

Utah Opera Annual Education Report



2019-2020

Total Services Provided to Utah Students and Teachers

Total # of Districts	Total # of Charters	Total # of Schools	Homeschool Students	Total # of Instructional Hours	Total # of Teachers	Total # of Students
25	41	237	31	537	1,788	38,286

DESCRIPTION OF SERVICES

Opera in the Schools

OPERA IN-SCHOOL PRESENTATIONS



Districts	Charters	Schools	Hours	Teachers	Students
21	14	84	95.75	1,637	35,922

Utah Opera in-school programs are performed by our five Resident Artists, who are selected each year through national auditions. They perform in Utah schools nearly every day of the school year, providing interactive assemblies that are also professional examples of singing, musicianship, and performance skills. We collaborate with school principals and District Arts Coordinators to schedule performances.

As we plan our week-long community residencies, we additionally publicize the POPS programs in press releases to local newspapers and invite state legislators and members of the Utah State Board of Education to the various events in the schools in their districts during these special weeks.

Around the state:

Our artists spent three weeks performing in communities



this year in Uintah, Emery, Carbon, South Sanpete and Washington school districts. An April tour to Iron and Beaver school districts was cancelled due to COVID-19.

Program for Elementary Schools: **Who Wants to be an Opera Star?**



Who Wants to be an Opera Star? is an introduction to opera designed for elementary school audiences. Using the familiar framework of a TV game show, our artists answer questions, provide musical examples, and perform scenes from standard opera repertoire to illustrate basic elements of the art form.

The Resident Artists performed *Opera Star* 75 times in Utah schools this year.

Student Learning Activities/ Core Implementation: Students and teachers actively participate as they clap rhythms, sing a melody, and interpret emotions in the music. Students are mentored through discussion about various important elements in singing and performing. Several weeks in advance of each performance, Utah Opera provides educational materials that introduce teachers to the presentation (sent by email through the school principal). These materials suggest lesson plans and include a PowerPoint presentation to prepare students for their opera experience, as well as follow-up activities and a link to an online teacher evaluation. Utah Opera also donates a DVD of Mozart's *The Magic Flute* to each school, as a suggested follow-through activity with a full opera production.

I really liked the opera about the boy that liked the girl with the red fan. I liked the dances. I also like the music. I want to be an opera star when I grow up.

—3rd grade student, Promontory School of Expeditionary Learning (charter school)

The kids learned so much, and were laughing and having fun while doing it. Emotions create lasting memories, so teaching about the opera the way you did was a perfect way to peak their interest about it. This 4th grade teacher gives the performance an A+!

—4th grade teacher, Stansbury Park Elementary (Tooele School District)

This was quite literally the best assembly I have attended in my 6 years of teaching! The kids were engaged, having fun and learning all at the same time.

—teacher, West Kearns Elementary (Granite School District)

Collaboration: Our POPS partners who evaluated *Opera Star* two years ago gave a positive reaction to this established program and a few suggestions for additional website information. We have implemented these suggestions by expanding teacher resources on our website and in our PowerPoint introduction to opera. We also collaborate with school principals in planning presentations and we notify District Arts Coordinators of our upcoming presentations in their schools on a monthly basis.



Program for Secondary Schools: Opera 101

For *Opera 101*, our Resident Artists retain the high energy of meshed demonstration and performance as they introduce junior high school and high school students to opera. We offered this program 20 times in Utah schools this year.

Student Learning Activities and Collaboration for these programs are similar to those for *Opera Star*, with the necessity for even greater collaboration due to the complicated nature of secondary school schedules. In our teacher materials, we include special information to guide choral music teachers in using our presentation to help teach the music core curriculum.

The presenters were not only talented, but LIKEABLE and friendly. They came across as regular people, and that helped the kids feel like opera is for *everybody*. The presenters did a great job of relating things like genre and voice parts in opera to the students' experience. That really helped the kids engage with the presentation and feel like they could *understand* what opera is all about.

It was particularly inspiring to meet a woman with a doctorate (the pianist) and a person of color singing classical music.

—Choral Music Teacher, Hillcrest Jr High School (Murray SD)

The program provides a direct link to the professional world of music and the state music core curriculum.

