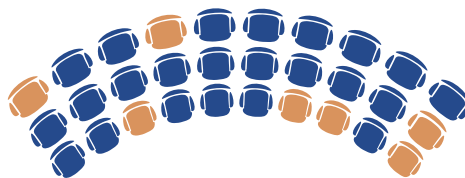


opera europa NEWS

Summer 2017
N° 58

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





Contest for young opera directors up to age of 35 years

The jury consists of five respected directors of European opera companies and opera houses

The prize is linked to the staging of ***Manon Lescaut*, Giacomo Puccini**

Participants are invited to submit a comprehensive direction concept – including a content-related explanation of the concept, basic ideas for scenery, props and costumes, the characters to be involved (soloists, extras etc.), suggestions for adaptations and/or editing, if any.

The opera is expected to be performed at the opening of the Opera Holland Park 2019 summer season in London.

The award consists of three prizes:

First Prize: Euro 20.000,-
as director's honorarium and a guarantee for the realisation of the concept at Opera Holland Park

Second Prize: Euro 10.000,-
as an honorarium for an assignment at an opera house

Third Prize: Euro 5.000,-
as an honorarium for an assignment at an opera house

Concepts have to be sent as CD or DVD to Camerata Nuova e. V. or via cloud storage, which will be provided by Camerata Nuova for purposes of the competition, and should include the necessary illustrations and models at the discretion of the participant. The concept should take into consideration the technical equipment and specifications of the stage. Stage plans and technical data are provided by Camerata Nuova e. V. after application.

Application to the contest

www.camerata-nuova.com / eop10@camerata-nuova.com

Closing date for application: **15 October 2017**

Closing date for submission of direction concepts: **01 December 2017**

Publication of the final decision of the jury: **30 June 2018**



OPERA HOLLAND PARK
sponsored by Investec Wealth & Investment



176...30...1

Opera Europa may be shyly proud of what it has achieved in the last years, and cautiously optimistic about what may yet be achieved during the next few years.

Our record number of 176 member companies is four and a half times the number we inherited 14 years ago. The size and diversity of the membership in turn means that the association has also more than quadrupled its value as a network. A further benefit of growth is that it has enabled us to maintain but not increase the membership fee since 2009. We intend to keep the same modest level for a tenth consecutive year in 2018.

Naturally, more members means more demands on the time of our small team. We welcome that. The successful bid to Creative Europe for funding to support the next stage of The Opera Platform will also result in more work, not least because we shall be doubling the number of theatre partners and seeking to make the platform a resource for the wider membership. We aim to work towards a sustainable model, but meanwhile it still requires investment of time and money from all interested partners.

The focus on digital dissemination of opera is a response to the technological opportunities of today, but it by no means replaces our dedication to live opera in the theatre. Opera Europa's Board is resolved that we pursue other parallel initiatives to add value to our member companies. They are outlined on page 13 of this newsletter.

Our recent conference in Kyiv was an adventure into new territory. I was heartened by the warm response, not only of our host companies in the capital city, but from other theatres in Ukraine: Lviv, Odessa, Kharkiv...

For our Autumn conference, we return to opera's heartland: not just to Italy but to the land of Giuseppe Verdi and the festival dedicated to him in Parma. Delegates will have the chance to experience four of his operas, including his first and relatively rarely performed French grand opera *Jérusalem* and an unusual staging of *Stiffelio* in the historic 17th century Teatro Farnese. Opera Pilgrimage, the theme of the conference, draws together topics of concern for several of our specialist forums. An important aspect of Opera Europa today is its ability to bring together and integrate different disciplines in fruitful discussion. Read more on pages 6 and 7.

Together we are stronger. That is the message of the European Opera Season propagated by The Opera Platform. It is also the credo of collaboration which embraces both diversity and unity.

Nicholas Payne

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Cultural Diplomacy...

...or 'Art which unites' was the theme of Opera Europa's recent conference in Kyiv. The capital of Ukraine looked resplendent in the spring sunshine, and our hosts at National Opera of Ukraine and Kyiv National Operetta Theatre offered a generous welcome to our more than 200 delegates. It was the express intention of this initiative to reach out to theatres throughout Ukraine and to engage them in dialogue with the rest of Europe. We were rewarded by a strong presence from the important theatres of Dnipropetrovsk, Kharkiv and Odessa, as well as several smaller theatres, and a big delegation from our cherished member Lviv National Academic Opera and Ballet Theatre named after Solomiya Krushelnytska. Some appreciations of our venture may be read below.

Dear Nicholas!

National Operetta of Ukraine would like to express our gratitude and wish you all the best in all your affairs.

We would like to thank you for your participation and organization of the conference "The art which unites" by the Association "Opera Europa" held in Kyiv on May 18-20, 2017. The conference opened new creative horizons for cooperation between Ukrainian and European theaters. The issues discussed at the conference were relevant and aroused great attention and interest of participants. We hope that the new contacts will facilitate the creation of joint creative projects in the future.

With gratitude and best regards to you from our team!

Bogdan Strutynskyi

General and Artistic Director, National Operetta of Ukraine – Honoured Artist of Ukraine





Dear Nicholas Payne,

We were glad to receive your letter and, in our turn, we would like to express our gratitude for the opportunity to attend such a representative forum. The conference of the International Association of Opera Europa, which was held in Ukraine for the first time, undoubtedly became a significant cultural event that gathered the representatives of the European and Ukrainian theatre elite in Kiev and became a platform for the progressive development of theatrical art in the world.

