legal Guide*, second edition by Charles Grippo, there are four factors that a court will consider when determining a fair use defense. They will look at the purpose of the use (such as commercial vs. nonprofit educational purposes), the nature of the work, how

¹⁴ Lawrence G. Townsend, “I Bought the Sheet Music. Can I Perform the Song in Public?,” 2024, <https://www.lgt-law.com/blog/2018/02/i-bought-the-sheet-music-can-i-perform-the-song-in-public/>.

¹⁵ Rich Stim, “What Is Fair Use?,” Stanford Copyright and Fair Use Center, April 11, 2017, <https://fairuse.stanford.edu/overview/fair-use/what-is-fair-use/>.

much of the work was used, and how much the copyright holder would lose financially if the work fell under the scope of fair use.¹⁶ Because fair use is determined on a case-by-case basis, there is no clear balance on how much the original work needs to be altered or modified before it can be considered fair use. And because there is no clear balance, programs like LOT continue to operate in that legal grey area until a copyright holder feels that there has been a violation of their rights and pursues legal recourse.

There is also a third conflict that has yet to be addressed in this discussion, and that is the fiduciary responsibility of the board to the program. In short, this means that the members of the board must place the interests of the program before personal interests.¹⁷¹⁸ Fiduciary responsibilities are further specified as Duty of Care, Duty of Loyalty, and Duty of Obedience. The issue of the cabaret is complicated, because there are arguments that both support and refute the staging as a violation of the boards duties. It is in the interest of the board for LOT to stage the cabaret and earn revenue via the ticket sales, but as there are working artists on the board there is a potential violation in their duty of obedience as they might be placing LOT in legal trouble for their own gain. It is also in the interest of LOT to avoid legal action against them, but at the same time presents a possible violation against the boards duty of loyalty to deny artists work, and therefore deny the purpose of LOT to provide education and work for artists. There is also the further issue that cabarets are often used as entry points for both participants and audience members into programs such as LOT and opera in general. For audience members, the cabarets boast shorter run times than full operatic productions and focus on the most exciting

¹⁶ Charles Grippio, *The Stage Producer's Business and Legal Guide* (Second Edition), Second (Simon and Schuster, 2019), 117.

¹⁷"Fiduciary Duty," LII / Legal Information Institute, 2022, https://www.law.cornell.edu/wex/fiduciary_duty#:~:text=Overview.

¹⁸ "Fiduciary Responsibilities," BoardSource, September 18, 2023, <https://boardsource.org/resources/fiduciary-responsibilities/>.

moments from each show back to back. And for participants, it allows them to learn and refine the skills and stamina needed to sing full operatic productions by having them perform smaller portions at a time.

On top of all of the already discussed considerations is a final one- AI, and how content might be affected by Meta's new policies on AI generation. The role of AI in the creative space is an increasing topic of conversation, and one that has so far received a lot of negative press. While the policy primarily affects accounts and artists that post still images of their work, it is important as fellow artists to recognize that theft from one space is potential theft in all spaces. So, while the impact on performance art is not as great as applied arts, it is only a matter of time. A recent incident between OpenAI, the owners of ChatGPT, and A-list actress Scarlett Johansson is one such example.

When ChatGPT 4 was released, it included a voice option where a user could ask the software questions and ChatGPT could respond in one of five voices. Allegedly, Scarlett Johansson was approached by OpenAI to license her name, but she refused. People were then suspicious when one of the voice options named 'Sky' sounded similar enough to Scarlett Johansson that OpenAI removed the option under alleged threat of a lawsuit.¹⁹ OpenAI has denied claims about copying the actresses voice without her consent²⁰, but the hasty removal of the voice once suspicions arose has done little to convince the public of their innocence. On the more opera side of the artistic world, theaters have already begun experimenting with incorporating holograms into performances. In December of 2023, the Melbourne Symphony

¹⁹ LegalEagle, "OpenAI Stole Scarlet Johansson's Voice," YouTube, June 12, 2024, https://www.youtube.com/watch?v=YhgYMH6n004&ab_channel=LegalEagle.

²⁰ Bobby Allyn, "Scarlett Johansson Says She Is 'Shocked, Angered' over New ChatGPT Voice," NPR (NPR, May 20, 2024), <https://www.npr.org/2024/05/20/1252495087/openai-pulls-ai-voice-that-was-compared-to-scarlett-johansson-in-the-movie-her>.