—Choral Music Teacher, Wahlquist Jr HS (Weber SD)

Program for Secondary Schools: Freeze Frame: *The Elixir of Love*

Freeze Frame: The Elixir of Love was designed for secondary school audiences, to introduce opera in a fun way, and to give students the experience of being an audience for a sustained theatrical work. During our assembly-length version of *The Elixir of Love*, a comic opera by Gaetano Donizetti, a young farmer resorts to using a magic love potion purchased from a traveling sales-woman in his attempt to win the love of a young female ranch owner. Our performers stop the action with our Freeze Frame time machine to highlight elements of drama and opera as they occur. During 2019-20, we presented this program 7 times.



Student Learning Activities and Collaboration

for these programs are similar to those for *Opera Star*, with the necessity for even greater collaboration due to the complicated nature of secondary school schedules. In our teacher materials, we include special information to guide choral music teachers in using our presentation to help teach the music core curriculum.

Program for High School Choirs: *Opera Up Close*

Opera Up Close was designed for presentation in high school choral classrooms. Our classically-trained vocal artists share information about the history of opera, explore the genres of operas, demonstrate an opera audition, contrast opera and musical theatre, share art songs, and identify the many art forms and job opportunities in opera. Utah Opera's four Resident Artist singers and their pianist perform arias and ensemble pieces throughout the program; students have



opportunities to ask questions of the artists.

This year's group of artists presented this program 10 times in Utah high schools.

[The presentation] was inspiring to the students as well as myself. Some of my students were really excited to talk with professional musicians. I loved having them hear and see real artists.

I intend to refer back to this performance a lot in working with my students.

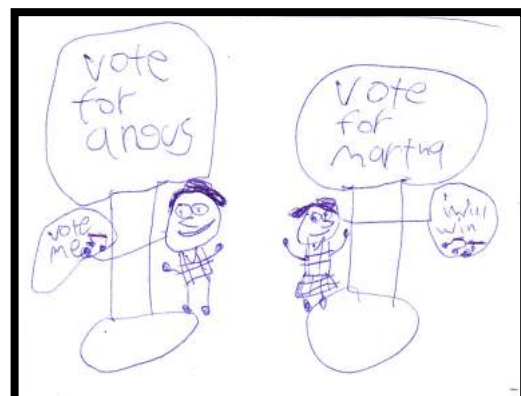
—Choral Music Teacher, Manti High School
(South Sanpete School District)



Student Learning/Collaboration: This program features an in-depth and historical introduction to the art form of opera, making connections to American musical theatre as one of opera's off-shoots. Our artists share details about the life of performing artists between selections of art songs and scenes from operas. Students can make goals for their own vocal development by hearing the music making possible with trained voices. In our teacher materials, we include special information to guide choral music teachers in using our presentation to help teach the music core curriculum.

Program for Schools: a new short opera, *The Better Man*

In collaboration with local organizations paying attention to 2020 as the 100th anniversary of the passing of the national 19th amendment as well as the 150th anniversary of the first women's vote in Utah, Utah Opera commissioned local librettist Kathleen Cahill and composer Margot Murdock to create a 15-minute opera. They selected the story of Dr. Martha Hughes Cannon's successful campaign for public office, when she ran for Utah State Senate in 1896, against her own (polygamous) husband. We hoped to perform it many times in the spring, but because of COVID-19, performed it just once in a school. We plan to offer this opera with local interest – and connection to the 4th grade Social Studies core – as soon as school gatherings can occur again in 2020-21.



Opera at the Capitol Theatre

OPERA-TUNITIES NIGHTS

Districts	Charters	Schools	Hours	Teachers	Students
11	4	30	6	69	563



Secondary school students were invited to attend final dress rehearsals of Utah Opera's main stage operas in the Capitol Theatre. This year they experienced professional performances of *La Traviata* and *Silent Night*. Students have a complete operatic experience when they attend these performances, with orchestra, sets, costumes, supertitles, and high caliber voices in the environment for which opera was intended. Some students attended Opera-tunities Nights as part of their experience in our High School Music Clubs program.

During the afternoon preceding our March 12 student performance of *The Barber of Seville*, the state of Utah issued a closure of all schools and cancelled all field trips. More than 1100 audience members had been expected, and we were sorely disappointed not to have shared our funny and wonderful production of this comic opera with them. Our May production of *Thaïs* was cancelled altogether, due to COVID-19.

