



REGENERATING AUDIENCES

Prague - Litomyšl – 15-18 June 2022

FRACTURED EUROPE

Modern Europe is founded on the ideal of peaceful brotherhood. The purpose of Opera Europa has been to embody that ideal and to create effective means whereby companies from diverse nations share good practice and work together in harmony. The invasion of Ukraine shatters that ideal. Cultural support appears to be powerless against military force.

David Sassoli, former President of the European Parliament, declared that 'culture is decisive for the quality of life; and that 'it's culture that can bring back people together again after the trauma of the pandemic'. The Cultural Deal for Europe is an urgent call to make culture central in the Future of Europe. Mariya Gabriel, European Commissioner for Innovation, Research, Culture, Education and Youth asserts: 'the cultural and creative sectors are Europe's strongest assets and they have a role to play in Europe's recovery'.

Yet, the limits of culture as a force for good are all too evident. How do we build its capability to defend the values of freedom and democracy against military aggression? Who will listen to music against the din of war? How can our theatre serve a useful political purpose? Somehow, we must find a way to transform moral solidarity into practical support for our friends and colleagues in Ukraine.

We at Opera Europa prefer pragmatism to rhetoric. Our conference in the Czech Republic will seek to gather our disparate community in a common endeavour. General and Artistic Directors will share the debate with the think-tank of Dramaturgs and with the public advocates from Marketing and Communication. We also look for ways in which our companies may work with the European Union, through its Creative Europe Programme, to realise the potential of the creative sector, so that it may reach into people's lives.

OperaVision was launched in 2017, with support from Creative Europe, and the free-to-view streaming platform has attracted 30 million views during a little over four years. Recognising that digital has become an essential addition to live performance in conveying the message of opera, we and our partners are this month launching **OperaVision Next Generation** which over the next three years will learn from the past and develop the medium for the future, sharing both content and expertise across and beyond the sector. Expect to hear more about its plans on 17 June at our conference in Prague, for which you will find the detailed programme on pages 7 to 9 of this newsletter. Meanwhile, discover what is on offer at www.operavision.eu

Next Stage is a new initiative, devised together with FEDORA, the European Circle of Philanthropists of Opera and Ballet. Its aim is to engender transformative change in the areas of Sustainability, Inclusivity and Digital Transformation, whereby its participants will become leaders in the field. We believe in acting now, and are seeking 'lighthouse' projects, some of which will be on display at our inaugural **Next Stage** event on 29 and 30 April in Düsseldorf. Read more on page 5 of this newsletter.

In addition, on pages 14 and 15 you will find previews of our renewed live and in-person forum meetings this spring in Berlin, Belgium and Helsinki.

Both **OperaVision** and **Next Stage** are partnerships involving many members and with the potential to deliver benefits for many more. At a time of political conflict, when constructive dialogue is more than ever necessary, they represent beacons of faith in the power of culture to heal wounds and bind communities together.

Nicholas Payne

CONTENTS

Page 2
Fractured Europe

Page 3
Slava Ukraini

Page 5
NEXT STAGE
Düsseldorf, 29-30 April 2022

Page 6
Audience Survey

Pages 7-10
REGENERATING AUDIENCES
Prague - Litomyšl – 15-18 June 2022

Page 11
World Opera Day: Unboxing Opera
European Opera-directing Prize

Page 13
Opera Europa Eva Kleinitz
scholarship

Pages 14-15
Specialist Forums upcoming meetings

Page 16
Dates for your diary

Cover: Prague Astronomical Clock, with figure of Death striking the time, installed in 1410 on the Old Town Hall

editor: Nicholas Payne - nicholas.payne@opera-europa.org
designer: Aline Chif - aline.chif@opera-europa.org

Opera Europa - rue Léopold, 23 - B-1000 Brussels
www.opera-europa.org

SLAVA UKRAINI

The Board of Opera Europa, on behalf of its 220 member companies, offers unequivocal support to its members in Kyiv, Kharkiv, Lviv and Odesa, and all the people of Ukraine as they suffer from the hostile invasion of Russian troops.



Kharkiv University

We want to express our admiration for the extraordinary courage and resilience in the face of adversity being shown by the inhabitants of Ukraine. We offer solidarity with Ukraine in its existential battle for the precious values of freedom and democracy, but we recognise that solidarity alone is not enough.