We were sure that the information about our theatre – one of the most beautiful opera houses in Europe – could not remain unnoticed!

Yours sincerely,

Nadezhda Babich

General Director, Odessa Opera & Ballet Theatre



Hello Mr. Nicholas Payne,

On behalf of the General Director Vasyl Vovkun and the entire Theatre would like to thank you for accepting our team at a conference "Opera Europa" in Kiev.

It was a wonderful time spent in communication.

We got a new impetus to creative projects, interesting approaches in the management system and hear the opinions of experts.

Thank you for this opportunity.

Best regards,

Ostap Hromysh

International Relations Manager, Lviv National Academic Opera and Ballet Theatre



Autumn Conference in Parma: Opera Pilgrimage

This newsletter offers a preview of Opera Europa's Autumn conference which will take place during Festival Verdi 2017 and which includes a choice of four operas in three different theatres during four days.

The theme of Opera Pilgrimage may be inspired by the special ambiance of a festival devoted to a great composer, as with Bayreuth and Pesaro, but it resonates for any theatre that aspires to make itself a destination which demands to be visited. Or indeed to an initiative like The Opera Platform which has been created to drive visitors to a digital destination.

We believe that this conference will therefore be of interest to General and Artistic Directors, and also to those working in Education, Finance, Fundraising and Marketing.

You may wait to register for the conference when the full programme is published at the beginning of September, but **YOU ARE URGED TO RESERVE HOTEL ACCOMMODATION NOW** before the summer, because most hotels in the charming and historical city of Parma are not large and their rooms sell quickly during the popular festival period. So do opera tickets. We have reserved allocations for all four performances, including all 279 seats in the magical Teatro Verdi in Busseto, but advise you to register early in September in order to secure your choices.

Wednesday 11 October 2017

Fedora General Assembly with Fundraising forum in the afternoon

GD	General & Artistic Directors
AA	Artistic Administrators
BF	Business & Finance
MC	Marketing & Communications
FF	Fundraising & Friends
ED	Education

Thursday 12 October 2017

10.30 **FF** **Joint Fundraising forum and Fedora double-session**

13.00 Lunch in theatre caffè

14.15 **FFMC** **Data-mining: getting to know your clients and donors to increase their commitment to your company**

16.00 Main conference Registration opens

16.30 **Welcome**

17.00 **Opera Vision: presentation of the new Opera online destination**

18.00 Antipasti

19.30 **Jérusalem** at Teatro Regio di Parma
Conducted by Daniele Callegari and directed by Hugo de Ana
With Ramon Vargas, Annick Massis, Michele Pertusi and Vito Priante



Friday 13 October 2017

09.00	Registration opens
09.30	GDAAMCFF Opera tourism: creating, funding and promoting the customer journey
11.00	Coffee break
11.30	GDA Co-productions marketplace
	MCED Reaching new audiences online
13.00	Lunch outside the theatre
14.15	GDBFMCFF Self-financing: devising new income streams
	Opera Vision partners' meeting
	GDA AED Showcase of young audience projects Including Parma's <i>Il piccolo principe</i>
15.45	Coffee break
16.15	GDA AED Verdi for today's audiences
	GDBFMC Commissioning benchmarking tools
17.45	MC next meetings (30 mins)
19.00	<i>Stiffelio</i> at Teatro Farnese Conducted by Guillermo Garcia Calvo and directed by Graham Vick With Luciano Ganci, Maria Katzareva and Francesco Landolfi

Saturday 14 October 2017

09.00	Registration opens
09.30	GDA AED Online tools for training of young artists
	MC Creating online promotional content and Promoting Opera Vision
11.00	Coffee break
11.30	GDA AMC Multi-venue programming and management
	ED Creating online educational tools
	Open meeting with city of Parma's audience
13.00	Conference conclusions
13.30	Lunch
15.00	Bus departure from Teatro Regio Visit of Verdi's house in Le Roncole Departure from Verdi's house to Busseto
18.30	<i>La traviata</i> at Teatro Giuseppe Verdi di Busseto Conducted by Sebastiano Rolli and directed by Andrea Bernard, winner of the European Opera-directing Prize, with singers from the 54° Concorso Internazionale Voci Verdiane 'Città di Busseto'
21.00	Post-performance reception
22.30	Bus back to Parma

Sunday 15 October 2017

15.30	<i>Falstaff</i> at Teatro Regio di Parma Conducted by Riccardo Frizza and directed by Jacopo Spirei With Misha Kiria, Amarilli Nizza, Laura Giordano, Sonia Prina, Juan Francisco Gatell and Giorgio Caoduro
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Practical information

Teatro Regio di Parma

Via Giuseppe Garibaldi, 16/a,
43121 Parma PR, Italy

Getting there

Via Airport Giuseppe Marconi di Bologna

by bus: 34 mins from Bologna airport to Stazione Centrale di Bologna, one-way ticket €6
then by train: 50 mins from Stazione Centrale di Bologna to Parma Stazione.

