A CULTURAL MANAGEMENT CONSULTING FIRM

Assisting Organizations To Become the Best That They Can Be

Over the past thirty years, Senior Partners Margaret Genovese and Dory Vanderhoof have built one of North America’s leading arts/cultural management consulting firms. GV&A has an unparalleled record of success in assisting their clients in executive search, effective planning, capital campaigns, successful facility development, and dramatic improvement to contributed and earned revenue.

The firm’s clients range from the continent’s largest ballet and opera companies, theaters, museums, art galleries and orchestras, to highly specialized cultural organizations such as modern dance companies, folk festivals, theaters for young audiences, science museums, performing arts facilities, historic theaters, living history museums, arts service organizations and government agencies.

All partners and associates have been on the front lines and have impressive personal track records managing cultural institutions, bringing to clients an invaluable breadth and depth of practical experience with strong strategic focus.

The firm has a comprehensive knowledge of the North American cultural industry's best practices, balanced by practical understanding of what is realistically achievable for each unique client institution in its specific operating environment.

Here’s how GV&A can help your organization:

EXECUTIVE SEARCH
GV&A has an outstanding record in the placement of artistic and administrative leadership based on a thorough understanding of how cultural institutions function and of the relationship between artists, management and trustees. Searches include:
- Executive Directors/Managing Directors
- Artistic Directors/General Directors
- Museum/Gallery Directors
- Directors of Finance/Chief Financial Officers
- Directors of Development/Campaign Directors
- Directors of Marketing.

PLANNING AND ORGANIZATIONAL DEVELOPMENT
Experience demonstrates that the organizations that achieve the greatest success, artistically and financially, are those with the most effective planning functions. Services in this area include:
- Strategic and long term operational plans
- Organizational review and program evaluation
- Business and operational plans and financial analysis
- Project, program and new business feasibility studies
- Management and governance structure, planning and design
- Governance issues and Board/Trustee development.
FACILITY DEVELOPMENT AND HISTORIC PROPERTY/THEATER RESTORATIONS
Extensive knowledge and understanding of the dynamics and nuances of the industry and the intricacies of organizations have provided a sound and practical understanding of the outcomes that can realistically be anticipated. Facility-related work includes:
- Feasibility studies for performing arts organizations, museums, heritage and historic restorations, attractions and mixed-use cultural developments
- Operating financial models and pro-forma business plan development
- Site evaluation and space programming
- Capital cost estimates
- Funding strategies and capital campaign plans
- Project development/administration
- Facilitation of architect selection
- Economic impact studies.

MARKETING AND AUDIENCE/MEMBERSHIP DEVELOPMENT
GV&A has helped maximize earned revenue for clients with programs ranging from $100,000 to $28 million. Clients interested in increasing their earned revenue call on GV&A for marketing assistance in the form of:
- Marketing audits
- Market research
  - Market demand analysis and audience/visitor potential
  - Membership & audience analysis
  - Geo-demographic market segmentation research
- Marketing plan development, execution and monitoring
  - Marketing, attendance and revenue generation strategies
  - Marketing program development: subscription, membership and single ticket
  - Staff training and organizational development
- Predictive marketing systems and techniques
- Ticketing system analysis and recommendations.

FUND RAISING AND CONTRIBUTED INCOME DEVELOPMENT
GV&A has assisted organizations with fund raising programs and campaigns ranging from $125,000 to $250 million to develop strategically focused, comprehensive, integrated approaches to maximizing contributed income. Development services include:
- Development audits
- Annual, capital and endowment campaign planning
- Staff training and organizational development
- Capital and endowment campaign feasibility studies
- Periodic counsel.

