

INTEGRATION AND INCLUSION

Budapest – 20-22 October 2022

PREMIERES

DER FLIEGENDE HOLLÄNDER ¹⁴⁺ by Richard Wagner
Musical director Georg Fritzsch | Director Ludger Engels
10.12.22

CARMEN ¹⁶⁺ by Georges Bizet
Musical director Yura Yang | Director Immo Karaman
21.1.23

OTTONE, RE DI GERMANIA ¹⁴⁺ by Georg Friedrich Händel
Musical director Carlo Ipata | Director Carlos Wagner
17.2.23

WOZZECK ¹⁴⁺ by Alban Berg
Musical director Justin Brown | Director Maxim Didenko
25.3.23

RUSALKA ¹⁴⁺ by Antonín Dvořák
Musical director Johannes Willig | Director Katharina Thoma
13.5.23

LA BOHÈME ¹²⁺ by Giacomo Puccini
Musical director Georg Fritzsch | Director Ulrich Peters
24.6.23

SPECIAL

INTERNATIONALE HÄNDEL-FESTSPIELE 2023 ¹⁴⁺
17.2. – 3.3.23

**22
23**

Aida © Felix Grünschloß



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INTEGRATION AND INCLUSION

During last June's conference in Prague, Vik Leyten of La Monnaie/De Munt expertly moderated a lively debate about the relative roles of marketing and dramaturgy. Advocates of both métiers argued the respective supremacy of their disciplines, rather as do Flamand and Olivier in Strauss's *Capriccio*. And, just as the conclusion of that composer's swansong is that you need both music and words to make opera, so the lesson became clear that dramaturgs and marketeers must work hand-in-hand to educate and attract audiences.

The lesson of integration applies equally to education within an opera company. Graham Vick used to argue that opera companies should not have separate education departments, because education was at the core of a company's mission. Programming, interpretation, communication are all part of the process of encouraging people to learn to like opera.

Hungarian State Opera, who are hosting our autumn conference in Budapest, last year created a physical embodiment of this principle of integration when it opened its ambitious and extensive Eiffel Art Studios. This converted railway depot now houses a studio theatre; rehearsal and recording studios; production making facilities for set-building, painting and costumes; education and exhibition spaces; and a young artist programme. Most days, but especially at weekends, the building is teeming with young people learning to engage with opera and dance. Opera Europa members will be able to experience the thrill of the place and its high-ceilinged hall at the conference party on Friday 21 October; and to explore it further within the programme for Saturday 22 October. We welcome this chance to integrate Education personnel as an essential element of a full conference.

Inclusion is the central column among the three pillars of our Next Stage initiative. It is probably the hardest to erect, and is therefore the over-arching theme of the autumn conference. Diversity and equality embrace a profusion of aims: ethnicity; gender; physical and social disadvantage. We want to encourage honest and free discussion of barriers to inclusion, and to share those initiatives and actions which are beginning to break down those barriers. It is easy, also probably truthful, to say that change will require time. But, unless opera companies make progress on inclusion this year and next, it will become too late to rescue. Our inspirational contributors may chart a course, but each theatre has a responsibility to formulate its own action plan.

On either side of the focus on Inclusion in **Budapest between 20 and 22 October**, we are convening events devoted to the other two pillars of Next Stage.

Green Philanthropy is the Sustainability challenge as we seek to integrate our fundraisers into raising money for socially and environmentally aware projects, in **Barcelona between 27 and 29 September**.

Digital Advance will be the aim of our gathering in **Amsterdam on 17 and 18 November**, when we want to open doors for both experts and laymen together to devise ways to employ technology to improve performance and accessibility.

Our autumn programme offers members a choice of times and topics, which we hope will appeal both to specialist groups and to General, Artistic and Business Directors.

Nicholas Payne

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REGENERATING AUDIENCES SPRING CONFERENCE IN PRAGUE



The Czech capital Prague and the charming rural town of Litomyšl, both bathed in glorious June sunshine, proved ideal locations for up to 300 Opera Europa members to renew friendships and engage in voluble debate about what needed to be done to regenerate audiences for opera.

The conference was also successful in integrating the contributions of our Marketing & Communications forum and of the newly formed Dramaturgy forum. A few insights are include below, but more detail about presentations may be found in the Documents Centre on our website.