Via Airport Amerigo Vespucci di Firenze

by bus: 15 min from airport Amerigo Vespucci di Firenze to Stazione Santa Maria Novella
then by train: 2 hours from Stazione Santa Maria Novella to Stazione Centrale di Parma.

Via Airport Milano Malpensa

by bus: 50 min from Milano Malpensa Airport to Stazione Milano Centrale, one way ticket €8
then by train 1h10 from Milano Centrale to Parma Station.

Via Airport Milano Linate

by bus: 25 min from Linate Airport to Stazione Milano Centrale, one way ticket €5
then by train: 1h10 from Milano Centrale to Parma Station.

Trains in Italy

Tickets can be purchased directly at the train station or on www.trenitalia.org.

- Regionali Veloci: fixed price, slow trains. Tickets can be bought on the same day.
- Intercity: faster trains. Only a few per day. Tickets have to be bought in advance.
- Freccie Rosse, Bianche, Argento: fastest trains. Price depends on availability, tickets have to be bought in advance.

Hotels

There are many small hotels in Parma that will accommodate us. An online booking system is available, you can access it from our website which provides the necessary information. Please visit our Parma Conference page on www.opera-europa.org. Rooms will be limited so please book quickly!



Opera Vision for The Opera Platform

by Nicholas Payne

The Creative Europe Programme of the European Union has shown its faith in Opera Europa's dedicated group of partners by offering renewed support which will enable us to develop and expand the digital project launched over two years ago into something altogether more wide-reaching during the years ahead.

The successful bid is a tribute to the perseverance of existing partners, the courage of new partners, and to the industry of our small dedicated team. It is also a challenge. The task is to build on what we have learned during the past three years and to create a resource which truly presents a European Opera Season with the capacity to reach the world.

The Opera Platform can become the voice of opera. It exists to share the richness of operatic heritage and creation with a wider and more diverse public. It has the power to advocate all aspects of our art for the education and entertainment of millions.

A central element of our application was the celebration of the designated Year of European Cultural Heritage 2018. We are now beginning to devise a core programme of 30 full-length operas with our theatre partners which will present the range of that heritage in a lively and attractive way. That will be supplemented by carefully selected material from other sources.

But that is just a beginning. Equally important is the opportunity to commission and edit shorter-form material which will introduce and explain opera to new audiences. We are committed to working with partners in the educational field to create content which can be used in schools and academies, or simply by inquisitive people with iPhones.

Digital technology opens up creative possibilities to composers and directors to develop opera in unexpected ways. That by no means diminishes the value of our heritage, but it supplements it and opens other doors.

We shall be forming alliances with museums and spoken theatre as well as educationalists. We plan an autumn launch which will place opera within an historical and topical context.

We have chosen to take an independent route for the next stage of The Opera Platform project, because we believe that is the best way to empower our member theatres and to equip them for a sustainable future. We are in the process of forging strategic alliances with several distributors, rather than a single media partner, in order to extend the platform's reach

Please join us at our autumn conference in Parma, when we shall spell out the vision and detail of our programme for the first year of the new platform.

Meanwhile there is plenty on offer in The Opera Platform's summer 2017 programme, as outlined below.

9 June

Alessandro Handel

Théâtre royal de Versailles

14 June

Acis and Galatea Handel

Opera Theatre Company Dublin

20 June

Tosca LIVE Puccini

Den Norske Opera Oslo

30 June

Madama Butterfly LIVE Puccini

Teatro Real Madrid

9 July

La Sonnambula Bellini

Victorian Opera Melbourne

22 July

L'écume des jours LIVE Denisov

Oper Stuttgart

23 September

Autumn Sonata Fagerlund

Finnish National Opera Helsinki



Susanna Fairbairn (Galatea) in Opera Theatre Company *Acis and Galatea* © Ros Kavanagh

List of members

Opera Europa counts 176 members in 42 countries.

