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SUMMER BINGE

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La bohème

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Xerxes

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Billy Budd

Den Norske Opera

La Gioconda

La Monnaie / De Munt

Ice

Finnish National Opera

Trois Contes

Opéra de Lille

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Bergen National Opera

Falstaff

Garsington Opera

La Juive

Opera Vlaanderen

Orfeo ed Euridice

Irish National Opera

Khovanshchina

Stanislavsky Music Theatre
Moscow

Moniuszko Vocal Competition

Polish National Opera

Anthropocene

Scottish Opera

La traviata

Icelandic Opera

Roxy und ihr Wanderteam

Komische Oper Berlin

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The world of opera

One of the reasons for judging our recent spring conference in Antwerp a success was the realisation that it encompassed a wider and more outward-looking world than is sometimes associated with opera.

There was genuine dialogue, both reasoned and impassioned, instead of fixed presentations. It involved creative artists and artistic administrators; independent producers and educationalists; music publishers and marketeers. For a few days, we were a community of individuals united by the purpose of creating a better world for opera.

We want to retain that impetus, and develop it. Hence, the initiative of **World Opera Day**, announced in Antwerp and due to be realised on **25 October** and to coincide with our autumn conference in the European capital of Strasbourg. The idea behind World Opera Day is that it should create awareness of the value of opera for society. That society embraces more than those with an interest in opera and more than the traditional heartland of Europe.

For that reason, we are pleased to be sharing the campaign with fellow associations OPERA America and Ópera Latinoamérica and with China's NCPA, all represented in Antwerp, and we are embarking on partnerships with UNESCO and ITI and national and international organisations.

We urge every member to support and contribute to this world initiative.

Please take a moment to read more about it on page 11 of this newsletter, because we want your ideas and active contributions to make the campaign strong and inclusive.

At the same time, we shall not be neglecting practical day-to-day concerns. You may find on page 13 of this newsletter a preview of our new website, including an integrated casting database. This project follows directly from the decision made by the Board and General Assembly in Antwerp.

On pages 14 and 15, there is a description of our flourishing specialist forums, now expanded to 12 in number, and an outline of their meetings planned for the 2019/20 season. We encourage you to participate and share your expertise at these events.

Nicholas Payne

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Heard in Antwerp

More than 300 delegates from 150 companies in 35 countries participated in Opera Europa's spring conference in Antwerp. It was notable for facilitating an open exchange of views between creators and producers, and for integrating important other players into the process. Among many valuable and provocative interventions during the principal debates, we have extracted those printed below.



What do impresarios seek from composers?

Will people want to come and see this? That's my only consideration. Opera can do lots of things. Use those tools.

Fergus Sheil, Artistic Director, Irish National Opera

Our responsibility is to produce something thrilling. Composers need theatre values: sense of pace, humour, contrast, a carefully chosen librettist. More rigour is needed. There are too many mediocre operas.

Oliver Mears, Director of Opera, Royal Opera House Covent Garden

Examine format. What is the audience about today? Society is changing. Use 360° sound.

Valeria Told, General Manager, Fondazione Haydn Bolzano e Trento

Converse with the artists. You need a small team of trusted experts. You have to produce a thousand operas to produce ten masterpieces.

Roland Geyer, Artistic Director, Theater an der Wien

It's a three-discipline job: music, words, action. Compare screenwriters.

Marcus Küchle, Deputy Artistic Director, Tiroler Festspiele Erl

Opera needs to find a connexion to the change in society. New voices should be heard. Rethink the whole concept.

Jan Vandenhouwe, Artistic Director designate, Opera Vlaanderen

What do composers seek from producers?

Opera houses offer infrastructure, but you need the right people to resolve tensions on the moment. All people in a production should hear a rough draft of the opera. Opera houses must be open, ready to experiment. Push the borders.

Chaya Czernowin

Opera production should be like the golden age of Hollywood, with a professionalised structure and informed dramaturgs to support the new piece in development. Workshop process should include an orchestral Bauprobe half a year before the opening, plus a recording. Make a festival of second performances of operas.

Hauke Berheide

The producer is gatekeeper. Workshops depend on the chemistry of the team. You want to work with the singers of the premiere, the earlier the better.

Stuart MacRae

We need confidence. Chamber opera is key to start, preferably attached to the main season. Opera is more than music plus text plus staging. It must have an energy.

Hèctor Parra

A dramaturg is a marriage counsellor, who helps composer and librettist to see the communality of the vision, and acts as an ambassador with the production team.

