





Det Kongelige Teater Copenhagen

The prize is linked to the staging of ***The Turn of the Screw*** by **Benjamin Britten**

Participants are invited to submit a finished production concept in English. This concept is expected to make clear the time and location of the interpretation and to describe the concrete events on stage in individual steps through stage directions, use of media, stage and costume design. This concept must be supplemented by an abridged version.

The concept with sketches have to be uploaded as a file to the Camerata Nuova e.V. cloud created for the purposes of the competition. The concept must take into account the technical requirements of the venue. Stage plans and technical data will be provided by Camerata Nuova e.V. after registration. The opera will be performed at Det Kongelige Teater in Copenhagen in autumn 2023.

The award consists of three prizes:

- 1st Prize: Realisation of the winning concept
20.000,- € will be contributed to Det Kongelige Teater Copenhagen for the creative team's honorarium
- 2nd Prize: Stage director's assignment at an opera house
10.000,- € will be contributed to a theatre of Opera Europa for the stage director's honorarium
- 3rd Prize: Director's assistance at an opera house
5.000,- € will be contributed to a theatre of Opera Europa for the director assistant's honorarium

Application for the contest: <https://eop-opera.com>

Closing date for application: 1 May 2021

Closing date for submission of direction concepts: 1 June 2021

Final and announcement of the jury's decision: Spring 2022

Further information about the EOP: <https://eop-opera.com>

Competition for young directors up to the age of 35.

The jury consists of renowned directors and experts of the European opera scene.

WHEN SHALL WE MEET AGAIN?

It is now more than a year since Opera Europa convened a live event at which members can engage in formal meetings and informal networking. Instead, we have facilitated regular online exchanges, ranging from specialist groups to examine specific topics to gatherings involving hundreds of people over two or three days. Opera professionals have shown that they are adaptable, and the process has enabled us to draw in new participants who have welcomed the convenience of 60 to 90-minute Zoom calls.

But, am I alone in suffering from Zoom fatigue and longing for eye contact and the spontaneity of sharing thoughts over a cup of coffee or glass of wine? Being realistic, I do not expect to revert to weekly travels and a programme of multiple live events. Even protected by vaccinations, we should be mindful of the imperative to avoid unnecessary journeys, and appreciate the lessons learned from deploying digital solutions during the past 12 months. We should not abandon those gains.

The other benefit has been the opportunity to rethink opera's role in society, and to use the last year's deprivations as a spur towards creating changed programmes and more robust business plans. It has been shocking to realise how vulnerable are the livelihoods of self-employed, freelance artists and craftsmen. How may we sustain the current generation of emerging talent to fulfil its potential? Such questions are urgent and would justify an assembly of members, if it can be arranged later in the autumn.

The other initiative which demands intense debate is Next Stage, our joint project with FEDORA launched last autumn, progress on which is the subject of pages 6 and 7 of this newsletter. Working on pilot schemes and identifying the best examples and making the case for funding, we want to involve willing members in the process this spring and summer. Consultation is now taking place online, but there will be times when it may be better conducted in person, if and when restrictions on meeting are relaxed during the summer and early autumn.

We shall proceed with caution, as explained in the plans outlined on the next two pages. Regular virtual meetings will continue. We may experiment with some more localised gatherings, including hybrid sessions for those unable or unwilling to travel. But Opera Europa staff are eager to meet you again in person just as soon as it is safe for us all to do so.

Nicholas Payne

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CURRENT AND UPCOMING EVENTS

Theatre closures and travel restrictions have not curtailed members' need to communicate, and a full programme of meetings has continued into this year. For now and the immediate future, such meetings are online. We expect that to continue after Easter, but look forward to a cautious return to live events during the course of the summer.

In January, we held three well-attended brainstorming sessions around the three themes of the **Next Stage** initiative: Sustainability; Equality; and Digital Transformation. Following those consultations, 45 member companies have registered to participate in the project, as listed on page 6 of this newsletter.

