

The Field at a Glance

2022–2023 (WITH COMPARISON TO PRIOR YEAR)

Across the United States and Canada, opera is a vital part of communities of all sizes. Opera companies large and small are deeply rooted in their cities, strengthening their communities by forging partnerships that bridge divides and create positive change.

ECONOMIC IMPACT

Opera companies played an important role in their local economies during the 2022–2023 season. They employed and engaged over 40,000 administrators, artists, and trustees in their artistic and civic work. These companies invested over one billion dollars in the economy — a number that grew by 15% from the season prior.

\$1.18 billion +15%
Invested in the Economy

2.09 million +23%
Total Attendance

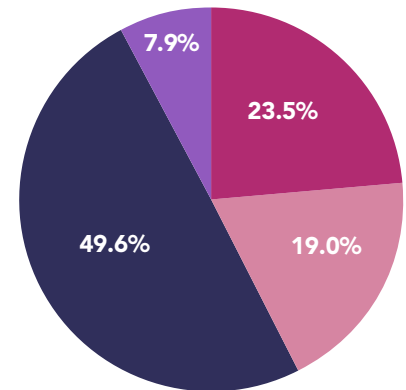
15,900 +12%
Administrators Employed*

23,700 +14%
Artists Employed

4,000 -6%
Board Members/Trustees Engaged

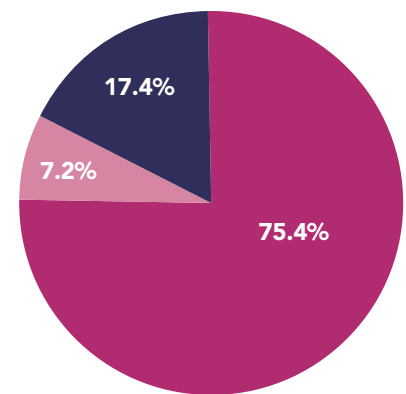


Revenue Breakdown



- Box Office Revenue
- Other Earned Revenue
- Private Support
- Government Support†

Expense Breakdown



- Program ‡
- Development
- General/Administrative

125 U.S. cities with opera companies**

13 Canadian cities with opera companies**

Cincinnati Opera



* Administrators include full-time, part-time, and contract positions.

** Opera companies in OPERA America's Professional Company Membership

† The higher-than-average level of government support in fiscal year 2023 reflects the continued influx of pandemic relief through federal programs, awarded directly and through state and local arts agencies. Pre-pandemic, government support accounted for less than 5% of all revenue.

‡ For the purposes of this report, marketing expenses are included in program expenses.

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PERFORMANCE ACTIVITY

Entrepreneurial artists and innovative producers are expanding the definition of opera and infusing the art form with a diversity of stories, perspectives, and artistic styles. In 2022–2023, companies increased the number of productions and performances in their seasons over previous years. They offered fewer distinct titles, but new work still comprised nearly half of the titles offered; works written after 1970 made up just over a quarter of all productions.

237 -8%
Distinct Titles

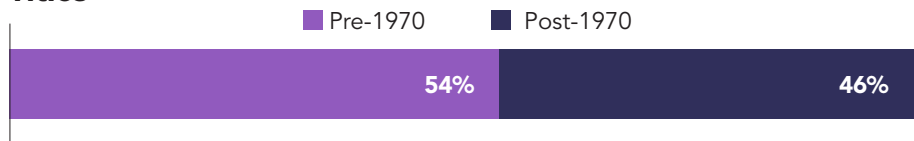
468 +4%
Productions

1,726 +8%
Performances

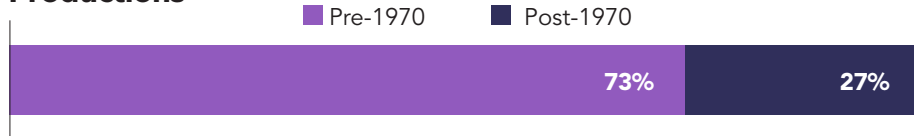
277 -9%
Different Venues



Titles



Productions



Top 5 Most-Produced Works



1. *Tosca* (Puccini/Giacosa/Illica)
2. *La traviata* (Verdi/Piave)
3. *La bohème* (Puccini/Giacosa/Illica)
4. *The Marriage of Figaro* (Mozart/Da Ponte)
5. *Carmen* (Bizet/Meilhac/Halévy)

Top 5 Most-Produced North American Works



1. *Susannah* (Floyd)
2. *Amahl and the Night Visitors* (Menotti)
3. *The Medium* (Menotti)
4. *Bon Appétit!* (Hoiby/Child/Shulgasser)
- 5a. *The Falling and the Rising* (Redler/Dye)
- 5b. *Highway 1, U.S.A.* (Still/Arvey)

Data are drawn from the FY2023 Professional Opera Survey, extrapolating for OPERA America's full Professional Company Membership and the most up-to-date information from OPERA America's Performance Database. This summary does not include the extensive activity of OPERA America's Associate Members and Educational Producing Associate Members, or the very few North American companies outside of the membership — nor the secondary economic impact of activity related to attendance.

The Field at a Glance
is excerpted from the
2024 Annual Field Report, available
at operaamerica.org/AFR2024.

Access the *Annual Field Report* Online

Download this year's *Annual Field Report* —
plus spreadsheets of complete financial
data — at operaamerica.org/AFR.

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