

opera europa NEWS

Summer 2015
50th Edition

The professional association of opera houses and festivals in Europe | L'organisation professionnelle pour les compagnies et festivals d'opéra en Europe



160 members in 40 countries

Reaching 50

Opera Europa's latest newsletter is the 50th edition of the quarterly publication which was launched in 2003. In truth, it is only the 46th printed newsletter, because the first four were distributed via the members' area of the then new website. We moved to the printed version with issue no 5 in March 2004, thanks to the support of Board members who volunteered to sponsor an issue each. So, many thanks to those pioneers and to our much appreciated subsequent sponsors who have continued that practice uninterrupted. We welcome enquiries from companies who would like to invest their support in future editions.

When Audrey and I began on this adventure, Opera Europa numbered only 38 paid-up member companies. Each new recruit seemed like a triumph, and we were thrilled when 50 members assembled for our inaugural conference in Madrid in autumn 2003. Today, our association has 160 members, under the dedicated multi-lingual care of Gérald our membership coordinator. Our recent return to Madrid for the *opera alive and online* conference attracted 325 delegates. This growth has in turn increased the value of our conferences as unrivalled opportunities to meet and do business with your professional peers.

Our Board has occasionally debated the value of a printed newsletter in an increasingly digital age, but has concluded that the hard-copy version retains its use for communicating with members and for reaching out to prospective members. It has expanded from its original 12 pages, but not extensively so, and now we alternate shorter 'invitation' documents which focus on the next conference with fuller reports such as the current newsletter. During the last year or so, we have supplemented the printed version, with versions on the website in five languages: English, French, German, Italian and Spanish. We hope thereby to share the content of the newsletter with a wider constituency throughout your company.

Our Communications expert Aline has enabled us to improve the design and cost-effectiveness of the newsletter, but we remain open to your comments and suggestions for improvements. Reaching 50 is certainly not an excuse to become complacent.

Nicholas Payne

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Madrid: Not just a conference....

by Henry Little

Teatro Real and Teatro de la Zarzuela generously welcomed the 325 Opera Europa participants in Madrid from 6 to 8 May, with performances of *Clementina*, *La traviata* and *El retablo de Maese Pedro*. Henry Little, who has submitted this report on our recent Madrid conference, is the Chair of the UK's National Opera Co-ordinating Committee and the Chief Executive of Orchestras Live.



In his welcoming remarks, Nicholas Payne shared a concern that scheduling the Madrid conference within a day of the latest edition of the European Opera Days weekend, might mean that nobody would turn up. Instead, he feared, members would all be at home finalising their contribution to the imminent celebrations to the theme of *opera alive and online*. As it turned out, Nicholas needn't have worried. 325 delegates from 140 companies across 35 countries came to Madrid for three days of discussion and debate about the main issues and biggest challenges they face for the future.

Nicholas told members that the Madrid event was one of the most ambitious of any that Opera Europa had undertaken to date. It was he said 'not just a conference' and perhaps it was the launch of the new Opera Platform that encouraged such a high turnout of the Opera Europa membership. Alongside the formal press launch of this innovative and high profile partnership, the varying approaches of opera houses to reaching a wider audience through digital distribution were extensively discussed throughout the three days in Madrid. Peter Maniura of the BBC and IMZ talked about the challenge of 'how to shout louder in an already amplified world' and his solution was to promote an extended culture of sharing, which he described as the 'big idea' of the digital age which should find fertile common currency with that same culture of partnership and collaboration that is an essential ingredient to working practices among Opera Europa members.

A common theme which emerged from the many accounts of how opera houses might approach the digital streaming of their work was the need for a compelling mix of short (behind the scenes interviews and documentary) and long form (full staged opera) material to engage new audiences. Peter Maniura advised that a relay of an entire opera isn't in

and of itself enough and there needs to be a range of contextual material around it in order to inspire and retain online viewers. Remarking that the priorities of an opera house and a digital broadcaster can be very different, Nicholas also identified some of the main outcomes that would determine the future success of the new platform. Chief among them were tangible progress on affordable and sustainable Rights negotiation with artists and publishers. He was also keen to emphasise that The Opera Platform is a resource for all the Opera Europa member companies, and not just an exclusive club for the 15 partners who have each committed to stream two operas throughout the next three years. He also recognised that the new platform will live or die according to the quality and range of its content. I would add that some of the critical success factors might be how the platform can accurately measure new and existing audience engagement in both qualitative and quantitative terms. And since one of the unanimous conclusions of the discussions was to confirm the primacy of the live opera experience, how can the platform promote that outcome in a way that an opera house becomes an exciting and dynamic part of contemporary society?

Andreas Homoki from Zürich was sceptical about whether a digital platform does indeed create a new audience for live opera. He stressed the need for a theatre to be anchored to its community in order to be accessible to its audience. He warned against jumping on to the superficial bandwagon of streaming opera across the world because in his view there is a danger of a compromise in artistic quality. His predecessor, now in Milan, Alexander Pereira underlined the link between state and corporate investment, the former being a powerful catalyst to attract the latter. Encouraging his peers to conquer their embarrassment in approaching sponsors for investment, he described how large corporates view culture (and opera) as part of an attractive working and living environment for their employees. He strongly advocated a new approach to sharing resources, citing how the five houses across the Regione Lombardia including La Scala were now regularly working together using shared technical and workshop facilities.