Members of the **Artistic Administration & Producing** forum have been contributing to our dialogue with Artist Managers concerning contract guidelines, with a joint meeting with representatives of IAMA and OMAI on 10 March, and will convene again on 25 March.

The **Human Resources** forum met on 15 January, and will reconvene on the afternoon of 21 April, beginning at 14:00 CET.

The **Fundraising** steering group met on 5 March and is planning ahead for a meeting during Opera Europa's online spring conference on 21 May to discuss strategies for the coming seasons and successful donor recruitments during lockdown.

The **Marketing & Communications** forum met on 4 February. They aim to refresh and expand their steering group prior to reconvening at the start of next season.

The **Technical & Production** forum held an informative meeting on 24 February about filming opera onstage, and will meet again on 31 March to discuss staff motivation and development.

The separately active **TechSet** group discussed European tendering for set building in January and shared the OSCaR sustainability project on 15 February. They will meet again in the spring and plan a live meeting to drive forward the sustainability agenda, potentially in Macerata in mid-July. Further details to come.

The **Costumes, Make-up & Wigs** forum held its annual gathering on 3 March. They will organise some more practical sessions during the spring.

The **Audio-visual & Digital Media** forum participated in last month's TP forum and met again to explore short-form and made-for-digital content on 11 March.

The **Education** forum is meeting on 26 March at 11:00 CET on the topic: Adapting to the digital world – exploring solutions to the challenges presented when delivering Education activity over the internet.

Further to meeting on 22 January, our group of **Independent Producers** (see manifesto on page 11.) wish to start a dynamic of co-production with opera houses and festivals by inviting a selection of them to a joint call, and seek to work together with other forums.

The recently formed **Chorus Managers** forum meets on 16 April to discuss current production issues.



SPRING CONFERENCE & GENERAL ASSEMBLY

Opera Europa's main spring conference incorporates the annual General Assembly of members, at which audited accounts are approved and Board elections are conducted.

In accordance with the rotation pattern of the Board, three members – Birgitta Svendén, Jan Burian and George Isaakyan – will retire after serving two mandates. Furthermore, two other members – Mathieu Jouvin and Lauri Pokkinen – finish their first mandates but are proposed for re-election. Anna Maria Meo also stands down and is proposed for re-election. Olivier Mantei stands down and does not offer himself for re-election. Nominations for new Board members include Guy Coolen, Valentí Oviedo and Achim Sieben.

The new Board will need to elect a new President, Treasurer and Secretary, following the retirement of the current holders of those positions.

The General Assembly will take place online on Friday 21 May from 12:00 CET.

To provide a focus for members, we plan an overdue revival of the **Co-production marketplace**, with space for multiple presentations, on the **afternoon of 21 May**. Prior to that, and in order to provide a contemporary context, we plan to ask the question: **What is the future of co-production in a more sustainable climate?**

During the **afternoon of Thursday 20 May**, between 14:30 and 16:30, the aim is to curate several short but thoughtful and provocative interventions on the subject, with opportunities for questions, reactions and debate, and thereby to provide a dynamic to enliven the marketplace presentations.

We shall also use this spring conference to present the themes for **World Opera Day** on 25 October 2021, including an initiative to support young artists.

The detailed agenda for the spring conference will be emailed to all members and be available on www.opera-europa.org after Easter. Meanwhile, we ask you to reserve the dates **20 & 21 May 2021** in your calendars, as we should like as many members as possible to participate.

Nicholas Payne
Director of Opera Europa

ANNUAL GENERAL ASSEMBLY OF MEMBERS WILL TAKE PLACE ONLINE ON FRIDAY 21 MAY 2021 AT 12.00.