My [students] really enjoyed the experience. The vast majority of them had never attended an opera before, with many of them not even really understanding what an opera was, so this was a great opportunity for them. Having the presentation before the show was great as well.

—Choral Music Teacher, Ogden High School (Ogden SD)

We attend one of the opera final rehearsals each year. We discuss what we will be seeing, prior to attending. This is the first year our history teacher has accompanied us - and he discussed background [of *Silent Night*] with the juniors in his US history class. Madi (first time attendee) says she was amazed at how talented the performers were. She thought it would be hard to understand, but it wasn't.

—Choral Music Teacher, Richfield High School (Sevier SD)

Student Learning Activities/Core Implementation: Students have the opportunity to hone their listening and observing skills during our two to three-hour opera productions. Those students whose teachers elect to receive the docent training are better prepared for the experience of listening and watching of arts during a live, professional production. Teachers involved in Utah Opera’s Original Classroom Opera program were, additionally, offered a special introduction prior to the dress rehearsal. We have also opened these introductions to high school clubs and other large groups. This year we collaborated with local Humanities scholars to provide online learning materials for each opera; we posted these on our website for easy access, and included information as well as a link to them in our email reminders to music and drama teachers about upcoming Opera-tunities Nights.

DOCENT PRESENTATIONS

Districts	Charters	Schools	Hours	Teachers	Students
1	1	1	1.5	2	75

In conjunction with Opera-tunities Nights, we offered in-school presentations to introduce students to the music, history and intriguing elements of each main stage opera.

Student & Teacher Learning: As their docent played and discussed video and audio recordings of opera scenes, students increased their skills in noticing musical choices made by composers and performers, and learned more about the context of the production they would experience in the performance.

Collaboration: We publicize our docent offerings to every music, drama and Humanities teacher in the state at the beginning of the year; we work with interested teachers to arrange a presentation time and technical set-up convenient for them, and emphasize elements as they request. As these events have become more difficult for teachers to schedule, we have started offering online learning materials.

ACCESS TO MUSIC

Districts	Charters	Schools	Hours	Teachers	Students
16	25	132	1	2	355

Utah Opera and Utah Symphony presented a concert for children with special needs and their families. These families often cannot enjoy cultural events together because of their children’s behavior or needs. We invited schools and community groups to issue invitations to this free event and publicized it on our website, in email, social media, and in company publications.

We LOVED that the singers told us a little about the musical pieces they were singing. It made the experience so enriching. This is an anticipated yearly event for my kids. Thank you so much for bringing wonderful music into my autistic kids' lives. In a world not accepting of their struggles, you make them feel wanted. It is Priceless.

What a wonderful, magical night! It was so beautiful to see so many children enjoying the music in their own way – dancing, bouncing, clapping, rocking, and flapping – without having to worry about disturbing anyone. Thank you for this wonderful experience!

- these quotes were taken from our Access to Music Parent Survey



Original Classroom Operas

ORIGINAL CLASSROOM OPERA PROJECTS

Districts	Charters	Schools	Hours	Teachers	Students
6	3	11	313	30	664

Teachers trained in Utah Opera's *Music! Words! Opera!* workshops (see Teacher Development section) became project managers for year-long cross-curricular projects with their students. Students selected/wrote a story; created a libretto; composed melodies assisted by a composer; designed sets, make-up and costumes; and rehearsed & performed their creation.

Utah Opera provided composers to assist with the music, as well as a stipend to assist in production costs of 19 student-made operas during the 2019-20 school year. Sadly, only a few schools had completed what is often a year-long project by the time of the COVID-19 school closures. Teachers have responded in creative ways: in some cases, their compositions were complete, and they will have next year's students perform the new work. Or they made the composition the end goal, and will start a new project with next year's students. Others found digital ways to confer with their composers, and finished composing together and celebrating their work online.



School just started this week, and the parents and kids have already been asking about it. They come into third grade excited because they are hoping to do the opera project.