Albania

Tirana, National Theatre of Opera and Ballet of Albania

Argentina

Buenos Aires, Teatro Colón

Armenia

Yerevan, National Opera and Ballet Theatre of Armenia

Australia

Melbourne, Victorian Opera

Austria

Bregenz, Bregenzer Festspiele

Graz, Oper Graz

Klagenfurt am Wörthersee, Stadttheater Klagenfurt

Krems, Ernst Krenek Institut

Linz, Landestheater Linz

Salzburg, Salzburger Landestheater

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

Gent, LOD

Liège, Opera Royal de Wallonie-Liège

Bulgaria

Sofia, Sofia National Opera and Ballet

Chile

Santiago, Teatro Municipal de Santiago

Croatia

Zagreb, Croatian National Theatre in Zagreb

Czech Republic

Brno, National Theatre Brno

Ostrava, National Moravian-Silesian Theatre

Prague, Národní divadlo / National Theatre Prague

Denmark

Aarhus, Den Jyske Opera / Danish National Opera

Copenhagen, Royal Danish Opera

Estonia

Tallinn, Estonian National Opera

Finland

Helsinki, Comic Opera Helsinki

Helsinki, Finnish National Opera and Ballet

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

Paris, Opéra-Comique

Paris, Opéra national de Paris

Paris, Théâtre des Champs-Élysées

Paris, Théâtre du Châtelet

Paris, Les Talens Lyriques

Rouen, Opéra de Rouen Haute-Normandie

Strasbourg, Opéra national du Rhin

Toulouse, Théâtre du Capitole

Georgia

Tbilisi, Tbilisi State Opera and Ballet Theatre

Germany

Augsburg, Stadttheater

Berlin, Deutsche Oper

Berlin, Komische Oper

Bielefeld, Theater Bielefeld

Bonn, Oper Bonn

Braunschweig, Staatstheater

Dortmund, Theater Dortmund

Düsseldorf, Deutsche Oper am Rhein Düsseldorf-Duisburg

Essen, Aalto Theater

Giessen, Stadttheater Giessen

Heidelberg, Theater der Stadt Heidelberg

Karlsruhe, Badisches Staatstheater Karlsruhe

Köln, Opera der Stadt Köln

Magdeburg, Theater Magdeburg

Mainz, Staatstheater

München, Bayerische Staatsoper

Stuttgart, Staatsoper Stuttgart

Wiesbaden, Camerata Nuova

Wiesbaden, Hessisches Staatstheater

Wuppertal, Wuppertaler Bühnen und Sinfonieorchester

Greece

Athens, Greek National Opera

Hungary

Budapest, Armel Opera Competition and Festival

Budapest, Hungarian State Opera

Iceland

Reykjavík, Icelandic Opera

Ireland

Dublin, Opera Theatre Company

Lismore, Lismore Festival

Wexford, Wexford Festival Opera

Israel

Tel Aviv, Israeli Opera

Italy

Bari, Teatro Petruzzelli
 Bereguardo, Astraea srl
 Bergamo, Teatro Donizetti
 Bologna, Teatro Comunale di Bologna
 Bolzano, Fondazione Haydn
 Brescia, Teatro Grande
 Cagliari, Teatro Lirico
 Como, Teatro Sociale di Como AsLiCo
 Genova, Teatro Carlo Felice
 Jesi, Fondazione Pergolesi Spontini
 Macerata, Macerata Opera Festival
 Milano, Teatro alla Scala
 Milano, Accademia La Scala
 Modena, Associazione Teatrale Emilia Romagna
 Napoli, Teatro di San Carlo
 Palermo, Teatro Massimo
 Parma, Teatro Regio
 Pesaro, Rossini Opera Festival
 Reggio Emilia, I Teatri Reggio Emilia
 Roma, Teatro dell'Opera di Roma
 Torino, Teatro Regio
 Trieste, Teatro Verdi
 Venezia, Fondazione Teatro La Fenice
 Venezia, Palazzetto Bru Zane

Kazakhstan

Astana, Astana Opera House

Korea

Seoul, Korean National Opera

Latvia

Riga, Latvian National Opera

Lithuania

Vilnius, Lithuanian National Opera

Luxembourg

Luxembourg, Grand Theatre de la Ville de Luxembourg

Netherlands

Amsterdam, Nationale Opera & Ballet
 Den Haag, Opera2day
 Enschede, Nationale Reisopera
 Maastricht, Opera Zuid
 Rotterdam, Operadagen

Norway

Bergen, Bergen National Opera
 Oslo, OperaNorge
 Oslo, Den Norske Opera og Ballett
 Trondheim, Trondheim Orchester

Oman

Muscat, Royal Opera House

Poland

Gdansk, Opera Bałtycka
 Krakow, Capella Cracoviensis
 Poznań, Opera Poznań
 Warsaw, Opera Narodowa / Teatr Wielki
 Warsaw, Polish Sinfonia Iuventus Orchestra
 Wrocław, Opera Wrocław

Portugal

Lisboa, Teatro Nacional de São Carlos

Russia

Moscow, Helikon Opera
 Moscow, Novaya Opera
 Moscow, Bolshoi Theatre
 Moscow, Moscow Children's Opera Theatre
 Moscow, Stanislavsky Music Theatre
 Perm, Perm State Opera and Ballet Theatre
 St Petersburg, Mikhailovsky Theatre

Serbia

Belgrade, Madlenianum Opera and Theatre
 Belgrade, National Theatre Belgrade

Slovenia

Ljubljana, Slovene National Theatre

Spain

Astigarraga, Intermezzo
 Barcelona, Fundacio del Gran Teatre del Liceu
 Bilbao, ABAO
 Madrid, Teatro Real de Madrid
 Óviedo, Fundacion Opera de Oviedo
 Peralada, Festival Internacional de Peralada
 Sevilla, Teatro de la Maestranza
 Tenerife, Auditorio de Tenerife
 Valencia, Palau de les Arts

Sweden

Göteborg, GöteborgsOperan
 Karlstad, Varmlandsoperan
 Malmö, Malmö Opera
 Stockholm, Royal Swedish Opera - Kungliga Operan
 Umeå, NorrlandsOperan

Switzerland

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

Turkey

Ankara, Turkish State Opera

Ukraine

Lviv, Lviv National Academic Opera and Ballet Theatre
 Kyiv, National Opera of Ukraine
 Kyiv, Kyiv National Academic Theatre of Operetta

United Kingdom

Belfast, Northern Ireland Opera
 Birmingham, Birmingham Opera Company
 Cardiff, Music Theatre Wales
 Cardiff, Welsh National Opera
 Garsington, Garsington Festival
 Glasgow, Scottish Opera
 Glyndebourne, Glyndebourne Festival
 Leeds, Opera North
 London, English National Opera
 London, Hackney Empire
 London, Independent Opera at Sadler's Wells
 London, National Opera Studio
 London, Opera Holland Park
 London, Opera Rara
 London, Philharmonia Orchestra
 London, Royal National Theatre
 London, Royal Opera House
 London, Theatre Projects