Marketing creates communities. It's about the 3 C's – Commitment, Conversation and Community. **Icelandic Opera**

We are working on reweaving the numbers of productions and performances to satisfy the real audience demand. **Teatro alla Scala Milano**

Our financial model means we cannot reduce the number of performances without incurring significant financial impact. **Royal Opera House Covent Garden London**

It has been an opportunity to reconnect with our cultural ecosystem. We look for experiment and bridges between art forms, multiple mediums and artists from non-operatic backgrounds. **Dutch National Opera & Ballet Amsterdam**

2023 proceeds as originally budgeted with no reduction on earned income. And 2023 will actually deliver a significant increase on earned income compared with pre-pandemic levels. This is because the whole Royal Theatre is in the midst of a growth strategy which seeks to grow audiences across the theatre by 100,000 per annum by 2023, from a 2017 benchmark. We are on track to deliver that, achieving record breaking sales in 2021/22 (once the pandemic cancellations due to the short lockdown are accounted for). **Royal Danish Theatre Copenhagen**

We do not see online programming as a means to create extra income, but as a means to expand our outreach and build our brand. **Dutch National Opera & Ballet Amsterdam**

We speak more about the live experience and the human contact in the theatre, more than about the production even. **GöteborgsOperan**

The brand conversation relies on a long term strategy and is less focused on a specific show. **Théâtre du Châtelet Paris**

Each Euro that is spent on marketing is spent on building and valuing your brand and means of existence – no one spreads the word for opera, we have to do that! **Komische Oper Berlin**





Finding new and effective ways to regenerate audiences was at the heart of the Prague conference and one session offered the unique opportunity for participants from all levels of their organisations to participate in a brainstorming session with the central question: 'What can we do to reactivate audiences?'

Small groups reflected on the question, who were then merged into larger groups resulting in a number of ideas including the ones below:

- Foster closer collaboration early on between the various departments to optimise programming and communication strategies.
- Diversify the audience experience around the performances through available channels and events.
- Develop personal and custom contact with the audiences allowing theatres to boost loyalty and target new audiences.
- Demystify opera for first time audiences with advance communication, storytelling and post-performance follow up.
- Include different genres into performances (fashion, visual art, ...) in order to reach audiences outside the world of opera.
- Open up theatre spaces allowing access to the building for other purposes than opera.

The Marketing & Communications forum will continue to work on these ideas in future meetings.



GREEN PHILANTHROPY BARCELONA 27 - 29 SEPTEMBER 2022

The Fundraising Forum reunites in person for the first time since the pandemic hit and teams up with a new group: the Sustainability forum, in order to respond to timely questions of corporate social responsibility and to forge a link with the sustainability pillar of the Next Stage initiative. Potential shifts in priorities in private and public funding as well as collaborative aspects of sustainability projects will also be explored.

Barcelona's Gran Teatre del Liceu hosts this event starting our 2022/23 season where delegates will have the chance to see *Don Pasquale* directed by Damiano Michieletto and gain insights in Liceu's ambitious community project *La gata perduda*.

TUESDAY 27 SEPTEMBER Gran Teatre del Liceu

- | | |
|-------|--|
| 14.00 | Registration opens |
| 14.30 | Welcome by Teatre del Liceu and Sponsors |
| 14.45 | Opportunities & lessons learned after the pandemic
with Helena Roca (Barcelona) and Marisa Vázquez-Shelly (Madrid) |
| 15.30 | Fundraising post-covid: A new outlook on Sponsors, Communications and Events
with Tim Beernaert (Brussels), Anja Gossens (Berlin Staatsoper), Dominic Haddock (London ENO)
and Rosa Haker (Amsterdam) |
| 16.30 | Break-out discussions |
| 17.30 | End of afternoon sessions |
| 19.00 | <i>Don Pasquale</i>, directed by Damiano Michieletto and conducted by Josep Pons, with Carlos Chausson, Andrzej Filonczyk, Xavier Anduaga, Sara Blanch and David Cervera |