Rufus Wainwright

Promoting new opera: dialogue with publishers

Is this music distinctive? Will it have a life? It's a long-term investment.

Sally Cavender, Faber Music

Care about the ecology. We need transparency about costs of production and streaming. It's a reciprocal process.

Janis Susskind, Boosey and Hawkes

The publisher is tax-collector, but must take care of making a partnership. It's a two-way dialogue. The big digital boat is sailing. Streaming should be in the contract from the beginning.

Gill Graham, Music Sales

Sylvia © Hubert Amiel



Find balance between challenges of opera producer and those of the publisher. It requires compromise, acceptance of risk, transparency, diplomacy.

Daniela Brendel, Ricordi Berlin

Streaming is a marketing tool, a teaser for live performance. New works need the attention of the public.

Rainer Simon, Komische Oper Berlin

Must composers change?

Encourage, not restrict, to reach new audiences. *Opera Beyond* is about creating an ecosystem to learn together about an immersive system. Future audiences will have different forms and attitudes. Serve a *menu surprise*.

Lilli Paasikivi, Artistic Director, Finnish National Opera



Composers must lead; producers must handle. Give younger generation an opportunity. Don't impose limitations.

Beth Morrison, President and Creative Producer, Beth Morrison Projects



Audiences are becoming more diverse. They are cultural omnivores. We must educate ourselves, and composers. Figure out unique structure of each project. Embrace culture of flexibility and problem solving.

Laura Berman, Intendantin, Staatstheater Hannover



What needs to change is how we guide composers. Let audiences see themselves on stage. It should be an art form of the people.

Laura Lee Everett, Chief Programmes Officer, OPERA America

Avoid globalisation. Commissioning work means making dramaturgical choices. We should not impose our classical system, but limits can be creative. We should learn to create a relationship between our institutions and their communities, a new playground.

Serge Dorny, General Director, Opéra de Lyon

Look at every project to see what its opportunities are. Never commission. Help artists achieve their dreams.

Guy Coolen, Director Operadagen Rotterdam/Muziektheater Transparant



Impressions from Antwerp

Members of our Marketing & Communications, Independent Producers and Artistic Administration forums share their impressions of the recent conference.

Taking part in an Opera Europa conference is always a pleasure but hosting one and being able to welcome your colleagues from far and wide into your own house is especially exciting. I was able to take part in some very interesting sessions and being able to share experiences and talk about each other's successes and setbacks proved again not only informative but also inspiring and motivating.

In my job as press officer of opera and ballet it is more than often a race against time to get everything done. Moments of reflection are few. An Opera Europa conference offers just that: a chance to step away from your daily overambitious to-do list and to look at what you are doing from a different angle.

I can only hope everybody enjoyed their stay with us and in our city and I would like to thank the Opera Europa team for their wonderful work.

**Wilfried Eetezonne, Press Officer
Opera Vlaanderen**

Les Bienveillantes © Annemie Augustijns



It's great to be able to join Opera Europa as an independent company. In these days we could touch base, hear what opera companies are working on, what the recent developments are, and, most important, what we are *all* struggling with.

Jan Vandenhoutte passionately raised the issue of the diverse societies we are working in, and the risk that opera world will lose touch with this new reality. I share his concern; if we don't find new intercultural ways of communicating soon, opera might become a relic, and not a vibrant art-form it can, and should, be. To face these challenges, we cannot allow ourselves to work on islands.

As Krystian Lada said in one of the sessions, we should see the opera-world as an eco-system, not an ego-system. The Independent Producers forum is an important step in that direction. In collaborations between independent producers and bigger institutions, much needed in-between spaces will grow; to develop new ideas, new languages, incorporate new voices, new forms of collaboration, and where a new generation of artists can grow.

**Miranda Lakerveld, Artistic Director
World Opera Lab**

Opera Europa's recent Spring Conference in Antwerp and pre-conference meeting of the Artistic Administration forum gave all the members the opportunity to discuss and delve into the technical details of the daily work.

The most important topic discussed by the whole group, then divided into smaller sets, was the process of contracting, with all the related issues: audio-visual rights, penalties, cancellation clauses, travel and accommodation, refund regulation, code of conduct, taxation. This very stimulating experience of sharing, comparison and connection shows that all the various practices, adopted by the different opera companies, eventually arise from the same questions and needs. Therefore there are no best practices, but common approaches that have to be shared in order to be improved.

The same feeling has arisen during the discussions on performances' database project: despite the different procedures and approaches to data, all the members had the same vision about the tools, the role of the owners and the usefulness of the functions.

