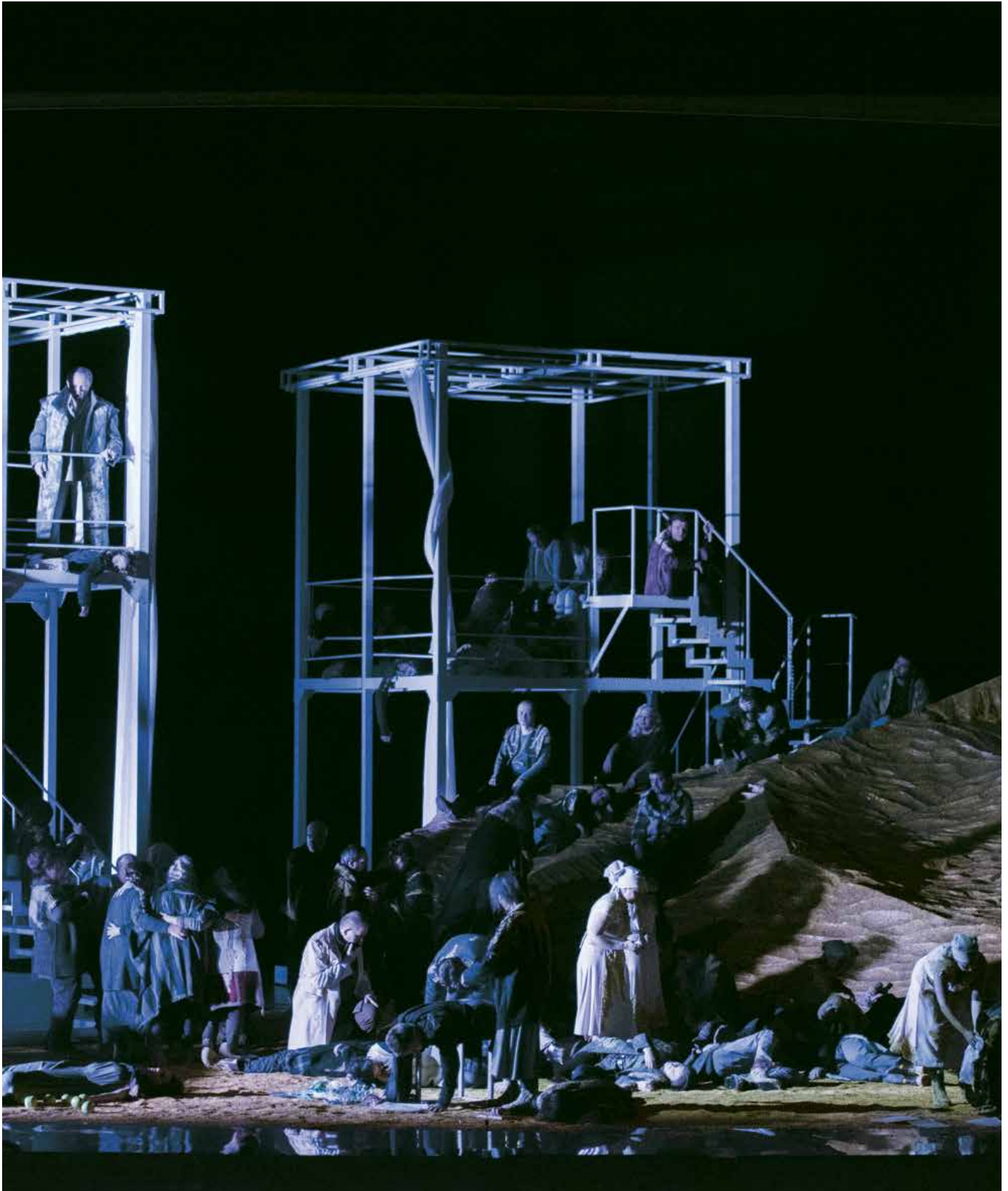


opera europa NEWS

Winter 2015
N° 52

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



Enescu's *Oedipe* Act 3 in Bucharest National Opera's new production directed by Valentina Carrasco © Bucharest National Opera (GIN PHOTO)



Contest for young opera directors up to age of 35 years. The jury consists of respected opera house directors as well as experts from the European opera scene.

The prize is linked to the staging of

La traviata, Giuseppe Verdi



Participants are invited to submit a comprehensive direction concept – including a content-related explanation of the concept, basic ideas for scenery, props and costumes, the characters to be involved (soloists, extras etc.), suggestions for adaptations and/or editing, if any. The opera is expected to be performed at Teatro Verdi in Busseto during the Festival Verdi 2017.

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

The award consists of three prizes:

- **First Prize: Euro 20.000,-**
As director's honorarium and a guarantee for the realisation of the concept at Teatro Verdi in Busseto during the Festival Verdi 2017
- **Second Prize: Euro 10.000,-**
as an honorarium for an assignment at an opera house
- **Third Prize: Euro 5.000,-**
as an honorarium for an assignment at an opera house

Application to the contest
www.camerata-nuova.com / European Opera-directing Prize / contact form

Closing date for application: **07 March 2016**

Closing date for submission of direction concepts: **04 April 2016**

Publication of the final decision of the jury after the **final in autumn 2016**

Further information about the EOP under www.camerata-nuova.com

Participation

Some 240 participants joined our recent conference in Bucharest. They came from 125 companies based in 35 countries across four continents. Importantly for us, 65 of those delegates were named speakers or panel members during the 30 different conference sessions, with many of them contributing in this way for the first time. While many delegates prefer not to speak up during the formal sessions, reserving their input for informal contact and networking, I was encouraged to count at least 100 who were brave enough to intervene.

We love our regular attendees, and there is a cumulative value to be derived from their acquired wisdom. At the same time, we are keen to introduce new voices and fresh ideas. The Bucharest conference therefore played an important role in widening Opera Europa's reach, not only within the Balkan countries but among those visiting Romania, many for the first time.

If you add in those who have contributed to our specialist forums this autumn, notably the large Marketing & Communications gathering in Barcelona and the imminent Technical & Production group in Paris, then the number of active participants is significantly greater. These forums have the double advantage of enabling topics to be investigated in greater depth and involving people who might never speak at a large conference in fruitful debate.

Looking ahead to 2016, we are determined to develop such opportunities. Whether the area covered is Audio-Visual & Digital Media, or Costumes, Make-up & Wigs, or Human Resources whose group will reconvene in London next March, or Education for which a new steering group came into being in Bucharest, experience tells us that an intensive two to three day coming together of the key players will engender constructive exchanges and impetus towards enacting necessary changes and cooperation. We now know that this is not just about sharing good practices, but leads to better management and real solutions.

Next summer's major conference event in Amsterdam promises to be special, even compared with some recent examples. On one level, it will be the culmination of the 50th anniversary season of Dutch National Opera, an achievement of justifiable national pride. At another, it is deliberately outward-looking that the theme will be **Theatre of the World**. That reflects our conviction that opera may be grounded locally but speaks internationally. We shall encourage participants from different disciplines and from countries beyond Europe to ask what will be the future of opera in the 21st century.