WEDNESDAY 28 SEPTEMBER Gran Teatre del Liceu

09.30	Registration opens
10.00	Keynote on sustainability in a company's vision by Luc Speisser (Landor & Fitch)
10.30	Opera is relevant: brand value and social responsibility, with Stefania Abbondi (Leipzig), Dan Cooperman (Opera America), Tony Followell (TRG Arts), Barbara Minghetti (Como) moderated by Edilia Gänz (FEDORA)
11.45	Coffee break
12.15	Sustainability in Opera: an introduction by Sophie Cornet (Brussels), followed by break-out discussions
13.30	Lunch at Mirror Hall
14.45	Raising funds for sustainable projects: collaboration across departments, with André Bückler and Maria Trump (Augsburg), Violaine Charpy (Opéra national de Paris) and Alessia Girgenti (Palermo) moderated by Anton Butter (Hannover)
16.00	Coffee break
16.30	Case study: Teatro del Liceu's <i>La gata perduda</i> – funding an ambitious community project, followed by a house tour
18.00	End of afternoon sessions
20.00	Forum Dinner on the Theatre's terrace

THURSDAY 29 SEPTEMBER Gran Teatre del Liceu

10.00	The institutional side: sustainability as a priority in public funding, with Vassiliki Chatzipetrou (ReadLab / CANDIDE INTERNATIONAL), Josep Maria Masip (Environmental department at Generalitat de Catalunya) and Helena De Winter (Chapeau! Culture Consulting)
11.00	Coffee break
11.30	Collaborative projects on Sustainability: workshop led by Helena De Winter
13.00	Discussion on future meetings and World Opera Day led by Celia Grau and Susanna Werger (Opera Europa)
13.30	End of meeting

REGISTRATION

Please register via the online form on our website <https://opera-europa.org/event/green-philanthropy>

Rates

Opera Europa and FEDORA Members	€175
Non-members	€300

Registration fee includes access to all sessions, a ticket to the performance, all meals and the forum dinner.

FEDORA Platform Members may receive financial support for their participation. Contact FEDORA for more information.

HOTELS

Here is a selection of hotels with preferential rates. Please visit our events page to find booking links.

Hotel Avinyó

Avinyó, 16, 08002, Barcelona
300m from the theatre
Rooms from €126

Hotel Catedral

Arcs, 10, 08002, Barcelona
500m from the theatre
Rooms from €190

Hotel Portal de l'Àngel

Portal de l'Àngel, 17, 08002, Barcelona
800m from the theatre
Rooms from €180

Hotel Plaza Catalunya

Bergara, 11, 08002, Barcelona
900m from the theatre
Rooms from €200

INTEGRATION & INCLUSION BUDAPEST 20-22 OCTOBER 2022

In common with other member companies, Hungarian State Opera is confronting economic measures and budget reductions which affect the programme for the current season. Despite such constraints, it is maintaining its children's programme at the Eiffel Art Studios as an investment in the future. Moreover, it has used the period of the pandemic to complete the magnificent renovation of its historic Opera House, as well as the transformation of Eiffel's railway depot into a rehearsal, production and education centre. Conference delegates will have the opportunity to explore these iconic buildings.

The programme likewise fuses different elements which comprise the fabric of an opera company, and encourages conversations designed to integrate them better. It reflects the need to look outwards and to engage with the world in which we live, however disturbing we may sometimes find it to be.

Sessions indicated with ° will be streamed on Opera Europa's YouTube channel

THURSDAY 20 OCTOBER State Opera House

14.00	Registration opens
14.30	Welcome° by Szilveszter Ókovács, General Director Hungarian State Opera, and Tibor Navracsics, former European Commissioner for Education & Culture
15.00	Culture and politics° Waldemar Dąbrowski tbc (Warsaw), Matej Driička (Bratislava), Galyna Grygorenko (Kyiv), Mariusz Kwiecień tbc (Wrocław), Evica Taseska (Skopje), Monica Urian tbc (Cultural Policy Officer European Commission) moderated by Martin Glaser (Brno)
16.00	Coffee break in Grand bar
16.30	Advocating opera in the world° András Almási-Tóth (Budapest), Ignacio García-Belenguier Laita (Madrid), Agnes Havas (Armel), Balázs Kovalik (Theater Akademie August Everding Munich), Joel Klein (Opera in Canada), Alejandra Martí (Ópera Latinoamérica), moderated by John Allison (Opera magazine)
17.30	End of afternoon sessions
19.00	Bánk Bán by Ferenc Erkel, conducted by Ádám Cser and directed by Attila Vidnyánszky



