

# opera europa NEWS

winter 2019  
N° 68

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

## JOIN ONE OF OUR MANY EVENTS IN 2020



# Beyond our small world

Opera Europa's autumn conference in Strasbourg and Karlsruhe raised as many questions as it provided answers. That was itself valuable, because it has helped us to set the agenda for conferences and forums in 2020.

Christian Longchamp, in his opening address, used an image from pre-history and another of the Roman goddess of fire, in order to challenge us to keep the spiritual flame alive in the heart of our cities. A slightly abbreviated version of his text is included on pages 4 and 5 of this newsletter.

There was a fascinating opening debate in Strasbourg about the respective merits of renovating theatres or building anew. The choice will depend on location and context. In Prague, it would have been unthinkable not to restore and modernise the historic State Opera as part of the proud heritage of complementary theatres in that city. Whereas, iconic new buildings in Copenhagen and Oslo are helping to transform public perception of opera. Several important German cities are confronting expensive decisions about the future of their opera houses. The impact of an innovative and 'open' building will be a major factor in extending reach beyond traditional audiences.

The following morning offered inspiring examples of buildings and outdoor spaces that are revolutionising how the arts may draw people into their sphere: the Factory in Manchester; Oodi Library in Helsinki; transformed spaces in Italy. They encouraged us to step outside conventional norms, and to become more inclusive of the wider world.

Then, in Karlsruhe, a round table offered different voices to pose the question of where tomorrow's opera will take place: composers Aleš Březina and Philip Venables; producers from Philadelphia and Canada, northern Sweden and Vienna; exchanged experiences and predictions. Later, we were asked: where will opera be in 100 years?

Sessions about the future of Young Artist Programmes and of the Chorus showed how our members are open to re-examining old models and working on changing them to reflect the needs of the second quarter of the 21st century. We shall continue to develop these topics during the next year or so.

The welcome presence of delegates from China, India and Japan, as well as from the United States and Canada, helped to expand our inward-looking European outlook and to realise that opera belongs to the world. The launch of World Opera Day during the conference was a beacon of future intent.

Looking towards the calendar of events for 2020, I draw special attention to the joint forum bringing together four of our specialist groups between 26 and 28 March in Zagreb, during Croatia's Presidency of the Council of Europe. They will combine to focus on audience-related issues: Education; Fundraising, Marketing; and Audio-visual.

Please join us in Zagreb, or at other events which may attract you, listed on the back page of this newsletter.

**Nicholas Payne**

## OPERABOOK

The launch of a new resource : Operabook

3

## CONFERENCES

There is no community without fires

4-5

Insights from Strasbourg and Karlsruhe

6-7

## OPERAVISION

OperaVision: 2 years since launch

8-9

## WORLD OPERA DAY

World Opera Day

10-11

## FORUMS

Audience departments: frenemies? Joint forum meeting for Audio-visual & Digital media, Education, Fundraising and Marketing & Communications in Zagreb, 26-28 March 2020

12-14

Artistic Administration forum meeting in Frankfurt and Bonn, 23-25 January 2020

15

Independent Producers forum meeting in Krakow, 30 January-1 February 2020

16

Joint forum meeting for Technical & Production and Costumes, Make-up & Wigs in Vilnius, 27-29 February 2020

17-18

## OPERA EUROPA NEWS

Save the dates 2020

20

# The launch of a new resource: Operabook

Operabook is Opera Europa's custom-made online tool for opera professionals. It is a multi-database platform which hosts historic production and casting information since season 2011-2012 for over 300 companies worldwide.

Following the General Assembly of Members' request, upon recommendation of the Artistic Administration forum and the Board of Directors, Opera Europa has commissioned French company IT4Culture to build a tool to respond to our members' needs. A group of members have been working over the past months to recommend development priorities and test usability. Thanks to Jan Henric Bogen (Antwerp/Ghent), Laura Canning (Garsington), Henning Ruhe (Munich/Göteborg), Klas Sjöblom (Stockholm) and Stephanie Wippel (Vienna Staatsoper) for their time and support in this endeavour.

Operabook offers a rich resource for multiple searches with straightforward queries and flexible result formats:

- Search for artists with experience in one or multiple roles
- Search for artists performance history and contact information
- Search for performances of a specific title, or by a specific director, or simply by a composer or venue, including a special filter for productions for rent

The database will be maintained by dedicated staff at IT4Culture, who will be in charge of adding your performance information. Please keep them informed of changes in your programming and casting on [casting@operabook.org](mailto:casting@operabook.org)

Opera companies will be able to update and correct their own information.

Thanks to a partnership with ClassicalMusicArtists.org, IAMA and AEAA's online tool, Operabook will strive to keep representation information up-to-date.

Operabook officially launches on 1 January, but members may already have access throughout December to check the interface, their own production data and create accesses for their own company members.

## YOUR ACCESS TO OPERA EUROPA'S NEW WEBSITE AND OPERABOOK

Opera Europa's new website will be online in the coming days. Please note the **Future new productions database** will be hosted on the Operabook website with restricted access. Membership to Opera Europa will include access to Operabook as a replacement of Operabase from 1 January 2020; but you may already access Operabook now! Contact [Susanna@opera-europa.org](mailto:Susanna@opera-europa.org) to receive your temporary access codes.

Any member of staff (with professional email address recognition) will have access to the primary level of Opera Europa tools, including members' address book, past conference and forum presentations and information about upcoming events.

The new website will have a control panel for the top management of opera companies to manage the access levels of their staff. The opera company Benchmarking Tool, the ability to correct information on Operabook and the Future New Productions database (hosted on Operabook in an independent database) require specific access.



## NOT AN OPERA EUROPA MEMBER?

Opera companies and agents worldwide may take out a subscription to Operabook as of 1 January 2020.