The session on production budgeting and cost efficiency was anything but a dry account that its title might have suggested. The new financial database launched by Opera Europa has the exciting potential to be a comprehensive survey of the relative cost of professional opera activity throughout Europe. It is currently limited to just fifteen members, who have exclusive access to comparative data on

their work. We heard how those participating in the database can benchmark the cost of their work as well as compare their outputs in a way that can only promote positive sharing of examples of best practise. Hopefully their positive reports on their collaboration in this initiative will incentivise greater sign-up from other members. An eventual 100% buy-in across the membership to this database could be an invaluable advocacy tool to sustain local investment as well as promoting the work of the membership internationally to European stakeholders.

For me, one of the most stimulating discussions that took place was the one that dispensed with the usual format of a predetermined invited panel presenting their case(s), followed by questions from the floor. In a packed room where we all sat informally, Nicholas Payne invited four company leaders from Munich, Cardiff, Oslo and Torino to present their two top current issues as well as their biggest future challenges. Common to all four contributions from Messrs Ruhe, Pountney, Hansen and Fournier-Facio was the need for a unique and compelling artistic and operational local identity and the courage to follow an individual path to confront the danger of a kind of opera globalisation where all productions seem the same regardless of where you live. The discovery and development of a dynamic and engaging artistic context for an opera house was, according to David Pountney, a high-minded but necessary ambition. Of equal importance, said Gaston Fournier-Facio, was the need to combat the constant threat of elimination of statutory music teaching in schools since this was agreed to be a recipe for disaster in engaging audiences of the future. Nicholas stated that the purpose of this session was to identify and agree relevant themes for future Opera Europa conferences. In those terms this was one of the most successful discussions of any among the three days in Madrid.

Finally, one contribution that still resonates with me came at the end of that session from Marc de Mauny from Perm who warned that political censorship remains a real danger for the cultural community, including opera houses. Describing the chasm that exists in Russia between politicians and the cultural sector, he urged members to lobby for artistic freedom. Citing the Metropolitan Opera's recent cancellation of the relay of *The Death of Klinghoffer* in response to pressure from sponsors, David Pountney reminded members that such censorship isn't confined to the State. As Nicholas and Andreas Homoki agreed, anything should be permissible on an opera house stage as long as it is done with artistic integrity. Several members suggested that a concerted response to the threat of censorship is necessary; after all, in the words of Alexander Pereira, there is no future without solidarity.





Two directors won the 8th European Opera Directing Prize in 2015.

During the first day of our Madrid conference, German-Swiss Anna Drescher from Stuttgart, Niki Ellinidou from Greece, and their respective teams, have each been awarded the first prize in the competition.

The directors convinced the jury, chaired by general manager of the Badisches Staatstheater Karlsruhe Peter Spuhler, with their respective concepts of the chamber opera *Weisse Rose* by Udo Zimmermann, and with their dedicated work samples. ‘The two candidates have pursued very different directing approaches, which both do justice to the oeuvre in their own way,’ said Spuhler. A decision in favour of one or the other approach wouldn’t have done justice to the performance.

Niki Ellinidou and designer Nefeli Myrtidi’s production of *Weisse Rose* will open at Oper Köln in October 2016, and will be on the programme of Opera Europa’s autumn conference. Anna Drescher, the German-Lebanese decorator Hudda Chukri and the German dramaturge Maximilian Hagemeyer’s production will open on 4 November 2016 at Theater Biel Solothurn.

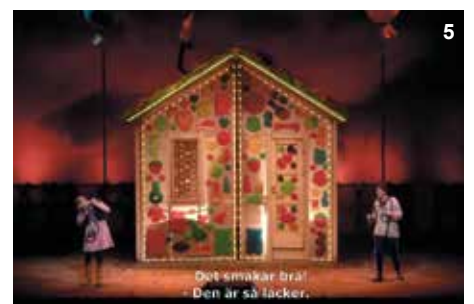


Alive and online

by Audrey Jungers

The now traditional European Opera Days took place between 8 and 10 May with 101 opera companies in 23 countries celebrating opera in all its diversity. This year's theme *opera alive and online* translated into the most creative events alongside the well-loved guided tours and open houses.

This year's European Opera Days activities ranged from the free streaming of GöteborgsOperan's *Hänsel und Gretel* to Opera de Oviedo's opera emoticon competition; from Opéra royal de Wallonie's Discover your voice workshop to Perm Opera and Ballet Theatre's guided tours from the pit to the ballet rehearsal room; from Teatro Regio di Parma's *Verdi!* puppet show at Palazzetto Eucherio Sanvitale to Badisches Staatstheater Karlsruhe's Opernball. In France, over 100.000 people were invited into 29 opera theatres.



1. Hungarian State Opera © Nagy Attila | 2. Perm State Opera and Ballet Theatre | 3. Royal Danish Opera | 4. Badisches Staatstheater Karlsruhe | 5. Royal Swedish Opera



DIE WALKÜRE. La LXVIII Temporada de ópera en Oviedo arrancará este año con La Valquiria, con estreno el 10 de septiembre.



NABUCCO. La tragedia lírica de Giuseppe Verdi será la segunda representación de la temporada ovetense, el 8 de octubre.



LE NOZZE DI FIGARO. El icono de la ópera de Wolfgang Amadeus Mozart refleja el argumento nupcial de la obra. Estreno, 15 de noviembre.