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CLIENT LISTING

Updated: 02/20/2013

Alberta Bair Theatre, Billings, Montana. (1999)
Alberta Theatre Projects, Calgary, Alberta. (1999, 2009-10)
Amarillo Opera, Amarillo, Texas. (2008, 2009)
Arts & Communications (The National Ballet School of Canada, Toronto, Ontario. 1997)
   (Burlington Arts Centre/Bateman Museum, Burlington, Ontario. 1998)
   (The School of Dance, Ottawa, Ottawa, Ontario. 1999)
   (Opera Mississauga, Mississauga, Ontario. 2000)
Arts Club Theatre, Vancouver, British Columbia. (2001)
Ballet Internationale-Indianapolis, Indianapolis, Indiana (2005)
Ballet West, Salt Lake City, Utah (2006)
The Banff Centre, Banff, Alberta. (2003-06)
Barbershop Harmony Society, Nashville, TN. (2012)
Berkshire Opera Company, Great Barrington, Massachusetts. (2000-01)
Bobcaygeon Music Coundil, Bobcaygeon, Ontario (2011)
Boston Ballet, Boston, Massachusetts. (2000-04)
Branksome Hall, Toronto, Ontario. (1999-00)
Saidye Bronfman Centre for the Arts, Montreal, Quebec. (1993, 1994)
Burlington Performing Arts Centre, Burlington, Ontario. (2009-10)
Calgary Opera Association, Calgary, Alberta. (1993)
Calgary Tower, Calgary, Alberta. (2011 - 2012)
Canada Council Music Section, Ottawa, Ontario. (2001)
Canadian Art Foundation, Toronto, Ontario. (2013)
Canadian Arts Presenting Association (CAPACOA), Ottawa, Ontario. (2007)
Canadian Association of Professional Dance Organizations, Ottawa, Ontario. (1993)
Canadian Film Centre, Toronto, Ontario. (1993, 1997-99)
Canadian Music Centre, Toronto, Ontario. (1989)
Canadian Opera Company, Toronto, Ontario. (2007-09)
Centaur Theatre Company, Montreal, Quebec. (1995)
Center for the Performing Arts, Carmel, Indiana. (2011-12)
Central City Opera, Denver, Colorado. (2004)
Centre Canadien d'Architecture, Montreal, Quebec. (1990, 1993)
Centre for Addiction and Mental Health Foundation, Toronto, Ontario. (1999-00, 2002-04)
Centre in the Square, Kitchener, Ontario. (1995)
Chatham-Kent Business & Community Development Corporation (Chatham Capitol Theatre Association), Chatham, Ontario. (1997-98)

Cincinnati Ballet, Cincinnati, Ohio. (2008)
Cincinnati Opera, Cincinnati, Ohio. (1989, 1999, 2000-01)
City of St. Catharines, St. Catharines, Ontario. (2010-11)
City of Etobicoke, Etobicoke, Ontario. (1997)
City of North York Arts Unit, North York, Ontario. (1990)