Opera company access: 750€/calendar year – contact [company@operabook.org](mailto:company@operabook.org)

Artist agent access: 400€/calendar year / 250€ for IAMA members – contact [agent@operabook.org](mailto:agent@operabook.org)

Please contact [Susanna@opera-europa.org](mailto:Susanna@opera-europa.org) for more information

# There is no community without fires

In the Ulmer Museum, a small but interesting museum in the town of Ulm in Baden-Württemberg, there is a small sculpture of 30 centimetres high of exceptional anthropological importance. And its beauty is extraordinary.



Carved in a mammoth tusk, it is considered nowadays that it was made nearly 35.000 years ago; that is a few thousand years before the paintings of the Chauvet Cave and at least 15.000 years before the paintings of the Lascaux Cave. Go there to discover it. I assure you that this work of art is as captivating as Mona Lisa by Leonardo da Vinci. And if you go there you will certainly find yourself alone in front of this sculpture. This experience will upset you.

This sculpture was undoubtedly an object of ritual essential to the community of Homo Sapiens which lived in the area of Ulm. This object is unique because of what it represents: a figure with a human body and a lion head, reason why it has been called 'Löwenmensch' since the hundreds of pieces of ivory discovered in 1939 in the cave known as 'Hohlenstein' were assembled in the late 1970s.

'Löwenmensch' is the oldest evidence that has come to us from the existence, more than 35.000 years ago, of a necessity by Homo Sapiens to represent a creature that does not exist, a creature that opens to the invisible, to the magical inner landscapes of these men and women. It is an object whose use in rituals provided

access to beyond death. It was a kind of symbolic protection from the violence that threatened the community.

This object, and this is very important, was created in the ivory of the biggest animal of the time, the mammoth, and represents the head of the most dangerous and ferocious for men, the lion.

This community, which struggled daily for survival, considered it necessary to assign to one of its members the responsibility of dedicating his time to the task of sculpting this object.

The unique quality of 'Löwenmensch' leaves no doubt: generation after generation, a man from the group developed a superior know-how, a practice that we would describe today as artistic. In other words, a member of the group had the function of creating for several months a statue by which the community communicated with the spirits of the ancestors, with the spirits of nature, with the souls of the animals.

Recent archaeological discoveries have uncovered flutes that have been made from the bones of birds and predators. It is therefore assumed today that the rituals associated with the 'presentation' of the 'Lion Man' were accompanied by music and dance. They happened probably at the bottom of a cave, in a remote place, specifically dedicated by the community for rituals which were used to take place around a fire.

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Many of you are familiar with the opera *La Vestale* by Gaspare Spontini created in 1807 in Paris, which then had the ambition to evoke the spiritual greatness of the Empire of Napoleon by referring to the Roman era, an opera that Maria Callas, in the role of Julia and in a staging of Luchino Visconti, sang at La Scala in 1954. What matters to us here is less the forbidden love story, but the presence of fire in the temple.

Vesta was the Roman goddess of fire and the protector of home and community peace. The function of the vestals was to ensure that the fire that burned in the temple never went out. The temple of Vesta was in the centre of the Forum. No statue represented the goddess. Her presence was visible only in the perpetually bright flame. This temple was the home, the heart of both the city and the empire. It was considered then that the destiny of the Roman state was linked to the permanent presence of this flame. The young women who watched over this fire, virgins who renounced love, were highly regarded by all segments of the population. Under the tutelage of the priestess of the goddess Vesta, they were the protectors of the spiritual fire of Rome. So much so that when the fire was extinguished despite all the care given to it, it was interpreted as a punishment of the gods to which it was necessary to respond by the death of a vestal who was then buried alive. Despite the risk of such an atrocious death, many young women of the Roman nobility dreamed of becoming protectors of the city fire.

We are talking about a fire at the same time physical, very real, and spiritual without which the city feared the worst of calamities: the civil war. The fire of the temple of Vesta, in the heart of the city, possessed, as you can see, a considerable symbolic and political force.

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Tens of thousands of years separate the ritual in which 'Löwenmensch' occupied a central place, in a remote cave, around a fire, and the worship rendered to Vesta in imperial Rome, a goddess who appeared to the citizen only in the form of a permanently protected flame.

The fire of the Homo Sapiens of the cave of Hohlenstein, the fire in the centre of the Roman Forum and the spiritual fire which has to animate all the directors who run theatres, opera houses, museums,

public libraries in our cities in 2019. I see a bond, a continuity, a permanent aspiration in the human being to develop in the heart of the community unique places that are supposed to bring to those who are part of it an access to bigger than oneself, to a higher spiritual dimension, to fictions and to the knowledge without which a society disintegrates.

We have a duty to keep the spiritual fire alive in the heart of our cities. Every performance means that the flame remains alive. An artist on a stage is both the brilliant craftsman of whose hands the 'Löwenmensch' was born and a Roman goddess who nourishes such a precious fire for the citizens of the Empire.

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In continental liberal European democracies, with variations of course from one country to another, public cultural institutions still remain largely financially supported by the state, the region, the city, because in the minds of the citizens these institutions shelter many fires essential to the life of the community. It has been the case for decades. Will it last? I'm not sure. It depends now largely to us, to our capacity to make the citizens understand that they deserve as human beings much more than what the television and the social media offer. But we must be also aware that the economic logic of the time tends to reduce the commitment of the public investment and these fires I'm talking about could be under threat also on that front in the next future.

We must never fight by choosing the easy way. This fight must be carried out without ever forgetting that we have a moral, intellectual and artistic responsibility towards citizens, towards the 'polis' in the Greek sense: that is, a political responsibility.

We have a duty as directors or curators of public institutions to never forget the spiritual dimension of our mission. I call the spiritual dimension what burns in all of us and leads us to try to answer the fundamental questions that faces every human being.