Orchestra brought back soprano Maria Callas, who had passed in 1977, in the form of a video feed projected onto mirrors on the stage. While some saw the performance as a step forward for the art, others, like Betsy Reed, expressed concern about the underlying implications of such technology. In her review of the concert, she wrote "...one of the key elements of opera that gives it such power is the physical presence of the singer in the room, the way an extraordinary artist can move you with the vibrations of their voice. Deluding ourselves that a hologram – even when they become so lifelike they're indistinguishable from the real thing – can ever replace actual artists can only lead to further decline of an artform that's already dying off."²¹ So, in what perhaps might be a vain attempt to stem competition from both the deceased and the non-existent, we chose to house our content on a platform that does not scrape an artist's work to draw their billion dollar bottom line. YouTube has not enacted or engaged with the same pro-AI generation policies as Meta, so they are the platform better aligned with our interests in profiting from our own work and preserving it for years to come.

There is no simple answer to LOT's copyright consternations, because it is impossible to answer the fundamental question of what is more important- the artists or the program. There is no program without the artists, but the artists need the program as a means of coming together and showcasing their work. Speaking as an artist, the assumption that 'we do not generate enough revenue for copyright holders to even think about us so we can perform our cabarets this season no problem' is so ingrained into the culture that it takes outsiders like members of the board to step in and draw our attention to it. And yet, we were conscientious enough of wanting to credit a single composer with his work that we made sure to follow all the legal steps when it

²¹ Tim Byrne, "Maria Callas's Hologram Concert: Ersatz Simulacrum of a Dead Diva Is Weird and Depressing," *The Guardian*, December 8, 2023, sec. Music, <https://www.theguardian.com/music/2023/dec/08/maria-callas-a-concert-in-hologram-adelaide-perth-dates-review>.

came to obtaining the permissions we needed for *The Path to Heaven*. It is frustrating that LOT as a company feels forced to engage in potentially illegal behavior in order to produce work because the systems that have been created with the intention of protecting fellow artists are actively restricting the work they were set to facilitate. In other words, the system of practice that we have put in place to protect artists has become so convoluted that we are not having to illegally bypass the system to be artists. These conflicts illustrate the convoluted nature of performance and the many hurdles a performance must clear to even reach rehearsals. And, underscore just how much of a miracle it is that any productions at all make it to an audience. Which is why it is imperative that those that do make it are preserved effectively.

Media Preservation and Access

Lawrence Opera Theatre shared and stored recordings of performances on their Facebook page from 2016 to 2020. However, there are several recordings that are missing, and since no one was ever formally responsible for maintaining an archive of LOT's media, we do not know why these recordings are missing. The company does not have anything saved from its first two years of operation from 2014-2015, and despite our best efforts we are unable to locate the full performance from 2016 and anything from 2017. The mainstage performances from 2018, 2019, and 2020 were successfully saved, but once again we do not know what happened to the videos from 2021. LOT began outsourcing its recordings to a professional videographer in 2022 who has generously saved and agreed to share his recordings of our 2022 and 2023 productions. Without his help, those recordings would have also been lost. Lawrence Opera Theatre has four years of work that is gone as if they had never existed. It is hard enough to successfully guide a show from idea to reality, which LOT has done successfully for 15 years. However, I believe that their success has led them to take the recordings of those shows for granted under the assumption

that there will always be another one next year. For the sake of the program and participants past and future, it is imperative that LOT take more care to record and store their successes in such a way as that they can be shared for years to come.

This is the context which sparked the need for the second project. To stem the torrent of loss and plan for the future, the second project of my internship has been to create a YouTube Channel for the company. We were able to transfer three and a half productions so far from the Facebook page to the YouTube Channel and we will be using our own channel as the hosting platform for all of our livestreams moving forward. This is important because this change would ensure that all of our video-based media is all in one place, and that LOT has direct access and management to the recordings rights right after the work has been created, with the added benefit of eliminating a middle man.

It is hard enough for programs like LOT to produce their work amongst the tangle of legal considerations and responsibilities, and for artists like those who participate in our program to have their work recognized and preserved for future employers to watch. So, hosting our hard won work on a website invested in alleged content theft is against the interest of both LOT and its participants. YouTube has not enacted or engaged with the same pro-AI generation policies as Meta, so they are the platform better aligned with our interests in profiting from our own work and preserving it for years to come.

Third Project: The Operations Manual

Establishing Patterns of Behavior

The strengths of the program are inherently tied to its weaknesses and its opportunities, if mishandled, could become threats. However, it is part of the administrative teams job to ensure that the strengths continue and strengths, and to seek out opportunities among the potential

threats. One of the defining characteristics of the program is the low tuition cost as compared to similar summer opera programs in America. However, this low cost of entry also means it is a smaller loss if a performer were to pull out of their contract for any reason.