City of Timmins, Timmins Arts & Heritage Centre Feasibility Study (in conjunction with Diamond & Schmitt Architects), Timmins, Ontario. (2007-08)
Clemens Center, Elmira, New York. (2007)
Confederation Centre of the Arts, Charlottetown, Prince Edward Island. (2000, 2001-02)
Connecticut Opera, Hartford, Connecticut. (2000-01)
Dallas Opera, Dallas, Texas. (2008)
Des Moines Metro Opera, Des Moines, Iowa. (2005-06)
Discovery Place, Charlotte, North Carolina. (1993)
Ruth Eckerd Hall, Clearwater, Florida. (2011)
Florida Grand Opera, Miami, FL. (2012, 2013)
The Flynn Center for the Performing Arts, Burlington, Vermont. (2009-10)
Fort Worth Dallas Ballet, Fort Worth, Texas. (2003)
The Fox Theatre, Atlanta, Georgia. (2004, 2005)
Franklin Performing Arts Company, Franklin, Massachusetts. (2001)
Fulton Opera House, Lancaster, Pennsylvania. (2001-02)
Grande Prairie Regional College Theatre, Grande Prairie, Alberta. (1992)
Guelph Civic Centre, Guelph, Ontario. (1996)
Havergal College, Toronto, Ontario. (1996-98)
Honens International Piano Competition, Calgary, Alberta. (2011)
Houston Arts Alliance, Houston, Texas. (2006-07)
Houston Symphony, Houston, Texas. (2010)
Hubbard Street Dance Chicago, Chicago, Illinois. (1999-00)
Isabel Bader Centre for the Performing Arts, Queen’s University, Kingston, Ontario. (2012, 2013)
Kansas City Repertory Theatre, Kansas City, Missouri. (2008)
Kennett Square Cultural Center, Kennett Square, Pennsylvania. (2006)
Lake George Opera Festival, Glens Falls, New York. (1994)
League of Historic American Theatres, Bel Air, MD. (2012)
Lehman Center for the Performing Arts, Bronx, New York. (2001-02)
Les Grands Ballets Canadiens, Montreal, Quebec. (1995, 1999)
Lynnwood Arts Centre, Simcoe, Ontario. (1997-98)
Manhattan School of Music, New York City, New York. (1990)
Manitoba Theatre Centre, Winnipeg, Manitoba. (1990-91, 1995)
Markham Museum and Historic Village, Markham, Ontario. (2002)
Metropolitan Theatre Preservation Foundation, Morgantown, West Virginia. (1998-99)
Michigan Opera Theatre, Detroit, Michigan. (1988-89)
Mississauga Living Arts Centre, Mississauga, Ontario. (1995-96)
Mississauga Music Education Foundation, Mississauga, Ontario. (1990)
Nevada Ballet Theatre, Las Vegas, Nevada. (2005-06)
Nevada Opera, Reno, Nevada. (1996-97)
New Dixie Theatre, Staunton, Virginia. (2001)
New England Foundation for the Arts/National Dance Project, Boston, Massachusetts. (2011)
Oakville Galleries, Oakville, Ontario. (2012)
Ocean State Lyric Opera (now Opera Providence), Providence, Rhode Island. (2001)
Ohio Arts Council, Columbus, Ohio. (1990)
Old Town School of Folk Music, Chicago, Illinois. (2000, 2006-07)
Ontario Science Centre, Toronto, Ontario. (1996, 1999-00)
OPERA America, Washington, DC. (2003-04)
Opera Delaware, Wilmington, Delaware. (2012)
L'Opéra de Montréal, Montréal, Quebéc. (1993, 2001)
Opera San Jose, San Jose, California (2009)
Opera Theatre at Wildwood, Little Rock, Arkansas. (1990)
Opera.ca, Toronto, Ontario. (2003-04)
Oregon Ballet Theatre, Portland, Oregon. (2002)
Ottawa Chamber Music Society, Ottawa, Ontario. (2009-10)
Overture Center for the Arts, Madison, Wisconsin. (2011-12)
Paciolan, Irving, California. (2011-12)
Performing Arts Center at Purchase College, Purchase, New York. (2006-07)
Pittsburgh Opera, Pittsburgh, Pennsylvania. (1992)
Ruth Eckerd Hall, Clearwater, Florida. (2011)
St. Catharines Performing Arts Centre, St. Catharines, Ontario. (2011)
St. Lawrence Centre for the Performing Arts, Toronto, Ontario. (2006)
Sandusky State Theatre, Sandusky, Ohio. (1999-00)
Sarasota Film Society, Sarasota, Florida (2003)
Segal Centre for Performing Arts, Montreal, Ontario. (2012)
Sony Centre for the Performing Arts, Toronto, Ontario. (2008)
Spirit Square for the Arts, Charlotte, North Carolina. (1993-94)
Theatre Columbus, Toronto, Ontario. (1997)
Theatre Communications Group, New York. (2007)
Theatre Historical Society of America, Elmhurst, IL. (2012)
Theatre Plus, Toronto, Ontario. (1989-90)
Toledo Cultural Arts Center, Toledo, Ohio. (1997)
Toronto Centre for the Arts, Toronto, Ontario. (2000)
Toronto Operetta Theatre, Ontario. (2009)
Town of Markham, Markham, Ontario. (2003-04)
Tulsa Opera, Tulsa, Oklahoma. (1999-00)
United Arts of Central Florida, Orlando, Florida. (1993-94)
University of Waterloo, Waterloo, Ontario. (2004-2012)
Utah Opera Company, Salt Lake City, Utah. (1990)
The Whiting, Flint Cultural Center Corporation, (2012)
Winnipeg Folk Festival, Winnipeg, Manitoba. (2008)
Winnipeg Symphony Orchestra, Winnipeg, Manitoba. (1998)
Winnipeg’s Contemporary Dancers, Winnipeg, Manitoba. (1992)
Writers’ Trust, Toronto, Ontario. (1998)
Young People’s Theatre, Toronto, Ontario. (1990-91)
CLIENT SERVICES