In order to live up to our mission, it is essential to open our opera houses and to develop creative networks that go well beyond opera, which will combine in a joint project museums, libraries and theatres in our cities. This is the idea that is at the heart of the ARSMONDO festival in Strasbourg, Mulhouse and Colmar. An annual festival that Eva Kleinitz created when she started her mandate at the Opéra national du Rhin and a project I'm now in charge of.

We need bridges to join the existing fires in our cities in order to build a common future. It's never been more urgent.

**Christian Longchamp**



# Insights from Strasbourg and Karlsruhe

## RENOVATION VS NEW BUILDINGS

- Responsibility to upgrade historic buildings so that they may serve needs of tomorrow, e.g. Prague State Opera
- Impact of an iconic new building in transforming public perception of opera's place in society, e.g. Oslo Opera House
- Need to open up new buildings so that they welcome non-traditional audiences, e.g. Copenhagen Opera House
- Win-win solution of new 21st century building, alongside maintaining old building for interim and alternative use, e.g. Düsseldorf and other German Theatres
- Renovation to modern safety standards can cost as much as new build on empty site.

## OPENING THE BUILDING

- The Factory Manchester: when the art of the future will be made by breaking down borders between popular culture and arts. Emphasis on creating new work and academy for young apprentices. *Mark Ball (Manchester)*
- Traditional theatres are built 20% for the public, 80% for the theatre, too big and inflexible. Need for vertical theatres and more light. *Jörg Friedrich (Hamburg)*
- OODI Helsinki Public Library welcomes 9500 visitors per day to an open, non commercial public space offering information and skills for a functional society. Not just a library, but your interface with everything. *Ulla Leinikka (Helsinki)*
- Opening Theatre to be in touch with people in your city. Parma, Macerata, Como transform open spaces to create social participation. *Barbara Minghetti (Como /Macerata)*
- Donizetti Night welcomes 66000 people in downtown Bergamo. Renovation will offer two theatres. *Floriana Tessitore (Bergamo)*

## ETHICAL FUNDRAISING

- 'Do we judge philanthropy based on the personal beliefs of the donors?' Is an arts organisation a 'safe space for unsafe ideas'? And most importantly, 'what is the role of the organisation if it is not taking a political decision?' And we should ask ourselves: 'what is the policy' and really have one in place. *Marc Scorca (OPERA America)*

- We sued the newspaper and the journalist! (who highlighted their sponsorship by JTI) How can I as a director of a cultural institution decide what is ethical or not?! ... It's not my duty! *Stefano Mazzonis di Pralafra (Liège)*
- This is a recent sensibility that we have to take seriously. *Anna Maria Meo (Parma)*
- Each theatre has to have an ethical code – it depends on the institution where the red line is. *Ignacio Garcia-Belenguier (Madrid)*
- There is already a blacklist of unethical companies – check the Norwegian Pension Fund. *Bart Van der Roost (Antwerp)*
- The ethical is really a communication dilemma that can carry terrifying effects, and any taken legal action entails a strong defamation of character. *Edward Harsh (New York)*
- It is our purpose to establish ethical standards, to make art. It is not our purpose to raise money. *Katrin Kolo (Zug)*

## ALTERNATIVE BUSINESS MODELS

- NCPA Beijing strengthens theatre market operation support by putting audience first. *Jiachen Zhao (Beijing)*
- Our model is project driven: the business is changing. Stay flexible and awake to opportunity. *Valeria Told (Bolzano)*
- Indian business model depends on donations. Bollywood sells for three times the price of opera. *Gian Galeazzo Ganzarolli (Mumbai)*
- Not-for-profit and commercial partnerships are under-explored. *John Berry (London)*



## WHERE WILL TOMORROW'S OPERA TAKE PLACE?

- The city is our opera house. There are no temples of art. *Richard Willacy (Birmingham)*
- The biggest driver of change is the end-user. *Christina Loewen (Toronto)*
- Different audience segments like different things: diversity. *David Levy (Philadelphia)*
- Reconstructing the theatre compels us to rethink. *Birgitta Svendén (Stockholm)*
- Form, content, medium come before 'where'. What is the relationship between performer and audience, the collective listening experience? Use all spaces in theatre. *Philip Venables (London)*
- Opera house structure is too inflexible. Programming should become more diverse. *Laura Berman (Hannover)*
- Productions with simple means and intimate spaces will win audiences back. *Aleš Březina (Prague)*
- What if tomorrow's opera was on the internet? *Thomas Desi (Vienna)*



## YOUNG ARTISTS PROGRAMMES ROUND TABLE

- The singers get their own show once a year, are entitled to large covers and have the opportunity for small parts in main stage productions. They have to sing formidably to get accepted and my mission is to send them away after the 2 years as the best actors they can be and to be resilient members of an opera house. *Elaine Kidd (London)*
- I think today the singers need psychological support, we need to open their eyes for what the market requires and understand what the world requires from the singers: not only dancing, but also behaviour wise. *Eleonora Pacetti (Rome)*

- We need to prepare them for contracts: 15 years ago, it said 'you will do 6 shows of Tosca, please sign on the dotted line'. Today it's 'you will do 6 shows of Tosca, the opening night will be streamed live for 10000 viewers, you will be expected to participate in a fundraising event prior to 2 shows, you will need to help with a school event on the show and give a short video interview after the last performance, please sign on the dotted line.' *Emily Gottlieb (London)*

## THE VALUE OF OPERA IN SOCIETY

- Look into yourself for honest, if uncomfortable, answers. Use both qualitative and quantitative data. *Achim Müller (Berlin)*
- Opera.ca's study is a framework to measure civic impact of opera and offers a guide to civic practice. *Christina Loewen (Toronto)*
- International benchmarking of opera houses evaluates impact of digital technology in cultural management. *Paola Riva (Milano)*