Opera Europa was able to merge all the different souls of the members, building an international network of professional dialogue, interchange and connection.

**Monica Fracassetti, Segreteria
Sovrintendenza e Direzione Artistica
Teatro La Fenice**



Building Bridges

Opera Europa's raison d'être is to make connexions. When creating an event, we like to bring together member theatres in the same city, as recently in Paris and formerly in Berlin and London and Moscow. We even encourage excursions to neighbouring cities, as from Vienna to Linz and from Brno to Ostrava. But next autumn's conference will be the first time that one of our conferences has been jointly hosted by member companies in different countries.



The choice of Strasbourg and Karlsruhe is symbolic. Sitting on either side of the river Rhine, they embody a link which lies at the heart of united Europe and the friendship of two founder members of the European Union. Strasbourg is both capital of Alsace and of Europe, and home of the European Parliament. Karlsruhe this year celebrates the 350th anniversary of its first theatre.

The bridges we seek to build are not only across the Rhine and between these two historical theatres. They extend beyond the borders of the European Union towards the east and south; and indeed beyond the confines of Europe to friends and colleagues throughout the world of opera.

World Opera Day on 25 October, at the heart of this conference, will be an occasion to promote Opera's global reach.

The programme will feature several topics identified by members as of interest:

- The place of opera in your city
- The choice between renovating a theatre or a new building
- Opening up your building to the public
- Building bridges for culture in Europe
- What venues for tomorrow's opera
- Measuring the value of opera in society
- The changing role of the Chorus in opera
- The future of Young Artist Programmes
- The future of OperaVision beyond 2020
- Where will opera be in 100 years?

Performances will include Dvořák's *Rusalka* in Strasbourg; and Weber's *Der Freischütz* and Janáček's *Cunning Little Vixen* in Karlsruhe.

There will be a programme for the Fundraising forum and FEDORA in Strasbourg; and for Artistic Administration and Independent Producers in Karlsruhe, as well as a Marketplace for Co-productions and guided tours.

The full programme will be published at the beginning of September. Meanwhile, please **reserve the dates 24 to 27 October** in your calendars.

Nicholas Payne



List of members

2019 sees us increase our membership to 202 from 44 countries. We welcome our 19 new members marked below in bold who have joined Opera Europa since the publication of last year's list.