Nicholas Payne

CONFERENCES

Professional Development in Bucharest	4-6
Amsterdam: Theatre of the World	7

THE OPERA PLATFORM

Six month review	8-9
What's new in 2016?	10-11
Rights Manifesto	12

EUROPEAN OPERA DAYS

European Opera Days : Theatre of the World	13
--	----

OPERA EUROPA NEWS

Opera Management Course	14-15
-------------------------	-------

FORUMS

Specialist forum update	16
A Liceu case study in Barcelona	17

OPERA EUROPA NEWS

Member news	18
Save the dates	19

Professional Development in Bucharest

The conference looked at three aspects of Professional Development: cultural management and leadership; artist development; and nurturing directors. At the same time, the process involved expert input from Human Resources personnel, Education managers, and colleagues from beyond Europe. We asked three delegates, each new to Opera Europa conferences, to give us their perspective on their experience.

Jane Crowther, Director of Human Resources – Royal Opera House

‘This was my first Opera Europa experience and it was fantastic! A great opportunity to meet colleagues from across the world and share ideas and experiences. I’ve spent most of my career in the commercial sector and it is a refreshing change to be part of a group who are so willing to share and collaborate. It was reassuring too to see that we are all wrestling with the same types of challenges, no matter where we are based.

We had some great sessions on personal development – from how to motivate and retain staff, to what makes a good leader:

- We had a particularly rich discussion about how to think about ‘performance management’ in an artistic organisation in the Evaluation and Feedback session.

The interesting dichotomy that in the rehearsal room it’s considered to be part of the day job to give and receive constructive criticism, but once you are out of the rehearsal room it is a totally different story.

- We had another great discussion about development and employee mobility – there are interesting challenges in the Opera sector, particularly if you are the only Opera House in your country as this results in very limited opportunities for staff to progress and develop. Twenty-five years’ service is not uncommon so how do we continue to motivate and retrain our staff in this scenario?
- I also liked the idea of looking at our organisations from a surplus or deficit perspective – not just the traditional financial concept of surplus or deficit but also applying this to the human capital, artistic and community perspectives.
- In terms of leadership, I thought Marc Scorça’s concept of having your own personal Board of Directors

was fascinating – a group of trusted advisors who can be really honest about your performance and progress. I also thought his quote about ‘allowing bad reviews to ruin my breakfast but not my lunch’ was a good challenge to me to let go of bad feedback, learn from it and move on!

I also enjoyed the session on ‘Establishing your Opera’s identity and integrating its purpose’ session on Thursday. Compared to some of the rather ‘superior’ mission statements in the commercial world it is refreshing to see people selling something they actually believe in. It was also reassuring to see that a number of us had the same ideas and visions. However, Annalise Miskimmon raised some fantastic challenges about the mission statements and strategies in our sector and that we are at risk of becoming interchangeable and bland. Good food for thought!

Talking of food. It was great to be able to explore Bucharest and test out some of the local delicacies! I’m looking forward catching up with my new HR colleagues at the HR forum in the Spring in London.’



Hannah Griffiths, Head of Participation & Learning – GöteborgsOperan

‘So it’s your first time at Opera Europa as a grown-up?’ asked a colleague over breakfast in Bucharest. ‘Yes,’ I replied, ‘I suppose it is.’

Several years ago, I was a member of Opera Europa’s young delegates’ Think Tank, a role that took me to Barcelona, Madrid, London, Warsaw and Lyon. So, although I’ve been working in opera now for 7 years and the ‘young’ delegate phase ended for me at the ripe old age of 30, this was my first Opera Europa conference as a fully-fledged delegate and as an employee of GöteborgsOperan in Sweden.

Participation sits at the very heart of my work. I was therefore delighted that Opera Europa had decided to include education as a key part of the Bucharest conference. ‘Education’ is a slippery word. Where once it meant collaborating with schools, it can now entail much more: community, learning, participation, outreach, engagement, even ‘empowerment’ in the case of our friends at La Monnaie. There can be (though not necessarily) strong resonances with nurturing talent, professional productions for young people and audience development.

RESEO, the European Network for Opera and Dance Education, has done and continues to do valuable work. I’m also convinced of a pressing need for education to be part of a dynamic whole, rather than a parallel strand of work, group of colleagues or topic for debate. That education looks set to become an ever-greater part of Opera Europa’s conferences is timely and right. The ‘education at the core’ session on Saturday was attended by a modest total of 31 delegates. There’s work to be done, clearly, but our sessions in Bucharest represented a promising start.

Bernard Foccroulle opened the conference with deeply moving words about our fellow human beings in Paris, the Middle East and Africa. He went on to discuss a new balance between repertoire and creation (in short, we don’t have to choose!) and his notion of ‘intercultural creations’ as a barrier against the violence of the world resonated deeply with me. It was with this in mind that I landed back in Göteborg at lunchtime on Sunday. I raced straight in to work where I welcomed a group of adults to GöteborgsOperan for the first time: men and women who’ve arrived in Sweden in the last year as asylum seekers, mostly from Syria and Iraq.

We spent 3 hours exploring the musical *Crazy for You*. Bernard suggested in his opening address that we ‘make opera a living artform which gives sense to the world.’ He also warned of the danger that opera become a ‘museum artform, focused on the past, not linked to our present’. So, what are our options? Can we make opera a living artform which gives to the world? As I stood shoulder to shoulder with those participants, trying to master the words to Gershwin’s ‘I got rhythm’ in Swedish, I decided that yes, it can be done. But it won’t happen automatically. Opera can also be a museum artform. To determine the difference is up to each and every one of us.’



Laura Lee Everett, Director of Artistic Services – OPERA America

'I was so delighted to be invited to participate in the Opera Europa fall conference this year. Having presented our own annual conference for over 500 attendees in the US, I know what a meaningful and important gathering it can be to have so many people from the field together to share ideas and learn from each other. It was a great pleasure to attend my first such meeting with our European colleagues.

Professional Development is a particular focus of the services my department manages at OPERA America, along with many of the programs Marc Scorca leads and moderates so well. I found the theme was well tracked through the conference activities and personally had three key take-aways from my time in Bucharest:

- We are in the business of creating relationships to tell stories through music. Whether we are finding common ground to co-produce together, assessing the tangible and intangible assets we have as a company or exploring digital media as a way to engage with the new technology, all of these sessions/discussions made it clear that our field is driven by the strength of the relationships we build with our artists, our audience and each other.
 - There are uniform challenges with artist training, engaging new audiences and diversity in our field. We have begun these same discussions in the US and it is both heartening to know we are not alone in these challenges but frustrating to understand how much more we all need to do to make changes in the gender and color palettes of our arts communities.
 - Through the global relationships we build, we can inspire each other to change how we work locally. I found the opening presentation by Bernard Focroulle about the layers of engagement being created at Aix-en-Provence so inspirational and forward looking, a great example of a company rich in human and artistic assets who is building relationships in their community year round. Annilese Miskimmon's weighty response stuck with me for the rest of the week: how do we as arts organizations engage in our communities to be part of the social solutions to human crisis?
- I am certain that with all that I learned from new friendships and connections made in Bucharest, we will be able to bring these global ideas home and start changing our own worlds. I hope to see you all again very soon!'