IL DUCE D'ALBA. El cuarto título de la temporada será la obra de Gaetano Donizetti, que estará en el Campomar el 13 de diciembre.



LA BOHÈME. El estreno de la ópera de Giacomo Puccini para la próxima temporada ovetense será el 31 de enero.

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The next European Opera Days will take place on 7-8 May 2016. It will be the tenth edition of this great PR exercise for opera. The theme will be announced in the early autumn.



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The Opera Platform – Everything you need to know

On 8 May 2015, the online community discovered a new platform entirely dedicated to opera. It aims to attract those who already love opera and those curious to try it for the first time.

The European Commission's Creative Europe programme supports this new website created by a partnership led by Opera Europa, the European association of opera companies and festivals, with cultural broadcaster ARTE and fifteen opera companies: Austria: Wiener Staatsoper; Belgium: La Monnaie/De Munt Bruxelles; Finland: Finnish National Opera Helsinki; France: Festival d'Aix-en-Provence, Opéra national de Lyon; Germany: Komische Oper Berlin, Oper Stuttgart; Italy: Teatro Regio Torino; Latvia: Latvian National Opera Riga; Netherlands: Dutch National Opera Amsterdam; Norway: Den Norske Opera og Ballett Oslo; Poland: Teatr Wielki Opera Narodowa Warsaw; Spain: Teatro Real Madrid; United Kingdom: Royal Opera House Covent Garden, Welsh National Opera. This multinational partnership opens new perspectives for opera's reach in Europe and beyond.

The Opera Platform is available in three languages – English, French and German – and offers free content, rich in information: full opera performances and extracts; synopses and background material; artist interviews and behind-the-scenes documentaries. The opera houses of Europe invite you to discover their archives and their current productions. The European opera season of the platform will add at least one new opera per month, subtitled in six languages – English, French, German, Italian, Polish and Spanish – and available on demand for six months. New additional content will regularly enrich the offer.

The Opera Platform was launched with the live transmission from Madrid's Teatro Real of *La traviata*. Further showcase operas in the launch month included *Król Roger* from Royal Opera House Covent Garden, *Kullervo* from Finnish National Opera Helsinki and *Valentina* from Latvian National Opera Riga. The next live stream is Wiener Staatsoper's *Götterdämmerung* on 7 June.

✉ info@theoperaplatform.eu

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What is the aim of the project?

The Opera Platform is part of a wider project funded by the European Commission's Creative Europe Programme, which aims to:

- Create a unique authoritative freely-accessible online resource for European opera.
- Enable fifteen opera houses to produce high quality digital content and share the benefits of these experiences across all the opera companies of Europe. The project aims to build, more generally, the sector's capacity to adapt to the digital age.
- Attract visitors to our platform: those who already love opera and those new to opera.

All the live streams and the additional content on the platform are totally free to internet users. There is no subscription nor login nor access codes needed. It is a free site. To find out more about launch and the programme of live operas, those interested can subscribe to a free newsletter on the Opera Europa website. All the streams are available to view freely throughout the world.

Who originated the project and why?

The Opera Platform is a joint initiative by Opera Europa and ARTE. For Opera Europa, the project meets the network's ambitions to support the development of opera, and the work of opera companies of all sizes throughout Europe, in very practical ways. The project builds on the network's other initiatives (such as the European Opera Days) that aim not only to facilitate the development of its member companies but also to promote the art form of opera to a wider public.



From left to right: Emelie De Jong and Wolfgang Bergmann (ARTE), Barbara Gessler (Creative Europe), Eva Kleinitz, Ignacio Belenguier-Garcia (Teatro Real) and Nicholas Payne © Javier del Real



Fifteen opera houses are pioneering The Opera Platform. How were the 15 partner theatre companies selected? Can others opera houses be part of the project?

Fifteen opera houses are pioneering this project alongside Opera Europa and ARTE. As a partnership of 17 institutions, our project is quite exceptional for the European Commission. Rarely do so many organisations come together to cooperate on a European scale, indeed twenty is the maximum allowed under the EC's Creative Europe scheme.

The project partners were selected by Opera Europa to represent a cross section of the network's membership. It was important to bring together theatres from a variety of different countries: 12 in all. As the project aims to enable the partners to produce high quality digital content, Opera Europa was particularly keen to gather members whose digital operations are at very different stages of development. The Royal Opera House Covent Garden and Wiener Staatsoper both have considerable experience in streaming their productions online. Others in the partnership are relatively inexperienced and, through this project – built around cooperation and exchange – they will acquire new skills and negotiate new agreements with their rights' holders to enable them to pursue digital strategies. These learnings will be shared with Opera Europa's wider membership to develop and strengthen the sector as a whole.

While it would not have been possible to work with more opera houses in the framework of an EC funding programme, Opera Europa and all the partners are keen to see this platform serve the whole of the opera sector in Europe. For this reason, Opera Europa has encouraged the 160 member opera houses/ festivals/ companies of Opera Europa to contribute content (full operas, extracts and behind the scenes material) to the platform from its launch. At launch, the platform will feature content from more than the 15 partners. This aspect of the project will grow in the coming years.

How does this project address common concerns about rights in the digital age?

The project aims is to find some common solutions to points of concern. Over the course of this three-year project, Opera Europa will bring together stakeholders (artists, agents, publishers, broadcasters, film producers, distributors) to look for practical solutions to rights and other issues.