Part of Lawrence Opera Theatre's mission is to make "opera accessible to all", a value which they practice through their low tuition cost. One of the unique ways LOT carries out their mission is by providing its participants with many performance opportunities for a low tuition cost. Tuition for someone participating in LOT is \$125- a \$25 nonrefundable application fee and a \$100 tuition fee payable upon acceptance into the program. To my knowledge, there is no other summer opera program in the United States that provides the number of opportunities LOT does (one large production, two smaller productions, and three concerts over the course of three weeks) for that low of a tuition cost. Chicago Summer Opera and the Miami Music Festival, two programs which are similar in participation size and program offerings to LOT, cost \$4,650²² and \$5,200²³ respectively, even while selecting the cheapest housing options. And, if LOT stops existing for any reason, there is no guarantee that such a program will ever exist again. Which is why it is imperative that does not burn through their current staff and disappear. However, the low tuition cost also means that if a participant were to back out of their contract for whatever reason, then they would lose only \$125, not \$4,650, and LOT does struggle every year with having to re-cast roles because of their own low cost of participation. This is especially true for local participants.

There are two categories of participants in LOT- those who live locally, and those who come in and stay in town for the duration of the program. For those living locally, the program

²² "YAP Tracker :: Chicago Summer Opera," [www.yaptracker.com](https://www.yaptracker.com/opportunities/detail/?id=1767480), accessed July 25, 2024, <https://www.yaptracker.com/opportunities/detail/?id=1767480>.

²³ "YAP Tracker :: Miami Music Festival," [www.yaptracker.com](https://www.yaptracker.com/opportunities/detail/?id=1768327), accessed July 25, 2024, <https://www.yaptracker.com/opportunities/detail/?id=1768327>.

only costs \$125. They are presented with a unique advantage because they do not have to spend extra money on staying in town for three weeks because they already live there. For participants that do come in from out of town, the cost is much more, as they must seek out and secure their own housing, transportation, and meals. But, even with those extra expenses, they only pay an estimated \$1,456.85 per season,²⁴ which is still cheaper than the closest competitor, Chicago Summer Opera, by \$3,193.15. However, this means that if a local participant were to walk back on their commitment to the program, they would only lose \$125, not \$1,456.85.

So far, we have had four participants drop their contracts this season alone. The reasons for their cancellations range from overcommitment to unforeseen scheduling conflicts to financial concerns to acceptance into a doctoral music program. Regardless of the reason, these cancellations force the administrative team of LOT to continuously repeat the steps of the casting process, rather than finishing the task that was considered done months ago and moving on to other necessary preparations. The constant cycle of having to repeat the same work and delay the completion of other seasonal tasks, let alone long-term projects, has led the company to adopt the phrase “We will make it work” as their unofficial mission. And, this cycle nearly reached a breaking point last year (2023).

Contingency Planning

There has been a much greater emphasis placed on documentation and contingency planning over the past year, thanks to an unexpected series of events that took place over the course of 2023. In March of 2023, the Artistic Director faced a sudden and life-threatening health crisis that lasted several months. Thankfully, he was able to recover in time to fully participate in

²⁴ Appendix E

LOT that year, but if he had not, then the program would have been without an Artistic Director for the foreseeable future. To my knowledge, there were no existing succession plans in place.

There was also not as much emphasis placed on finding and securing alternate performers for the leading roles in *Carmen*. When everyone accepts the offer to participate in the program, the contract does detail their roles and responsibilities as participants, but that contract does not guarantee that there will be another person to fill the role of the original singer if they are unable to perform for any reason. Based on the previous pattern of behavior, this was not a situation that LOT was forced to reconcile with frequently, and so when it came to the role of Don Jose in *Carmen* there was no cover or understudy. There was only the single person cast as the primary performer. So, when he quit the program halfway through, we were suddenly left without a title role, and the potential loss of an entire show. This would have been devastating for LOT, since the company was still in the process of recovering from COVID financially and as a program that relies on ticket sales from in person attendance.

As highlighted in the financial review of the company on page six, sales in 2023 demonstrated LOT was on the way to achieving pre-COVID ticket sale numbers, and the near total loss of a second season within three years would have set the company back a second time, perhaps for good. It was the Artistic Director who stepped in and sang the role, as he had performed it several times before. If he had not been well enough to do that last minute, we would have not have had a show to perform. In response to this near cancellation, LOT has increased their efforts to make sure every role of every show has a cover, and even a cover study, regardless of importance. This has been somewhat helpful this season, but with two performers pulling out of one show we have been forced to once again look for participants, which is both stressful and time consuming.

Personal Notes on Reactive vs. Proactive

Based on my personal observations and time at the company, the proportion of work delegated to a single person is alarming. The Artistic Director, Hugo Vera, is an excellent performer and charismatic leader, his busy schedule often leaves the needs of LOT on the back burner until they boil. According to the three types of managerial styles William Byrns identifies in *Management and the Arts*, he is an organic manager, who is flexible, creative, and works best when partnered with someone who exhibits a structural manager style, like Linda.²⁵ Byrns observes in his section on dysfunctional management that “A manager may become dysfunctional as a by-product of an organization with a culture that thrives on disorder as the standard operating mode. Alternatively, an organization may become dysfunctional when an individual with a strong dysfunctional personality is allowed to take control.”²⁶ The catalyst for LOT’s degradation into the financial state that it was in in 2022 is unclear and with the company now working to better itself I do not feel it is my place to pry into past events in an attempt to obtain an answer and risk aggravating strained relationships I am not aware of. However, one of the biggest long term consequences we are forced to address now is a strained relationship with our hosting theater, Theatre Lawrence.