Falstaff directed by Graham Vick, *Oedipe* directed by Valentina Carrasco and *Le Grand Prix de l'Opéra Gala* © Bucharest National Opera (GIN PHOTO)

Amsterdam: Theatre of the World

by Nicholas Payne

It is fifty years since Netherlands Opera was inaugurated on Christmas Eve 1964 with *Der Rosenkavalier* and almost thirty years since it moved into its purpose-built Muziektheater on Waterlooplein in 1986. The spacious theatre is shared with Dutch National Ballet, and the combined organisation was rebranded as De Nationale Opera & Ballet ahead of its jubilee season 2015/16.



Dutch National Opera celebrated its half-century with a resplendent Opera Gala on 6 November, which was also streamed live on The Opera Platform.

The distinguished audience in the theatre, led by Princess Beatrix of the Netherlands, was thus joined by 18,170 viewers on the worldwide web over the weekend, a happy reflexion of the democratic nature of the event. The programme, expertly devised and staged by Robert Carsen, lasted two unbroken hours and ranged from the baroque to the new. It showcased the versatility of Music Director Marc Albrecht with two orchestras, the Nederlands Philharmonisch and Nederlands Kamerorkest, and the Nationale Opera Chor. International stars Eva-Maria Westbroek, Violetta Urmana, Adrienne Pieczonka and Peter Rose shared the stage with promising young singers, many of them Dutch. The only speech was delivered by Pierre Audi, who has been Artistic Director for the last half of the company's existence.

The Opera Gala demonstrated the ability of DNO to be firmly grounded locally and nationally, while at the same time occupying a prominent place on the world stage. Amsterdam is therefore the perfect location to host Opera Europa's summer 2016 conference, whose theme is *Theatre of the World*.

The month of June, when Amsterdam is at its most lovely, traditionally marks the climax of Dutch National Opera & Ballet's season within the Holland Festival. This summer's programme will be especially enticing as it concludes the jubilee season. The annual appearance of the Royal

Concertgebouw Orkest will be in a new production of Tchaikovsky's *Queen of Spades*, conducted by Mariss Jansons and directed by Stefan Herheim. Alongside will be the world première of leading Dutch composer Louis Andriessen's latest opera *Theatre of the World* staged at the Theater Carré by Pierre Audi, designed by the brothers Quay and with the Asko|Schönberg ensemble conducted by Reinbert van Leeuw. Between the two opera performances on 16 and 18 June, there will be the opportunity to sample the dazzling choice of new work at the Holland Festival or Dutch National Ballet's Festival programme, on 17 June, which brings together four young 'rebels of the dance' from New York, London, Berlin and Amsterdam under the composite title *Transatlantic*. This programming is opportune at a time when we are seeking to dismantle barriers within the lyric arts by synchronising our conference with the first gathering of a European network of dance companies.

Our title *Theatre of the World* acknowledges that both opera and ballet are branches of theatre. In truth, they are Theatre Plus, because they use the power of music and movement to speak a language which crosses national barriers. The aim of our conference programme is to look at how that is being done in the 21st century and to ask searching questions about the future of our form of art.

To take part in that debate over three intensive days, **please reserve the dates 16 to 18 June 2016**, and some travel time on the 15th and 19th. You may also wish to stay on for that Sunday in order to visit the recently re-opened Rijksmuseum.

The detailed conference programme will be published at the beginning of **March, when it will be advisable to book accommodation**, as hotels become very busy in Amsterdam during the Holland Festival.



De Nationale Opera & Ballet

The Opera Platform – Six month review

The Opera Platform has been running for 6 months. While it is early to draw conclusions, we at Opera Europa are confident that the first phase of our European streaming project has been a success. The audience numbers alone – over half a million visits – are extremely encouraging.

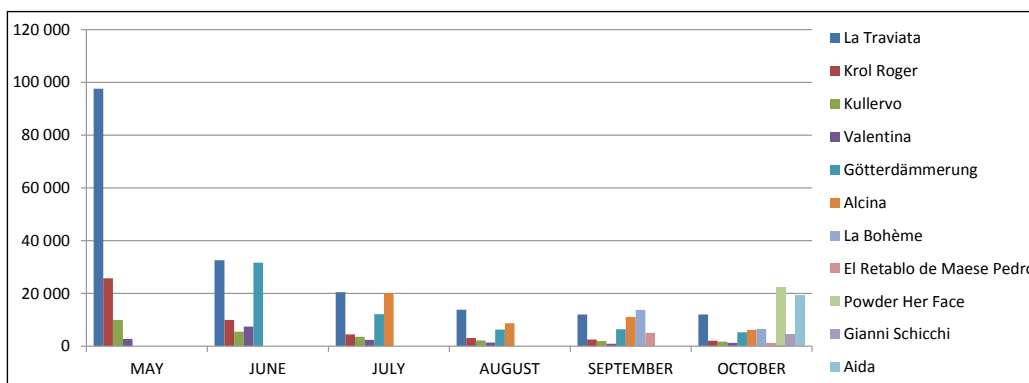
An appetite for live streams and a sustained interest for replay

In its first 6 months, The Opera Platform has streamed nine showcase operas (listed below); ‘showcases’ are productions from the partner theatres, which have been subtitled in six languages (English, French, German, Italian, Spanish and Polish) and are available for six months as video on demand. These productions make up the core of our European opera season.

<i>La traviata</i>	Teatro Real, Madrid
<i>Król Roger</i>	Royal Opera House, London
<i>Kullervo</i>	Finnish National Opera, Helsinki
<i>Valentina</i>	Latvian National Opera, Riga
<i>Götterdämmerung</i>	Wiener Staatsoper, Vienna
<i>Alcina</i>	Festival d’Aix-en-Provence
<i>La bohème</i>	Den Norske Opera and Ballet, Oslo
<i>Powder her Face</i>	La Monnaie/De Munt, Brussels
<i>Aida</i>	Teatro Regio Torino

There appears to be an appetite among audiences to watch streams live. **Graph 1.** shows the monthly number of video views for our full length performances. The general pattern confirms that audience numbers are highest at the moment of the live (cf: peaks at live date) and that there is sustained interest in these showcases in the following months (cf: sustained and mostly untapering lines for video on demand replay).

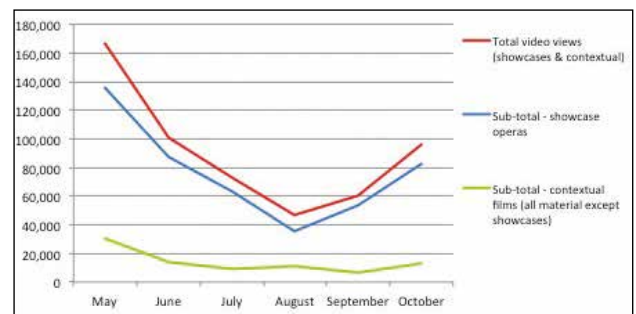
It is a testament to both enduring popularity of *La traviata* and its fine David McVicar production from Teatro Real in Madrid in May, and the impact of the launch media campaign that this production was viewed 97 000 times in the first month and almost as many time again since: 188 000 views for *La traviata* on The Opera Platform over 6 months.