—3rd grade teacher, Bonneville Elementary School (SLC SD)

An extra benefit of creating and producing a class opera is the opportunity for students to improve in life skills: they have many opportunities to practice collaboration, listening, critical thinking and evaluating as well as creating. Original productions were undertaken this year in the following schools and in the Madeleine Choir School summer opera camp (private):

- American Preparatory Academy (charter)
- Bonneville Elementary (SLC SD)
- Burch Creek Elementary (Weber SD)
- Dilworth Elementary (SLC SD)
- Early Light Academy (charter)
- Open Classroom (charter)
- Rose Creek Elementary (Jordan SD)
- Spring Creek Elementary (Provo School District)
- Thunder Ridge Elementary (3 operas, Alpine SD)
- Wasatch Elementary (SLC SD)

- Entheos Academy (charter)
- Herriman Elementary (Jordan SD)
- Highland Park Elementary (2 operas, SLC SD)
- Indian Hills Elementary (SLC School District)
- Western Hills Elementary (Granite School District)

ORIGINAL OPERA PERFORMANCES FOR SCHOOL AUDIENCES

During the 2019-20 school year, 19 “Music! Words! Opera!” teachers headed creation-and-production teams of operas with their classes. Sadly, only a few projects were performance-ready prior to school closures due to COVID-19. Our annual Children’s Opera Showcase - a performance opportunity in the Rose Wagner Theater for three of our projects - was also scheduled in late March, and couldn’t happen this year.

Student Learning Activities/Core Implementation: Students who witness a performance by their peers have extra motivation for paying attention to musical and dramatic elements: everything in the production has been created by people they know. We don’t include these audience numbers in our reporting because most of the work was conducted under the leadership of the teacher rather than our professional artists.

Collaboration: Utah Opera supports school-based performances with funding and music mentors, and provides photographic documentation.

PROFESSIONAL DEVELOPMENT FOR TEACHERS

MUSIC! WORDS! OPERA!

Districts	Charters	Schools	Hours	Teachers	Students
2	0	2	35	3	-

Three teachers were part of Utah Opera’s summer training program. This training was blended with a student summer opera camp, during which an original opera (story, text, music, costumes, set, rehearsals, and performance) was created and performed. With Utah Opera support, including the hiring of a local composer as a music mentor and

accompaniment creator, teachers continued professional development as they managed projects in the following school year. These three teachers are now part of our corps of teachers creating operas with their students during the school year.



What an amazing experience this was! [An opera project with my students] will be a very hands-on way of teaching core Language Arts curriculum, in that we will be implementing beginning, middle, end of a story, conflict/resolution, rhyming patterns, characters and setting, etc."

–Kindergarten Teacher, Burch Creek Elementary School (Weber SD)

I am the drama and music director at my school. I direct our school's choir and direct/produce a musical every year. I learned things during this week that I had never even thought of in all my years of doing what I do. From ideas on casting, costuming, and set design! I loved my experience so much.

–Music and Drama Specialist, Burch Creek Elementary School (Weber SD)

TEACHERS IN THE HOUSE

Districts	Charters	Schools	Hours	Teachers	Students
7	0	11	2	15	3

Utah Symphony | Utah Opera offers its Teachers in the House program, through which teachers attend a pre-performance lecture and then a performance for re-licensure points. We made this available at every opera performance and symphony masterworks concert in the season. This program expanded our network of contacts in the music education community and provided rich experience in the arts for teachers. (For our statistics, we count only the time teachers spend in the preparation class, which is offered free of charge!)

–Thank you for the Teachers in the House program. I had an enriching experience.

–The lectures were informative, and the music was wonderful.

PRE-OPERA TEACHER WORKSHOPS

Districts	Charters	Schools	Hours	Teachers	Students
3	0	4	1	9	29

Teacher Development Courses: Utah Opera offered a series of teacher introductory sessions prior to each main-stage opera's final dress rehearsal. Teachers who have attended opera workshops are invited to these sessions. Students are welcome to attend as well, so the teachers were joined by student groups from Ogden this year.



BEHIND THE SCENES

GUEST ARTIST EVENTS

Districts	Charters	Schools	Hours	Teachers	Students
5	2	10	1.5	0	87



Utah Opera sponsored a masterclass in Musical Theatre Auditions with guest vocalist Hugh Panaro as part of the Deer Valley Music Festival®, in collaboration with Utah Music Conservatory and Egyptian YouTheatre summer camps for students in Park City.

FACILITY TOURS

Districts	Charters	Schools	Hours	Teachers	Students
4	0	4	7	15	309

We are delighted to show students our behind-the-scenes work during tours of Utah Opera Production Studios and the Capitol Theatre. Students learn about the process of making an opera and see costume and set artists at work. We always emphasize the various careers people can pursue in the arts. We collaborate with each teacher in creating the emphasis of the tour.