Bánk Bán © János Kummer

FRIDAY 21 OCTOBER State Opera House

09.30	Registration opens
09.30	Technical guided tour with Anka József (Budapest) – meet by registration
10.00	Learning to like opera° With contributions from György Jávorszky (Budapest), Joonas Keskinen (Arts Testers Helsinki), Tuuli Potik (Tallinn), Jane Davidson and Katie Poulter (Glasgow), moderated by Vincent Agrech (Drottningholm)
	HR forum: Presentation on internal communication tools by Hungarian State Opera, followed by discussion on current issues
11.15	Coffee break
11.45	Integrating education in a company's mission With David Collins/Jacqui Cameron (Leeds), Ingrid Fransson/Maria Sundqvist (Malmö), Ina Karr (Luzern), moderated by Barbara Minghetti (Como)
	Integrating professional development in a company's mission Sanneke Van Breemen/Bob Brandsen (Amsterdam), Bodo Busse/Ralf Heid (Saarbrücken), Steven Foulston/Emma Wilson (London ROH), moderated by Susanna Werger
13.00	Lunch
14.15	How to advance inclusion in your company° Mark Dakin (London), Leyla Ercan (diversity officer Hannover), Johanna Reis (BPI learning consulting company), moderated by Audrey Jungers
15.15	Coffee break
15.45	How to advance inclusion in your company Break-out moderated by Nora Schmid (Graz)
	How to advance inclusion in your company Break-out moderated by Eddy Ballaux (Brussels)
	How to advance inclusion in your company Break-out moderated by Paolo Bruno Malaspina (Bologna)
17.00	Summary of break-out sessions
17.30	End of afternoon sessions
19.00	Mayerling ballet choreographed by Kenneth Macmillan at Opera House
19.30	Party at the Eiffel Art Studios



Mayerling © Péter Rákossy

SATURDAY 22 OCTOBER Eiffel Art Studios

09.00	Registration opens
09.30	Showcase of children's ballet and chorus
09.45	Learning by doing° With Howard Moody (composer), Paulina Ricciardi (OLA) and Frédérique Tessier (Aix) moderated by Richard Willacy (Birmingham)
10.45	Coffee break
11.00	The Valiant Johnny children's programme
11.15	Co-production marketplace Moderated by Małgorzata Szablowska (Warsaw) – members only Technical guided tour of the Eiffel Art Studios with Anka József (Budapest) – meet by registration
12.30	Lunch
13.30	ENOA showcase Presented by Tom Leick-Burns (Luxembourg) Brainstorming on Next Stage inclusive projects Moderated by Müge Naz Altay (FEDORA)
14.30	Diverse programming° Conversation between Jan Henric Bogen (St Gallen), Guy Coolen (O. Festival), Cheryl Hickman (Opera on the Avalon) Annilese Miskimmon (London ENO) moderated by Elisabeth Linton (Copenhagen)
15.45	Conference conclusions
16.00	End of conference
16.00	Visit of Erkel Theatre (by bus)
19.00	Dido and Aeneas conducted by László Bartal or Máté Hátori and directed by Dóra Barta at Eiffel Art Studios Miklós Bánffy Stage
19.00	Bánk Bán by Ferenc Erkel, conducted by Ádám Cser and directed by Attila Vidnyánszky at State Opera House