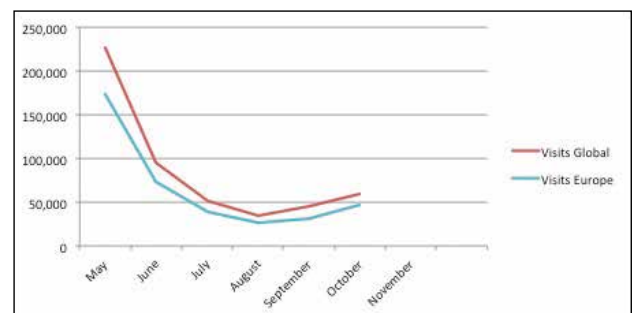
Graph 1. Video views by month between May and October 2015 for each showcase opera

Opera live, opera in context

From these high viewing figures for the nine showcases, we take comfort that audiences have understood that The Opera Platform is home to a unique season of live opera. While watching opera online is the principle attraction of our offer, audiences have understood that the site also offer over 100 videos about the context in which operas are created: trailers, musical explanations, interviews, ‘about the company’ films and behind the scenes insights. As the content grows, the challenge is to find ways in which to lead users to this material. Our video ‘Collections’ (thematic grouping of related material) will continue to be key signposts guiding audiences to the diverse content on the platform.



Graph 2. Video views by type: showcases opera and contextual videos



Graph 3. Geographic origin of visitors: Europe and rest of the world

As we work to consistently improve this editorial line, we expect to increase audiences for the additional or ‘bonus’ material. **Graph 2.** also shows the impact of the launch campaign, a dip in audiences during the month of August when no live stream was on offer, and a significant increase in audiences for the months of September and October.



Global audiences for European Opera

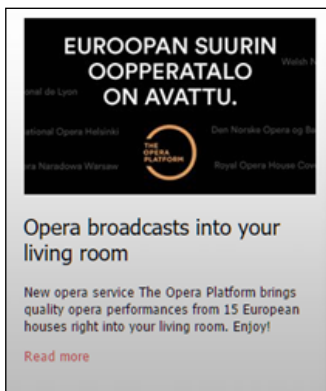
Over the last 6 months, 79% of the audience for The Opera Platform is based in Europe, with 21% coming from the rest of the world. Germany, UK, France, Spain and Italy are respectively the European countries with the largest following for the platform. On a number of different months, audiences in North America represent over 10% of the audience (See Graph 3.).

Communication – online works best

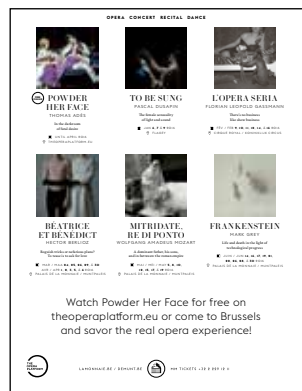
Significant coverage at launch (which included articles in The Guardian (UK), The New York Times and features on national television in Finland) gave The Opera Platform excellent exposure at its outset. Our media partner ARTE contributed by setting up reciprocal promotion between ARTE Concert and The Opera Platform, encouraging audiences to explore both platforms. Opera Europa has in parallel led a campaign with Europe’s specialist opera press. Our weekly e-mailings reach 5 000 subscribers with an impressive average ‘open rate’ of 70%. Facebook is the most important social media to drive traffic to the site, according to our analysis of the Top 10 source of visits. Overall, the platform is dependent on the efforts of the partners in the project, who have worked hard to communicate the season to the audiences... some times in rather original ways.



The surtitle board at Teatro Regio Torino advertising The Opera Platform before curtain up



A Finnish National Opera home page widget



La Monnaie advert in Opera Now announcing their season, including streams

Committed contributors who are learning

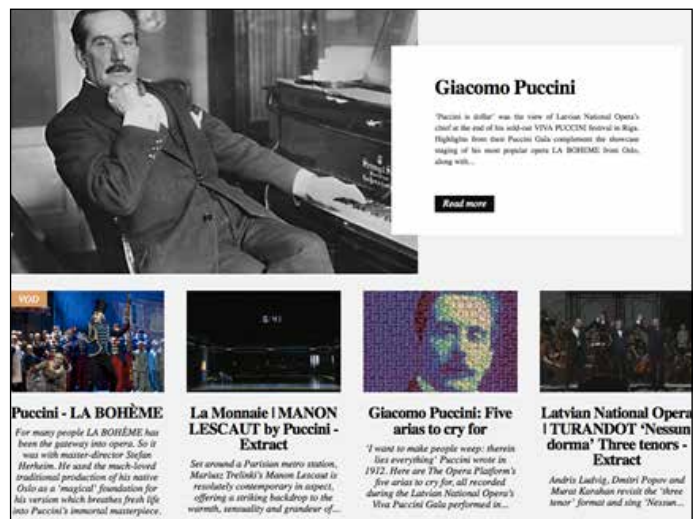
The commitment of the contributing opera companies is also a key feature in the success of the platform to date, and not only in the area of communication. A number of the partners have shown considerable persistence in realising their first ever live streams; just in the last two months on The Opera Platform, Teatro Regio Torino and the Polish National Opera streamed operas for the first time. The Opera Platform is concerned with professional development and we should, even after only six months, celebrate the commitment of the partners in concluding difficult negotiations to enable the streaming of productions for the benefit of audiences worldwide. You can read more about the Opera Europa Rights Manifesto overleaf.

A final word of acknowledgement to the other Opera Europa members who have contributed content to the platform. Surely seeing more opera companies contribute will be a key indicator of our success in the future, alongside a growing audience.

What do you want to contribute to The Opera Platform?

The Opera Platform figures from May to October 2015

9 showcase operas streamed from 9 countries with subtitles in 6 languages.
524 000 visits of which 398 835 from Europe and 125 665 from the rest of the world.
26 000 views of La traviata at the live stream and over 188 000 views as replay.



The Puccini Collection

The Opera Platform –What's new in 2016?

Our European Opera Season continues its balanced programme of familiar and unfamiliar titles, old and new, live and the very best of recent material. This second six-months introduces our German partners Komische Oper Berlin and Oper Stuttgart plus Opéra de Lyon, as well as returning to Oslo, Riga and Vienna.

We celebrate the New Year by streaming our first full-length Mozart opera, a surprising and unusual version of *The Magic Flute* which opened in Oslo on 28 November. Norwegian Opera's popular new staging is playing to sold-out houses over the Christmas period, and is being filmed by national broadcaster NRK for transmission on **1 January** and streaming in parallel on The Opera Platform. Director Alexander Mørk-Eidem, who describes the piece as 'the first musical', has devised a new vernacular version of Mozart and Schikaneder's *Singspiel*, which will be subtitled in English and German. It features comedian Atle Antonsen as the bird-catcher Papageno who is compelled by the Queen of the Night to accompany the hero Tamino on an intergalactic quest to rescue her abducted daughter Pamina.