As mentioned previously, Lawrence Opera Theatre and Theatre Lawrence have an agreement that LOT may use the spaces Theatre Lawrence makes available to rehearse and perform, and in exchange receives 50% of the revenue for all in person attendance. However, it is my understanding that this is a rather tenuous agreement that may not even be written down anywhere. It is also my understanding that LOT’s relationship with TL has been on the decline

²⁵ William J Byrnes, *Management and the Arts*, Fifth (New York: Focal Press, Taylor & Francis Group, 2015), 519-520.

²⁶ Byrnes, *Management and the Arts*, Fifth 513.

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until recently, with tensions reaching their peak when LOT failed to communicate that they wanted to use TL's spaces to hold in person auditions. Some members of LOT's leadership assumed that access to the building for auditions was part of the summer agreement, and simply showed up to the theater without communicating their intent or even reaching out with the leadership at TL to see if the space was even available for them to use. A solution was reached, but what exactly happened and where we stand with TL now, I do not know. We still have access to the theater this season, but when I suggested the idea of negotiating with Theatre Lawrence for a 60%-40% ticket revenue split to my supervisor I was filled in on the events that I have relayed here.

The breakdown in communication still somewhat persists within the company culture. Communication and the chain of command are clear on the horizontal level, but struggle on the vertical level.²⁷ Ideas, plans, documents, and other important administrative aspects that effect peer to peer relationships are easily addressed and resolved, but when an issue needs the approval of the Artistic Director, the timeline can potentially slow down significantly. One such example was housing. I was tasked with finding housing via Airbnb for out of state participants that wanted LOT to find housing on their behalf. All reservations were to be made by Hugo, with participants paying back their portion of the reservation fee to him. However, there were several times where I had to sit down with him via Facetime and essentially supervise him making the reservations because my requests via email or text would either not be answered or not completed. David Snider in his book *Managing Arts Organizations* does corroborate that in an age of online communication it is still best to be as in person as possible, but distance makes this difficult to achieve.²⁸ And, regardless of distance, it is a surreal and frustrating moment when

²⁷ Byrnes, *Management and the Arts*, 210, 213.

²⁸ David Andrew Snider, *Managing Arts Organizations* (Rowman & Littlefield, 2021), 127.

you, an intern, have to supervise your supervisor to complete a task that takes all of ten minutes. With Linda's assistance, LOT is becoming more professional and organized. We now have regular, in person communication with Theatre Lawrence, contracts and schedules are distributed in a timely fashion, and we have even begun to reestablish ties with different communities like LJCC and the alumni base.

However, Linda is only one person, and when facing issues both inside and outside the company, this can wear even the hardiest person down. Even with my assistance as an administration intern, she has been taking on the bulk of the work. This one-person powerhouse expectation even extends to the board. Looking at LOT's website, the only occupied position on the board is the treasurer's position, with Linda as the current treasurer.²⁹ The positions of the President and Secretary are vacant. And while other members of the board participate in leadership roles during the season, they are not involved with any of the administrative work before, during, or after a season is finished. Which, in my opinion, gives the impression that LOT is content to rely on a single person to fix their years of dysfunction and mistakes.

Managing Arts Organizations by David Snider, *Arts Management* by Ellen Rosewall, *Fundamentals of Arts Management* by Pam Korza and Maren Brown, and *Management and the Arts* by William Byrns all discuss the dangers of nonprofit organizations overly relying on a single individual to do the bulk of the work. Korza and Brown even refer to this fallacy as 'white knight', where a board expects a single person "to come in and cure all existing problems."³⁰ Korza and Brown remain vague in their warnings against overwork, burnout, and turnover,

²⁹ "Current Board & Staff," Lawrence Opera Theatre, accessed July 15, 2024, <https://lawrenceopera.org/test/>.