We shall encourage and give visibility to actions already being initiated by our members to help keep alive the independent spirit of Ukraine: the performance of its music and its national hymn; financial, moral, charitable and humanitarian support for its artists and activists; collaboration and partnerships with its devastated theatres.

We believe that there are many artists and institutions within Russia, who are experiencing profound concern, disapproval and shame at what is happening, but dare not speak out for fear of savage retaliation. We ask them to conquer that fear and do whatever is in their power to influence public opinion against the war, so that Ukraine may be spared further attacks.

We endorse the words published by Ukrainian artists and cultural activists: 'Art has always remained at the forefront of humanitarian values. We strongly believe that art cannot be subservient to political propaganda; instead it should be utilised for developing critical thinking and promoting dialogue.'

Glory to Ukraine – Slava Ukraini!

Nicholas Payne

HOW CAN WE SHOW OUR SUPPORT?

Here are a few suggestions from Lviv National Opera, which we believe are most practical at this time:

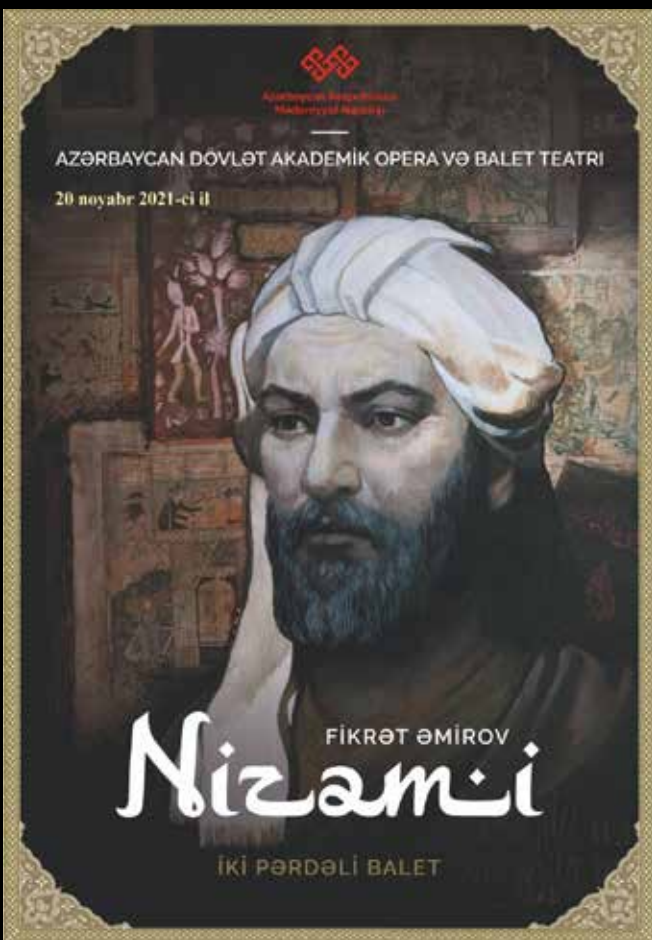
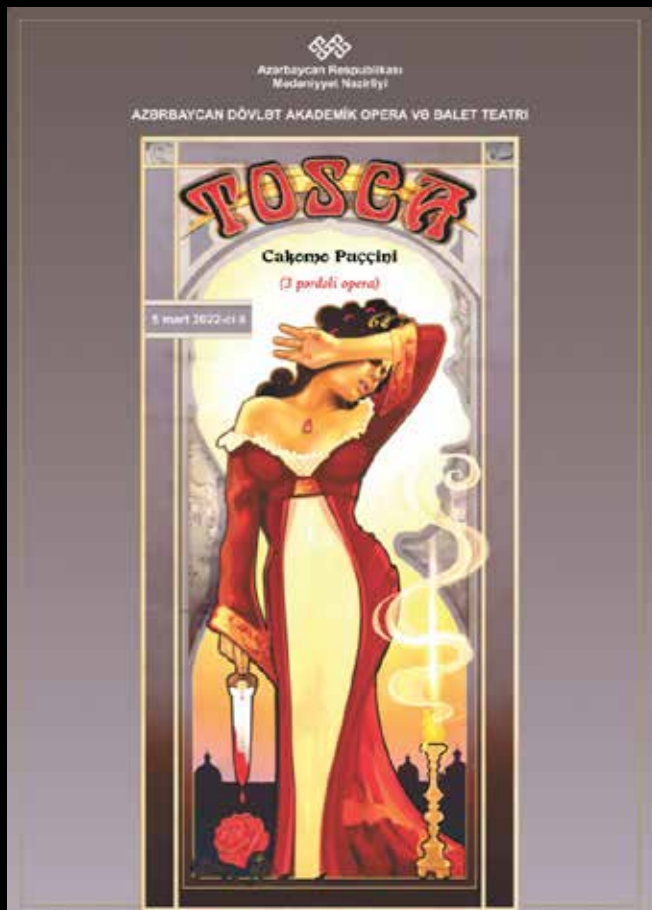
- Make a video on your or behalf of your organisation and share it on social media and on your own channels. Lviv National Opera will post your video on their website and YouTube channel