ADOPT-A-SCHOOL - WEST HIGH SCHOOL

PERFORMING ARTS

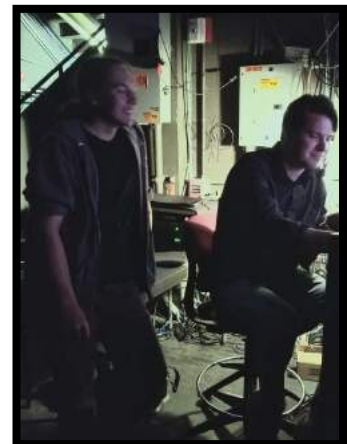
Districts	Charters	Schools	Hours	Teachers	Students
1	0	1	72.25	2	282



During the 2019-20 school year, the staff of Utah Opera adopted the performing arts departments (theatre and choral music) of West High School. This year-long experience included mentoring opportunities by Utah Opera in-house artisans and crafts people, and rare access for West High arts students in the processes behind creating professional opera productions, from observing rehearsals to learning marketing savvy.

West High set designers for the fall musical, *The Wizard of Oz*, consulted with Utah Opera Senior Tech Director, and costumers consulted with our Costume Shop Director. Utah Opera loaned a green topiary sculpture from its opera *The Abduction from the Seraglio* for the Mighty Oz, and Utah Opera's Principal Coach and Chorusmaster coached students in the production.

For each Utah Opera production, stage crew members were able to individually sit on headset during a performance, and the entire class did "lightwalking" during a *Silent Night* rehearsal. A highlight for the drama teacher and three students was the opportunity to participate in *The Barber of Seville* as onstage supernumeraries (the production was cancelled by COVID-19 concerns on the day of the final rehearsal). One other COVID-19-affected project was a joint performance by West High's A



Cappella and the Utah Opera Chorus of two musical numbers from famous operas, planned for a March 17 high school concert.

We have already made plans to continue (as possible) this project in the 2020-21 year, and especially hope to have the joint chorus performance.



Documentation of three-year rotation to all districts and charter representatives

District	2017-18	2018-19	2019-20	Projected 2020-21
Alpine	41	26	29	X
Beaver				X
Box Elder	5	1	1	X
Cache	7	7	4	X
Canyons	21	26	16	X
Carbon	2	6	2	
Daggett				
Davis	40	43	38	X
Duchesne		6		
Emery		2	1	X
Garfield				X
Grand				

Granite	39	49	41	X
Iron	6			X
Jordan	33	30	22	X
Juab	2			X
Kane		1		
Logan		2	3	X
Millard	5			X
Morgan	3	1	1	
Murray	5	3	5	X
Nebo	13	18	3	X
North Sanpete		4	1	X
North Summit	3			
Ogden	3	6	4	X
Park City	2	4	6	X
Piute	2			
Provo	10	6	6	X
Rich	4			
Salt Lake City	22	19	14	X
San Juan				
Sevier		5	1	X
South Sanpete		1	5	
South Summit				
Tintic	3			X
Tooele	15	9	7	X
Uintah	1		8	
Utah School for the Deaf & Blind		1	1	X
Wasatch	3	3	2	
Washington		9	8	X
Wayne				
Weber	9	5	9	X
Charter	41	53	40	X
Total # of Schools Served	337	290	278	
Total # of Districts Served	26	27	25	

Organization's self-evaluation

COST EFFECTIVENESS:

We plan our budget for the upcoming year nearly a year in advance of the season, and are attentive to staying within budget. We acquire in-kind donations for housing the Resident Artists during their tours whenever possible, and often save money by renting a house for our artists rather than multiple hotel rooms.

We schedule carefully to maximize the number of programs offered while not overtaxing our artists.

In recent years, we have revised our teacher materials for digital access, and send them through email. The content deals simply and directly with core-relevant topics and we spend much less on mailing supplies and postage. Teachers can easily prepare their students for their assembly experience with our Introduction-to-Opera PowerPoint and simple lesson ideas. Additional interesting materials are available on our website (links are provided in the teacher materials sent to the schools). We solicit feedback from teachers via digital surveys. Teacher suggestions led us to adding video links to famous opera scenes in our PowerPoint, and we added a Voice Types Library as a website resource.