EXECUTIVE SEARCH

CHIEF EXECUTIVE OFFICER POSITIONS:

- Artistic Director, *Austin Lyric Opera*
- Artistic Director, *Ballet West*
- Artistic Director, *Boston Ballet*
- Artistic and General Director, *The Canadian Stage Company*
- Artistic Director, *Houston Ballet*
- Artistic Director, *Hubbard Street Dance Chicago*
- Artistic Director, *Joffrey Ballet*
- Artistic Director, *Les Grands Ballets Canadiens*
- Artistic Director, *Oregon Ballet Theatre*
- Artistic Director, *The Washington Ballet*

Chief Executive Officer, *Creative Enabling Enterprise Organization*
Chief Executive Officer, *Houston Arts Alliance*

Director, *Frederick Horsman Varley Art Gallery*
Director, *Winnipeg Art Gallery*

Executive Director, *Boston Ballet*
Executive Director, *Canadian Association of Professional Dance Organizations*
Executive Director, *City of St. Catharines Performing Arts Center*
Executive Director, *Cultural Careers Council Ontario*
Executive Director, *Des Moines Metro Opera*
Executive Director/Chief Executive Officer, *Flynn Center for the Performing Arts*
Executive Director, *Nevada Ballet Theatre*
Executive Director, *Old Town School of Folk Music*
Executive Director, *Ontario Cultural Human Resources Council*
Executive Director, *Opera Atelier*
Executive Director, *Opera Hamilton*
Executive Director, *Pittsburgh Ballet Theatre*
Executive Director, *Portland Center for the Performing Arts*
Executive Director, *The Power Plant [Toronto]*
Executive Director, *Sarasota Film Society*
Executive Director, *Society for the Performing Arts*
Executive Director, *Summer Music, Inc.*
Executive Director, *Toledo Cultural Arts Center*
Executive Director, *Walton Arts Center*
Executive Director, *Wheeler Opera House*
Executive Director, *Winnipeg Folk Festival*
Executive Director, Yukon Arts Centre

General Director, Atlanta Opera
General Director, Arizona Opera
General Director, Amarillo Opera
General Director, Canadian Opera Company
General Director, Dayton Opera
General Director, Edmonton Opera
General Director, Florentine Opera of Milwaukee
General Director, Florida Grand Opera
General Director, Glimmerglass Opera
General Director, Houston Grand Opera
General Director, Lyric Opera of Kansas City
General Director, Nevada Opera
General Director, Opera Delaware
General Director, Seattle Opera
General Director, Syracuse Opera
General Director, Utah Opera Company
General Director, Vancouver Opera

General Manager, Edmonton Opera
General Manager, EPCOR CENTRE for the Performing Arts
General Manager, Fox Theatre
General Manager, St. Lawrence Centre for the Performing Arts
General Manager, Toronto Dance Theatre

Manager, Markham Museum and Historic Village

Managing Director, Austin Lyric Opera
Managing Director, Danny Grossman Dance Company
Managing Director, Milwaukee Shakespeare
Managing Director, Opera Company of Philadelphia
Managing Director, Royal Winnipeg Ballet
Managing Director, San Francisco Opera
Managing Director, Tafelmusik Baroque Orchestra

President & Chief Executive Officer, Ordway Center for the Performing Arts
President & Chief Executive Officer, Overture Center for the Performing Arts
President & Executive Director, Royal Ontario Museum Foundation
President & Chief Executive Officer, Utah Symphony & Opera
President & Chief Executive Officer, The Center for the Performing Arts, Carmel, IN
President & Chief Executive Officer, Victoria Theatre Association
President & Chief Executive Officer, Walton Arts Center

Theatre Manager, Burlington Performing Arts Centre
Theatre Manager, Markham Theatre for Performing Arts

SENIOR ADMINISTRATIVE/ ARTISTIC POSITIONS:

Assistant General Manager, The Fox Theatre
Chief Operating Officer, Utah Symphony & Opera
Chief Operating Officer, Wallis Annenberg Center for the Performing Arts
Director of Programming, Corporation of Massey Hall and Roy Thomson Hall
SENIOR FINANCIAL POSITIONS:

Director of Finance & Administration, Garde Arts Center
Chief Financial Officer, Boston Ballet
Chief Financial Officer, Opera Pacific
Chief Financial Officer, Orange County Performing Arts Center

SENIOR FUND-RAISING POSITIONS:

Chief Development Officer, Houston Symphony
Chief Development Officer, The Cleveland Orchestra
Director of Development, Boston Ballet
Director of Development, Boston Lyric Opera
Director of Development/Communications, Canadian Film Centre
Director of Development, Dayton Opera
Director of Development, Edmonton Opera
Director of Development, Festival of Festivals
Director of Development, Geffen Playhouse
Director of Development, Houston Grand Opera
Director of Development, Hummingbird Centre
Director of Development, Manitoba Theatre Centre
Director of Development, Nashville Opera
Director of Development, The National Ballet of Canada
Director of Development, Niagara College
Director of Development, Opera Pacific
Director of Development, Portland Opera
Director of Development, San Diego Opera
Director of Development, San Francisco Opera
Director of Development, Toronto International Film Festival Group
Director of Development, Vancouver Art Gallery
Director of Development, Vancouver Opera
Director of Development and Marketing, Tafelmusik Baroque Orchestra
Executive Director of Development, Branksome Hall
Head of Development, Marketing, and Visitor Services, Art Gallery of Hamilton
Vice-President Conservation Advancement, World Wildlife Fund Canada

MID-LEVEL FUND-RAISING POSITIONS:

Corporate Development & Foundations Manager, Art Gallery of Ontario
Individual Giving Manager, Art Gallery of Ontario
Individual Giving Manager, Gardiner Museum of Ceramic Arts
Membership Manager, Art Gallery of Ontario
Director of Annual Giving, Austin Lyric Opera
Major Gifts Officer, Banff Centre
Major Gifts Officer, Gardiner Museum
Capital Campaign Manager, Canadian Film Centre
Associate Director, Capital/Endowment Campaign, Havergal College
Manager, Patrons Council, The National Ballet of Canada
Development Manager, Opera Hamilton
Associate Director of Development, San Francisco Opera
Associate Director of Development/Individual Giving, San Francisco Opera
Associate Director of Development/Institutional Giving, San Francisco Opera
Associate Director- Capital Campaign, The Shaw Festival
Director of Individual Giving, Seattle Symphony
SENIOR MARKETING POSITIONS:

Director of Marketing, Artsmarketing Services, Inc.
Director of Marketing, Atlanta Opera
Director of Marketing, Edmonton Opera
Director of Marketing, Garde Arts Center
Director of Marketing, Houston Grand Opera
Director of Marketing, Kentucky Opera
Director of Marketing, Toronto Symphony Orchestra
Director of Marketing, Opera Hamilton
Director of Marketing, The Royal Conservatory of Music
Director of Marketing, San Francisco Opera
Director of Marketing, San Diego Opera
Director of Marketing, Seattle Symphony Orchestra
Director of Marketing, Vancouver Opera
Director of Marketing & Communications, Harbourfront Centre
Director of Marketing & Public Relations, San Diego Opera
Tour Marketing Manager, For Dance and Opera (a consortium of Danny Grossman Dance Company, Dancemakers, Toronto Dance Theatre, Peggy Baker, and Opera Atelier)
Vice-President, Marketing, The Living Arts Centre of Mississauga
Vice-President, Marketing and Communications, Orange County Performing Arts Center

MID-LEVEL MARKETING POSITIONS:

Director of Marketing, Orange County Performing Arts Center
Director of Ticketing & Customer Services, Orange County Performing Arts Center
Marketing Manager, Cleveland Orchestra
Marketing Manager, Kitchener-Waterloo Symphony Orchestra
Publicity Manager, Tafelmusik Baroque Orchestra

SEARCH ASSISTANCE:

Architectural Conservancy of Ontario
Archives Association of Ontario
Gardiner Museum
Hawaii Opera Theatre
League of Historic American Theatres
Ottawa Chamber Music Society
   Director of Marketing & Communications
   Individual Giving Manager
Harbourfront Centre, Toronto
   Manager, Marketing
Opera Canada Publications
   Executive Director
McMichael Canadian Art Collection:
   Manager, Corporate Development
   Corporate Development Associate
Museum for Textiles
   Executive Director
   Curator
   Development Manager
The National Ballet of Canada
   Assistant Director of Development
Architectural Conservancy of Ontario
   Manager
Opera Lyra Ottawa
Pacific Opera Victoria
   Director of Marketing & Development
Royal Ontario Museum
   Director, Marketing
Canadian Film Centre
McMichael Canadian Art Collection
Opera Pacific
   Prospect Researcher
Science Alberta Foundation
   Director of Development
Studio Arena Theatre
   Director of Development
   Director of Marketing
The Royal Conservatory of Music
   Prospect Researcher
Tafelmusik Baroque Orchestra
   Director of Development
   Operations Manager
   Publicity and Publications Manager
Weis Center for the Performing Arts
   Executive Director

MAJOR STUDIES/REPORTS


Les Grands Ballets Canadiens, The National Ballet of Canada,

Canadian Association of Professional Dance Companies, Professional Association of Canadian Theatres, Association of Canadian Orchestras, Professional Opera Companies of Canada. (1994) "Request to the Government of Canada from the Not-for-Profit Performing Arts Industry."


### CAPITAL/ENDOWMENT CAMPAIGNS

#### Project Consulting

- **The Cleveland Orchestra**, Ohio. (in progress) $580 million capital/endowment campaign.
- **Toronto International Film Festival Group**: (in progress) $190 million building/endowment campaign.
- **San Francisco Opera**: $100 million Opera House renovation and operating campaign (completed 2000).
- **Centre for Addiction and Mental Health**: (in progress) $100 million capital campaign.
- **Sarasota Opera**: (in progress) $60 million capital/endowment campaign.
- **The Royal Conservatory of Music**: (planning) $50 million building campaign.
- **Annenberg Cultural Center, Beverley Hills**: (in progress) $45 million building campaign.
- **The Shaw Festival**: $30 million capital/endowment campaign. (completed 2005)
- **Havergal College**: $18 million building campaign. (completed 1997)
- **Canadian Film Centre**: $15 million building and endowment campaign. (completed 2001)
- **Royal Winnipeg Ballet**: (completed 1996) $8 million building and endowment campaign.
- **Skylight Opera Theatre**: (completed 1995) $6 million theatre building campaign.
- **Houston Grand Opera**: (in progress)
- **Kimmel Center**: (in progress)
- **New York City Opera**: (in progress).

### Feasibility Studies

- **Calgary Towers**, Calgary, Alberta. (2011-12)
- **Centre for Addiction and Mental Health Foundation**, Toronto, Ontario. (2002-03)
- **Dallas Opera**, Dallas, Texas. (2008)
- **Epcor Centre for the Performing Arts**, Calgary, Alberta. (2011-12)
- **Houston Ballet**, Houston, Texas. (2012)
- **Metropolitan Theatre Preservation Foundation**, Morgantown, West Virginia. (98-99)

### STRATEGIC PLANNING PROCESSES

- **San Francisco Opera**, Endowment Campaign Plan (2001)
- **Toronto International Film Festival Group**, Toronto, Ontario. (2002-03)
Arizona Opera, Phoenix, Arizona. (1999-00)
Atlanta Opera, Georgia, Atlanta. (2007)
CAPACOA, Ottawa, Ontario. (2007-08)
Cincinnati Opera, Cincinnati, Ohio. (1999-00)
Kentucky Opera, Louisville, Kentucky. (1999-00)
The National Ballet of Canada, Toronto, Ontario (1996-97)
Sony Centre for the Performing Arts. (2008)
State Ballet of Missouri, Kansas City, Missouri. (1996-97)
Tafelmusik Baroque Orchestra, Toronto, Ontario (2010)
Tulsa Opera, Tulsa, Oklahoma. (2000)
Windsor Symphony Orchestra, Ontario. (2009-10)
Young People’s Theatre, Toronto, Ontario. (1991)