Agenda

(Full detailed agenda will be distributed prior to the meeting)

1. Chairman's welcome, registration of members and proxies and apologies for absence / Mot de bienvenue du Président, inscription des membres et mandataires et excuses des absents
2. Minutes of the meeting held online on 20 November 2020 / Compte-rendu de la réunion tenue en ligne le 20 novembre 2020
3. Matters arising from the minutes / Questions découlant du compte-rendu
4. Membership report
5. Financial report
Adoption of the Audited Accounts for the year to December 2020 / Adoption des Comptes Audités pour l'année jusqu'à décembre 2020
6. Work in Progress: Opera Europa initiatives / Projets en cours
 - a. World Opera Day
 - b. OperaVision
 - c. Next Stage
7. Review of membership fees / Révision de la cotisation
8. Budget for 2022 / Budget pour 2022
9. Election of new Board members: / Election des nouveaux membres du Conseil d'administration:
Guy Coolen, Valentí Oviedo and Achim Sieben are nominated for election.
10. Re-appointment of Auditors: / Renouvellement du mandat des Auditeurs
The Board recommends the appointment of the auditor Severine Descy.
11. Date and location of next General Assembly / Date et lieu de la prochaine Assemblée générale
12. Any other business / Divers

NEXT STAGE

Next Stage will support innovation in the opera and dance sectors by investing in transformative projects in Sustainability, Equality and Digital Transformation.

Next Stage is an intensive partnership between Opera Europa and FEDORA, the European Circle of Philanthropists of Opera and Ballet. FEDORA has already built a successful European platform around its annual prizes which encourage and support innovation in the fields of Opera, Ballet, Educational and Digital. FEDORA will coordinate the fundraising effort from public and private sources, working closely with Opera Europa as the expert partner, alongside specialists in the fields of **Sustainability, Equality and Digital Transformation**. Following the launch of Next Stage at Opera Europa's November conference with 30 interested companies, and further consultations in January, we have together assembled a diverse group of **45 companies from 17 countries** who have registered their commitment towards the initiative.

Belgium

LOD Muziektheater Gent
Opera Ballet Vlaanderen Antwerp/Gent
La Monnaie/De Munt Brussels
The Airport Society

Bulgaria

Stara Zagora State Opera

Croatia

Croatian National Theatre Rijeka
Croatian National Theatre Zagreb

Czech Republic

National Theatre Brno
National Theatre Prague

Finland

Finnish National Opera & Ballet Helsinki

France

Festival d'Aix-en-Provence
Opéra de Lille
Opéra Orchestre national Montpellier
Opéra national de Lyon
Opéra national de Paris
Théâtre des Champs-Élysées Paris

Germany

Komische Oper Berlin
Deutsche Oper am Rhein Düsseldorf
Duisburg
Staatsoper Hannover
Oper Leipzig
Theater Magdeburg
Nationaltheater Mannheim
Staatsoper Stuttgart

Greece

Greek National Opera Athens

Ireland

Irish National Opera Dublin

Italy

Fondazione Teatro alla Scala Milano
Fondazione Teatro San Carlo di Napoli
Fondazione Teatro Massimo Palermo
Teatro Regio di Parma
Teatro Sociale di Como AsLiCo

Netherlands

Dutch National Opera & Ballet
Amsterdam
World Opera Lab Amsterdam
O.Festival Rotterdam/Muziektheater
Transparant (BE)

Poland

Poznań Opera

Portugal

Ópera do Castelo Lisbon

Spain

Fundación Castell de Peralada
Teatro de la Maestranza Sevilla
Teatro Real Madrid

Sweden

Royal Swedish Opera Stockholm

Switzerland

Grand Théâtre de Genève

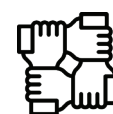
United Kingdom

Birmingham Opera Company
Garsington Opera
Opera North Leeds
Royal Opera House Covent Garden
London
Sadler's Wells London