We will continue to explore online and digital teacher materials in upcoming years; using internet resources has helped us reduce costs and streamline our supplementary offerings. During the COVID-19 period, we have added additional resources, repurposing recordings, and creating videos with our Resident Artists to support choral teachers' work in teaching vocal technique.

PROCEDURAL EFFICIENCY:

We keep a school-by-school record of the assembly programs we have offered. When at least two years have passed since a presentation was performed at a school, we make contact with principals to offer our assembly free of charge, through email first, and then follow-up phone calls. We work with every district over a three-year period, and make the offer of a program to every school in the state within a seven-year period. We already have planned several tour weeks next year to communities outside the Wasatch Front. We hope to be able to send our Resident Artists to smaller Utah communities next year (planning for Iron, Beaver, Millard, Washington, Tintic, Sevier and Garfield, if/when it becomes safe to travel and gather).

Our initial arrangements with each school are made with principals, District Arts Coordinators and/or music teachers. Within two weeks of each performance, we send contracts and

teacher materials through email, so that teachers can have them in hand well in advance of the presentation and take advantage of the suggested core curriculum-related pre-performance activities. We invite teachers to use our requested program evaluation as a post-performance learning assessment, and email surveys to the teachers (via the school principal) on the day of the performance. When the teachers complete the electronic surveys, their responses are sent by email to our Education Department website and are then exported to a spreadsheet.

COLLABORATIVE PRACTICES:

We are dedicated to collaboration in our work:

We participate in all of the USOE/POPS meetings, and have been a partner in every peer review opportunity.

We work with District Arts Coordinators in setting up tours in communities outside the metropolitan area, and keep all DACs informed of programs we have set up with individual principals in their districts.

We are regular partners at the Springville DAC meeting each autumn.

Utah Opera strives to be a hub of collaboration among local organizations. Our annual USUO thematic festival provides opportunities to promote the work of our POPS partners and other organizations in the community. In 2019-20, our theme was "Women of Notes," in collaboration with Better Days 2020; we paid attention to women's rights and opportunities in this 100th anniversary of the passing of the 19th national amendment and 150th anniversary of the first Utah woman's vote. We commissioned a short opera about Dr. Martha Hughes Cannon's run for the 1896 state senate, and offered it for performances in schools. We plan to continue offering it next season, when performances are safe again.

We continue to work to make our Education website a resource for all in our community who want to be actively involved in music. We plan to increase the number of digital resources for teachers on our website, for those who want additional follow-through opportunities for their students in the art form of opera.

Additionally, we keep information on our website for students of all ages (including teachers) who want to learn more and/or be more active in music and theatre. We maintain a contact list of community choirs; we post information about guest artist masterclasses; we post our current teacher materials and downloadable flyers about the season's education programs.

We continue to encourage high schools to create High School Opera Clubs to attend all four Utah Opera's Opera-tunities Nights, or High School Music Clubs with Utah Symphony | Utah Opera, through which students attend symphony concerts as well as an Opera-Tunities event.

We have collaborated with Onstage Ogden to create special evenings for groups of Ogden students at several Opera-Tunities evenings this season.

A special collaboration in 2019-20 that will continue into 2020-21 was with the performing arts departments at West High School. We explored every way any of us thought of supporting and extending student learning and experience; a report about the 2019-20 projects is located at www.utahopera.org/adopt-a-school.

EDUCATIONAL SOUNDNESS:

Utah Opera's education programs and their accompanying teacher materials are planned with the Utah Music and Theatre Core Curricula, Core Standards and National Standards in mind. In pre-performance materials for elementary schools, for example, we invite teachers to let their students experiment with their own voices, and practice clapping rhythms; students get a chance to build on these during our presentations. They also get the opportunity to interpret emotional communication in music. We provide post-performance suggestions, so students can continue to practice their evaluation skills: they can discuss and/or write to our artists about their favorite scenes, evaluate stage presence, stopping & starting together, as well as use of pitches, rhythms, dynamics, and singing in voices free from strain. Our professional performers provide live demonstrations of skills teachers address through the music core curriculum. Their performances also illustrate life skills including cooperation, collaboration, and confidence in public presentation.