- Albania, Tirana, National Theatre of Opera and Ballet of Albania
 Argentina, Buenos Aires, Teatro Colón
 Austria, Bregenz, Bregenz Festival
 Austria, Graz, Oper Graz
 Austria, Klagenfurt am Worthersee, Stadttheater Klagenfurt
 Austria, Krems, Ernst Krenek Institut Privatstiftung
 Austria, Kufstein, OperettenSommer Kufstein
 Austria, Linz, Landestheater Linz
 Austria, Salzburg, Salzburger Landestheater
 Austria, Wien, Musiktheatertage Wien
 Austria, Wien, Theater an der Wien
 Austria, Wien, Volksoper Wien
 Austria, Wien, Wiener Staatsoper
Austria, Wien, Wiener Taschenoper
 Azerbaijan, Baku, Théâtre Académique d'Etat de l'Opéra et du Ballet
 Belarus, Minsk, National Academic Bolshoi Theatre of Belarus
 Belgium, Antwerpen, Opera Ballet Vlaanderen
 Belgium, Bruxelles, The Airport Society
 Belgium, Bruxelles, La Monnaie / De Munt
 Belgium, Gent, LOD
 Belgium, Liège, Opéra Royal de Wallonie
 Bulgaria, Sofia, Sofia National Opera
 Chile, Santiago, Teatro Municipal
 Croatia, Zagreb, Hrvatsko narodno kazaliste u Zagrebu
 Czech Republic, Brno, National Theatre Brno
 Czech Republic, Opava, Slezské divadlo Opava
 Czech Republic, Ostrava, National Moravian-Silesian Theatre
 Czech Republic, Praha, Narodni Divadlo
 Denmark, Aarhus, Den Jyske Opera
 Denmark, Copenhagen, Royal Danish Opera
 Denmark, Hellerup, NordicOpera
 Estonia, Tallinn, Estonian National Opera
 Finland, Helsinki, Finnish National Opera
Finland, Helsinki, Opera BOX
 Finland, Savonlinna, Savonlinna Opera Festival
 France, Aix-en-Provence, Festival d'Aix-en-Provence
 France, Baugé, Opéra de Baugé
 France, Bordeaux, Opéra national de Bordeaux
 France, Caen, Théâtre de Caen
 France, Dijon, Opéra de Dijon
France, Lille, Le Concert d'Astrée
 France, Lille, Opéra de Lille
 France, Lyon, Opéra national de Lyon
 France, Massy, Opéra de Massy
 France, Montpellier, Opéra-Orchestre national de Montpellier
 Occitanie
 France, Nancy, Opéra national de Lorraine
 France, Nice, Opéra de Nice
 France, Paris, Les Arts Florissants
 France, Paris, Les Talens Lyriques
 France, Paris, Opéra Comique
 France, Paris, Opéra in Situ
 France, Paris, Opéra national de Paris
 France, Paris, Théâtre des Champs-Élysées
 France, Paris, Théâtre du Châtelet
 France, Paris, Théâtre et Musique
 France, Rouen, Opéra de Rouen Normandie
 France, Strasbourg, Opéra national du Rhin
 France, Toulouse, Théâtre du Capitole
 Georgia, Tbilisi, Tbilisi State Opera and Ballet Theatre
 Germany, Augsburg, Theater Augsburg
 Germany, Berlin, Deutsche Oper Berlin
 Germany, Berlin, Komische Oper Berlin
 Germany, Bonn, Theater Bonn
 Germany, Braunschweig, Staatstheater Braunschweig
Germany, Detmold, Landestheater Detmold
 Germany, Dortmund, Theater Dortmund
 Germany, Düsseldorf, Deutsche Oper am Rhein Düsseldorf-
 Duisburg
 Germany, Essen, Aalto Musiktheater Essen
 Germany, Frankfurt am Main, Oper Frankfurt
 Germany, Giessen, Stadttheater Giessen
Germany, Hannover, Niedersächsische Staatsoper Hannover
 Germany, Heidelberg, Theater der Stadt Heidelberg
 Germany, Karlsruhe, Badisches Staatstheater Karlsruhe
 Germany, Köln, Bühnen der Stadt Köln
Germany, Leipzig, Oper Leipzig
 Germany, Magdeburg, Theater Magdeburg
 Germany, Mainz, Staatstheater Mainz
 Germany, München, Bayerische Staatsoper München
 Germany, Saarbrücken, Saarländisches Staatstheater
 Germany, Stuttgart, Staatsoper Stuttgart
 Germany, Wiesbaden, Camerata Nuova
 Germany, Wiesbaden, Hessisches Staatstheater
 Germany, Wuppertal, Wuppertaler Bühnen und Sinfonieorchester
 Grand Duché de Luxembourg, Grand Théâtre de la Ville de
 Luxembourg
 Greece, Athens, Greek National Opera
 Hungary, Budapest, Armel Opera Competition and Festival
 Hungary, Budapest, Hungarian State Opera
 Iceland, Reykjavík, Icelandic Opera
 Ireland, Dublin, Irish National Opera
 Ireland, Waterford, Blackwater Valley Opera Festival
 Ireland, Wexford, Wexford Festival Opera
 Israel, Tel Aviv, Israëli Opera
 Italy, Bari, Fondazione Petruzzelli
 Italy, Bereguardo, ASTRAEA srl
 Italy, Bergamo, Fondazione Donizetti
 Italy, Bologna, Teatro Comunale di Bologna
 Italy, Bolzano, Fondazione Orchestra Haydn