For video submission and coordination, here are contacts at Lviv National Opera: lvivopera.press@gmail.com; ostap07@gmail.com

- Lviv National Opera created a music library Stand with Ukraine on the official website <https://opera.lviv.ua/standwithukraine> with the scores of Ukrainian composers. There you can find notes available for free which we offer to perform at the concerts in support of the Ukrainian people.
- You can also perform the National Anthem of Ukraine before a concert or opera, as the Metropolitan Opera and the Royal Danish Theatre have already done.
- Donate to one of many humanitarian agencies and charities



Kyiv residential building rescue efforts



opera 21

Looking to Commission
a New Work?

THE LAST CASTRATO

A Chamber Opera in Development
Music by **Torsten Rasch**
Libretto by **Max Hoehn**



For music & libretto:

www.opera-21.org



contact@opera-21.org

NEXT STAGE DÜSSELDORF, 29-30 APRIL 2022

Opera Europa members and Next Stage partners will soon meet at Deutsche Oper am Rhein in Düsseldorf. Together we are determined to lead the way in building more sustainable, inclusive and digitally advanced institutions.

FRIDAY 29 APRIL

14.30	Registration opens
15.00	Welcome to Deutsche Opera am Rhein by Christoph Meyer (Düsseldorf), Edilia Gänz (FEDORA) and Nicholas Payne
15.30	Presentation of Sustainability, Inclusion and Digital Transformation initiatives
19.00	Dinner

SATURDAY 30 APRIL

09.30	Registration opens
10.00	Digital solutions to drive and deliver sustainability ambitions – Examples and best practices from different industries by Management consultancy firm Kearney Nurturing diverse creative teams
11.15	Coffee break
11.45	Beyond the sound barrier: digital initiatives for deaf audiences Sustainability assessment: challenges and solutions for opera houses
13.00	Lunch in the foyer
14.30	Presentation of Düsseldorf's plans for a new sustainable opera house
15.15	The New European Bauhaus: Building a sustainable and beautiful future together Panel discussion moderated by FEDORA with the European Commission, sponsors and partners
16.00	End of main session
19.30	Cavalleria rusticana / Pagliacci by Pietro Mascagni / Ruggero Leoncavallo Conducted by Péter Halász and directed by Christof Loy, with Morenie Fadayomi, Eduardo Aladrén, Susan Maclean, Stefan Heidemann, Valerie Eickhoff



Pagliacci © Hans Jörg Michel

HOTELS

There are many hotels and b&bs in the area. The rates include breakfast. More detailed information and booking links on our website. Please mention the code "Opera Europa" when booking.

Steigenberger Parkhotel

Königsallee 1A
Single room €205
Double room €235

Meliá Düsseldorf

Inselstraße 2
Single room €120
Double room €145

Hotel Nikko Düsseldorf

Immermannstraße 41
Single room €99
Double room €125

Please await registration to open via our website before booking travel and accommodation or chose refundable options.



Cavalleria rusticana © Hans Jörg Michel

AUDIENCE SURVEY

As background to the discussion about Regenerating Audiences, Opera Europa is conducting a simple survey of its members, designed to map shifts and trends in ticket sales over specific 6-month periods during the last 3 years. All figures will be treated in confidence and no individual theatre's figures will be published, but the combined data will help to inform debate and illustrate variances. The 5 questions are:

1. How many seats were available on sale during this period, taking into account performance cancellations and audience restrictions?