Many teachers and administrators have reported that after our assembly, their students were excited about opera, and they asked how they can give their students more experiences with the art form. We now provide each school with a DVD of a complete opera suitable for children: Mozart's fairy tale opera *The Magic Flute*, a Metropolitan Opera production in English designed by Julie Taymor (of *The Lion King* fame.)

In our program for students to create original operas, not only do students develop skills in music and other curricular areas, but they also build life skills such as collaborating, listening, creating, analyzing, evaluating, and critical thinking.

PROFESSIONAL EXCELLENCE:

Our primary presenters for in-school programs are Utah Opera's Resident Artists, who are contracted for the school year to perform for students. Typically, these artists have recently completed master's degrees in vocal performance and come to Utah Opera through competitive national auditions for experience with a professional company as they prepare to launch their individual performing careers.

Our Utah Opera Resident Artists receive additional professional training while on contract with Utah Opera. They work with our Principal Coach to prepare music and improve language skills for each project, and they receive voice lessons and other professional training sessions from nationally-recognized vocal specialists, guest artists, directors, and conductors. We engage stage directors of national repute to direct the programs our artists present in schools.



During their season with us, our Resident Artists polish their performance skills by participating in professional operas on the Capitol Theatre stage.

Our Opera-tunities Nights for students feature opera performers of national stature, along with the professional work of Utah Opera's Costume, Scenic, and Lighting artists. Our opera performances in the Capitol Theatre include the professional instrumentalists of the Utah Symphony.

The quality work of Utah Opera's Education Director and USUO's Symphony Education Manager were recognized with "Service to Music Education" awards at the 2011 annual UMEA Conference. Our Education Director attended the national OPERA America conference in June 2014. USUO's full-time Education staff members attended the Mountain West Conference in the springs of 2015 - 2019. In June 2020, OPERA America's conference was offered on line, so our Education Director attended virtual sessions, and engaged weekly during the spring shutdown in national virtual meetings with education directors from opera companies throughout the US and Canada.

RESULTANT GOALS & PLANS FOR CONTINUED EVALUATION & IMPROVEMENT:

[See final page of this report for specific plans related to COVID19]

Ensure equity. We will pay attention to the concept of equity in our services to schools. Our goal is to perform in every school on a 3-to-5 year rotation schedule, so in that way equity is central in our offerings. We will always be attentive to further ways we can ensure that we offer excellent arts learning opportunities to underserved populations.

Acquire more feedback. Assessments are valuable tools for students and teachers in recognizing their own learning, and we strive to find ways to help assessment happen; we appreciate suggestions and responses about our programs via our electronic surveys. Though we still wish for a greater number of responses, we have received more teacher feedback in our e-surveys than we did when we distributed them on paper as part of printed teacher materials. We have experimented with student surveys, and will pursue ways to work with teachers to conduct more student surveys.

Continue improvements to teacher materials. We will continue to take teacher ideas into consideration as we improve the quality, management and effectiveness of our pre-performance materials. We will also continue to evaluate and adapt our PowerPoint presentations, which provide an introduction to our assemblies that teachers can show their students without advance preparation time. We have added teaching ideas to use with the *Magic Flute* DVD we leave at each school.

We have and will continue to elicit and respond to teacher suggestions to our COVID-19 School-from-Home materials. One teacher requested more information about opera costumes, and we created a Parade of Opera Costumes resource. We have (May 2020) updated our secondary school music teacher email list, so we can communicate directly to current music and drama teachers and respond quickly to requests.

Participate in POPS and new publicity work. We plan to actively participate in all POPS meetings and projects, and will promote the POPS/USOE partnership. We will continue to brainstorm and explore ways to promote knowledge of POPS programs available in all art forms around the state; we will continue to participate in every POPS peer evaluation. We have participated in providing materials for the POPS website, and will continue promoting it. We promote POPS at every live school performance with a banner recognizing our state support (see report cover page for a photo that includes our POPS banner).

Offer more post-performance plans for teachers. Utah Opera has an effective procedure for offering programs to schools according to a regular rotation period, and we want to offer more follow-through opportunities for classrooms. In 2015-16, we began donating a DVD of *The Magic Flute* at the end of each assembly to each school's library, and encouraged teachers and students to see it. Utah Opera will stream its complete production of *The Little Prince* in summer 2020, and we will publicize its availability to our teacher list and LEA arts leaders.