Atlanta Opera, Atlanta, Georgia. (2007-8)
Centaur Theatre Company, Montreal, Quebec. (1995)
Cleveland Orchestra, Cleveland, Ohio. (1998)
Discovery Place, Charlotte, North Carolina. (1993-94)
Festival of Festivals, Toronto, Ontario. (1993)
Houston Grand Opera, Houston, Texas. (1996)
Kansas City Repertory Theatre, Kansas City, Missouri. (2008)
Lyric Opera of Kansas City, Kansas City, Missouri. (1996)
National Arts Centre, Ottawa, Ontario. (1998)
San Diego Opera, San Diego, California. (2007)
The Shaw Festival, Niagara-on-the-Lake, Ontario. (2001)
Spirit Square, Charlotte, North Carolina. (1993-94)
Toronto Operetta Theatre, Ontario. (2009)
Toronto Symphony Orchestra, Toronto, Ontario. (1996)
Windsor Symphony Orchestra, Ontario. (2009-10)

BOARD WORKSHOPS/RETREATS

Austin Lyric Opera, Austin, Texas. (1990)
Bobcaygeon Music Council, Bobcaygeon, Ontario (2011)
Calgary Opera Association, Calgary, Alberta. (1993)
Centre in the Square, Kitchener, Ontario. (1995)
Cincinnati Opera, Cincinnati, Ohio. (1999)
Clemens Center, Elmira, New York. (2007)
Contemporary Dancers of Winnipeg, Winnipeg, Manitoba. (1992)
Edmonton Opera, Edmonton, Alberta. (1993)
Kentucky Opera, Louisville, Kentucky. (2000)
Lake George Opera Festival, Glens Falls, New York. (1994)
Lynnwood Arts Centre, Simcoe, Ontario. (1997)
San Francisco Opera, San Francisco, California. (1990)
Sarasota Opera, Sarasota, Florida. (2000)
Tafelmusik Baroque Orchestra, Toronto, Ontario. (2001)
Toronto Dance Theatre, Toronto, Ontario. (1994)
Utah Opera Company, Salt Lake City, Utah. (1990)
Watertower Theatre, Addison, Texas. (2009)
Winnipeg Symphony Orchestra, Winnipeg, Manitoba. (1998)
MEMBERSHIP PROGRAM DEVELOPMENT

Harbourfront Centre, Toronto, Ontario. (1996-97)
Ontario Science Centre, Toronto, Ontario. (1996-97)

TRAINING PROGRAMS

Program Directors, INCOME MANAGERS PROGRAM, in partnership with the Association of Canadian Orchestras and Centre for Cultural Management, University of Waterloo, Waterloo, Ontario. (1993-98.) This is a 54-week training program that includes seven weeks of classroom instruction, as well as on-site work modules.

In March 1997 a two-week version of the summer course was held in Halifax, in conjunction with Aucoin/Wellard Associates.

A new Income Managers Program was launched in August of 2001, under the auspices of the Cultural Careers Council of Ontario, funded by The Ontario Trillium Foundation and Human Resource Development Canada.

OTHER

Genovese, Vanderhoof & Associates was cited as a consultant "recommended by arts organizations" in the Summer 1991 Arts Bulletin of the Canadian Conference of the Arts.

Margaret was the recipient of the 2001 Association of Cultural Executives Award for her “outstanding contribution and dedication to Canadian cultural management.”

Dory and Margaret are proud of being part of the senior management team that introduced “Surtitles” to opera, a process that is currently embraced by every major opera company throughout the world and is credited for opera’s ever expanding audience reach.
BIOGRAPHICAL INFORMATION
Margaret Genovese is a Senior Partner in the consulting firm of Genovese, Vanderhoof & Associates. Margaret was the recipient of the 2001 Association of Cultural Executives Award for her “outstanding contribution and dedication to Canadian cultural management.”

A graduate of Brown University, she holds MBA and MFA degrees from Southern Methodist University and a Certificate in Canadian Studies from Ryerson Polytechnic University. As a graduate student, she was awarded a Fellowship to the Theatre Program of the National Endowment of the Arts in Washington, D.C.

Prior to coming to Canada, Margaret worked for the Trinity Square Repertory Company, the Theatre Company of Boston, Houston’s Alley Theatre, the Association of American Dance Companies, and was Marketing Director for the Houston Grand Opera. For ten years she was Director of Planning & Community Relations for the Canadian Opera Company, prior to starting her own consulting firm. She has also been Acting Marketing Director on three separate occasions for the San Francisco Opera.