Opera Europa's newly elected board



President - Birgitta Svendén General Director, Royal Swedish Opera • **Vice-Presidents** - Walter Vergnano Sovrintendente, Teatro Regio di Torino and Susanne Moser Business Director, Komische Oper Berlin • **Treasurer** - Jan Burian General Director, Národní divadlo / National Theatre Prague • **Secretary** - Peter Spuhler Generalintendant, Badisches Staatstheater Karlsruhe



Renata Borowska-Juszczynska General Manager, Teatr Wielki Poznań • Bob Brandsen Production Director, Royal Opera House, Covent Garden • Aviel Cahn Artistic Director, Opera Vlaanderen • Cristiano Chiarot Sovrintendente, Teatro la Fenice/Maggio Musicale Fiorentino • Bernard Focroulle General Director, Festival d'Aix en Provence



George Isaakyan General Director, Moscow State Opera and Ballet Theatre for Young Audiences • Mathieu Jouvin Directeur Administratif et Financier, Opéra national de Lyon • Jean-Yves Kaced Directeur Commercial et du Développement, Opéra national de Paris • Sophie de Lint Operndirektorin, Opernhaus Zürich • Lauri Pokkinen Audience Outreach Manager, Finnish National Opera



Christina Scheppelmann Artistic Director General, Gran Teatre del Liceu • Sebastian Schwarz General & Artistic Director, Glyndebourne • Marisa Vázquez-Shelly Director of Patronage, Teatro Real Madrid

Opera Europa Initiatives

by Nicholas Payne

The Board of Opera Europa has determined to prioritise several initiatives for the association's work over the next few years.

The welcome confirmation that Creative Europe has allocated almost 2 million € towards the **Opera Vision** project for the years 2017 to 2020 enables us to affirm more boldly that this development and extension of The Opera Platform will be one of Opera Europa's prime objectives during the next three years.

Crucially, the partnership will be doubled from 15 to 30 participating theatres, of which 60% are new to the project; and the partnership will cover 19 instead of 12 European countries. Each of those partners will make an annual contribution towards the maintenance of the platform in a move towards matching EC funding and future sustainability.

Secondly, our aim, already being realised with TOP, is to open our free platform to contributions selected from non-partner members who have cleared rights for streaming. In order to facilitate this initiative, we have set aside a provision in the 2016 accounts to establish a small fund to help non-partners acquire those rights and to make Opera Vision more inclusive than its predecessor.

The free, content-rich, digital platform is the central element of Opera Europa's advocacy of the art of opera. To that end, we are nurturing partnerships with other players in the cultural field, including broadcasters and educationalists. We intend to exploit the opportunities offered by the EC's designated **Year of Cultural Heritage 2018** to promote a year-long celebration of opera live and online.

That will also be the theme of the 12th edition of **European Opera Days**, which will take place between 4 and 13 May 2018.

A linked initiative will be the **World Opera Forum** in Madrid between 12 and 15 April, which will involve our partners at Opera America and Opera Latin America and a concentrated media campaign.

Alongside these advocacy initiatives, Opera Europa is determined to invest in others which are designed to strengthen its members' professional capabilities. Three of them have been prioritised by the Board and were endorsed by the General Assembly in Kyiv, as summarised below.

One is a comprehensive **Benchmarking** exercise designed to gather objective and authoritative data which can be genuinely useful to member companies in assessing their performance in relation to their peers and in supporting their case with public and private stakeholders. Currently our databases are neither comprehensive nor up-to-date, by comparison with those of Opera America. Their field studies may help guide us towards our own model. It should not become too complicated for members to complete, but should establish measurement criteria for both quantity and quality. The plan is to conduct research during autumn 2017; analyse it for testing at a joint specialist forum meeting in Sofia between 22 and 24 March 2018; and make the results available to contributing members ahead of the June 2018 Conference in Zürich.

Opera for young people addresses the issue of the many ways by which opera may best engage with young audiences. Research will gather and compare best practices, not only in the field of opera. It is an opportunity for Directors to share ideas with our Education forum, which will increasingly influence our programme. We might target a joint conference on the subject for autumn 2018.

Professional training is a preoccupation of many members. Our Opera Management Course will be in its fifth year this August in Lille, and has already yielded capable individuals for the sector. How may the course best be developed? Should we also be investing in sporadic training for more senior managers? Might some companies benefit by collaborating on staff exchange schemes? Opera Europa can act as coordinator and help secure transnational support for such initiatives.

The above are not intended as an exclusive list, but as an indication of what Opera Europa might do to strengthen member companies during the next years.