The project aims to:

Rights: Find pan-European cross-sector solutions to issues relating to opera in the web environment that have previously been treated inconclusively at a national level.

Skills: Enhance the opera sector's capacity to commission and/or produce digital content.

Financial models: Enable the opera sector to put in place viable economic models for digital content.

Dissemination: Encourage Europe's opera companies to pool part of their digital content on a single pilot platform and share the finding across the opera sector and beyond.

What is ARTE's role in The Opera Platform?

ARTE is a key partner in the conception and realisation of this project. ARTE has a role not only in building but also promoting the platform. ARTE is responsible for the technical development of the platform and the subtitling of the main showcase operas on the platform in six languages; all the partners have benefited from ARTE's experience in this area. ARTE also has a role in telling people about the platform and using its considerable reach to attract visitors to the platform. To that purpose, the main showcase operas shown on The Opera Platform for six months will be streamed in parallel on ARTE Concert, usually for the first month. This will help the platform and its contents find their audience.

How are the operas that are streamed on The Opera Platform chosen?

The Opera Platform is managed on a daily basis by a small team of staff from Opera Europa and ARTE. The choice of each full-length showcase opera is reviewed by a group representative of the partnership: this editorial group advises on the editorial line of the platform. The group is keen to promote the specificity of opera in that theatre, whether in terms of repertoire, artistic teams or style of production. The additional contextual content on the platform is chosen to add short insights to the work of an opera house/festival or the making of a particular production – for those who love the art form or those who may be discovering it for the first time.

Coming soon

7 June

Live transmission from Wiener Staatsoper of *Götterdämmerung* by Richard Wagner, conducted by Sir Simon Rattle and directed by Sven-Eric Bechtolf, with Evelyn Herlitzius, Stephen Gould, Falk Struckmann, Boaz Daniel and Caroline Wenborne

8 July

Live transmission from Festival d'Aix-en-Provence of *Die Entführung aus dem Serail* by Wolfgang Amadeus Mozart, conducted by Jérémie Rhorer and directed by Martin Kušej, with Jane Archibald, Rachele Gilmore, Daniel Behle, David Portillo, Albert Pesendorfer and Tobias Moretti

August

Focus on Festivals

12 September

Transmission from Den Norske Opera og Ballett of *La bohème* by Giacomo Puccini, conducted by Eivind Gullberg Jensen and directed by Stefan Herheim, with Marita Sølberg, Jennifer Rowley, Diego Torre and Vasilij Ladjuk

22 October

Live transmission from Teatro Regio Torino of *Aida* by Giuseppe Verdi, conducted by Gianandrea Noseda and directed by William Friedkin, with Kristin Lewis, Marco Berti, Mark S Doss and Giacomo Prestia

The Opera Platform in numbers

So far, 32 companies from 16 countries contributing over 40 videos and varied content

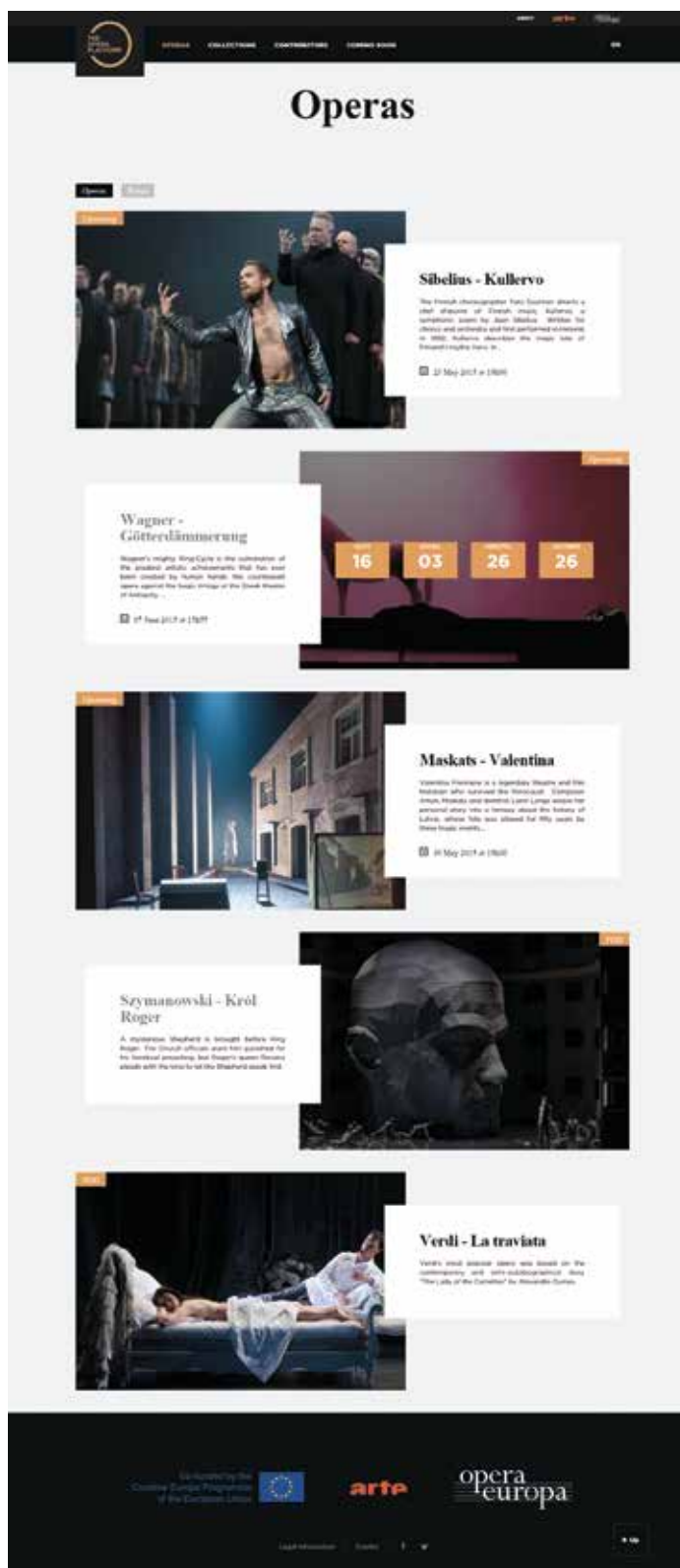
Within the first 10 days,
154.430 unique visitors,
496.500 pages viewed,
100.685 videos viewed