## THE FUTURE OF THE CHORUS

- Experience in a chorus is key to the success of repertoire companies. I like older singers. *Cornelius Meister (Stuttgart)*
- Choristers choose to perform, they want to come on stage, in hair and make-up and sing and perform. How do we match that sense of theatricality? *Steven Moore (Copenhagen)*
- It's a life choice, not because they didn't quite make it as a soloist. *Jacqui Howard (Les Arts florissants)*
- My dream is to develop a staging chorus. Give them a name and opportunity to do things. *Ulrich Wagner (Karlsruhe)*
- At some point we need to push back, these are the parameters in our house, we are paying you, deal with it. *Christina Schepplmann (Seattle)*

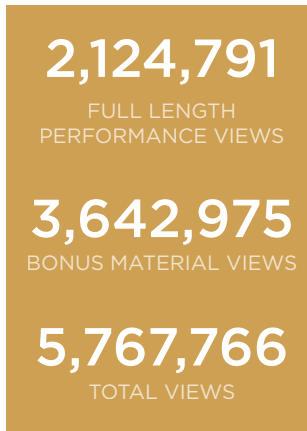
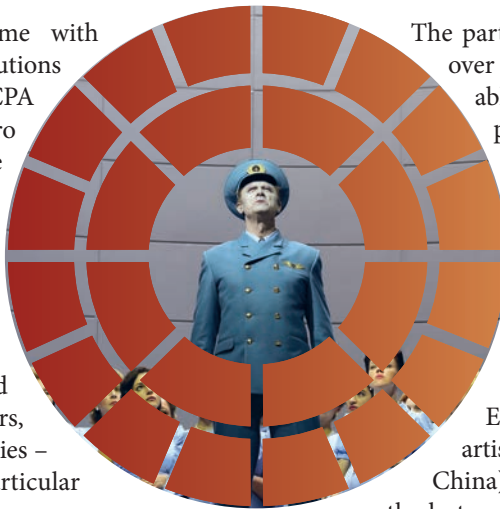
# OperaVision: two years since launch

By the end of the second full year of our three-year project, OperaVision (OV) will have streamed 106 full-length performances: 93 operas, 6 concerts, 2 singing competitions and 1 ballet.

45% of the productions were streamed live and 55% as video on demand at frequency of 3 or 4 streams per month. This content is sourced from the 29 partners in our European Commission funded *Creative Europe* cooperation project, most of whom have contributed at least two titles to OperaVision. A few 'super' partners have offered 3 streams in a single season; special thanks are due to Dutch National Opera, Komische Oper Berlin, La Monnaie and Polish National Opera.

We have supplemented the programme with contributions from 21 other institutions including three from outside Europe: NCPA Mumbai, NCPA Beijing and Teatro Municipal de Santiago (Chile) which have offered titles to our World Opera Day celebrations on the platform.

Presenting these full-length streams in an engaging, authoritative and accessible way has been the major challenge for the team over the last 24 months. We have gathered over 600 short-form videos – such as trailers, interviews, behind the scenes documentaries – from our contributors; this material in particular has helped establish OperaVision's growing presence on social media. OperaVision has launched new formats this month to expand its educational remit in the classroom and to reach younger viewers with the curiosity to discover more about opera of their own initiative. These formats – new curriculum focused teaching packs and a new OV YouTube series in which a young singer, Mia Mandineau, presents opera plots (with panache and marker pen) – are a means for OperaVision to strengthen its distinct voice and complement the diversity of our broad partnership of contributors.



The partnership model has proved itself effective over these first 24 months with OperaVision able to offer a programme of full-length performances and editorial insights unrivalled by any other streaming platform. OperaVision has invested time and energy in maintaining this partnership, finding pertinent new contributors and developing new strategic alliances with the likes of Schoolnet (direct contact with Europe's school teachers), the Association of European Conservatoires (content by young artists) and ncpa-classic.com (streaming in China) to help further our objectives. Ultimately, the last year of the current project will be critical in galvanising a group of opera companies who have enough faith in our initiative to offer their best productions to OperaVision, backed up with a decent investment in communication.

For now, we are on track to surpass the target of 6 million views, which announced as our objective to the European Commission.

Luke O'Shaughnessy



New teachers' packs



New partnership with China



Top countries viewing OperaVision





**OPERA VISION**

[www.operavision.eu](http://www.operavision.eu)

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**December**

06/12 <i>Tosca</i>	Puccini	Polish National Opera
13/12 <i>Brothers</i>	Daníel Bjarnason	Icelandic Opera

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**January**

01/01 <i>La Cenerentola</i>	Rossini	Irish National Opera
25/01 <i>Frühlingsstürme (Spring Storms)</i>	Weinberger	Komische Oper Berlin
31/01 <i>I played, I danced</i>	Imants Kalniņš	Latvian National Opera

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**February**

07/02 <i>Violanta</i>	Korngold	Teatro Regio Torino
14/02 <i>Rusalka</i>	Dvořák	Opera Vlaanderen
21/02 <i>The Turn of the Screw</i>	Britten	Opera North

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**WINTER**  
on OPERA VISION

Co-funded by the  
Creative Europe Programme  
of the European Union



# World Opera Day



World Opera Day was launched for the first time on 25 October 2019 to raise awareness of the social impact of opera in society.

The first edition of World Opera Day shows encouraging results for the future of the initiative. Activities took place both on local level and on social media where the worldwide ambition became a reality, even if most of the live events took place in Europe, South and North America. The figures show that the opera world – opera houses, singers, opera lovers – embraced the idea of a World Opera Day and took the opportunity to highlight the social impact of opera.