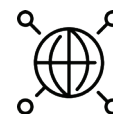
SUSTAINABILITY

Green initiatives increasing eco-responsibility and decreasing carbon footprint



EQUALITY

Inclusive initiatives encouraging equal access and diversity



DIGITAL TRANSFORMATION

Efficiency gains and creative opportunities through smart tech innovation



PROJECT TIMELINE

- Spring 2021: Grant application for EU funds
- Summer 2021: Field surveys by expert partners
- End Summer 2021: Results of the Creative Europe application
- 25 October 2021: World Opera Day with official Next Stage launch
- Winter 2021: Call for projects
- Spring 2022: Announcement of selected projects

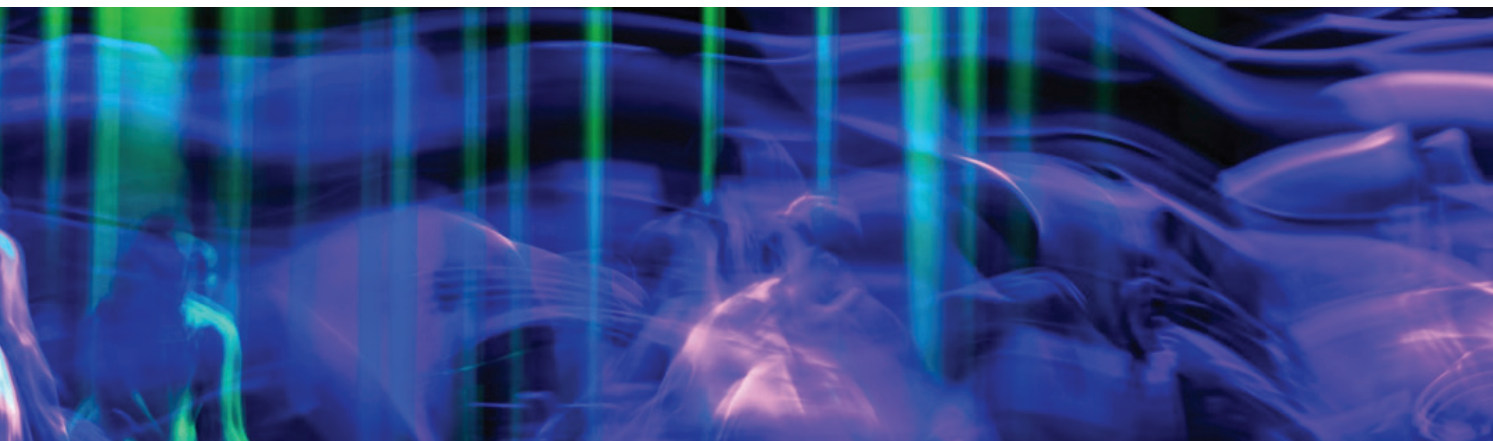
Next Stage aims to provide financial support to help boost transformation and innovation through sustainability, equality and digital transformation to build resilience within the performing arts sector.

Grants will be awarded to the organisations or groups of organisations with the most compelling projects that will help meet these objectives on, behind and beyond the stage.

The programme will start with a centralised market study in order to understand where the industry stands in the three fields.

In winter 2021 calls for applications will open for opera and dance companies to make their grant applications that will be assessed by expert committees to receive project funding.

Throughout the year the initiative will provide professional development activities as well as peer-learning and interdisciplinary best practice sharing events for professionals who are interested in developing their skills in these three areas. Opera Europa will develop dedicated forums for each strand, so that the full membership may benefit from the expertise gathered during the project.



OPERAVISION LOOKS AHEAD

OperaVision has been preparing the next phase of its development. The current European Commission support for OperaVision lasts until the end of 2021. In readiness for the next call for funding applications expected from the EC in the coming weeks, OperaVision has been seeking commitments from Opera Europa member companies wishing to be regular contributors to our platform for the period 2022 to 2024. The list below shows the 27 opera companies which are prepared to make that commitment to joining a bid for further EC support and providing a new production per year to stream on OperaVision over the next three years. We thank them for their trust.