The Magic Flute © Erik Berg, Den Norske Opera

Komische Oper Berlin won the International Opera Award for Opera Company of the Year 2015 in recognition of its vital and innovative approach to a wide range of repertory from Monteverdi to modern classics. Intendant Barrie Kosky now turns his attention to Tchaikovsky's best-loved opera *Yevgeny Onegin*, whose opening night will be streamed live on **31 January**. Unusually at this address, the opera will be performed in the original Russian by an outstanding cast led by Lithuanian soprano Asmik Grigorian as Tatyana, German baritone Günter Papendell as Onegin and Czech tenor Aleš Briscein as Lensky, conducted by Generalmusikdirektor Henrik Nánási. Do not miss this special occasion.



Peter Eötvös

On **18 March**, we visit Vienna for the live streaming of Wiener Staatsoper's new production of Peter Eötvös's *Tri Sestri*. Based on Chekhov's *Three Sisters*, Eötvös treats the plot from three different perspectives in a grand opera which ranks as one of the outstanding international successes of recent times. For this Vienna première, the composer himself conducts the Wiener Philharmoniker and the staging is by Yuval Sharon in designs by Esther Bialas.



Carmen © Stoffleth, Opéra de Lyon

From **12 February**, we add one of the best-loved of all operas, Bizet's *Carmen* in Opéra de Lyon's spectacular, award-winning production directed by Olivier Py and designed by Pierre-André Weitz, which transposes the traditional Spanish setting to a Parisian night club. This performance stars Spanish mezzo José Maria Lo Monaco as the sulphurous gypsy, with Korean tenor Yonghoon

Lee as her soldier-lover Don José and the lovely French soprano Nathalie Manfrino as his abandoned fiancée Micaëla, and is conducted by Stefano Montanari.



The Magic Flute © Erik Berg, Den Norske Opera



In **April**, we shall add to our Puccini collection by streaming Latvian National Opera's highly successful production of his first great success *Manon Lescaut* directed by Ināra Slucka and conducted by Music Director Martins Ozolins. The mesmerising Asmik Grigorian plays the title role of the capricious seductress Manon, with Sergey Polyakov as her lover the Chevalier Des Grieux.



Manon Lescaut by Jānis Deinatš © Latvian National Opera and Ballet

Oper Stuttgart will offer its first full-length showcase opera with the live streaming of Philippe Boesman's *Reigen* on **6 May**, which will celebrate the first anniversary of the launch of The Opera Platform and coincides with European Opera Days 2016. This new production by Nicola Hümpel also marks the composer's 80th birthday and is conducted by Music Director Sylvain Cambreling, a long-time advocate of this fine Belgian opera composer. *This transmission remains subject to confirmation of rights clearance.*



Philippe Boesmans

June will bring more Verdi with a new *Macbeth* as part of Riga's Viva Verdi Festival; while July will offer our first full-length showcase from Welsh National Opera with its haunting new opera *In Parenthesis* commissioned to commemorate the anniversary of the Battle of the Somme, as well as a return to the Aix-en-Provence Festival for *Pelléas et Mélisande* conducted by Esa-Pekka Salonen and directed by Katie Mitchell. Further details about these productions will be published in a future newsletter and online.

Here is a brief look at current content on The Opera Platform

Full length operas

Alcina – Festival d'Aix-en-Provence
La bohème – Den Norske Opera
Powder her Face – La Monnaie/De Munt
Aida – Teatro Regio Torino
Straszny Dwór – Polish National Opera
Gianni Schicchi – Opéra de Lyon

Collections

Giacomo Puccini
 Celebrating Opera – Festivals in Europe
 Giuseppe Verdi
 European Opera Days

Extracts

Manon Lescaut – La Monnaie/De Munt
Elektra – Festival d'Aix-en-Provence
La Sonnambula – Oper Stuttgart
Turandot – Latvian National Opera
Lady Macbeth of Mtsensk – Den Norske Opera
Doctor Atomic – Opéra national du Rhin
Le Nozze di Figaro – Teatro Comunale di Bologna
The Indian Queen – Perm Opera & Ballet
A Flowering Tree – Göteborg Opera

Behind the Scenes

The stage machinery of the Wiener Staatsoper
 How Operas Are Made – Festival d'Aix-en-Provence
 'From set to stage' by William Friedkin – Teatro Regio Torino
 How to stage *Valentina* – Latvian National Opera
La fanciulla del West – Dutch National Opera
La traviata timelapse – Welsh National Opera
 Holten and Aarfing discuss the set for *Król Roger* – Royal Opera House
 Playing with fire – Bregenz Festival
 Behind the scenes of *La bohème* – Opera North

Interviews

Kristin Lewis on *Aida* – Teatro Regio Torino
 Arturs Maskats on Composing *Valentina* – Latvian National Opera
 David Pountney on *Straszny Dwór* – Polish National Opera
 Ermonela Jaho and Renato Palumbo on *La traviata* – Teatro Real
 Elizabeth Watts on *Don Giovanni* – Royal Opera House
 Opera Jobs – English National Opera

The Opera Platform – Rights Manifesto

by Nicholas Payne

The Opera Platform has been created as a FREE, live and on demand service to promote a European Opera Season. Its purpose is to share the work of our opera companies with a wider audience.

The EC's limited-term investment in the project is to promote those aims and also to support the creation of new production and financial models in an ever-evolving web environment, in order that they may be sustainable in the future. To that end, the 17 project partners (15 theatres plus ARTE and Opera Europa) are collaborating to establish practical models for acquiring rights from artists to enable material to be shared via the internet. The rationale for demanding such rights at no or limited cost is that it is in all the artists' interest to promote, and thereby legitimise, performances sustained by public investment to a more inclusive audience.

1. Singers and conductors

Negotiations began with the International Artist Managers' Association (IAMA) in autumn 2014, leading to their constructive proposal for clauses to be inserted in contracts which would stipulate free rights for The Opera Platform, as set out in the guideline document below.

2. Chorus and Orchestra

House agreements of some partner theatres already have buy-outs covering broadcast and/or streaming rights for chorus and orchestra. Others prefer to agree fixed payments ad hoc. All partners and contributors need agreements in place; and, where necessary, consider using part of the EC money to secure the long-term change.

3. Production teams

Freelance directors, designers and choreographers have traditionally been more resistant to buy-outs for what they regard as an extension of their rights. Our advice is that such rights for the free service provided by TOP should be incorporated within the artist's primary contract; but, when not, that a token additional payment should be agreed in recognition of this non-commercial activity.

4. Author rights

The EC charter's article 27 on cultural rights poses the question: 'How can interests arising from authorship be fulfilled and protected in a digital world without impeding other rights to free participation in the cultural life and enjoyment of the arts?'

The best solution is for streaming rights to be incorporated within contracts for composers and librettists of commissioned works. For existing works, whose copyright is protected by royalty payments for grand rights or lesser rights for critical or scientific editions, we propose guidelines for a fixed sum payment in respect of free streaming for six months on TOP: a standard fee of 3.000€, adjustable down for non-grand-rights material, or up for agreed larger-scale works in large theatres but within a reasonable 'corridor' commensurate with total budget spend. Such payment should cover the use of extracts and the libretto for subtitles and associated promotional material.

IAMA guideline clause for inclusion in standard Opera Singers' contracts

'Notwithstanding clauses elsewhere in this Agreement granting The Company the rights to broadcast or record and disseminate visual or audition recordings of The Production in return for a fee, the Artist agrees that The Company may arrange for any of his/her performances in the Production to be streamed on the Internet (either live or by deferred transmission) via The Opera Platform free of any obligation on the part of The Company to pay remuneration.'