## AMBASSADORS



This first World Opera Day was endorsed by five ambassadors from different parts of the world: British actor Stephen Fry, Canadian singer-composer Rufus Wainwright, American mezzo Raehann Bryce-Davis, Mexican tenor Javier Camarena and Chinese conductor Lü Jia shared their message of faith in the value of opera for society on the [www.worldoperaday.com](http://www.worldoperaday.com) website.

## LAUNCH OF WORLD OPERA DAY



The initiative was officially launched by Nicholas Payne, director of Opera Europa, during the association's autumn conference at Opéra national du Rhin, with Ernesto Ottone - UNESCO, Tobias Biancone - International Theatre Institute, Marc Scorca - OPERA America, Edilia Gänz - FEDORA, Marc Grandmontagne - Deutscher Bühnenverein, Jiachen Zhao - National Centre for the Performing Arts Beijing, George Isaakyan - Russian Association for Theatre Music, Christina Loewen - Opera.ca, Laurence Lamberger-Cohen - Réunion des Opéras de France, Ignacio García-Belenguer - Opera XXI and Julia Lagazuhère - Opera for Peace.

## LOCAL EVENTS

On 25 October over 30 opera houses from more than 15 countries around the world from Japan to the United States organised local events involving their community. Teatro Regio di Torino, Teatro Regio di Parma, Sofia Opera and Ballet, Israeli Opera offered a free musical programme in public spaces. Teatro de la Maestranza also went outside its walls and installed a free listening station in the heart of Seville. Oper Wuppertal and Fondazione Teatro Donizetti opened their house to offer a visit of rehearsals. Opera Bałtycka Gdansk organised a contest to win an operatic experience. Irish National Opera and its INO Jukebox on Facebook involved the virtual community.



**SOCIAL MEDIA**



World Opera Day led to a large activity on social media. Over 50 opera house around the world were active, and thousands of singers and opera lovers celebrated the day. The most important buzz took place on Twitter, where the hashtag #WorldOperaDay was used over 5.000 times, followed by Facebook and Instagram (almost 3.000 uses of #WorldOperaDay).

**Twitter:**

5063 Tweets with #WorldOperaDay  
 3109 contributors  
 Most active contributor: OMTF, Opera Europa, teteateteopera  
 Most popular: Stephen Fry (57.9k views)

**Facebook:**

Over 27.000 video views and 156.000 people reached thanks to our members and ambassadors

**Instagram:**

2665 uses of #WorldOperaDay  
 285 uses of #worldoperaday2019  
 523 uses of #diamundialdelaoera

**OPERAVISION FOR WORLD OPERA DAY**



OperaVision, the free streaming platform supported by the European Union's Creative Europe programme, engaged for World Opera Day and offered a wide programme of famous titles from houses around the world. The streams generated an increasing number of visitors on the OperaVision platform. *La bohème* from NCPA Mumbai reached 16.560 views, *Carmen* from NCPA Beijing 7.369 views, *Die Fledermaus* from Wiener Staatsoper 25.678 views, *Don Giovanni* from Teatro dell'Opera di Roma 11.729 views and *The Barber of Seville* from Municipal die Santiago 9.577 views.

**WORLD OPERA DAY IN THE MEDIA**

World Opera Day was present in the media as well. Online press articles and specialised radio stations shared the information with enthusiasm in Croatia, France, Germany, Italy, the Netherlands, Spain, UK and USA.



**So please plan ahead for 25 October 2020!  
 How will you be celebrating World Opera Day?**



# Audience departments: frenemies? Joint forum meeting for Audio-visual & Digital media, Education, Fundraising and Marketing & Communications in Zagreb, 26-28 March 2020

Croatian National Opera will be hosting a large joint forum meeting this spring. Zagreb will welcome participants from the various departments which deal with Audiences to discuss their synergies and contribute to improving their collaboration.

The programme makes the most of this rare opportunity to mix and match the forums in different ways, so that they all may have time with each other to delve into the realities of their day-to-day work.

On the final morning, a practical workshop will challenge small teams to bring out their creativity and lateral thinking to come up with creative programmes.

Please encourage your colleagues to join us in Zagreb!

## Thursday 26 March

13.30	Registration opens
14.00	<b>Welcome</b> by Dubravka Vrgoč, General Director of Croatian National Opera
14.30	<b>Keynote address: Audiences and perceptions of value of opera as experienced in a theatre, in a cinema and via streaming</b>
15.15	<b>Opening ice-breaker</b>
17.00	Coffee Break
17.30	<b>MCAVDM</b> <b>Unlocking the power of artists' own social media channels</b>
	<b>FFED</b> <b>Working together to maximise revenue: what are the priorities?</b>
19.30	<i>Madama Butterfly</i> by Giacomo Puccini conducted by Marcello Mottadelli and directed by Andrea Cigni



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<b>MC</b>	Marketing & Communications
<b>AVDM</b>	Audio-visual & Digital media
<b>FF</b>	Fundraising & Friends
<b>ED</b>	Education

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## Friday 27 March

09.30	<b>MCFF</b>	<b>Strategic Communication &amp; Asset Management</b> How do you match your and your sponsors' brand value?
	<b>AVDMEDMC</b>	<b>Are we talking the same language as our audience?</b>
10.45		Coffee break
11.15	<b>MCFF</b>	<b>Is a project a Marketing, Fundraising or Corporate project? Who owns the respective data?</b> Round table open discussion
	<b>AVDMED</b>	<b>Digital education material</b> Round table open discussion
12.30		<b>World Opera Day</b>
13.00		Lunch
14.00	<b>MCAVDM</b>	<b>Cost-effective tailoring your content to different channels</b>
	<b>FFED</b>	<b>The challenges of delivering projects with external funds</b>
15.15		Coffee break
15.45	<b>MCFF</b>	<b>Crowdfunding: marketing or fundraising tool?</b>
	<b>AVDM</b>	<b>State of the Union: Open discussion on your current issues</b>
	<b>ED</b>	<b>State of the Union: Open discussion on your current issues</b>
17.00	<b>MC</b>	<b>State of the Union: Open discussion on your current issues</b>
	<b>FF</b>	<b>State of the Union: Open discussion on your current issues</b>
18.00		
19.30		<b>Ballet <i>Pride and Prejudice</i> premiere with post performance reception</b>