³⁰ Pam Korza, Maren Brown, and Craig Dreeszen, eds., *Fundamentals of Arts Management*, Fifth (Amherst Massachusetts: Arts Extension Service, University Of Massachusetts, Amherst, 2007), 195.

choosing to focus instead on preventative measures such as outlining clear job expectations in a job description and detailing best practices in the hiring process.³¹

More recently published texts, such as Rosewall and Snider, both dedicate chapters to addressing ‘people management’. Rosewall reflects on the different management philosophies of for profit and non-profit businesses, concluding that it has become a common assumption on “the nature of the arts not-for-profit, which is to operate with volunteers, a high degree of turnover, and workers with more enthusiasm than training.”³² Rosewall all identifies an assumption that “because of the presence of volunteers and the need to concentrate on mission more than profit, a not-for-profit can operate in a more casual manner than a not-for-profit”³³ which is an assumption LOT makes almost as often as “We will make it work.” Snider also highlights the work to personnel imbalance prevalent in arts nonprofits, saying “In recent years it has become painfully apparent that the arts have unfairly burdened people with too much work and too little pay to get the job done.”³⁴ ZipRecruiter reports that the median hourly salary of a nonprofit administrator in June 2024 was \$29.75 an hour, with the highest reported salary of \$60.82 an hour and the lowest at \$10.58 an hour.³⁵ Glassdoor estimated a median salary of \$118,991 a year as of June 2024, further broken down into the average salary of \$84,337 a year plus bonus pay of \$34,654 a year.³⁶

³¹Korza et. all, *Fundamentals of Arts Management*, 196-208.

³² Ellen Rosewall, *Arts Management : Uniting Arts and Audiences in the 21st Century*, Second (London: Oxford University Press, 2022), 91.

³³ Rosewall, *Arts Management : Uniting Arts and Audiences in the 21st Century*, 89.

³⁴ Snider, *Managing Arts Organizations*, 113.

³⁵ “Nonprofit Administrator Salary,” ZipRecruiter, 2024, <https://www.ziprecruiter.com/Salaries/Non-Profit-Administrator-Salary>.

³⁶ “Nonprofit Administration Salaries,” Glassdoor, 2024, https://www.glassdoor.com/Salaries/nonprofit-administration-salary-SRCH_KO0,24.htm.

Even with these reports, it is hard to know who is reporting, how many reports they receive, and how much larger salaries are skewing the median to be higher than reality. They also do not say what jobs fall under the umbrella of ‘nonprofit administration’, so these salary ranges could include anything from intern to president. Either way, these numbers do little to address the prevalent attitude of “do more with less”, which Snider cites as a direct causation of “extreme burnout”.³⁷ He also articulates a point that describes the current situation with LOT. In his chapter called “Managing People”, he says that “Underfunded programs or companies sometimes rely on the personal commitment and resources of individual staff members to make of the gap.”³⁸ A little later in the same chapter he also states that “These requirements, along with unfair practices such as unpaid internships... assume that the individuals in these jobs have some kind of independent wealth, family support, or access to loans in order to do this kind of work.”³⁹ Linda and I combined fulfill two of these conditions.

Addressing the questions of high turnover and burnout, I feel that it is only a matter of time before the intense workload and frustrating communications structure once again erode the quality of LOT’s leadership. While many sources discussing burnout and high turnover rates are focused on nurses in the medical field, there are some that focus specifically on staff and volunteers in nonprofits. *A Brief Measure on Work Environment for Human Service Organizations* focused on “Measure of Work Environment”, or the quality of someone experience in their workplace based on three factors- “group cohesion, leadership support, and organizational justice.”⁴⁰ The study concluded that “acceptable internal consistency” was the key

³⁷ Snider, *Managing Arts Organizations*, 121.

³⁸ Snider, *Managing Arts Organizations*, 121.

³⁹ Snider, *Managing Arts Organizations*, 122.

⁴⁰ Colleen E. Janczewski, Joshua P. Mersky, and Chien-Ti Plummer Lee, “A Brief Measure of Work Environment for Human Service Organizations,” *Human Service Organizations: Management, Leadership & Governance*, May 4, 2021, 1–14, <https://doi.org/10.1080/23303131.2021.1915438>.

factor in peoples decisions to either stay or seek employment elsewhere. The study also found high correlation between organizational justice, supportive leadership, and burnout, meaning that people in organizations with ineffective or inefficient vertical communication and leadership were more likely to feel burnout than those struggling with group cohesion, or horizontal communication and leadership.

Solution and Future Planning

Possible solutions to these issues often reduce into three common categories identified by Snider and Rosewall- clear lines of communication, clear understanding of job expectations and responsibilities, and effective leadership. Snider and Rosewall discuss the values of all three points, with Rosewall even citing Byrne’s writing on good leadership and distilling his work into four points “Making clear who is supposed to do what, establishing who is in charge of whom, Defining the channels of communication, and applying resources to defined objectives.”⁴¹ The article “Nonprofits Find Ways to Manage a Staffing Crisis With No End in Sight” by Jim Rendon for the Chronicle of Philanthropy also identifies the struggle nonprofits across America are facing due to high unemployment and low retention rates.⁴² Many quoted in the article cite the same issues that others have identified- long hours for little pay and/or benefit. Rendon himself concluded that while the issue was far from solved, shorter workweeks, increased time off, and DEI training were all helping to improve the situation. However, these are all solutions on a national scale. On the scale of LOT, one of the steps I have taken to help improve operations within the company is the creation of the operations manual.