European Opera Days 2017

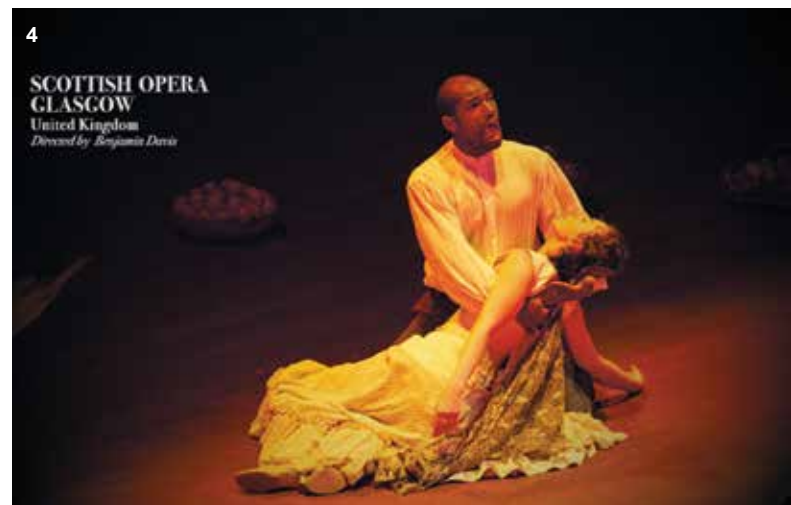
by Audrey Jungers

Over 80 companies in 19 countries hosted European Opera Days between 5 and 14 May 2017, sharing their love for opera with the most diverse audiences in their theatre, in public places around the city and online.

Opera Panorama online

Opera Europa commissioned 5 short videos, showcasing the diversity of opera in Europe. The videos were available on The Opera Platform and on The Opera Platform's YouTube channel with close to 3.000 views in total. They were also projected in many theatres during the European Opera Days.

- 1- Opera Panorama
- 2- Opera Venues from around Europe
- 3- Iconic Opera Productions from across Europe
- 4- Georges Bizet's *Carmen* from across Europe
- 5- Mozart's *Die Zauberflöte* from across Europe



The Opera Platform also celebrated the European Opera Days – Opera Panorama, with a rich 10-day festival. Over 2.000 videos were viewed each day, with a total of over 25.000 video viewed during the celebration. 76% of our visitors were from Europe.

1- *Bomarzo* by Alberto Ginastera
from Teatro Real Madrid

2- *Carmen* by Georges Bizet
from Latvian National Opera Riga
and **3- Opéra de Lyon**

4- *Farnace* by Antonio Vivaldi
from Opéra national du Rhin

5- *Foxie! Cunning Little Vixen*
by Leoš Janáček
from La Monnaie De Munt Brussels

6- *Il Turco in Italia* by Gioachino Rossini
from Bergen National Opera

7- *L'incoronazione di Poppea*
by Claudio Monteverdi
from Opéra de Lille

8- *Médée* by Marc-Antoine Charpentier
from Theater Basel

9- *Ragnheiður* by Gunnar Þórðarson
from Icelandic Opera Reykjavík

10- *The Magic Flute* by Wolfgang A. Mozart
from Den Norske Opera Oslo



Picnic by the Opera

by Teatr Wielki – Polish National Opera

For the second time Polish National Opera organized a PICNIC BY THE OPERA. After last year's success we decided to build on the tradition and invite people to celebrate this unique art in front of our home: Teatr Wielki, one of Polish capital's most distinctive buildings. Again European Opera Days were an inspiration for an event that would bring together opera-lovers and those who have never even been inside...



On 13 May, the grand square in front of Teatr Wielki was transformed into one great picnic-area, with a stage, a few hundred seats (including deck-chairs), but also an entertainment tent dedicated to children, a mobile boutique with the Opera's accessories, books, posters and (a great hit!): costumes, as well as... several food-trucks.

The event started at midday and lasted until the evening, with live-performances on stage from the Young Artists' Programme, a children's choir, the Opera's chamber choir, as well as a wind-band of musicians from the Opera's orchestra, screenings (including *Manru* by Ignacy Jan Paderewski staged by the befriended opera in Bydgoszcz), and historical films.

Off-stage there were promotions of books edited by the Opera, with the authors present. Vastly popular were also guided tours through the houses' backstage, with a pre-premiere look at the newest exhibition of the Opera Gallery in the foyer: Theatre: it's on our heads, with a display of several hundreds of the widest range of hats, designed for past and present performances at Polish National Opera. The children fancied ballet classes in one of the house's beautiful interiors.

The stage was also the place of a special award-giving ceremony, as the General Director of our house, Mr Waldemar Dąbrowski, was honoured with the highest distinction of the Polish Theatre Artists' Association: the Gustaw-Prize, named after one of the most important personalities of Polish theatre, Gustaw Holoubek, and awarded to people with a lifetime's engagement on behalf of Polish theatre in several dimensions.

A special additional touch was that on that very day we announced the repertoire for the next season. The first announcement was made by the General Director at Polsat: one of Poland's major TV-broadcasters and leading private TV-companies, with some million people watching it live. That was the moment when Mr Dąbrowski invited viewers for our picnic, presenting the idea behind the European Opera Days. It was for the first time that an opera season in Poland was announced live on TV, with such an extended co-operation between a national cultural institution and private-sector media-giant: Polsat produced also full-day coverage of the Picnic, with a few live-reports from the 'magic opera-square'.

The announcement of the season was repeated by Director Dąbrowski from the stage during the picnic. The season's preview was also included in an occasional newspaper: the 'Picnic Paper' contained – apart from the repertoire for the new season and information on each opera and ballet premiere – interviews, articles on our latest book-editions, exhibitions, news and... bees, since we now have our own bee yard on the roof of the building!