## Saturday 28 March

09.00		Registration opens
09.30		<b>Workshop: Working together on a project</b>
11.30		<b>Group presentations</b>
12.00		<b>OperaVision: present and future</b>
12.30	<b>OV</b>	<b>Partners' meeting</b>
12.30		Lunch
13.45		<b>Opera Europa's new website, resources and tools</b>
14.15		<b>Conclusions</b>
14.30		End of sessions
18.00		<b><i>Lucia di Lammermoor</i></b>

## Practical information

### REGISTRATION

The full programme and registration form will be distributed to the Marketing & Communications, Education, Audio-visual & Digital media and Fundraising listservs and will be available on [www.opera-europa.org](http://www.opera-europa.org) as of January.

### GETTING THERE

#### Via Franjo Tuđman Airport

by Shuttlebus in 35 minutes  
One-way ticket costs 30 Kn. (5€)

by taxi in 30 minutes  
Average cost 250 Kn. (30€)

### ACCOMMODATION

**Offers guaranteed until 25 February 2020 with the code: 'Opera Europa Forum'**

#### The Westin Zagreb \*\*\*\*\*

5 minutes from the Theatre  
<https://www.marriott.com/hotels/travel/zagwi-the-westin-zagreb/>  
91€ Single room  
Book on [reservations@westinzagreb.com](mailto:reservations@westinzagreb.com)

#### Garden Hotel \*\*\*\*

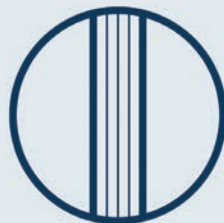
5 minutes from the Theatre  
<https://www.gardenhotel.hr/>  
60€ Single room  
65€ Double room  
Book on [info@gardenhotel.hr](mailto:info@gardenhotel.hr)

#### Laguna Hotel \*\*\*

10 minutes from the theatre  
<https://hotel-laguna.hr/en/>  
50€ Single room  
Book on [sales1@hotel-laguna.hr](mailto:sales1@hotel-laguna.hr)

## OPERA EUROPA'S CUSTOM-MADE ONLINE TOOL FOR OPERA PROFESSIONALS

MULTI-DATABASE PLATFORM  
HOSTING HISTORIC PRODUCTION AND CASTING INFORMATION  
SINCE SEASON 2011-2012 FOR OVER 300 COMPANIES WORLDWIDE



# OPERABOOK

[www.operabook.org](http://www.operabook.org)

Launches on 1 January 2020 to replace Operabase for Opera Europa members

# Artistic Administration forum meeting in Frankfurt and Bonn, 23-25 January 2020

Oper Frankfurt and Theater Bonn are co-hosting the fourth encounter of the Artistic Administration forum, with focus on the production process, casting issues, and Opera Europa's new tool Operabook.

Facilitated by artist agent Helen Sykes, the Thursday afternoon in Frankfurt focuses on the implications of imminent Brexit for opera singers and companies.

Following the bus ride to Bonn, Friday is dedicated to the production process, opening with a session on internal communication in the production process and who to include in the various steps.

The delegates will work in an open space session on mental health and workload-handling during the afternoon, followed by a guided tour behind the scenes.

On Saturday, back in Frankfurt, Benoît Terray (IT4 Culture) will present the features of the recently launched casting and production database Operabook. The presentation is followed by a Q&A and feedback round for the users. The forum concludes with auditions from Frankfurt Opera Studio singers.

You have the chance to see *Pénélope* on Thursday in Frankfurt and the new Beethoven anniversary production *Fidelio* on Friday in Bonn. On the Saturday, you can see either *Tristan und Isolde* in Frankfurt (limited availability, rsvp by December 15) or *Manon Lescaut* directed by the European Opera Directing Prize laureate Gerard Jones at Staatstheater Mainz (limited availability, rsvp by December 20).

## REGISTRATION

The full programme and registration form will be distributed to the Artistic Administration listserv and are available on [www.opera-europa.org](http://www.opera-europa.org).

The participation fee includes tickets to up to 3 performances, the bus to Bonn and lunches.

### Participation fee

Members	140€
Non-members	275€

## GETTING THERE

Frankfurt airport is probably the best connected airport in Europe.

A bus will take participants to and from Bonn in one day on Friday 24 January.

Participants wishing to attend *Manon Lescaut* in Mainz should plan their train journey on [www.bahn.de](http://www.bahn.de).

## ACCOMMODATION

Participants should plan to stay in Frankfurt, as bus transportation has been planned to Bonn and back after the performance for the day on Friday 24 January.

### Adina Apartment Hotel Neue Oper

Wilhelm-Leuschner-Str. 6 - 60329 Frankfurt

T: + 49 69 24 74 74 555

E: [frankfurtno@adina.eu](mailto:frankfurtno@adina.eu)

Studios

139€ Single use

151€ Double use

book by 20 December mentioning the Opera Europa Artistic Administration conference

### Hotel Nizza

Elbestrasse 10 - 60329 Frankfurt

T: +49-(0)69-24 25 38-0

E: [info@hotelnizza.de](mailto:info@hotelnizza.de)

web: [www.hotelnizza.de](http://www.hotelnizza.de)

from 73€ Single room

from 93€ Double room

13€ Breakfast

book by 15 December mentioning the Opera Europa Artistic Administration conference



# Independent Producers forum meeting in Krakow, 30 January-1 February 2020

The Independent Producers' forum will meet during the Opera Rara festival in Krakow and share thoughts with touring companies and festivals.