La traviata was seen 74.500 times,
of which 28.000 times during the live transmission

75% of viewers came from all over Europe,
12,4% from North America,
5,6% from South America and
4,6% from Asia

The average viewing time was
15 minutes for *La traviata* and
28 minutes for *Król Roger*

Would you want to share your work with audiences world-wide? Contact luke@opera-europa.org to put your ideas forward – whether full operas, short extracts, interviews, documentaries – before 30 June.



Bucharest: Professional Development

by Nicholas Payne

A recurring topic among members during recent years has been the encouragement, identification and training of the most promising young singers, directors, composers and cultural managers who will make the future of opera. In two words: professional development. This will be our theme for our autumn conference from 18 to 22 November 2015.

A successful response to this need will help determine both how opera will be performed and how it will reach new and expanding audiences. The answers will affect all of us throughout Europe and the world, but they are especially pertinent in the Balkan countries of south-east Europe which have undergone more than their share of political and economic turmoil in the recent past.

The positive news is that there are inspiring examples of initiatives to be shared in all these fields, and that practitioners from far and wide are ready to debate them openly at one of our conferences. In addition, our recent Madrid conference proved a fertile ground for generating other and linked questions about why and how we should produce opera. Why and how do you promote the individual identity of your opera company? How may a new Intendant or Director establish his or her own ideas and style without alienating the existing audience? How can you best develop career paths within your company which will attract and retain the best people? Does a new or renovated theatre offer an opportunity for change in your company and its relations with its audience? Those ideas came from Artistic and General Directors, but also from those working in education, financial and human resources, marketing and communication.

Opera Europa has never held one of its major conferences in south-east Europe, so a visit is certainly overdue to a broad, varied and beautiful region which encompasses members in Slovenia, Croatia, Serbia, Romania, Bulgaria and Greece.



Bucharest National Opera Opera Hall

The invitation from Bucharest National Opera to host our autumn conference between 18 and 22 November comes at a time when the capital of Romania has been experiencing significant growth as a member of the European Union and has devoted time and money to renovating its opera house and building a new operetta and musical theatre. They play an important part in the regeneration of the city.

The programme will include a new production of *Oedipe*, the talismanic masterpiece created during the 1920s by the great Romanian composer George Enescu and first performed at the Paris Opera in 1936. For contrast, the theatre will revive Graham Vick's entertaining production of Verdi's *Falstaff*, premièred last February with a cast of fine Romanian singers. There will be auditions of the best young Romanian and Moldavian singers as well as opportunities to hear prize-winners from this summer's International Competition. In addition, delegates may take in an operetta at the new theatre and explore the sights of the city.



Bucharest National Opera Operetta Hall

Bucharest's Otopeni International Airport, named after Romanian flight pioneer Henri Coandă, is served by over 30 airlines and may be reached direct from many European cities. The Express Line bus 783 connects with the city centre, and there are reasonably priced taxis. The Intercontinental Hotel on Bulevardul Nicolae Bălcescu offers five-star accommodation.

A full programme for the autumn conference will be published at the beginning of September. **Meanwhile, we urge you to save the dates for what we believe will be an enlightening experience: 18 to 22 November 2015.**

A busy season for forum meetings

by Aline Chif and Audrey Jungers

The newly formed Audio-visual & Digital media forum met alongside the Marketing & Communications group in Strasbourg in March. The Costume, Make-up & Wig forum met in Oslo in April. The Human Resources will meet in Copenhagen next week and there are more meetings scheduled for the autumn.

Audio-visual & Digital media and Marketing & Communications forum

Over 50 people joined us in Strasbourg in March in the ARTE offices and in the Chorus room at Opéra national du Rhin.

The focus of this meeting was very much the upcoming launch of The Opera Platform and by extension, all things Digital.

On Thursday, the Audio-visual & Digital media forum were invited by ARTE to discover the platform and learn about the technical aspects involved in making the website run. A lucky few visited the ARTE's Master Control Unit.

During Friday, the two groups combined to explore ways of creating contextual material with case studies by independent producers Jean-Jacques Schaettel and Lise Lemeunier, Wiener Staatsoper's streaming platform and Welsh National Opera's views on how to deal with competing priorities.

The afternoon saw case studies by the Royal Opera House Covent Garden and Numeridance.tv illustrating how to drive audiences and build a community around music.

The rest of the meeting was dedicated to the platform with an emphasis on creating a Communications strategy and discussing how to coordinate local communication plans during the first few months of The Opera Platform's existence.