Meanwhile, OperaVision continues to connect audiences around the world with the work of Opera Europa members. While the current project partners provide the core content on the platform, OperaVision has altogether shared the work of 75 different opera companies since its launch in 2017. No other platform provides such a comprehensive overview of the artistic production of Europe's opera companies and we are not limited to the capture of main stage productions. The March programme on OperaVision features opera in short form, including *A simple piece*, a new 30-minute ballet from Deutsche Oper am Rhein for 16 dancers and one cameraman, and Irish National Opera's made-for-digital series *20 Shots of Opera*. OperaVision has recently launched its own TikTok account acquiring 5000 new subscribers in the last month alone driven by a series of live streamed guided tours of among other places: Palais Garnier and Grand Théâtre de Genève.

There is much to celebrate in OperaVision's reach which extends far and wide and touches young and old. In the next months, we will focus on convincing the European Commission that this success is worthy of continued public investment.

THE PARTNERS COMMITTED TO DEVELOPING OPERAVISION 2022 -2024

(New partners in bold)

BELGIUM – Opera Vlaanderen Antwerp; La Monnaie Brussels
 CROATIA – Croatian National Opera Zagreb
 CZECH REPUBLIC – Narodni divadlo Brno; National Theatre Prague
 FINLAND – Finnish National Opera Helsinki
 FRANCE – Opéra Comique, Opéra de Lille; **Opéra-Orchestre national de Montpellier**
 GERMANY – Deutsche Oper am Rhein Düsseldorf-Duisburg; **Staatsoper Hannover**
 HUNGARY – Hungarian State Opera Budapest
 IRELAND – Irish National Opera Dublin
 ITALY – **Teatro Regio di Parma**; I Teatri Reggio Emilia; Teatro dell'Opera di Roma
 LITHUANIA – Lithuanian National Opera Vilnius
 NETHERLANDS – Dutch National Opera Amsterdam
 NORWAY – Den Norske Opera Oslo
 POLAND – Poznań Opera; Polish National Opera/Teatr Wielki Warsaw
 SPAIN – **Gran Teatre del Liceu Barcelona**; Teatro Real Madrid
 SWEDEN – Royal Swedish Opera Stockholm
 UK – Garsington Opera; Opera North Leeds; Royal Opera House London

Coming Soon

April

2	<i>The Flying Dutchman</i> Klaipedia State Music Theatre
9	<i>Pelléas & Mélisande</i> Opéra de Lille
16	<i>Romeo & Juliet ballet</i> Polish National Ballet
17	<i>Romeo und Julia</i> Deutsche Oper am Rhein
24	<i>Novaya Gala stream LIVE</i> Novaya Opera Theater

OPERAVISION

The Flying Dutchman Wagner | Klaipedia State Music Theatre | Martynas Aleksa



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

INDEPENDENT PRODUCERS MANIFESTO

The Independent Producers forum brings together independent opera producers, touring companies and professionals in the field of opera creation that takes place outside of the traditional opera house infrastructures. The following manifesto highlights 5 positive aspects of independent producing.

5 ASPECTS OF INDEPENDENT PRODUCING:

1. **Flexibility:** Independent Producers are leading small to mid-scale organisations averaging 1 to 5 part-time or full-time employees. A small organisation often means that each member assumes multiple roles within the organisation, resulting in distinctly coherent projects in which all aspects of a production (artistic, financial, administrative etc.) are integrated with each other. Independent Producers imagine their productions within flexible operational structures as well as flexibility in the number of staff and crew members needed.

2. **Freedom:** Creative freedom and artistic motivation are the driving forces at the heart of independent Producing. Independent Producers carry innovative artistic visions and are leaders in pioneering new creations and new forms of opera.