The meeting will start early afternoon on Thursday. Following the welcome and a keynote address, the sessions will allow members to pitch projects and present themselves during the co-production marketplace for light productions.

On Thursday evening, participants may attend Rossini's *Sigismondo* at Juliusz Słowacki Theatre conducted by Opera Rara's artistic director Jan Tomasz Adamus and directed by Krystian Lada. *Sigismondo* is a Rossinian exotic-fantasy about the country that once was Poland – here historical facts meet myths and stereotypes.

Friday morning will be dedicated to the ABC of opera touring and to ticketing systems & collaboration with presenting venues and Touring & coproduction grant schemes. The afternoon sessions will focus on Touring & coproduction grant schemes, followed by presentations on flexible financial models.

On Friday evening, The Airport Society's *Unknown, I live with you* by Polish composer Katarzyna Głowicka will be performed at Cricoteka. This composition for female voices, string quartet and live electronics, directed by Krystian Lada, is inspired by Afghan female poems, this project amplifies the basic human right to freely tell one's own story.

On Saturday morning the participants will discuss current issues and plan future meetings.

## REGISTRATION

The full programme and registration form will be distributed to the Independent Producers listserv and are available on [www.opera-europa.org](http://www.opera-europa.org)

The participation fee includes access to the forum sessions and meals. Tickets should be purchased online on [www.eventim.pl](http://www.eventim.pl)

### Participation fee

Members	75€
Non-members	150€

## GETTING THERE

Via John Paul II Kraków – Balice International Airport

By train to city centre: tickets available from machines at the station: 8zł (2€)

By bus to city centre: tickets available on the bus (cash): 4zł (1€)

## ACCOMMODATION

### Radisson Blu Hotel

Straszewskiego 17, 31-101 Kraków  
from 346 PLN (90€) Standard room  
Breakfast included





# Joint forum meeting for Technical Production and Costumes, Make-up & Wigs in Vilnius, 27-29 February 2020

Lithuanian National Opera & Ballet will be the host of the joint meeting of the Costumes, Make-up & Wigs and the Technical & Production forums who gather around the co-production of Robert Wilson's *Turandot* with Teatro Real Madrid and Canadian Opera Company Toronto, whose costumes were stolen on the way from Madrid to Vilnius just 3 weeks before the premiere, while the lorry driver was sleeping by the side of the highway. Spoiler alert: the amazing costumes department of Lithuanian National Opera & Ballet worked day and night to allow the premiere to go through with the original designs!

<b>C</b>	Costumes
<b>MW</b>	Make-up & Wigs
<b>TP</b>	Technical & Production

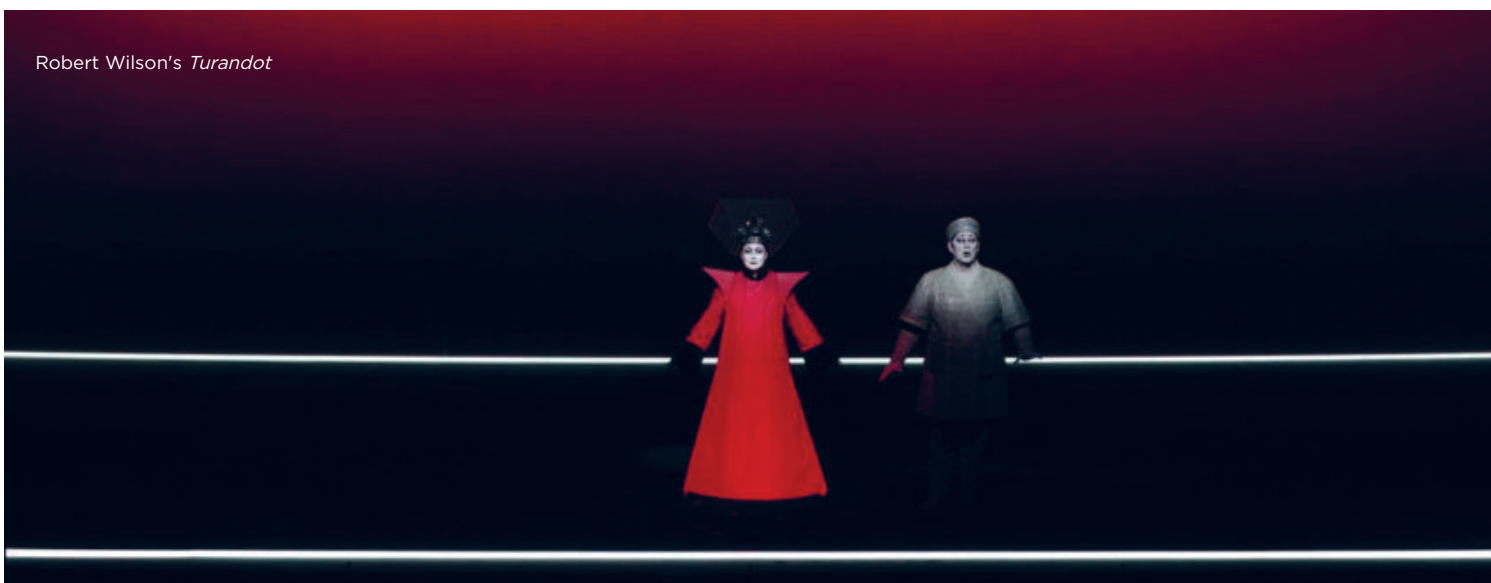
## Thursday 27 February

15.30	Registration opens
16.00	<b>CMW</b> Vilnius team demonstration – Baroque woollen wigs and Restoring costumes over time
17.15	<b>CMWTP</b> Ice breaker / How hard can it be?
19.30	Dinner