Costume, Make-up & Wig forum

This meeting was the largest gathering of the group since it began. 55 participants attended the meeting hosted by Den Norske Opera og Ballett in Oslo.

The steering group had made a great effort in inviting new members to participate, so there were a good number of new faces arriving in the opera house to be met by our three hosts in their traditional clothes.

There was a larger emphasis placed on wigs and make-up at this meeting but both groups were delighted by presentations of workspaces around Europe and while half of the group was given a guided tour of the magnificent house, the others were treated to a demonstration on bald caps by members of the Dutch National Opera and the Royal Opera House Covent Garden.

The last day was all about looking at how the current economic climate is affecting opera houses, a discussion led by Nils Are Karstad Lysø, CEO of our host theatre. Former CEO Tom Remlov closed the meeting with insights into how to communicate with peers.

Human Resources forum

The group is meeting in Copenhagen on 12 and 13 June to discuss various aspects of one theme: Wellbeing.

From criteria for job satisfaction to burn-out and stress factors, the HR Managers will hear from the National Research Centre for the Working Environment and from Falck Healthcare on how to better manage what makes your company's work come to life: people.

The HR and Financial questionnaire which has been in the making for the past year is also a useful tool in these aspects of human resources management, as it allows you to benchmark your company on several criteria.

This forum strives on the trusting environment created for participants to share their issues and challenges as well as their solutions.

Participants staying on until Sunday have the opportunity to see Verdi's *Les vêpres siciliennes* in Stefan Herheim's production.



The Costume, Make-up & Wig Forum in Oslo

Welcome to this autumn's Marketing & Communications forum meeting!

The forum meeting will take place at Gran Teatre de Liceu from 15 to 17 October. We'll take a look at Barcelona's recent development projects, encompassing surveys, benchmarking, market segmentation, CRM, pricing, and change management, and, most importantly, look at the results!

The purpose of Opera Europa's Marketing & Communications forum is to share experiences and good practices, and by so doing contribute towards improvements for members from four perspectives:

- We want to provide opportunities for deeper knowledge of marketing, sales and communication.
- We want to serve as a platform for an international outlook, in which members' own work and opera houses are placed within a broader context.
- We want everyone to be able to bring practical advice and tips home with them from our conferences.
- We want to create a network which lets everyone offer tips, get advice and work together on various issues.

In order to succeed in a changing world it's essential to be able to put your opera house into a broader context. Opera houses – and the art of opera as a whole – no longer operate under the same conditions as they did a few years ago. New opportunities are emerging, new channels, new skills and new competitors.

How do other opera houses handle these changing conditions? How have those that have undergone major changes managed to implement them successfully?

How do we retain our audiences or encourage them to come to more performances?

How can we boost revenues?

How can we use communication to attract new visitors?

At our specialist forum at Gran Teatre del Liceu in Barcelona you'll have the chance to participate in discussions focusing on some of these issues. We'll take a look at Barcelona's recent development projects, encompassing surveys, benchmarking, market segmentation, CRM, pricing, and change management, and, most importantly, look at the results! We'll also get to hear about how opera houses such as Covent Garden, Deutsche Oper Berlin and the Dutch National Opera have each worked with some of these issues.

Don't miss out on this fantastic opportunity. See you in Barcelona in October!

Ing-Marie Persmo
Chairman of the Marketing & Communication forum
Steering Group

Here is an idea of what the programme will contain:

Thursday

Lunch and Welcome

Setting the scene of the Liceu case study

with Agustí Filomeno, Marketing and Sales Director (Liceu)

Phase 1:

Current situation – Research, surveys and Benchmarking

with Sue-Janne Alsaker, Head of Communications (Bergen National Opera)

Friday

Phase 2:

Who is our Audience? – Segmentation and CRM

with Caroline Bailey, Director of Marketing (ROH)

Phase 3:

Making Changes – Loyalty programme and Pricing

with Sandra Eikelenboom, Head of Marketing, Communication and Sales (Dutch National Opera)

Phase 4:

Communicating the new model – External Communications

with André Kraft, Marketing & Communication Director (Komische Oper Berlin)

The evening will end with the performance of Giuseppe Verdi's *Nabucco*.

Saturday

Phase 5:

Where we are today – Looking at the results

with Agustí Filomeno, Marketing and Sales Director (Liceu)

Group discussions

Conclusions

with Ing-Marie Persmo, Marketing and Sales Director (GöteborgsOperan)

More information will follow soon. To be kept informed, join the Marketing & Communication listserv! Please contact aline@opera-europa.org

Judaism in Opera

Opera Vlaanderen conceived and organised an international conference about Judaism in Opera in Gent and Antwerpen on 15 and 16 April, in collaboration with the Europäische Musiktheater-Akademie and the Institute of Jewish Studies at the University of Antwerpen. The event was built round their new production of Halévy's *La Juive*, directed by Peter Konwitschny, and brought together leading academics and opera professionals for an intense but enlightening two days of debate.



Andor Izsák from the European Centre for Jewish Music Hannover; Ioan Holender, former Director of Vienna State Opera; singer Neil Shicoff, famous for his Eléazar in *La Juive* and recently appointed Opera Director of the Mikhailovsky Theatre in Saint Petersburg; and moderator Aviel Cahn, Director of Opera Vlaanderen.