She is the author of HOW TO GET THE BOARD YOU NEED (Association of Canadian Orchestras, 1997) and THE ART OF THE VOLUNTEER (The Council for Business and the Arts in Canada, 1993), as well as a number of articles. She serves on the Editorial Board of the International Journal of Arts Management.

Well-known as a teacher and trainer in the cultural sector, Margaret has been an adjunct faculty member at Confederation College in Thunder Bay, Ontario and has served on the advisory board for the Centre for Cultural Management at the University of Waterloo, Confederation College, and Sir Sandford Fleming College. She has taught at the University of Toronto/Scarborough, the University of Waterloo, Simon Fraser University, and the Banff Centre School of Management.

With Dory Vanderhoof, Margaret has introduced the concept that multi-year strategic and operational planning is the most important ingredient for institutional success, development and growth. To this end, she has assisted numerous clients to fulfill their mission, stabilize and grow their institutions through the introduction of a planning process that combines dynamic income maximization programs with considered artistic vision and achievement.

Margaret is proud of being part of the senior management team that introduced “Surtitles” to opera, a process that is currently embraced by every major opera company throughout the world and is credited for opera’s ever expanding audience reach.
She has served on the boards of the League of Historic American Theatres, Toronto Theatre Alliance, the Performing Arts Development Fund of Toronto, OPERA CANADA Publications, and the Association of Cultural Executives, and participated on juries for the Toronto Arts Awards, the Toronto Arts Council, Canada Council, Ontario Arts Council, and the National Society of Fund-Raising Executives (Toronto Chapter).

Margaret chaired the Marketing Committee for the International Society for the Performing Arts planning group for ISPA’s 1995 conference in Toronto. Margaret has served on the board of the Textile Museum of Canada and has been elected an Honorary Trustee.
DORY VANDERHOOF

A Senior Partner for Genovese, Vanderhoof & Associates since 1989, Dory Vanderhoof has assisted more than 200 arts, culture and heritage institutions throughout North America. He is currently serving as Chief Development Officer for the Cleveland Orchestra.

As a management consultant to San Francisco Opera, working for General Director Lotfi Mansouri from 1988 to 2001, Dory Vanderhoof, in partnership with Margaret Genovese, introduced a multi-year strategic and operational planning process, recruited members of the senior management team, served as interim development director, developed operating strategies for the integration of the income functions and developed the organization and growth plan for the development program, that facilitated the growth of the opera company’s contributed revenue from $11 million to $28 million and the organization’s growth from a $24 million to a $58 million operation.

In order to increase individual philanthropy in Canada, Mr. Vanderhoof introduced reforms to the Government of Canada for the tax treatment of gifts of appreciable property. This tax reform legislation has stimulated hundreds of millions of dollars for Canadian charities and become a permanent part of the Canadian Tax code.

Considered a leading executive recruiter of Ballet Artistic Directors, Opera General Directors, Museum Directors, Cultural Institution Executive Directors, Chief Financial Officers and Development and Marketing Directors, he has influenced the success of the arts through the placement of talented professionals who are capable of developing and fulfilling the organization’s mission in partnership with their respective communities.

With Margaret Genovese, Mr. Vanderhoof has introduced the concept that multi-year strategic and operational planning is the most important ingredient for institutional success, development and growth. To this end, he has assisted numerous clients to fulfill their mission, stabilize and grow their institutions through the introduction of a planning process that combines dynamic income maximization programs with considered artistic vision and achievement.

ROSALIND BELL

As a recognized leading professional in the field of philanthropy, he has served as a campaign planner and periodic fundraising counsel for clients’ capital, endowment and operating campaigns up to $600 million. His work has earned for Genovese, Vanderhoof an international reputation for its consistent track record of greatly increasing the level of client’s contributed support.

Prior to forming Genovese Vanderhoof & Associates, Dory Vanderhoof served as Director of Development for the Canadian Opera Company (1978-1989) where he was instrumental in the growth of the company from $2.4 to $15 million. During that period, the COC’s Development Department was considered the model for the Canadian Cultural Sector, introducing new techniques and programs to Canada, which lead to the development of the largest corporate sponsorship, individual patron, and major gifts programs in the country.

Dory is proud of being part of the senior management team that introduced “Surtitles” to opera, a process that is currently embraced by every major opera company throughout the world.