September 2019-February 2020
September 2020-February 2021
September 2021-February 2022

2. How many tickets did you sell during this period?

September 2019-February 2020
September 2020-February 2021
September 2021-February 2022

3. What was your total ticket income during this period? (in €)

September 2019-February 2020
September 2020-February 2021
September 2021-February 2022

4. How many subscribers did your company have for the season?

Season 2019-2020
Season 2020-2021
Season 2021-2022

5. What was your total yearly ticketing income? (in €)

Financial year 2019 (or closest pre-theatre closures)
Financial year 2020 (or closest including the early theatre closures)
Financial year 2021 (or closest including resumed though disrupted activity)

In addition, we have selected a sample of 11 theatres from different countries plus a symphony orchestra (Amsterdam, Brussels, Copenhagen, Helsinki, London, Madrid, Milan, Munich, Paris, Prague, Zürich and The Czech Philharmonic) to ask supplementary questions about the impact of the pandemic on their future programming and business planning. Their answers will be presented at the first conference session on Thursday morning 16 June. The supplementary questions are:

6. To what extent are you adjusting to a shift between earned and contributed income?

7. To what extent have you changed numbers employed, or shifted from full-time to freelance?

8. What impact are you experiencing on productivity/numbers of performances?

9. What is the impact on programming/choice of repertory?

10. What changes are you noticing in regular attendance from existing audiences?

11. What initiatives are you using to reach new audiences, and how effective are they?

12. To what extent are you supplementing theatre audiences with online audiences?

Nicholas Payne

REGENERATING AUDIENCES PRAGUE - LITOMYŠL - 15-18 JUNE 2022

The Czech capital of Prague famously hosted one of Opera Europa's most successful conferences almost 15 years ago in 2007. On that occasion, sessions and performances took place at the historic National Theatre and Estates Theatre. By contrast, this year's conference will be launched at the beautifully renovated State Opera. We also spend a day at the glorious Rudolfinum concert hall, home of the Czech Philharmonic, positioned by the river Vltava with views across the Charles Bridge to Prague Castle.

The theme of Regenerating Audiences is high on the agenda of General and Artistic Directors, but also enables us to integrate our active Marketing & Communications forum and to inaugurate our new Dramaturgy forum. In addition, it features this year's initiatives of OperaVision Next Generation and Next Stage, our joint project with FEDORA.

On the final day, Directors and Dramaturgs are offered an excursion to the charming town and castle of Litomyšl, birthplace of Bedřich Smetana whose bicentenary will be celebrated in 2024.



Vltava River in Prague

TUESDAY 14 JUNE Prague National Theatre

19.00 **Kát'a Kabanová**
by Leoš Janáček conducted by Jaroslav Kyzlink and directed by Calixto Bieito

WEDNESDAY 15 JUNE Prague State Opera °Members only°

14.15	Registration opens and coffee in Angelo Neumann room
15.00	Official welcome by Martin Baxa, Czech Minister of Culture, and Jan Burian, General Director, and Per Boye Hansen, Artistic Director Opera*
15.30	Keynote* Lotte de Beer (Volksooper Wien) <i>tbc</i>
16.00	Round table on Regenerating audiences* with Ignacio Garcia-Belenguer (Madrid Teatro Real); André Kraft (Berlin Komische Oper); Sophie de Lint (Amsterdam); Martin Ajdari (Paris ONP) and Alexandra Stampler-Brown (Düsseldorf)
17.00	End of afternoon sessions
19.00	Plameni (Flammen) by Erwin Schulhoff conducted by Jiří Rožeň and directed by Calixto Bieito
22.30	Post-performance reception

Sessions indicated with a * will be streamed



Kát'a Kabanová © Zdeněk Sokol

THURSDAY 16 JUNE Prague State Opera's Operations building °Members only°

09.30	Registration opens
10.00	Presentation of audience research study 2019-22 of companies* in Amsterdam, Brussels, Copenhagen, Helsinki, London, Madrid, Milan, Munich, Paris, Prague and Zürich plus Michal Medek (Czech Philharmonic)
11.00	Coffee break
11.30	Regenerating audiences: Programming moderated by Laura Berman (Hannover) Regenerating audiences: the Audience Experience moderated by Valentí Oviedo (Barcelona) Regenerating audiences: a new Tone of Voice moderated by Jens Breder (Düsseldorf)
13.00	Lunch in Čestř
14.30	Opera Europa General Assembly* members only Chaired by Anna Maria Meo (President)
15.30	Coffee break
16.00	Co-Production marketplace Marketing & Communications forum: Learnings from Regenerating Audience break out sessions OperaVision Partners meeting
19.00	Der fliegende Holländer by Richard Wagner conducted by Karl-Heinz Steffens and directed by Ole Anders Tandberg
21.15	End of performance