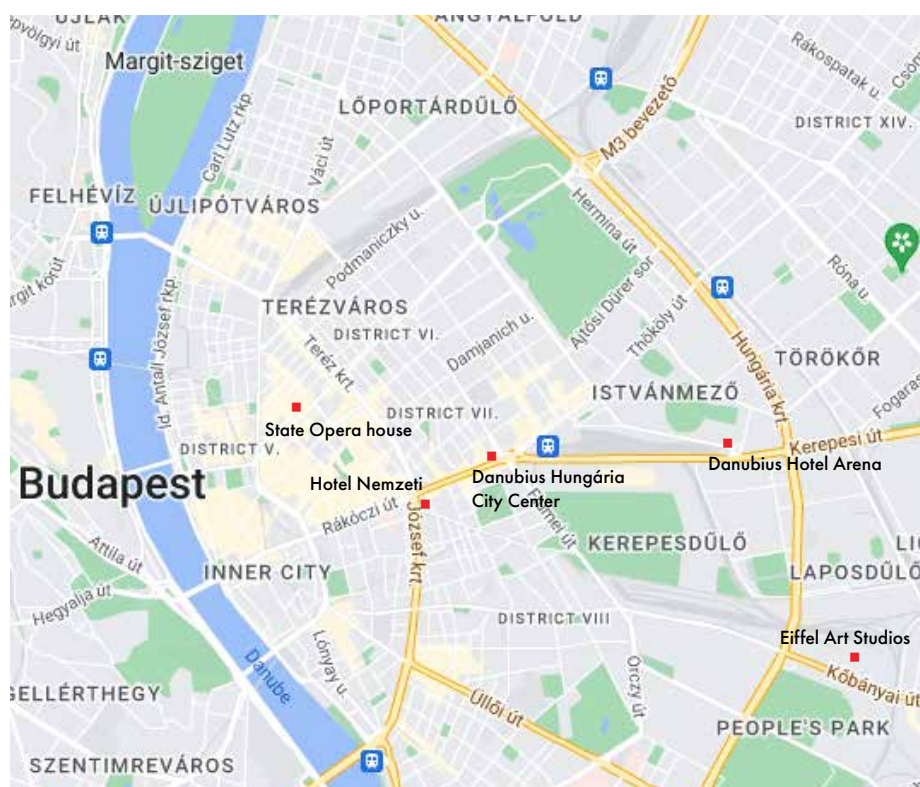


PRACTICAL INFORMATION

For full practical information including the online registration form, up to date information on hotels and a list of participants please visit the event page on our website: <https://www.opera-europa.org/event/opera-europa-autumn-conference-budapest>

VENUES

- Hungarian State Opera, Andrásy út 22, 1061 Budapest
- Eiffel Art Studios, Kőbányai út 30, 1101 Budapest



HOTELS

Here is a selection of hotels near the different venues. The rates include breakfast and city tax.

More detailed information and booking links on our website.

Danubius Hotel Arena

Budapest Ifjúság útja 1-3. 1148
15min public transports to the State Opera and to the Eiffel Art Studio
Single room: €100
Double room: €112

Danubius Hungária City Center

Budapest Rákóczi út 90. 1074
10min public transport to State Opera and 15 to the Eiffel Art Studio
Single room: €85
Double room: €94

Hotel Nemzeti

Budapest, József krt. 4, 1088
10min public transport to State Opera and 15 to the Eiffel Art Studio
Single room: €74
Double room: €89

REGISTRATION

Find our online registration form on our events page on our website.

Rates

Members		as of 1/10
▪ first participant	€300	€350
▪ additional participants	€250	€300
Non-members		as of 1/10
▪ per participant	€600	€650

The participation fee includes conference sessions, social events and a ticket to each performance. Additional tickets at the opera house are €25 and at Eiffel Art Studios are €15.

DIGITAL ADVANCE AMSTERDAM 17 - 18 NOVEMBER 2022

OperaVision continues to expand its reach and to involve an increasing range of member companies. The Audio-Visual & Digital Media forum plays an active role in building capacity and is open to all members, whether OperaVision partners or not. Beyond that, the Digital Advance has become a part of all our lives, embracing not only streaming performances but the way we plan programmes and make music.

This event, hosted by Dutch National Opera & Ballet in the spacious surroundings of its Nationale Theater by the Amstel, welcomes all members plus important music publishers to explore constructive ways and agreements whereby to secure the future.

THURSDAY 17 NOVEMBER Dutch National Opera

14.00	Registration opens
14.30	OperaVision partners' meeting led by Luke O'Shaughnessy
15.30	Coffee break
16.00	Welcome by Dutch National Opera and Barbara Gessler (EU Creative Europe Head of Unit)
16.30	Budgeting for multi-camera capture with Gemma Dixon (Maestro Broadcasting)
	Digital signature tools
17.30	End of afternoon sessions
20.00	Blue by Jeanine Tesori Conducted by Kwamé Ryan and directed by Tazewell Thompson With Kenneth Kellog, Aundi Marie Moore, Will Liverman, Vuvu Mpofu, Rehanna Thelwell, Martin Mkhize and Thando Mjandana
22.00	Post-performance reception

FRIDAY 18 NOVEMBER Dutch National Opera

09.00	Registration opens
09.30	Media rights : artists under exclusivity contracts Discussion moderated by André Comploi (Milano)
10.45	Coffee break
11.15	Grand rights and streaming Discussion with music publishers moderated by Luke O'Shaughnessy
12.30	Lunch
13.30	Digital scores: different options Discussion with music publishers moderated by Alexandra Stampler-Brown (Düsseldorf)
	OperaVision user research with Francesco Chiaravalloti (University of Amsterdam) and Master students
14.45	Coffee break
15.15	Digital scores: implementation and maintenance AV tour of Dutch National Opera
16.30	End of afternoon sessions