Creation of the Operations Manual

⁴¹ Rosewall, *Arts Management : Uniting Arts and Audiences in the 21st Century*, 89.

⁴² Jim Rendon, “Nonprofits Find Ways to Manage a Staffing Crisis With No End in Sight,” *Chronicle of Philanthropy* 36 (3): 26–29. <https://search-ebscohost-com.proxy.library.ohio.edu/login.aspx?direct=true&db=bft&AN=175706768&site=eds-live&scope=site>.

As the final part of the project trifecta, I have started creating an operations manual for LOT, which aims to streamline communications and reduce redundant work.⁴³ Some of the sections include login information for the different platforms we use, our application process, and previous Airbnb locations our participants have stayed in. The goal of the document is to build upon it as we progress from season to season, and to add information as we learn it or feel it necessary to add. While my goal at the start of my internship was to create a complete and comprehensive operations manual for the organization, I realized that goal was not conducive to the way the program operates. Having the manual treated as a ‘living document’ that the leadership and administrative teams could add onto at any time acknowledges and harnesses the current spontaneous nature of the company, and better aids their transition into a bigger and more stable program as they record their own practices and information in the way they best see fit.

Some future sections that I believe would be important to add would be a calendar or time table of the entire year leading up to LOT. I believe this would help address communication issues we have had in the past, and help create a consistent schedule from year to year. And, having everything laid out together would show how each task ties into the next task, and how, if one is not finished in a reasonable time period, it affects everything else that needs to be done. I also think it would be a great organizational tool if the company began creating their own internal annual reports again. While the company does not have to file a full 990, it was extremely helpful in my research to see the company’s financial information laid out the same way as the front page of a full 990 filing. Assuming that the next person will just sift through the documents from previous years to achieve a full understanding of the company’s financial health

⁴³ Appendix F

is both a lot of work and erroneous. If we do the work to clarify information now, then we do not have to do twice the amount of work to clarify the information later.

Conclusion

Ultimately, Lawrence Opera Theatre is a case study on the importance of recording and documentation because of how ephemeral programs like LOT can be. LOT is a one of a kind program that is able to provide so many opportunities for its participants for a low tuition cost, which is in keeping with their mission to make opera as accessible as possible. However, some of their own administrative practices act against their best interest and longevity, but that is not the program or the administrative staff's fault. These practices were simply byproducts of an overworked staff forced to reconcile with the effects of the COVID-19 pandemic and redundant work cycles. Each of the projects discussed- the new ticketing system, the YouTube Channel, and the operation manual- each seek to introduce quality of life improvements to the LOT administrative team so that they can reduce redundant work, better document and preserve the productions they work so hard to stage, and direct those efforts towards the future of the program. With the ticket system, LOT has begun to manage their own tickets, independent of their relationship with Theatre Lawrence. With the YouTube Channel, LOT has saved more of their own media from being lost and ensures that all current and future recordings are hosted in one place. And finally, the operations manual will begin to address redundancies in LOT's operations so that everyone in the organization is better able to address everyday tasks and reduce the cycle of repeated work in order to focus on the future of the program.

As for me, this summer was an eye opening experience because it is easy to ridicule a program from the outside looking in- you can see the byproduct of the problems they face and wonder why they can't simply 'be better'. But, it is only when you start working internally that

you see and actually contend with the roots of a programs issues. You really get a sense of how powerful current systems of practice are, even if they are defective, simply because people are familiar with those systems, and how hard it is to convince and already exhausted team that the extra effort needed to change the system is worth the extra work. And you find yourself falling into those same systems in an effort to simply survive the day to day demands of the program. The marker of success for myself was creating systems that would actually work for the program. Zeffy is simple and easy to use- it only takes a couple hours to set up the tickets and then its all set. YouTube had a user friendly interface that allows you to livestream with the press of a button, and then immediately save those livestreams automatically after the stream is done, streamlining a potentially complicated process. And the operations manual now holds key information all in one place and can be easily shared via many means. So, the key lesson for myself moving forward into the field is to keep it simple.