Der fliegende Holländer © Zdeněk Sokol

FRIDAY 17 JUNE Rudolfinum °Open to all°

09.30	Registration opens
10.00	Welcome by David Mareček (Czech Philharmonic) and Aleš Březina (Smetana 200)
10.30	OperaVision Next Generation *
	Dramaturgy forum: Introduction to new forum led by Hedda Høgåsen-Hallesby (Oslo) and Patricie Částková (Brno)
	Independent Producers forum: Different approaches to connect and engage with audiences
11.30	Coffee break
12.00	Marketing and Dramaturgy: respective roles in translating a company's artistic vision Luc Joosten (Amsterdam), Curro Ramos Zaldívar (Madrid), Liisa Riekkö (Helsinki), Agnès Terrier (Paris Opéra Comique); Miranda Lakerveld (World Opera Lab) moderated by Vik Leyten (Brussels)
	Media Rights: report on discussions with OMAI and IAMA
13.30	Lunch in Ceremony Exhibition & Column Hall
15.00	Conference conclusions and presentation of FEDORA Biennale finalists and first recipients of Next Stage grants *
	Marketing & Communications forum: Moving forwards – collegial advice
16.00	FEDORA reception (ends at 17.45)
19.00	National Theatre – <i>Prodaná Nevěsta (Bartered Bride)</i> by Bedřich Smetana conducted by Jaroslav Kyzlink and directed by Alice Nellis
19.30	Rudolfinum – Czech Philharmonic conducted by Keith Lockhart playing Dvořák, Gershwin, Copland and Duke Ellington

SATURDAY 18 JUNE Litomyšl °limited availability°

09.02	Train from Prague hlavní nádraží to Česká Třebová, followed by a special shuttle to Litomyšl
12.00	Visit to Smetana's birth house
12.30	Lunch in hotel Aplaus
14.00	Sessions at the castle's riding school on Smetana 200 and dramaturgical issues Ondřej Tikovský (Czech Philharmonic), Vojtěch Střítecký (Smetana Litomyšl Festival), Michal Medek and Aleš Březina (Smetana 200) plus selected Dramaturgs including Opera Management Course representatives
16.00	Guided tour: Litomyšl during the festival
17.30	Dinner at the Chateau complex
19.30	Chateau Litomyšl – Handel's <i>Messiah</i> by Collegium 1704
22.30	Post-performance party

SUNDAY 19 JUNE

09.20	A special shuttle from Litomyšl to Česká Třebová
09.59	Train from Česká Třebová to Prague hlavní nádraží (arrival at 11.52); alternatively train at 10.01 to Vienna (via Hranice, arrival at 13.49)