Grow our High School Music Clubs. Once we know when we will offer performances again, we will explore additional effective ways to build our High School Music Club program. Students attend symphony and opera events together, and also are privy to special opportunities, such as artist visits and backstage tours. Each year we have around 10 schools who participate in this valuable program (12 in 2019-20), and we would like to double that.

Continue offering teacher support in classroom original opera-making. It is not safe for us to offer a teacher training workshop in summer 2020 (we usually offer it connected to

youth opera camp with 30 youngsters enrolled), but we will continue to support teachers already trained in the program as they complete their 2019-20 opera projects with students in 2020-21, or start afresh with their new students in the coming school year.

Develop an online library of available Children's Operas. We have wanted to develop an online library of excellent children's operas created by Utah classrooms and composers. Now that two of our music specialists who have also served as music mentors in opera projects have left their classroom positions, we hope to make more progress on this goal.

Build further our Teachers in the House program. We will continue to use MIDAS for our Teachers in the House program, through which teachers earn credits for attending a pre-performance lecture as well as a symphony or opera performance, and encourage more teachers to use it.

Update online resources with new materials.

Because of the COVID-19 shutdown, we have focused on developing our online resources, and have been responsive to specific teacher requests for support materials. We understand that when/if schools open in fall 2020, assemblies and field trips are highly unlikely; therefore, we are planning to provide new, high-quality virtual presentations that also include a live-from-a-distance opportunity for interaction with our artists (See COVID-19 section on final page).



Evidence of Non-Profit status

Utah Opera's tax exemption number is

12006459-002-STC.

ADDENDUM - UTAH OPERA CANCELLATIONS DUE TO COVID-19

Because of school closures March-May 2020, Utah Opera Education cancelled approximately 50 in-school programs; a weeklong residency scheduled for April to serve schools in Beaver and Iron School Districts; two student nights in the Capitol Theatre when students can experience opera with all of its art forms at their professional best; and special events planned with our adopted school, West High School. Additionally, most of our original classroom opera projects were halted mid-composition, without the final fulfillment for the students of performing in their own creation.

ADDENDUM - ONLINE OPPORTUNITIES PROVIDED DURING COVID-19 SCHOOL CLOSURE

As soon as schools and performance venues were closed on March 12, we immediately got to work creating and repurposing digital resources to assist teachers as they began three months of "School from Home" teaching. Our Resident Artists couldn't travel to students, but we kept them onboard creating meaningful content about opera and singing, for use by teachers to share with students learning from home.



VIRTUAL ASSEMBLIES

- When Utah Opera visits an elementary school in normal times, our 5 Resident Artists present an interactive assembly called *Who Wants to be an Opera Star?* We posted an excellent filmed episode of this competition from our archive
- For secondary schools, our artists usually present an introduction to and exploration of opera entitled *Opera Up Close* in choral class rooms. We filmed a live version of the program in which the artists speak to the camera, and maintain social distance as they perform. We added a student quiz and separate answer page for this as well.
- In the 2018-19 school year, Utah Opera commissioned four short (10-15 minute) operas on the Golden Spike/transcontinental railroad theme. We hired excellent filmmakers to record the 3 nights of performances, so we had good recordings. We were able to add subtitles for ease in listening to these recordings, and added PDFs of suggested response topics.
- At the end of each of these virtual assemblies, we invited students to submit further questions through an "Ask a Singer" form, and to watch FAQ videos made by our artists.

RESOURCES FOR YOUNG SINGERS

To aid secondary school choral teachers in their work teaching singing to at-home learners, our artists recorded the following:

• VOCAL TECHNIQUES FOR YOUNG SINGERS

- Video lessons in breathing and warming up with opera singers (high & low voices)
- A 5-part lesson learning an Italian song with opera singers: rhythm, melody, language, characterization & putting it all together. Plus PDFs of the song "Caro mio ben" in 2 keys, as well as recordings of the melody, accompaniment, and our mezzo singing her own characterization of the song.

Additional School-from-Home Resources include:

- an Introduction-to-Opera PowerPoint
- a Parade of Utah Opera Costumes, with commentary by our Costume Shop Director
- our general Utah Opera Resources for online learning about our productions
- Ask a Singer button
- During the summer of 2020, Utah Opera will screen its 2019 production of *The Little Prince*; our online learning materials are posted on our website to enhance the experience.