3. **Specialisation:** Most independent productions are project based and limited in number, averaging 1 to 5 productions a year. Independent Producers create high quality projects; they work with specialised artists and use specialised material (such as electronic or exotic instruments, new technology etc.) that are often unavailable in Opera Houses. Though highly specialised, they are a vital element of the opera ecosystem.

4. **Alternative Attitude:** Independent Producers are used to think out-of-the-box. Limited financial possibilities and limited infrastructures push them to create new artistic formats and to come up with different business models. By choice or out of necessity, Independent Producers end up developing alternative attitudes towards their work; they are familiar with different networks than those of opera houses, they use alternative venues, site specific venues or tour in theaters unaccustomed to opera, thus reaching out to a renewed and diverse audience. Independent Producers work with new performers and creators and have the capacity to follow the pace of social progress and quickly adapt to new environments.

5. **Enthusiasm:** Though differences in artistic formats, (such as collective creativity, trans-disciplinary projects etc.) or in operating and business models can potentially be challenging for coordinating projects with opera houses, Independent Producers have the potential to energise and motivate the staff of opera houses. Independent Productions are made of highly motivated team members each with a strong sense of mission.

The IPs forum invites all opera houses to consider co-productions with independent producers, who present valuable characteristics for producing opera in covid times and beyond. For more information about the Independent Producers' forum please contact celia@opera-europa.org.



OPERABOOK, A TANGIBLE BENEFIT FOR THE MEMBERS, BY THE MEMBERS

Referencing over 350 opera companies' activities for the past 10 seasons, with detailed artistic team and casts, Operabook is a powerful independent search engine which generates results about 30.000 productions of 3.500 titles featuring 42.000 artists.

For just over a year now, Opera Europa has offered its entire membership access to our new customised tool. With the active support of Artistic Director champions and our Artistic Administration & Producing forum, Operabook has grown to become an invaluable support for opera professionals. Available in English, French, German, Spanish, Italian and Portuguese, the straight-forward interface shows great reliability in its richness of information and ease of use in its flexible presentation.

FUTURE NEW PRODUCTIONS

Opera Europa's famous yet secret Future New Productions database is housed in a private section of Operabook. As per the previous system, only selected staff from each member opera company may have access to the shared artistic projects for the next few seasons, in order to facilitate collaborations and co-productions.

To browse other companies' plans for upcoming years, simply visit the FUTURE NEW PRODUCTIONS tab and enter your search criteria – by company, composer, title or simply by new work. To add your own projects – whether confirmed or just at an early development stage, visit MY PRODUCTIONS and choose Future New Productions rather than Past and Current Productions.

If you do not see these options, your permissions may not be activated for this private and sensitive information. Please contact Susanna for help!

Opera Europa's next Co-production Marketplace will take place on 21 May 2021. Make sure you update your Future New Productions before then!

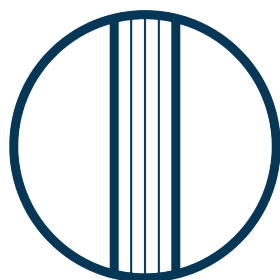
RENTALS DATABASE

All members may search for productions available for rent/for sale in the main PERFORMANCES menu.

Each member may simply tick a box to indicate that a production is available for rent or for sale through the MY PRODUCTIONS tab; and can add illustrations, photos, plans, and links in the Resources tab and a contact person in the Additional information tab. For the moment, the search engine lacks sufficient results. May we invite you to update your company's productions?

Do you need help updating your list of productions available for rent/for sale? Please contact Susanna.

For all questions about Operabook or if you have any trouble using any parts of the database, please contact susanna@opera-europa.org



OPERABOOK

Beyond being a helpful engine to find artists, their repertoire, their experience and their contact details, Operabook is also a production database.

Our teams strive to keep the information as up to date as possible, and their work would benefit from your support.

Simply convey any changes in casting and programming, by including the address in internal production mailing lists and press lists, to casting@operabook.org.