The finale of Act 3 of *La Juive* in the production premiered at Opera Gent on 14 April 2015

67th COMPETITION FOR YOUNG OPERA SINGERS IN EUROPE

Como, Teatro Sociale
7-10 January 2016

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costumes and direction.

The opera will be produced
and in the 2017/18 season of OperaLombardia.

The Competition is addressed
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Looking for coproducers

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Save the dates

12-14 June 2015

HR forum meeting, Royal Danish Opera, Copenhagen, Denmark

17-22 August 2015

Opera Management Course, Festival Castell de Peralada, Spain

30 September 2015

Deadline for online applications for the Fedora Prizes for innovative Opera and Ballet co-productions planned between summer 2016 and end 2017. Applications via www.fedora-prizes.com

30 September to 3 October 2015

Golden Prague – IMZ Academy 'All About Opera'

2 October 2015

Festivals seminar during the Verdi Festival, Teatro Regio, Parma, Italy

15-17 October 2015

Marketing & Communications forum meeting, Gran Teatre del Liceu, Barcelona, Spain

18-22 November 2015

Autumn Conference – Professional Development, Bucharest National Opera, Bucharest, Romania

Opera Europa Board

The Opera Europa Board is the governing body of the association and seeks to represent its members in all their diversity as best possible. It is composed of 15 members, elected for a maximum of two three-year-terms.



The Opera Europa Board members in Madrid © Javier del Real

Serge Dorny, General Director of Opéra national de Lyon, and Barbara Minghetti, President of AsLiCo, have served their two full terms and resigned from the Board during the Madrid conference. Eva Kleinitz, President of Opera Europa, thanked them for their involvement, energy and commitment to the professional association of opera companies and festivals.

At their last General Assembly on Friday 8 May in Madrid, the members of Opera Europa elected two new Board members: Bernard Focroulle, General Director of Festival d'Aix-en-Provence, and Georgiy Isaakyan, General and Artistic Director of the Moscow State Opera and Ballet Theatre for Children and Young Audience named after Natalia Sats.

It is a great pleasure for Opera Europa to welcome Bernard Focroulle back on the Board, as he had already served as President in the past. It is also an honour to have Georgiy Isaakyan joining the Board, also as the President of the Association of Music Theatres of Russia.

Our Members in 2015

New members welcomed
over the last 12 months

We now have 160 members from 40 countries

Austria

Bregenz, Bregenzer Festspiele
Eisenstadt, Esterházy Privatstiftung
Krems, Ernst Krenek Institut
Linz, Landestheater Linz
Wien, Theater an der Wien
Wien, Volksoper Wien
Wien, Wiener Staatsoper
Wien, Wiener Taschenoper

Belarus

Minsk, National Academic Bolshoi Opera and Ballet Theatre
of the Republic of Belarus

Belgium

Antwerpen/ Gent, Opera Vlaanderen
Brussels, La Monnaie / De Munt
Liège, Opéra Royal de Wallonie

Brazil

São Paulo, Theatro Municipal de São Paulo

Bulgaria

Sofia, Sofia National Opera and Ballet

Chile

Santiago, Teatro Municipal de Santiago

Croatia

Zagreb, Croatian National Theatre

Czech Republic

Brno, National Theatre Brno
Ostrava, National Moravian-Silesian Theatre
Plzeň, J. K. Tyl Theatre
Prague, Národní divadlo / National Theatre

Denmark

Aarhus, Den Jyske Opera / Danish National Opera
Copenhagen, Royal Danish Opera

Estonia

Tallinn, Estonian National Opera

Finland

Helsinki, Finnish National Opera
Savonlinna, Savonlinna Opera Festival

France

Aix-en-Provence, Festival d'Aix-en-Provence
Bordeaux, Opéra national de Bordeaux
Caen, Théâtre de Caen
Dijon, Opéra de Dijon
Lille, Opéra de Lille
Lyon, Opéra national de Lyon
Massy, Opéra de Massy
Montpellier, Opéra Orchestre national Montpellier
Languedoc-Roussillon

Nancy, Opéra national de Lorraine
Nice, Opéra de Nice
Orange, Chorégies d'Orange
Paris, Opéra national de Paris
Paris, Théâtre du Châtelet
Paris, Opéra Comique
Paris, Les Talens Lyriques
Rouen, Opéra de Rouen Haute-Normandie
Strasbourg, Opéra national du Rhin
Toulon, Opéra de Toulon
Toulouse, Théâtre du Capitole

Georgia

Tbilisi, Tbilisi State Opera and Ballet Theatre

Germany

Augsburg, Theater Augsburg
Berlin, Komische Oper Berlin
Berlin, Deutsche Oper Berlin
Bielefeld, Theater Bielefeld
Bonn, Theater Bonn
Braunschweig, Staatstheater Braunschweig
Dortmund, Theater Dortmund
Düsseldorf, Deutsche Oper am Rhein Düsseldorf-Duisburg
Essen, Aalto Theater Essen
Giessen, Stadttheater Giessen
Heidelberg, Theater und Orchester Heidelberg
Karlsruhe, Badisches Staatstheater Karlsruhe
Köln, Oper Köln
Magdeburg, Theater Magdeburg
München, Bayerische Staatsoper
Saarbrücken, Saarländisches Staatstheater
Stuttgart, Oper Stuttgart
Wiesbaden, Hessisches Staatstheater Wiesbaden
Wiesbaden, Camerata Nuova