'The Artist further consents to the recording made for The Opera Platform to remain accessible via the internet for a period of six months. This consent is given free of charge and no payment shall be due to The Artist in respect of this right.'

'The Artist further consents to participate in the making of promotional material to accompany the Production on the internet as required by The Company. This consent is given free of charge and no payment will be due for participation in the preparation of this material.'

'The Company also guarantees that the initiative is non-commercial and no profit will result to itself or to any other participating organisation or Artist from this project.'

European Opera Days 2016: Theatre of the World

by Audrey Jungers

The first European Opera Days were held in February 2007, at the exact same time as Opera Europa and Opéra national de Paris hosted the first European Opera Forum, in collaboration with Fedora, RESEO and Juvenilia.

The European Opera Forum brought together over 600 participants – around 400 opera professionals, 50 artists, 70 opera lovers and friends and over 100 young delegates. But in order to make this major gathering and debate on opera resonate for the 400th anniversary of the genre, the European Opera Days were created, encouraging opera companies around Europe to open their doors and welcome diverse audiences for special activities. With over 100 participating opera companies, it was a great success – with audiences and with the media – and members asked for this great PR exercise for opera to be repeated.

Since then, a yearly theme gives each edition a new angle, a new hook to create new means to talk to local communities. Research via audience surveys shows that over 60% of participants have their first encounter with their opera house during our festive weekend. And it is an achievement that since the first edition, over 1.000.000 people have taken part in the rich and diverse initiatives offered during the European Opera Days.

This year sees the 10th edition of the European Opera Days. To celebrate this milestone, a particular theme was chosen: **Theatre of the World.**

Because we all believe in the strength of music to talk beyond language barriers, beyond national borders and beyond cultural differences. Because already the Greek believed in a public place for debate, because Shakespeare believed the world is a stage, because society needs a place to question and challenge itself, and because subsidised cultural experiences are not only about heritage but also about creation. Because opera brings together theatre and music, because opera is nothing else than Theatre Plus.

So, for a few hours during the weekend of 6 to 8 May 2016, we encourage all European opera companies to reach out and open a dialogue – with a small group during a debate, with passers-by during a flash mob, with an auditorium full during a rehearsal, with the masses during guided tours, with governing bodies in the media... Any initiative, of any size, for any audience, is a valid way of celebrating opera, communicating the relevance of its message and the richness of its experience. Opera Europa coordinates a European communication campaign, and strongly encourages and supports national coordination of communication, in parallel with your use of your local usual (and unusual) channels.

Please confirm your participation to audrey@opera-europa.org by 15 December. Visit www.operadays.eu to be kept up to date.



Since 2007, opera companies from all over Europe have been collaborating on this project. The European Opera Days are an open invitation to discover opera in all its forms on the weekend closest to 9 May, Europe Day.

The European Opera Days are a joint initiative of Opera Europa, the leading organisation for professional opera companies and festivals throughout Europe, serving over 160 members in 40 countries (www.opera-europa.org), and RESEO, the European network for opera and dance education, supporting participation, creative learning and youth productions of 80 members in 21 countries (www.reseo.org), in partnership with la Réunion des Opéras de France (www.rof.fr), ANFOLS (Italy), Opera Norge (Norway), Ópera XXI (www.operaxxi.com), the UK National Opera Coordinating Committee.

Opera Management Course 2015 in Peralada

The third edition of Opera Europa's Opera Management Course was probably the most successful yet. Festival Castell de Peralada, just north of Barcelona, was the perfect sunny setting to host our 42 participants for a very intensive week of learning and networking. Oriol Aguilà, general director of the festival, was a generous host. To take some of the pressure off, participants enjoyed a Peralada wine tasting and a night visit to the Dalí museum.

But most of all, the 5 teams worked thoroughly on very pertinent opera management issues. Their coaches – Bob Brandsen, Thomas Lauriot dit Prévost, Nicholas Payne, Christina Scheppelmann and Cormac Simms, with the support of Peter Spuhler – guided them through difficult questions to bring them to great results.

It was especially rewarding to include such a varied panel of participants – from every department of the opera company, from large theatres to small independent outfits, from across Europe, Oman and the USA. Confronted by each other's experience and by the expertise of the guest lecturers, they are now better prepared to face the challenges of the profession, and have a network of colleagues to do so.

'The course immensely broadened my horizon about the international opera business and gave me lots of new ideas for my future career.'

'Intense, challenging, even sometimes a little disorientating (which is great!) – it's the whole thing that makes the experience: to meet, to listen, to participate.'

'The course was an incredibly unique and energizing experience for me. It has added so much to my professional development and provided me with a talented network of colleagues from around the world. Thank you for allowing me to join you!'

'Very engaged tutors in an open and dedicated learning environment gave us lots of input that is directly applicable when back at work.'

'[...] The generosity of spirit and experience of all those who came to speak to us and lead our groups was incredible, they truly unlocked some of the mysteries of opera management and I left with a greater confidence and a number of new tools with which to continue my work and career.'

'After our final presentation someone said to me 'Oh, you must do public speaking all the time' – I never do and I try to avoid it. It is testament to the course, the people and the environment they created, that I felt confident to stand up and speak about what I'd learned and what my team had worked on. Hopefully I can keep a bit of that with me for the next time I have to present something!'

'Opera Europa's Opera Management Course the crossroads of your theatrical experience.'

'A great gathering of minds, fresh and experienced, to learn about the challenges and joys of managing opera.'

'I am definitely convinced that the course helped me to see the bigger picture of opera, internally (the functioning of the disciplines involved), as well as on worldwide scale (the different business models and contexts), and that it provided me with insights that will help me in my day-to-day functioning within the world of opera.'

'A window opened on the actual opera business world: a great opportunity to improve one's own skills meeting talented professionals with whom sharing challenges and experiences.'

'An enriching, stretching and inspiring week learning from the best of the best, and all focused around a subject very dear to our hearts: what could be better!'

'An insightful, thorough and enjoyable course.'

'[...] Not only did I learn from experts in areas outside my own experience, but I was able to talk with colleagues in Houses very different to my own.'

'I expected a lot from this Opera management course and what I learned was even more than I expected. All the information and input we got in only one week was inspiring and the impressions still last.'



Recommend your promising young professionals for Opera Europa's fourth Opera Management Course in Bregenz!

This summer, from 21 to 26 August, Bregenzer Festspiele, on the banks of Lake Constance, will welcome Opera Europa's fourth Opera Management Course.

The course is aimed at young(ish) professionals with potential and ambition to grow their careers in opera by understanding 'the bigger picture' of opera production. Participants will benefit from expert lectures on aspects such as Artistic programming and planning, Financial structures and management, HR and administrative issues, Production management, Marketing & Communications, Education and Fundraising.

Following each lecture, they will break out into small groups under the leadership of opera managers to delve into practical issues and considerations and understand the decision processes which influence the management of an opera company.

This experience will increase their understanding of the various positions and responsibilities within an opera company, give them more confidence in their work and allow them to start building an international network of professional contacts.