ARTISTS

Any artist with a named role in a production by the 350 opera companies referenced will find an entry on Operabook. That artist's full repertoire performed in these companies will be listed, along with representation information.

Thanks to partnerships with classicalmusicartists.com by IAMA (International Artists Managers Association) and AEAA (Association Européenne des Agents Artistiques), OMAI (Opera Managers Association International) and AFAA (Association Française des Agents Artistiques), Operabook is regularly kept up to date with correct representation information for the artists, facilitating direct contact with the correct agent.

We have recently opened Operabook to extra types of productions, the better to represent the work done by our companies and the diversity of artists in the field: audio-visual performances, recordings, Young Artist Programmes/Opera Studio performances...

SAVE THESE DATES

Thursday 25 March - 15:00 CET
Artistic Administration & Producing
forum video call

Friday 26 March - 11:00 CET
Education forum video call
 Adapting to a digital world: exploring solutions to the challenges presented when delivering Education activity over the internet

Wednesday 31 March - 14:00 CET
Technical & Production forum video call
 Staff motivation and development

Wednesday 7 April - 11:00 CET
 OperaVision partners video call

Thursday 8 April - 17:00 CET
FEDORA Prizes 2021
 Nominee Online Event

Friday 16 April - 11:00 CET
Chorus Manager forum video call
 Current production issues

Wednesday 21 April - 14:00 CET
Human Resources forum video call

Tuesday 20 & Wednesday 21 May
Opera Europa Spring Conference

Wednesday 21 May - 12:00 CET
Opera Europa General Assembly

Monday 25 October
World Opera Day

If you wish to join any one of these calls, please contact someone from our team.

FEDORA PRIZES FOR INNOVATION

The public voting phase of the FEDORA prizes 2021 has just closed. With over 25.000 votes cast online, it was a tight race for those hoping to become the public nominee. Congratulations to our many members who have now made it to the next stage of the competition.

OPERA CATEGORY

Presided by Nicholas Payne, the Opera jury includes past and present Opera Europa Board members Laura Berman, Aviel Cahn, Kasper Holten, Sophie de Lint, Anna Maria Meo and Birgitta Svendén. Together, they've agreed to nominate 3 projects, complemented by a fourth which gained the most public votes online.

Man ZELLE, Wenn es dunkel wird LOD (BE)

In co-production with Palau de les Arts Reina Sofia, Theater-und Musikgesellschaft Zug, Snape Maltings, Festival d'Aix-en-Provence, European Network of Opera Academies (enoa), deSingel

Saariaho Innocence Festival d'Aix-en-Provence (FR)
 In co-production with Dutch National Opera, Finnish National Opera and Ballet, San Francisco Opera, Royal Opera House

Eldar Like flesh Opéra de Lille (FR)
 In co-production with Opéra Orchestre national de Montpellier, Opéra national de Lorraine, Opera Ballet Vlaanderen, Le Balcon, IRCAM

Gallen Elsewhere Straymaker (IE)
 In co-production with Miroirs Etendus, Abbey Theatre, Opéra de Rouen Normandie, O. Festival, Centre Culturel Irlandais
Public nominee

DIGITAL PROJECT CATEGORY

The Digital jury includes a mix of opera and dance professionals, such as Tod Machover, Christopher Hampson and Ulrich Schrauth, and media and digital specialists, with Emelie de Jong, Katharina Jeschke and Yasuko Kobayashi, under the leadership of the IMZ Academy's director Peter Maniura.

Solastagia Poznań Opera (PL)
 In collaboration with PCSS/PSNC and Hat Center

Out of the ordinary Irish National Opera (IE)
 In collaboration with Virtual Reality Ireland, Traction and Vicomtech

Totality in Parts, a reenactment Royal Swedish Opera (SE)
 In collaboration with RNDR and Make Move Think Foundation

Opera on brainwaves Muzi a Zeny (BE)
 In collaboration with Jasna Rok Labs
Public nominee