- Italy, Brescia, Teatro Grande di Brescia
 Italy, Como, Teatro Sociale di Como AsLiCo
 Italy, Firenze, Maggio Musicale Fiorentino
 Italy, Genova, Teatro Carlo Felice
 Italy, Jesi, Fondazione Pergolesi Spontini
 Italy, Macerata, Associazione Arena Sferisterio
 Italy, Milano, Accademia La Scala
 Italy, Milano, Teatro alla Scala
 Italy, Modena, Associazione Teatrali Emilia-Romagna ATER
 Italy, Modena, Fondazione Teatro Comunale di Modena
 Italy, Napoli, Teatro di San Carlo
Italy, Novara, Teatro Coccia di Novara
 Italy, Palermo, Teatro Massimo
 Italy, Parma, Teatro Regio di Parma
 Italy, Pesaro, Rossini Opera Festival
 Italy, Reggio Emilia, Fondazione I Teatri
 Italy, Roma, Teatro dell'Opera di Roma
 Italy, Torino, Teatro Regio di Torino
 Italy, Trieste, Teatro Verdi Trieste
 Italy, Venezia, Palazzetto Bru Zane
 Italy, Venezia, Teatro La Fenice di Venezia
 Japan, Tokyo, New National Theatre
 Kazakhstan, Astana, State Opera & Ballet 'Astana Opera'
 Latvia, Riga, Latvian National Opera and Ballet
 Lithuania, Vilnius, Lithuanian National Opera
Malta, Gozo, Teatru tal-Opra Aurora
Malta, Valletta, Teatru Manoel
Montenegro, Podgorica, Operosa Montenegro Opera Festival
 Netherlands, Amsterdam, Nationale Opera & Ballet
Netherlands, Amsterdam, World Opera Lab
 Netherlands, Den Haag, OPERA2DAY
 Netherlands, Enschede, Nederlandse Reisopera
 Netherlands, Maastricht, Opera Zuid
 Netherlands, Rotterdam, Operadagen
 Norway, Bergen, Bergen National Opera
 Norway, Oslo, Den Norske Opera og Ballett
 Norway, Oslo, OperaNorge
 Norway, Trondheim, Trondheim Symfoniorkester
 Oman, Bareeq Al Shatti, Royal Opera House Muscat
 Poland, Gdansk, Opera Bałtycka w Gdansk
 Poland, Krakow, Capella Cracoviensis
 Poland, Poznań, Teatr Wielki - Opera Poznan
 Poland, Warsaw, Opera Narodowa / Teatr Wielki
 Poland, Wrocław, Opera Wroclawska
 Portugal, Lisboa, Teatro Nacional de São Carlos
Portugal, Lisboa, Ópera do Castelo
 Russia, Moscow, Bolshoi Theatre
 Russia, Moscow, Helikon Opera - Moscow Music Theatre
 Russia, Moscow, Moscow State Academic Music Theater for Children
 Russia, Moscow, Novaya Opera of Moscow
 Russia, Moscow, Stanislavsky Music Theatre
 Russia, Novosibirskaya, Novosibirsk State Academic Opera and Ballet Theatre
 Russia, Perm, Perm State Opera and Ballet Theatre
 Russia, St. Petersburg, Mikhailovsky Theatre
 Serbia, Belgrade, Belgrade National Theatre Opera
 Serbia, Belgrade, Madlenianum Opera and Theatre
 Slovenia, Ljubljana, Slovene National Theatre
 Spain, Astigarraga, Asociación Intermezzo Programaciones Musicales
 Spain, Barcelona, Fundacio del Gran Teatre del Liceu
 Spain, Bilbao, ABAO
 Spain, Madrid, Teatro Real de Madrid
 Spain, Oviedo, Fundación Opera de Oviedo
 Spain, Peralada, Fundacio Castell de Peralada
 Spain, Santa Cruz de Tenerife, Auditorio de Tenerife
 Spain, Sevilla, Teatro de la Maestranza
 Spain, Valencia, Palau de les Arts Reina Sofia
Sweden, Drottningholm, Drottningholms Slottsteater
 Sweden, Göteborg, GöteborgsOperan
 Sweden, Karlstad, Värmlandsoperan
 Sweden, Malmö, Malmö Opera och Musikteater
 Sweden, Stockholm, Folkoperan
 Sweden, Stockholm, Royal Swedish Opera
 Sweden, Umeå, NorrlandsOperan
 Switzerland, Basel, Theater Basel
 Switzerland, Biel, Theater Konzert Biel / Solothurn
Switzerland, Fribourg, Nouvel Opéra Fribourg
 Switzerland, Genève, Grand Théâtre de Genève
 Switzerland, St. Gallen, Genossenschaft Konzert und Theater
 Switzerland, Zürich, Opernhaus Zürich
Tunisia, Tunis, Théâtre de l'opéra de Tunis
 Turkey, Ankara, Directorate General of the State Opera & Ballet of Turkey
Ukraine, Kharkiv, Kharkiv State Academic Opera and Ballet Theatre
 Ukraine, Kyiv, Kyiv National Academic Operetta Theatre
 Ukraine, Kyiv, National Opera House of Ukraine
Ukraine, Kyiv, Open Opera Ukraine
 Ukraine, Lviv, Lviv National Academic Opera and Ballet Theatre
 United Kingdom, Alresford (Hampshire), The Grange Festival
 United Kingdom, Belfast, Northern Ireland Opera
 United Kingdom, Birmingham, Birmingham Opera Company
 United Kingdom, Cardiff, Music Theatre Wales
 United Kingdom, Cardiff, Welsh National Opera
United Kingdom, Edinburgh, Edinburgh International Festival
 United Kingdom, Glasgow, Scottish Opera
 United Kingdom, Glyndebourne, Glyndebourne
 United Kingdom, High Wycombe, Garsington Opera
 United Kingdom, Leeds, Opera North
United Kingdom, Leicestershire, Nevill Holt Opera
 United Kingdom, London, English National Opera
 United Kingdom, London, Independent Opera
 United Kingdom, London, National Opera Studio
 United Kingdom, London, Opera Holland Park
 United Kingdom, London, Opera Rara
 United Kingdom, London, Philharmonia Orchestra
 United Kingdom, London, Royal Opera House
 United Kingdom, London, Theatre Projects Consultants