Past contributors include:

Marc Adam (Nice), Philippe Agid (Paris), Bob Brandsen (Amsterdam), Gillian Brierley (Glyndebourne/New York Met), Jérôme Brunetière (Aix), Peter de Caluwe (Brussels), Serge Dorny (Lyon), Hanna Fontana (Helsinki), Kasper Holten (London), Andrew Higgins (Glyndebourne), Mathieu Jouvin (Lyon), Daniel Knapp (Bregenz), Thomas Koch (Stuttgart), Thomas Lauriot dit Prévost (Brussels), Annilese Miskimmon (Aarhus), Nicholas Payne, Frédéric Roels (Rouen), Christina Scheppelmann (Barcelona), Cormac Simms (London ROH), Peter Spuhler (Karlsruhe), Karen Stone (Magdeburg), Marisa Vázquez-Shelly (Madrid) and Giovanni Vegeto (Como).

Ideal profile of candidates

- Aged between 25 and 45 years old
- From any department and any position of the opera company
- Minimum of three years working experience, of which six months in the field of opera
- Fluent in English

To apply, candidates must send the following documents before 1 February 2015 to audrey@opera-europa.org:

- CV in English
- 200 word personal presentation text / CV in English
- Letter of recommendation from a professional colleague

Practical information

- The course will take place from 21 to 26 August at Bregenzer Festspiele
- Accommodation and meals are included in the participation fee, as well as a ticket to the last night of the spectacular production of *Turandot* on the floating stage
- The working language is English
- All participants will be put up in a hotel, in shared twin rooms or in single rooms
- Participation fee: 750€ in a shared twin room; 850€ in a single room.



Turandot stage at Bregenzer Festspiele © Anja Koehler

Specialist forum update

by Audrey Jungers and Luke O'Shaughnessy

Launch of an Education forum

Each opera house has a mission and a vision, and it is a great satisfaction to see that, over the past two decades, education has been integrated into the core business of running an opera house, alongside artistic administration, technical and production, human resources management and so many other aspects. It is therefore only logical for Opera Europa to respond positively to its members' request to service an Education forum.

During its autumn conference in Bucharest, Opera Europa welcomed a group of active and involved Education, Participation, Learning and Empowerment managers. Whatever the title, whatever the branding, they had one common language to present and discuss the work they pursue on a daily basis with various audiences, from school children to adults in prison, from immigrants to families.

A steering group was formed, representing small and big companies from around Europe and beyond, with Jacqui Cameron (Opera North Leeds), Victor Gil Alcocer (Palau des les Arts Reina Sofia Valencia), Hannah Griffiths (GöteborgsOperan), Michela Mannari (Teatro Sociale di Como), Alejandra Martí (Teatro Municipal de Santiago), Anne-Kathrin Ostrop (Komische Oper Berlin), Stéphanie Petiteau (Opéra de Lyon) and José Luis Villalobos (La Monnaie Brussels), under the leadership of Barbara Minghetti (AsLiCo / Teatro Sociale di Como).

The steering group will be discussing the next steps for the Education forum during the coming months, and it is planned to have a strong Education forum during our spring conference from 16 to 18 June 2016 in Amsterdam.

For more information, please contact Audrey@opera-europa.org



The Audio-visual & Digital media forum in Prague

All about Opera Online

How should opera companies tell their stories in the digital age? The Audio-visual and Digital Media (AVDM) forum, provides opportunities to learn from industry experts and opera colleagues about digital strategies. Their last meeting, organised in association with the International Music & Media Centre (IMZ), was the All about Opera Online Academy, an event held over two days last October in Prague. 20 representatives from 10 member companies came together to consider the editorial and technological challenges for opera companies today. The participants had very different levels of experience of digital media – from those who stream shows systematically to those capture productions rarely, if at all.

‘An opera begins long before the curtain goes up and ends long after it has come down. It starts in my imagination, it becomes my life, and it stays part of my life long after I've left the opera house.’ These words from Maria Callas were the framework of our discussion of an editorial approach to digital media. Peter Maniura from the BBC, course leader and advisor to The Opera Platform, quoted Callas to make a simple point: effective digital strategies are about story-telling which, like the best experiences of opera, should start before audiences set foot in the auditorium and have life after curtain fall.

In devising such stories for digital media, Maniura encouraged the participants to think beyond full-length performance to explore the multi-faceted environment of what he called the ‘Opera Factory’: an opera house, its history, repertoire, artists, sets, costume, armoury, archive etc. Story telling also involves, stressed Maniura, a clear understanding of what you are trying to say, to whom and how. The participants threw themselves enthusiastically into a team exercise; they devised digital scenarios drawing inspiration from their own future programmes.

To give participants a better idea of how to turn their stories into a digital form, the Academy had a second focus on technical low-cost capture and streaming solutions. David Chalmers, Technology Development Manager of BBC Scotland, presented an overview of how recent technological developments make live streaming accessible to even small budgets. David demystified the key steps of making digital content (capture, processing, contribution, encoding, distribution) and, above all, explained how today's more integrated IT systems are simplifying and converging these steps.

The next meeting of the AVDM forum will happen in London in April and will look in more detail at cost-effective capture and streaming solutions. For more information, please contact Luke@opera-europa.org

A Liceu case study in Barcelona

by Aline Chif

Over 70 participants met at Gran Teatre de Liceu from 15 to 17 October for a 3 day case study. We found out about recent development projects, encompassing surveys, benchmarking, market segmentation, CRM, pricing, and change management, and shared experiences from other houses in order to determine best practices and tested ideas.

Kenneth Fredstie, Marketing and Communications Director – Den Norske Opera og Ballett

'As a first timer, regrettably so, the attendance at the Opera Europa Marketing & Communications Forum meeting in Barcelona was a great experience. First of all, the Liceu team provided a great venue, hospitality and logistics for the talks and presentations. The program committee provided a comprehensive set of topics relevant for all culture institutions. Some feedback suggested even more talk about creative cases and solutions that drives emotions in our existing and potential customer base, and yes – these topics are of course very relevant. But, the current climate in media and the digital turnaround, do demand a strict mindset on CRM, data management, SEO, social media and all the 'technical' communications and marketing tools. And in this manner, the conference was current and to the point. Also, I feel grateful for the openness and willingness from all participants to share their own strategies, insight, learnings and results!'



Other comments from our participants

'We meet, we share our knowledge across units, with all of you, expand our platforms, reaching new targets and listen to our segments enhancing growth and being part of a remarkable artform, the feeling to be closer to a great cause enjoying and living Opera and culture worldwide.'

'The event was an excellent exercise in thinking and sharing together to address a brighter future for the Opera.'

'Business is not easy but I have great colleagues at home and around Europe. I'm really looking forward for the next Forum.'

'Marketing is coming.....'

'Key topics for every operahouse for the future!'

'Mojitos were excellent and so was the MC Forum in Barcelona. Thank you to Teatre del Liceu for its terrific and warm welcome and for its admirable marketing presentations and workshops.'