Thanks to an extended outdoor-campaign, broad activity on social media and fruitful co-operation with the City of Warsaw's promotion and marketing department, we managed to attract ca. 10.000 of people, attracted either with a special aspect of the programme, or just to spend the day embracing the art they love, or – to touch the yet unknown. We welcomed people of all age-groups, singles, families and also those who just happened to pass by and stayed for longer, because they simply enjoyed it.

Saturday 13 May was at our house – and, or mainly, in front of it – not only about celebrating opera. Inspired by Opera Europa, an organisation whose strength lies in co-operation, communication and mutual support, it was far more, it was a perfect occasion for integrating various artistic milieus and celebrating the cross-disciplinary power of creativity.

It was an important, inspiring experience for us all – one to be repeated without a doubt.



Specialist forum update

Human Resources

Opera Europa's Human Resources forum was welcomed by De Nationale Opera in Amsterdam early April. The forum's main topic was Change Management. An external speaker delivered the theoretical frame and colleagues from various opera companies presented some practical cases, which included: Joke Manson from De Nationale Opera, Hanna Fontana from Finnish National Opera and Ballet, Jane Crowther from Royal Opera House Covent Garden and Pierre Fenet from Opéra de Lille.

Participants had the opportunity to tour the theatre and to attend the new production of Berg's *Wozzeck* staged by Krzysztof Warlikowski.

The next forum meeting will be at La Monnaie/De Munt in Brussels on 9-11 November. The forum further decided to join a few other forums for a multiple forum gathering in Sofia on 22-24 March 2018.



Marketing & Communications

The Marketing & Communications Forum took place in Helsinki in April with the purpose of exploring the Customer Journey.

Over 50 professionals from 16 different countries took part in the sessions that were led by the steering group.

After a welcome speech by Liisa Riekkö, Finnish National Opera, the first and second session explained how the Finnish National Opera and Malmö Opera deal with customer path and young audience. On Friday, participants split into small groups and worked on various areas of the Customer Journey for three distinct target groups: young adults, 18-25 years, heavy users (season card-holders and frequent visitors) and tourists. Online tools appeared to be the most used and different strategies were applied to address different segments of the audience. Young people are easily reached on social media, heavy users by emails and tourists need to be paid special attention to as they will become ambassadors of the brand in their own countries.

An interesting chat also took place with Finnish teenagers about the perception of opera nowadays among young people.

Besides the working sessions, participants could enjoy a visit to the Lutheran church of the Rock, designed by architects and brothers Timo and Tuomo Suomalainen and built directly into solid rock, and a performance of Tchaikovsky's *Eugene Onegin*, directed by Marco Arturo Marelli and starring Joseph Wagner as Eugene Onegin and Elena Stikhina as Tatyana.

The next Marketing & Communications forum meeting will be in Parma during our Autumn conference on 12-14 October and then in Sofia on 22-24 March 2018 for a joint meeting.

Costume, Make-up & Wig

This May the group were invited to Malmö for their yearly meeting. Over 60 heads of Costume, Make-up and Wigs shared their experience and knowledge over the three days.

The highlight of this year's meeting was a working session led by Markus Maas (Saarländische Staatstheater) in which the participants were broken up into groups of 6 to discuss leadership values and what they could do to strengthen their teams within their organisations.

An emphasis this year was also given to the growing Digital aspect of the job. Aline Chif (Opera Europa) explained why digital media was so important for houses to achieve their goals of promoting the brand, selling tickets and reaching new audiences and the some Wigs and Make-up heads gave an indepth demonstration into how to adapt transformations to HD cameras.

For their solo sessions, both the Costume group and their Make-up peers adopted the "show and tell" format in which participants are invited to share experiences of new products, explain a particular challenge or demonstrate a process.

Dates for next meeting will be announced in the Autumn.



Audio-visual & Digital media

The Audio-visual & Digital media forum (AVDM) gathered in Helsinki in April. The meeting was attended by 41 participants from 14 countries. These participants included staff from the audio-visual departments from opera houses, which regularly film productions, and other members of staff who combine audio-visual projects with other responsibilities. So Finnish National Opera & Ballet hosted finance managers, education and outreach personnel, alongside a-v producers, lawyers, and production managers – all sharing good practice in digital initiatives.

Finnish National Opera and Ballet (FNOB)'s recently installed flexible fixed-rig installation for performance capture was a draw. The a-v production team, led by Mikko Hannuksela, FNOB's Digital Media Producer, were happy to talk about their experience of fitting out the auditorium and to debate the pros and cons of fixed and manned cameras. Sharing the opening presentation with Mikko, Anita Prusila, FNOB's General Counsel, offered her experience of negotiating rights agreement with soloists, chorus and orchestra which has enabled this house to capture and stream its performances regularly. The collective success of these negotiations has done much to allow FNOB, as a national company on the southern tip of large (or, at least, long) country, to fulfil its national remit by extending its reach (northwards and internationally) by digital means.

Presentations by Petteri Laukkanen and Lari Angervo from FNOB's technical team and Jo Nicolai Head of Audio-visual at La Monnaie touched with authority on digital media archival and distribution systems, and new technology which offers low latency conductor monitors.