Opera Europa's newly elected board



President - Birgitta Svendén General Director, Royal Swedish Opera • **Vice-Presidents** - Aviel Cahn Artistic Director, Opera Vlaanderen, Anna Maria Meo Sovrintendente, Teatro Regio di Parma • **Treasurer** - Jan Burian General Director, Národní divadlo / National Theatre Prague • **Secretary** - George Isaakyan General Director, Moscow State Opera and Ballet Theatre for Young Audiences



Renata Borowska-Juszczyńska General Manager, Teatr Wielki Poznań • Valérie Chevalier Directrice générale, Opéra-Orchestre de Montpellier • Cristiano Chiarot Sovrintendente, Maggio Musicale Fiorentino • David Collins Director of External Affairs, Opera North • Ignacio Garcia-Belenguer Laita CEO, Teatro Real Madrid



Mathieu Jouvin Directeur Adjoint, Théâtre des Champs-Élysées • Sophie de Lint Opera Director, Dutch National Opera & Ballet • Olivier Mantei Directeur-Général, Opéra Comique Paris • Lauri Pokkinen Audience Outreach Manager, Finnish National Opera • Henning Ruhe Director of Artistic Administration, Bayerische Staatsoper



Nora Schmid Intendantin, Oper Graz • Chris Shipman Head of Brand Engagement and Social Media, Royal Opera House Covent Garden • Alexandra Stampler-Brown Managing Director, Deutsche Oper am Rhein Düsseldorf-Duisburg

World Opera Day – Opera sings for society

25 October

Join Opera Europa, OPERA America and Ópera Latinoamérica to celebrate the launch of World Opera Day on 25 October 2019!

In times of restricted public subsidy and increasing populism, Opera as an art form needs to explore new paths in order to show its relevance and place in society. After 11 successful years of European Opera Days, Opera Europa, together with OPERA America and Ópera Latinoamérica, launch the brand new World Opera Day on 25 October 2019 during its autumn conference in Strasbourg and Karlsruhe.

The objective of the initiative is to show that opera gives back to society and to raise awareness for the value of the art form.

The idea of a World Opera Day is the result of a long process of reflection started in Madrid during the World Opera Forum where the need for advocacy for Opera became a clear necessity for the participants. Opera Europa has presented the project to the Fundraising Forum held in Milan in March and to the Marketing & Communications forum and the General Assembly during its spring conference in Antwerp and the initiative has evolved from an opera advocacy campaign to a more tangible World Opera Day.

In practical terms, World Opera Day will be a day when our members but also non-member houses along with opera lovers, opera professionals and opera-related people may show and celebrate the value of that art form. On that date, opera companies are free to choose how they would like to involve opera in society, and vice versa. Our aim is not to impose a formula but to coordinate many local actions. While companies may want to bring their art to the people, initiatives should respond to local needs and could proceed on a bottom-up (initiated by the audience and people) rather than a top-down basis (imposed by the opera company).

Many of our members already run programmes for local communities or non-operagoers. World Opera Day will be a great way to share this work with the wider world, in order to build a stronger connexion between the opera and its social local environment.

The date chosen for World Opera Day is no coincidence. 25 October is the birthday of Georges Bizet and Johann Strauss II, composers of possibly the world's most famous opera and operetta. It is also the starting week of OPERA America's 50th anniversary celebration, and as well as the central day of Opera Europa's autumn conference. Our

theme Building Bridges is a natural link, as World Opera Day sees bridges between continents, between opera companies, between opera and communities.

Unifying local action and coordinating communications will require tools, to be developed over the coming months. To reach the wider world, the initiative aims to be part of a larger cultural framework. Our ambitious partnership with UNESCO and the International Theatre Institute will give an international recognition to the initiative and act to influence also decision makers. Our national partners like ROF (France), Opera XXI (Spain) or the OMTF (UK) will actively promote the initiative through their channels.