OPERA VISION

SEPTEMBER

- 9/9 *RhineGold* • Birmingham Opera Company
16/9 *An evening of Operetta and Zarzuela* • Palau de les Arts Valencia
23/9 *Pikovaya Dama* • La Monnaie / De Munt
30/9 *Macbeth* • Deutsche Oper am Rhein

ORPHEUS MONTH

- 7/10 *Orfeo ed Euridice* • New National Theatre Tokyo
14/10 *Orphée aux Enfers* • Festival d'Aix-en-Provence
21/10 *Orfeo* • Garsington Opera
25/10 *Golden Crown (Lyatoshynsky)* • World Opera Day
31/10 *Orpheus (After Monteverdi)* • Opera North

new!

Monthly OperaVision Podcast



WORLD
OPERA DAY
25 OCTOBER 2022

UNBOXING OPERA

#WorldOperaDay #UnboxingOpera

[instagram.com/worldoperaday](https://www.instagram.com/worldoperaday)

WWW.WORLDOPERADAY.COM



OPERA VISION

Golden Crown

AN OPERA FOR UKRAINE ON WORLD OPERA DAY

OperaVision brings together six cities – Helsinki, Lviv, London, Rome, San Francisco, Warsaw – to celebrate **World Opera Day**. Young artists in each city will perform a scene from *Golden Crown*, an opera written by Ukrainian composer Borys Lyatoshynsky in 1923, when the policy of 'korenizatsiya' (going back to the roots) was allowed in the country. At this time, several operas were commissioned from Ukrainian composers and librettists based on Ukrainian history. Today, the opera community stands shoulder to shoulder with Ukraine and OperaVision is happy find new admirers for Ukrainian culture across the world.

Streamed on OperaVision 25 October 2022 at 19:00 CET.



OPERA EUROPA'S NEWLY ELECTED BOARD OF DIRECTORS



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Polish National
Opera Warsaw



Dubravka Vrgoč
Croatian National
Theatre Zagreb/
Slovenian National
Theatre Maribor

SAVE THE DATES

If you wish to join any one of these events, please visit our events page on opera-europa.org/upcoming-events

Tuesday 13 September 14.00 CET

Sustainability forum video meeting: Sustainability labels & certifications

Tuesday 27 - Thursday 29 September

GREEN PHILANTHROPY in Barcelona

Thursday 29 September - Saturday 1 October

RESEO conference *Still Committed* in Paris

Thursday 20 - Saturday 22 October

Opera Europa Autumn conference in Budapest: INTEGRATION & INCLUSION

Tuesday 25 October

World Opera Day 2022

Thursday 10 November 11.00 CET

Sustainability forum video meeting: Communicating about sustainability

Thursday 17- Friday 18 November

DIGITAL ADVANCE in Amsterdam

Thursday 17 - Friday 18 November

64th PEARLE conference at Opéra Comique Paris

Thursday 15 December 11.00 CET

Sustainability forum video meeting: Digitalisation & sustainable impact

FIRST NEXT STAGE GRANT RECIPIENTS

Opera Europa and FEDORA are happy to announce the five recipients of the first edition of the Next Stage Grants. These transformative projects in the fields of opera and dance will drive innovation through sustainability, inclusivity and digital transformation, involving 13 cultural organisations in 9 countries in Europe.

Based on how innovative, collaborative, transformative, feasible and scalable these projects are, the jury of experts chose the following projects to become recipients of €250,000, thanks to the support of a private foundation:

THE SCORCHED EARTH TRILOGY AND STREET ART OPERA APP

Led by Irish National Opera (Ireland)

Grant: €80,000

SUSTAINABLE COSTUMES

Led by Oper Leipzig (Germany)

Grant: €70,000

XR STAGE PHASE 2

Led by Finnish National Opera and Ballet (Finland)

Grant: €60,000

SENSORY THEATRE

Led by AsLiCo (Italy)

Grant: €20,000

OPERA MATTERS

Led by Poznań Opera House (Poland)

Grant: €20,000



Next stage grant recipients with Opera Europa and FEDORA teams