The meeting on Day One broke for a performance of Kaija Saariaho's *Only the Sound Remains*, directed by Peter Sellars and conducted by André de Ridder. All credit to FNOB's digital outreach and musical education; the run of performances was sold out and the composer that night received a standing ovation at the curtain call.

Day Two of the forum focused on capturing and creating digital content. Fresh from filming *Only the Sound Remains* at Dutch National Opera in Amsterdam, Frederik Furnee shared his experience and treated us to priceless footage of Peters Sellars moonlighting as multi-camera director of this production. Hedda Høgåsen-Hallesby, dramaturge at the Norwegian National Opera and Ballet, offered insights into making appealing short-form contextual videos with the help of a trusted collaborator and freelance film-maker, T M Rives, who beamed into our meeting from New Zealand via Skype. (Very a-v).

Through this forum and The Opera Platform (TOP), Opera Europa is keen to develop the skill of its members to find in-house solutions to their digital ambitions. In the final session, Rainer Simon recounted his experience of offering first night live premieres online from the Komische Oper Berlin with only the help of TOP and KOB's own streaming site. Being independent does not, however, mean working in isolation. Miikka Maunula, Executive Producer Culture at YLE (Finnish National Broadcaster) and Francesca Kemp, Executive Producer Classical Music at the BBC, reached out to the opera companies present and offered their perspectives on the changing roles of broadcasters.

With a glass raised to the success of the EC application for the next stage of TOP, the group dispersed – each participant encouraged to develop new strategic digital partnerships and, at the same time, resolved to stay in control of his/her own organisation's digital destiny.

Opera Europa has brokered a relationship with IMZ, offering our members a discounted rate to attend the IMZ Academy in Prague on 28-29 September. This will be an excellent opportunity for the less experienced opera companies to find their way in the ever-evolving but accessible audio-visual landscape.

And talking of destiny, here are the names of those elected to serve on the AVDM steering group, set up to guide the work of this forum in the future. To stay informed about our events, sign up the avdm listserv by simple request to luke@opera-europa.org.

AVDM steering group

- **Maria Basora** Audio-visual Production Manager, Gran Teatre del Liceu
- **Frederik Furnée** Deputy Head of the Audio, Video and Media Department, Dutch National Opera and Ballet
- **Pierre Fenet** Administrative and financial Director, Opéra de Lille
- **Mikko Hannuksela** Digital Media and Event Producer, Finnish National Opera and Ballet
- **Daina Markova** Member of the Board, Latvian National Opera and Ballet
- **David Massey** Digital Producer, Welsh National Opera
- **Jo Nicolai** Head of Sound and Video Department, La Monnaie De Munt
- **Christos Tsakiridis** Audio-Visual Technical Advisor, Greek National Opera

Technical & Production and launch of an Artistic Administration forum

Opera Europa's Technical & Production forum was welcomed by La Monnaie De Munt in Brussels in March. The meeting's programme encouraged Production and Planning departments to attend and discuss common issues, including artistic and technical production management.

Participants had the opportunity to visit the Brussels opera's temporary venue MM Palace, before attending a performance of *Foxie! Cunning Little Vixen* staged by Christophe Coppens.



During the meeting's conclusions, it was decided to launch a separate Artistic Administration forum, to put forward topics such as artistic planning, artistic production management/producing, casting, artists relations...

Volunteers for its steering group include Jessica Fjelkegård, Production and Planning Director at GöteborgsOperan, Terri-Jayne Griffin, Producing Director at English National Opera and Christophe Bezzone, Artistic Planning and Production Director at La Monnaie (Brussels).

The Artistic Administration forum is planning to organise a meeting in the autumn, details to be confirmed.

Please contact gerald@opera-europa.org to be kept informed.



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20-25 August 2017

Opera Management Course – Opéra de Lille

28-29 September 2017

Audio-visual & Digital media forum meeting at IMZ Academy – Golden Prague

12-15 October 2017

Opera Europa autumn conference – Opera Pilgrimage – Teatro Regio di Parma

Meeting of the General Directors, Artistic Administrators, Education forum, Fundraising & Friends forum, Marketing & Communications forum and Opera Vision partners

9-11 November 2017

Human Resources forum meeting – La Monnaie De Munt Brussels

22-24 March 2018

International Joint forum meeting – Benchmarking tools – Sofia National Opera & Ballet

Marketing & Communications forum, Human Resources forum, Business & Finance forum and Technical & Production forum

12-15 April 2018

World Opera Forum, in collaboration with Opera America and Opera Latin America – Teatro Real Madrid

4-13 May 2018

European Opera Days – European Year of Cultural Heritage

28-30 June 2018

Opera Europa spring conference – Measuring the arts – Opernhaus Zürich

editor: Nicholas Payne – nicholas.payne@opera-europa.org

designer: Aline Chif – aline.chif@opera-europa.org

Opera Europa – rue Léopold, 23 - B-1000 Brussels – www.opera-europa.org

RE-IMAGINING OPERA FOR THE DIGITAL AGE

at International Television Festival Golden Prague
28-29 September 2017 / Prague / Czech Republic

This IMZ Academy will examine the editorial and technological aspects of an effective media strategy for opera organisations – focusing on opera in the digital age. The sessions cover the visualisation and communication of the art form to the general public, from performance capture to performers through factual content, archive and documentary material.

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