Greece

Athens, Greek National Opera

Hungary

Budapest, Hungarian State Opera
Budapest, Armel Opera Competition and Festival

Iceland

Reykjavík, Icelandic Opera

Ireland

Dublin, Opera Theatre Company
Wexford, Wexford Festival Opera

Israel

Tel Aviv, Israeli Opera

Italy

Bergamo, Fondazione Donizetti
Bologna, Teatro Comunale di Bologna
Bolzano, Fondazione Haydn
Como, AsLiCo / Teatro Sociale di Como

Genova, Fondazione Teatro Carlo Felice
 Jesi, Fondazione Pergolesi Spontini Teatro G.B. Pergolesi
 Macerata, Macerata Opera Festival
 Milano, Accademia La Scala
 Milano, Centro di Ricerca ASK - Università Bocconi
 Modena, Associazione Teatrale Emilia Romagna (ATER)
 Napoli, Fondazione Teatro di San Carlo
 Palermo, Teatro Massimo
 Parma, Teatro Regio
 Pesaro, Rossini Opera Festival
 Reggio Emilia, Fondazione I Teatri Reggio Emilia
 Roma, Teatro dell'Opera di Roma
 Torino, Teatro Regio Torino
 Trieste, Fondazione Teatro Lirico - Teatro Verdi
 Venezia, Teatro La Fenice di Venezia

Kazakhstan

Astana, Astana Opera

Korea

Seoul, Korea National Opera

Latvia

Riga, Latvian National Opera

Lithuania

Vilnius, Lithuanian National Opera and Ballet Theatre

Luxembourg

Grand Théâtre de la Ville de Luxembourg

Netherlands

Amsterdam, Nationale Opera & Ballet
 Enschede, Nederlandse Reisopera
 Maastricht, Opera Zuid
 Rotterdam, Operadagen Rotterdam

Norway

Bergen, Bergen National Opera
 Bergen, Bergen International Festival
 Oslo, Den Norske Opera og Ballett
 Oslo, Opera Norge

Oman

Muscat, Royal Opera House Muscat

Poland

Krakow, Capella Cracoviensis
 Poznan, Teatr Wielki - Opera Poznan
 Warsaw, Teatr Wielki - Polish National Opera

Portugal

Lisbon, Teatro Nacional de São Carlos

Romania

Bucharest, Bucharest National Opera House, Romania

Russia

Moscow, Bolshoi Theatre
 Moscow, Kolobov Novaya Opera Theatre of Moscow
 Moscow, Stanislavsky and Nemirovich-Danchenko Music Theatre
 Moscow, Moscow Music Theatre Helikon-opera
 Moscow, Moscow State Opera and Ballet Theatre for Young Audience named after Natalia Sats

Perm, Perm State Opera and Ballet Theatre
 Rostov-on-Don, Rostov State Opera and Ballet
 Saint Petersburg, Mariinsky Theatre
 Saint Petersburg, Mikhailovsky Theatre

Serbia

Belgrade, Madlenianum Opera and Theatre
 Belgrade, National Theatre

Slovenia

Ljubljana, Slovene National Theatre

Spain

Astigarraga, Intermezzo Programaciones Musicales
 Barcelona, Gran Teatre del Liceu
 Bilbao, ABAO. Asociación Bilbaína de Amigos de la Ópera
 Madrid, Teatro Real
 Madrid, Teatro de la Zarzuela
 Oviedo, Opera de Oviedo
 Peralada, Festival Castell de Peralada
 Santa Cruz de Tenerife, Auditorio de Tenerife
 Sevilla, Teatro de la Maestranza
 Valencia, Palau de les Arts Reina Sofia

Sweden

Göteborg, GöteborgsOperan
 Karlstad, Wermland Opera
 Malmö, Malmö Opera och Musikteater AB
 Stockholm, Royal Swedish Opera
 Umeå, NorrlandsOperan

Switzerland

Basel, Theater Basel
 Biel, Theater und Orchester Biel Solothurn
 Genève, Grand Théâtre de Genève
 St. Gallen, Theater St. Gallen
 Zürich, Opernhaus Zürich
 Zürich, Il Pomo d'Oro

Turkey

Ankara, General Directorate of the State Opera and Ballet

Ukraine

L'viv, L'viv National Academic Opera and Ballet Theatre

United Kingdom

Belfast, NI Opera
 Birmingham, Birmingham Opera Company
 Cardiff, Music Theatre Wales
 Cardiff, Welsh National Opera
 Edinburgh, Edinburgh International Festival
 Garsington, Garsington Opera
 Glasgow, Scottish Opera
 Glyndebourne, Glyndebourne Festival Opera
 Leeds, Opera North
 London, English National Opera
 London, Independent Opera at Sadler's Wells
 London, Opera Holland Park
 London, Philharmonia Orchestra
 London, Royal Opera House Covent Garden
 London, Royal National Theatre
 London, Theatre Projects

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Valentina by Arturs Maskats from Latvian National Opera

And much more

COMING SOON

07/06 *Götterdämmerung* by Richard Wagner from Wiener Staatsoper
08/07 *Die Entführung aus dem Serail* by Wolfgang Amadeus Mozart
from Festival d'Aix-en-Provence
August Focus on Festivals
12/09 *La bohème* by Giacomo Puccini from Den Norske Opera Oslo
22/10 *Aida* by Giuseppe Verdi from Teatro Regio Torino

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