## Friday 28 February

09.30	<b>CMWTP</b> Welcome
10.00	<b>CMWTP</b> Case study : <i>Turandot</i> co-production (Madrid, Vilnius, Toronto)
11.30	Coffee break
12.00	<b>CMWTP</b> Ask me Anything: Top hazards in the workplace with Dominique Perrissin-Fabert (London ROH)
13.00	Lunch
14.00	<b>CMWTP</b> Co-productions survival handbook led by Bob Brandsen (London ROH) and Robby Duiveman (Amsterdam)
15.30	Coffee break
15.45	<b>C</b> Measurement taking practical workshop
	<b>MW</b> Measurement taking practical workshop
	<b>TP</b> Production data documentation for travel with Arturas Aslenskas (Vilnius)
17.30	End of sessions
19.30	<i>Turandot</i> directed by Robert Wilson

Robert Wilson's *Turandot*



## Saturday 29 February

09.30	<b>CMW</b>	<b>Guided tour of the workshops</b>
	<b>TP</b>	<b>State of the Union: discussion on current issues</b> Led by Charmaine Goodchild (Brussels)
10.30		Coffee break
11.00	<b>CMWTP</b>	<b>New Opera Europa tools: Operabook and new website</b> Led by Aline Chif and Audrey Jungers
11.45	<b>CMWTP</b>	<b>Production and costume databases: Dièse / Multilingual dictionary</b>
13.00		Lunch
14.00	<b>C</b>	<b>Show &amp; tell</b>
	<b>MW</b>	<b>Show &amp; tell</b>
	<b>TP</b>	<b>Technical guided tour</b>
15.15		Coffee break
15.45	<b>CMWTP</b>	<b>Second lives of costumes and sets – Round table discussion</b>
17.00		Conclusions and next meetings
18.00		End of sessions

## Practical information

### REGISTRATION

The full programme and registration form will be distributed to the Technical & Production and the Costumes, Make-up & Wigs listservs and are available on [www.opera-europa.org](http://www.opera-europa.org).

### GETTING THERE

#### From the Vilnius Airport to the city centre

By bus (15-20min): 1€ ticket available in the bus (cash only)

By train (8min, only every 40/60min): 1€/ ticket. The train station is 10-15min to walk from the old town

By taxi (35min): prices vary but approximately 15€

### ACCOMMODATION

**Prices include breakfast and VAT. Please use the code 'Opera Europa' when booking.**

#### Hotel Vilnia

<https://hotelvilnia.lt/>  
58€ Standard Single room  
68€ Standard Double/twin room  
68€ Superior Single room  
78€ Superior Double/twin room  
City tax 1 EUR/PP/per night

#### Hotel Amberton

<https://ambertonhotels.com/en/vilnius/>  
57€ Standard Single Room  
61€ Standard Double/twin room  
City tax 1 EUR/PP/per night

#### Hotel Congress avenue Vilnius

<https://www.congressavenue.lt/en/>  
64€ Standard Single Room  
72€ Standard Double/twin room  
City tax 1 EUR/PP/per night

#### Holiday Inn Hotel Vilnius

<http://hivilnius.lt/>  
70€ Standard Single Room  
70€ Standard Double/twin room

The background of the poster features a photograph of the Space Needle on the left and a silhouette of the Seattle skyline on the right. The Space Needle is a tall, white, lattice-structured tower with a circular observation deck at the top. The skyline includes various skyscrapers of different heights and architectural styles.

# OPERA <sup>50<sup>TH</sup> ANNUAL</sup> CONFERENCE

MAY 13–16, 2020 • SEATTLE

Join opera administrators, artists and trustees for four days of networking, discussions, performances and a special 50<sup>th</sup> anniversary celebration.

**REGISTRATION IS FREE FOR OPERA EUROPA MEMBERS!**

Sign up at [conference.operaamerica.org/OperaEuropa](https://conference.operaamerica.org/OperaEuropa).

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# Save the dates 2020

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23-25 January 2020

**Artistic Administration forum** – Oper Frankfurt and Theater Bonn  
Registrations open via [susanna@opera-europa.org](mailto:susanna@opera-europa.org). More details on page 15.

30 January-1 February 2020

**Independent Producers forum** – Wyspianski Pavilion during the Opera Rara festival, Krakow  
Registrations open via [celia@opera-europa.org](mailto:celia@opera-europa.org). More details on page 16.

27-29 February 2020

**Joint Technical & Production and Costumes, Make-up & Wigs forums** – Lithuanian National Opera & Ballet, Vilnius  
Registrations open via [aline@opera-europa.org](mailto:aline@opera-europa.org). More details on page 17.

26-28 March 2020

**Joint Audio-visual & Digital media, Education, Fundraising and Marketing & Communications forums**  
– Croatian National Theatre, Zagreb  
Registrations to begin in January. More details on page 12.

23 April 2020

**IAMA Opera Day** – Gran Teatre del Liceu, Barcelona

5-6 May 2020

**Technical Management & Set Workshops** – Opera Vlaanderen, Antwerp

13-16 May 2020

**OPERA America Conference** – Seattle, WA

28-30 May 2020

**Opera Europa spring conference** – Finnish National Opera & Ballet, Helsinki

August 2020

## **Opera Management Course**

Opera Europa's annual Opera Management Course will take place for 6 days in the second part of August. The format is being reworked and the selection process will be more competitive, with fewer candidates admitted.

Full details will be available in the coming weeks on [www.opera-europa.org](http://www.opera-europa.org) and applications will open by the beginning of February.