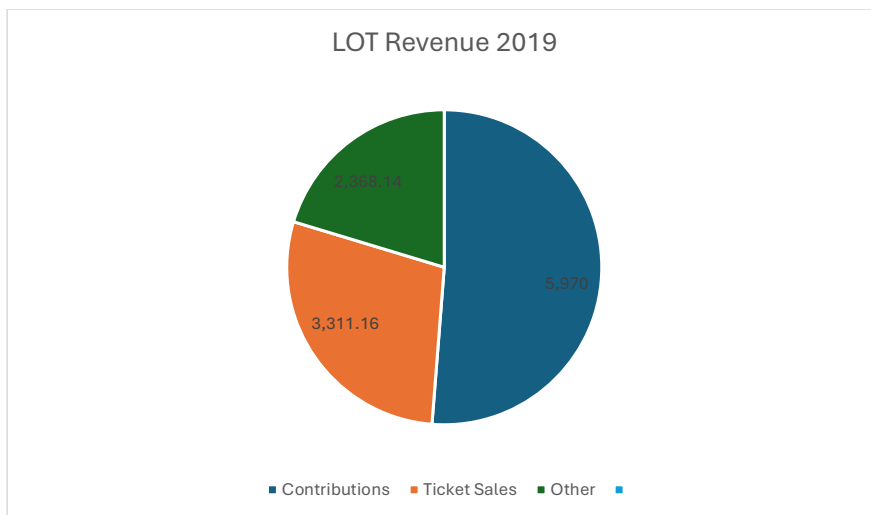
Appendix

Appendix A: SWOT Analysis

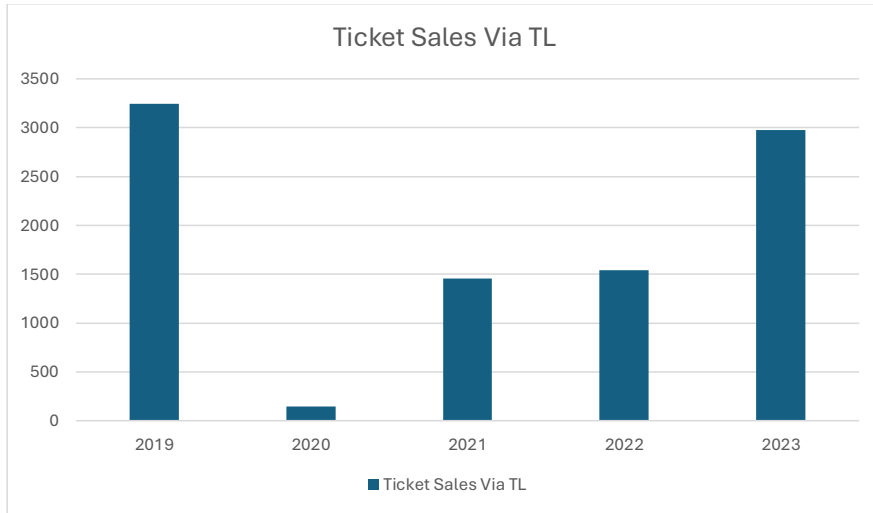
<p>Strengths:</p> <ul style="list-style-type: none"> - Low tuition cost (only \$100, compare to other tuition costs of programs with similar length and offerings) - Most members of the board are direct participants and artists themselves, so they understand the needs and wants of many in the program - Have professional theater venue that we operate out of - Creation and distribution of internal documents is now being handled by two people instead of just one. 	<p>Weaknesses:</p> <ul style="list-style-type: none"> - Not great at marketing themselves - Known issues with communication on our end - Lack of organization/much of the day to day work is being handled by one person - Lack of long term plans- strategic plan, succession plan, etc. - Because it is a smaller program and a cheaper price, people feel it is easier to quit the program- two already this year, and a collab pianist trying to pull out of their contract
<p>Opportunities:</p>	<p>Threats:</p>

<ul style="list-style-type: none"> - New partnerships with LJCC and other ongoing partnerships - New ticketing platform where revenue and donations are created, sold and collected by the company - New YouTube channel, transferring videos from Facebook live. Also now getting the footage professionally recorded and livestreamed on our own channel that we maintain - Creation of an operations manual while one of the original founders is still leading the company. Will help inform and streamline operations moving forward. 	<ul style="list-style-type: none"> - Strained relationship with Theatre Lawrence due to previous lapses in communication from Lawrence Opera Theatre. - Tickets to our performances are sold through them and revenue is split 50-50 - No formal written agreement between Theatre Lawrence and Lawrence Opera Theatre. Neither side is protected from the other, and makes us heavily reliant on Theatre Lawrence's goodwill - Struggling to obtain grant funding as we lack the capacity to constantly seek it and the data to substantiate the benefits we contribute to the community. <p>Loss of several years of recorded performances due to lack of archival upkeep, leading directly to loss of potential marketing and promotional materials</p>
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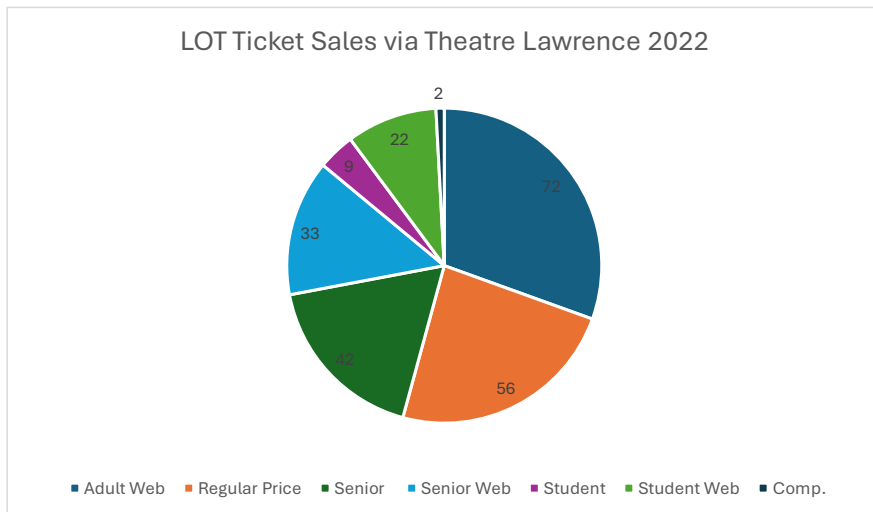
Appendix B: LOT's Total 2019 Revenue