The launch of World Opera Day will be linked to a communication campaign, and we encourage every member to participate. Members will be able to promote existing programmes and actions or create new ones under the logo of World Opera Day, and contribute to social media efforts. A communication tool pack will be distributed early next season.

We hope that bringing together and unifying all social actions of opera worldwide will give more visibility to the benefits of opera in society. We therefore encourage all our members to join our initiative and to sing for society!

Celia Grau
Events Coordinator, Opera Europa

opera
europa

THE NATIONAL OPERA CENTER
AMERICA

ola | ópera
latinoamérica

Carmen Mateu European award for Opera and Dance

Carmen Mateu's passion and devotion to the arts led the family legacy to invest in the creation of the Festival Castell de Peralada, presented every summer thanks to the support of one generous family. The Fundació Castell de Peralada now launches an award in her memory.



Opera Europa, as Europe's professional association for opera houses and festivals, many of which present dance as well as opera, has a strong commitment to the development of emerging artists in these fields. They represent the future of our arts. It is in our interest, as well as theirs, that they be encouraged and nurtured.

The Grup Peralada includes different sectors of the economy but their values are strongly anchored in the humanities. Behind many endeavours, the company supports the annual festival which brings thousands of tourists to the enchanted village of Peralada during the summer for an exceptional programme.

The late president of the Asociacion Cultural del Castillo de Peralada had a heart for music and dance, a curiosity for its developments, and a desire to contribute to its future. Her daughter Isabel Suqué, President of the Foundation, and the General Director of the Festival (and freshly elected President of Opera XXI) Oriol Aguilà, are now realising her vision, in collaboration with the European Festivals Association and Opera Europa.

The Carmen Mateu prize of 30.000€ will be awarded annually, alternatively in the fields of dance and opera. The winner will receive a performance opportunity during a future Festival programme.

The 2019 call is for dancers, to be recommended by an EFA or Opera Europa member. Applications close on 15 September. More information on www.carmenmateuaward.com

Audrey Jungers



Launch press conference in Barcelona on 16 May 2019

from left to right: Santi Moix, Oriol Aguilà, Isabel Suqué, Audrey Jungers, Kathrin Deventer © Miquel Gonzalez

A new website, including an Artist and production search tool, for Opera Europa members will be launched in 2020

At its last General Assembly, Opera Europa members voted for the development of a custom-made online database for artists and productions to replace the service currently offered by Truelinked Operabase until the end of 2019. These tools will be part of Opera Europa's membership services, included in the annual fee.

An important step towards an integrated service accompanies the Board's decision to develop a new website for our organisation, to be launched in January 2020.

Database

Opera Europa is working with French company IT4Culture on this new system which will allow subscribers to search for artist and production history since 2011. An interim presentation of the proposed system was given to the Artistic Administration forum and the Opera Europa Board during the spring conference in Antwerp. Members appreciated the technical capabilities of the tool and the responsiveness of the developers.

- Production sheets share detailed artistic teams, casts and performance dates.
- Role searches currently include 189.000 roles from 2.600 opera titles.
- Artist profiles show performance history, direct links to the artist's website and official agents' contact details, in partnership with IAMA and AEAA's Classical Music Artists database.

A consultative group made up of Jan Henric Bogen (Opera Vlaanderen), Laura Canning (Garsington), Henning Ruhe (Bayerische Staatsoper), Klas Sjöblom (Royal Swedish Opera) and Stephanie Wippel (Wiener Staatsoper) is contributing to the creation of the tools and their functionalities.

Please contact audrey@opera-europa.org if you'd like to join the group.

casting@opera-europa.org

In order to support the development team's efforts in inputting complete and correct data into the system, we need your help.

Please send us your correct past season data beginning from 2011-12 and also consider adding the address casting@opera-europa.org to your in-house notifications on cast changes.

Website

In a short survey, we found that conference and specialist forum information was your main reason for visiting our site, closely followed by our address book and presentations from previous meetings.

We aim for this information to be displayed in a more comprehensive way. Our meetings provide invaluable knowledge which should be easily available to all Opera Europa members within a centralised documentation repository.

Our listservs provide a useful way to communicate at short notice and to a great number of you but they are often under- or mis-used. So our aim is to provide members with an easy platform to be able to pose questions, seek advice, share industry information, ... within their respective specialist groups.

A representative group of test-users will be consulted throughout the development stages of the new website.