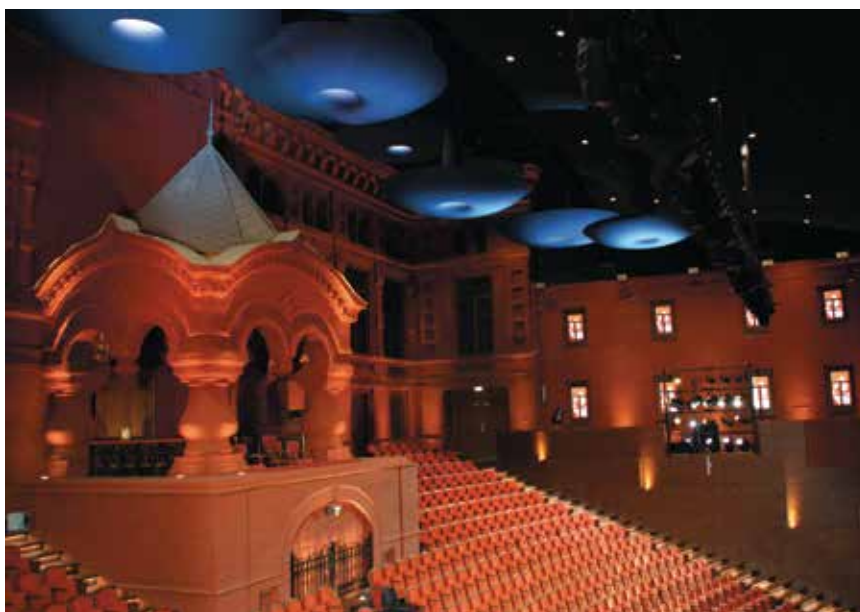
More information will follow soon. To be kept informed, join the Marketing & Communication listserv! Please contact aline@opera-europa.org



Member news

Helikon-Opera opens its new theatre in Moscow

After eight years at its temporary premises in Novy Arbat, Helikon-Opera finally moved into its new home at Bolshaya Nikitskaya, 19/16. The building site has been under construction since 2007, and the unique renewal project with major adjustments for theatrical needs has been developed by a group of the Mosproekt-4 architects under the supervision of Andrey Bokov. The building houses two auditoria, the smaller Pokrovsky Hall with 200 seats and the larger Stravinsky Hall (pictured here) with 500 seats. The realisation of this magnificent new theatre is a triumph of vision and perseverance by Artistic Director Dmitry Bertman and First Deputy Viktoria Pavlova.



The grand opening of Helikon-Opera's 26th season took place on 2 November, followed by a week of gala events. Bertman's new staging of Rimsky-Korsakov's *Sadko* was the first new production in the Stravinsky Hall on 14 November. The next première there will be *Yevgeniy Onegin* on 23 December. Meanwhile, Bach's *Kaffekantate* and *Bauernkantate* have been performed in the Pokrovsky Hall.

You are encouraged to visit the new Helikon-Opera, whose advance schedule may be found on www.helikon.ru/en/playbill

New members in 2015

We are pleased to welcome new members of Opera Europa from Italy and Germany, Norway and the United Kingdom, and as far afield as Argentina.

Teatro Petruzzelli di Bari has recently announced its 2016 season. In addition to five opera productions – *Le nozze di Figaro* which opens the season on Mozart's birthday 27 January, *Nabucco*, *Tosca*, *Turandot* and *Die*

lustige Witwe –, it offers two ballet productions and ten concert programmes. The new Presidente is Gianrico Carofiglio, the distinguished author, and the Sovrintendente and Direttore artistico is Massimo Biscardi, formerly of Teatro Lirico do Cagliari. Teatro Petruzzelli was represented at our recent Bucharest conference by Dalila Dabbicco.

Landestheater Coburg will join a growing list of German member theatres. Situated in upper Bavaria, near the former border with the DDR, this Dreispartenhaus occupies an elegant neo-classical building with 550 seats and offers an ambitious year-round repertory with its permanent ensemble. The Intendant is Bodo Busse, formerly Operndirektor in Wiesbaden, and we look forward to welcoming him as a participant in future activities.

Save the dates

1 December 2015

Applications open for the 9th European Opera-directing Prize. More information on <http://www.camerata-nuova.com/>

19 - 16 December 2015

2nd Minsk International Christmas Singing Competition in Belarus

7 - 10 January 2016

AsLiCo 67th competition for young lyric singers at Teatro Sociale di Como, Italy

14 - 15 January 2016

Professional meeting – Temps Participatif, Théâtre des Arts, Rouen, France

<http://www.operaderouen.fr/rencontres-professionnelles-temps-participatif/14-et-15-janvier-2016>

10 - 12 March 2016

RESEO conference on Digital projects, Bristol, England

28 - 30 April 2016

Costume, Make-up & Wig forum meeting, Berlin, Germany

6 - 8 May 2016

European Opera Days – Theatre of the World

16 - 21 May 2016

OPERA America and Opera.ca conference in Montreal, Canada

16 -18 June 2016

Summer Conference – Theatre of the World, Nationale Opera & Ballet, Amsterdam, Netherlands

A new Affiliate Member is **Trondheim Symphony Orchestra**, which must vie with NorrlandsOperan in Umeå for the position as our northernmost member. Based at Olavshallen in Trondheim, the Orchestra gives around 100 concerts a year including music-theatre. Next February, it will perform *Madama Butterfly* in Damiano Michieletto's production from Teatro Regio Torino.

The UK's **National Opera Studio** has joined as an Associate Member, and its Chief Executive Emily Gottlieb made an important contribution to our session on Training Tomorrow's Singers in Bucharest. The Studio offers an intensive one-year course to post-graduate singers about to enter the profession and its Board includes representatives from the UK's six major opera companies, and its Director is the singer Kathryn Harries.

Teatro Colón Buenos Aires is the third Latin American theatre to join Opera Europa, following Teatro Municipal de Santiago in Chile and Teatro Municipal de Sao Paulo in Brazil. It has the most illustrious history of all South American opera houses. Its 2,487 seats and outstanding acoustics have made it an attractive destination for leading artists. We welcome the exchanges of information, practices and productions being forged between our continents.

The European Opera Season

FREE, LIVE AND ON DEMAND

www.theoperaplatform.eu

THE
OPERA
PLATFORM

STILL AVAILABLE TO WATCH

Alcina by Georg Friedrich Händel from Festival d'Aix en Provence (Only available in Europe)
La bohème by Giacomo Puccini from Den Norske Opera
Powder her Face by Thomas Adès from La Monnaie
Gianni Schicchi by Giacomo Puccini from Opéra de Lyon
Aida by Giuseppe Verdi from Teatro Regio Torino
Straszny Dwór by Stanislaw Moniuszko from Polish National Opera

And much more

COMING SOON

01/01 The Magic Flute by Wolfgang Amadeus Mozart from Den Norske Opera
31/01 Yevgeny Onegin by Pyotr Ilyich Tchaikovsky from Komische Oper Berlin
12/02 Carmen by Georges Bizet from Opéra de Lyon
18/03 Tri Sestri by Peter Eötvös from Wiener Staatsoper
15/04 Manon Lescaut by Giacomo Puccini from Latvian National Opera and Ballet
06/05 Reigen by Philippe Boesmans from Opera Stuttgart

opera
europa

arte

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