Appendix C: Ticket Revenue for LOT's Performances Within Theatre Lawrence from 2019-2023



Appendix D: LOT's Ticket Sales via Theatre Lawrence 2022



Categories represent age brackets identified by Theatre Lawrence

Appendix E: Cost Breakdown for an Out of State Participant in LOT 2023

The average cost of a three-week reservation on Airbnb in Lawrence, Kansas ranges anywhere from \$107 to over \$400 a night for our smallest group size of three people.⁴⁴ We have a total of 13 out of state participants that require housing this year. There are more affordable options further afield, such as options in the Topeka, Kansas area, but housing in these locations requires reliable longer distance transportation to and from the theater. Additionally, the drive time to and from Theatre Lawrence is around 30 minutes using toll roads⁴⁵, and the cost of gas in the Midwest has been fluctuating between \$3 to \$4 a gallon.

To calculate the total of these additional costs, I will be referencing my experiences from last year and this year. Last year, a group of four of us rented an Airbnb in Topeka, Kansas, that now costs \$150.00 a night.⁴⁶ For three weeks, it would now cost a total of \$3,595.00, which includes both a weekly discount of \$286.00 and a service fee of \$480.00. Split between the four of us, that would mean a housing cost of \$898.75 each. Then, there is the total of gas. I do not have access to the total amount that we as a group spent on gas last year, so the following estimate is based off of current gas prices and the miles per gallon achieved via my personal vehicle, a 2022 Ford Edge. According to the U.S. Department of Energy, the 2022 Ford Edge achieves an average of 23 miles per gallon, with a maximum of 560 miles per full tank of gas. Multiplying the 46.8 mile round trip commute between Topeka, Kansas and Theatre Lawrence by seven days a week, reflective of our current rehearsal schedule, this produces a total of 327.6

⁴⁴ "Airbnb | Lawrence - Vacation Rentals & Places to Stay - Kansas," Airbnb, accessed July 15, 2024, https://www.airbnb.com/s/Lawrence--KS/homes?place_id=ChIJg5hHzsdAv4cRLqt4BNUTFxU&refinement_paths%5B%5D=%2Fhomes&checkin=2024-07-28&checkout=2024-08-19&date_picker_type=calendar&adults=3&children=0&infants=0&pets=0&search_type=AUTOSUGGEST.

⁴⁵ "Google Maps," Google Maps, accessed July 15, 2024, <https://www.google.com/maps/dir/Lawrence>.

⁴⁶ "Home in Topeka · ★4.82 · 4 Bedrooms · 5 Beds · 1 Bath," Airbnb, accessed July 15, 2024, https://www.airbnb.com/rooms/21449594?adults=4&search_mode=regular_search&check_in=2024-07-29&check_out=2024-08-19&source_impression_id=p3_1718380703_P3iub_eUj1K0Ztiu&previous_page_section_name=1000&federated_search_id=90afeee5-1e52-4e61-8a55-dfa4aa1b702a.

miles driven, or around a half a tank of gas used every week. Multiplying this total by the three weeks of the program, this brings the final total to 982.8 miles, a full tank of gas plus another 422.8 miles worth of gas. 982.8 divided by 23 mpg is 42.7 gallons of gas, multiplied by \$3.70 for a grand total cost of \$158.10. The final total is calculated based on the assumption that the car will be used to drive only between Topeka and Theatre Lawrence, so the total of \$158.10 represents a minimum cost of gas. Assuming that a participant has a budget of \$100 per week for food, a representative total for the cost of application, tuition, housing, transportation, and food for an out of state participant is \$1,456.85.

Appendix F: The Operations Manual



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