Contact aline@opera-europa.org if you'd like to be involved

Specialist forums

Opera Europa coordinates specialist forums on several areas of work to bring together opera professionals from each field, encourage mutual learning and sharing of good practice, launch common initiatives and create a community network.

What is a specialist forum?

An Opera Europa forum is a specialist group that aims at exchanging collegial advice and support through seminars and online tools. Access to forums is a benefit of the Opera Europa membership.

Forums communicate through listservs (email distribution lists), and have dedicated pages on Opera Europa's website, with announcements about upcoming meetings and presentations from past conferences.

Forums are created from the interest expressed by members in a certain discipline, and new forums are currently in discussion. Contact Opera Europa if you have a theme to suggest!

These current forums communicate and meet regularly.

- Artistic Administration, coordinated by Susanna Werger
- Audio-visual & Digital media, coordinated by Luke O'Shaughnessy
- Business & Finance, coordinated by Susanna Werger
- Costumes, Make-up & Wigs, coordinated by Aline Chif
- Education, coordinated by Celia Grau
- Fundraising, coordinated by Susanna Werger
- Human Resources, coordinated by Susanna Werger
- Independent Producers, coordinated by Celia Grau
- Marketing & Communications, coordinated by Aline Chif
- Sustainability, coordinated by Celia Grau
- Technical & Production, coordinated by Audrey Jungers
- Technical Management & Set Workshops, coordinated by Celia Grau

Fundraising forum in Milan



Coordination of a forum

Each forum has a steering group that understands and represents the diverse interests and aims of the forum, plans future meetings, identifies members within the Opera Europa network who are able to contribute to the variety of the forum meetings.

Each forum has a coordinator within the Opera Europa executive team, who provides guidance, coordinates the forum's plans within Opera Europa's wider agenda, and has the responsibility in all matters regarding communicating and convening meetings.

In order to ensure diversity, continuity and representation, it is recommended that two members of the steering committee rotate off every other year, allowing new contributors to join. The steering group may choose to elect a chair who is also expected to rotate.

Recruitment of new steering committee members and appointment of the chair are done in consultation with the Opera Europa coordinator.

Artistic Administration forum steering group in Antwerp



Technical & Production forum in Brussels



Organisation of a meeting

A meeting takes place in a member's institution by invitation only. The place has to respond to criteria such as accessibility, affordability and feasibility according to the annual agenda of Opera Europa. The receiving institution may suggest dates that are confirmed with the steering group and the Opera Europa executive team.

The costs of the forum (tickets to performances, catering, guest speakers) are covered with the registration fee and a reasonable contribution from the host.

The programme is outlined by the steering group together with their coordinator and reflects the diversity and interests of the forum, with a careful attention to the diversification of speakers.

See next page for our next forum meetings and pencil the dates in your calendar!

Susanna Werger
Membership Coordinator

Costumes, Make-up & Wigs forum in Vienna



Marketing & Communications forum in Antwerp



Technical Management & Set Workshops in Amsterdam



Save the Dates

Mark your calendars with our upcoming events for 2019/2020.
Check www.opera-europa.org for up to date information,

2019

13-14 June

Audio-visual & Digital media forum, Royal Swedish Opera Stockholm

13-16 June

Opera America's annual conference, San Francisco

21-23 June

Beijing Forum for the Performing Arts, National Centre for the Performing Arts (NCPA), Beijing, China

23-29 August

Opera Management Course, Rossini Opera Festival, Pesaro

1-3 October

Joint forum meeting: Human Resources & Technical & Production, Teatro Massimo Palermo

24-27 October

BUILDING BRIDGES

Opera Europa autumn conference, Opéra national du Rhin Strasbourg and Badisches Staatstheater Karlsruhe

23-25 October

Fundraising forum, Opéra national du Rhin Strasbourg

25-27 October

Independent Producers forum, Opéra national du Rhin Strasbourg / Badisches Staatstheater Karlsruhe

26 October

Sustainability forum, Badisches Staatstheater Karlsruhe

2020

23-25 January

Artistic Administration forum, Oper Frankfurt and Theater Bonn

27-29 February

Costumes, Make-up & Wigs forum, Lithuanian National Opera, Vilnius

26-28 March

Joint forum meeting: Audio-visual & Digital media, Education, Fundraising and Marketing & Communications
Croatian National Theatre, Zagreb

28-30 May

IMMERSIVE OPERA

Opera Europa spring conference, Finnish National Opera and Ballet, Helsinki