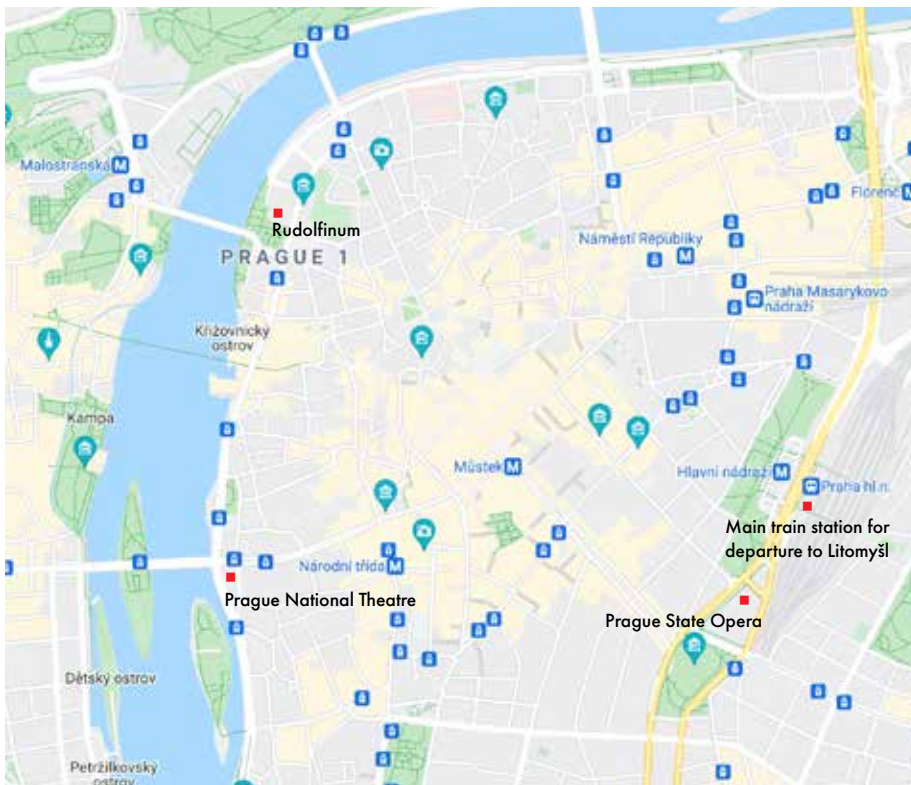
Chateau Litomyšl

PRACTICAL INFORMATION

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

VENUES

- Prague National Theatre, Národní 2, 110 00 Nové Město
- Prague State Opera, Wilsonova 4, 110 00 Praha 1-Vinohrady
- Rudolfinum, Alšovo nábř. 12, 110 00 Josefov
- Litomyšl, Jiráskova 93, 570 01 Litomyšl



REGISTRATION

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

Rates

Members		as of 1/6
▪ first participant	€300	€350
▪ additional participants	€250	€300
▪ excursion to Litomyšl	€100	(performance, travel and accommodation in Litomyšl included)

The participation fee includes conference sessions, social events and 2 performances of your choice between Tuesday and Friday. Additional tickets are €30 each.

Non-members		as of 1/6
▪ per participant	€300	€350

The participation fee includes 2 performances in Prague on Thursday and Friday, and conference sessions and social events on Friday only

HOTELS

Here is a selection of hotels near the different venues. The rates include breakfast but not the city tax of €2. More detailed information and booking links on our website.

Hilton Prague hotel

Pobřežní 311/1, 186 00 Praha
8-Rohanský ostrov
Single occupancy room €172
Double occupancy room €187

Century Old Town Prague Mgallery

Na Poříčí 7, 110 00 Petřská čtvrť
Single occupancy room €160
Double occupancy room €185

Novotel Praha Wenceslas Square

Kateřinská 38, 120 00 Nové Město
Single occupancy room €130
Double occupancy room €147

Ibis Old Town Prague

Na Poříčí 5, 110 00 Petřská čtvrť
Single occupancy room €98
Double occupancy room €110

CORONA POLICY

The hosts and Opera Europa closely monitor current developments. You may be assured that all necessary precautions for a safe event will be taken. We will update you in due course about sanitary requirements.

WORLD OPERA DAY 2022 - UNBOXING OPERA

Tuesday 25 October 2022 will be the fourth edition of World Opera Day and an opportunity to unbox opera!



'Unboxing Opera' refers to the millions of videos to be watched on the World Wide Web, where users unbox products in front of their camera. They are filming themselves in the process of revealing the received object, and analyse and explain it to their virtual audience. The videos are usually enthusiastic and reflect the emotion and excitement someone can feel when discovering something new.

Opera goes far beyond a product that can be taken out of a box, but isn't revealing opera, sharing its content, explaining its functioning, bringing it closer to people, and sharing strong emotions while discovering new art, the mission of World Opera Day?

Beyond the reference to the videos on YouTube, the opera boxes still found in traditional opera houses often recall the elitist image of the genre, and 'unboxing opera' evokes the idea of bringing it out of a rigid place and suggests to break the limits of the art form. 'Unboxing Opera' will give the opportunity to a wider audience to discover new facets of the opera, to deepen their knowledge about it and to be surprised and touched by the art form.

We hope that this theme will inspire and allow you to put your special activities in the spotlight for World Opera Day. Besides online and live activities on 25 October, we shall plan a coordinated communication action on social media linked to the motto 'Unboxing Opera'.

More information will follow soon. Feel free to write to celia@opera-europa.org to share your ideas or any questions on the topic.

Celia Grau



EUROPEAN OPERA DIRECTING PRIZE

Four creative teams contested the final round in a rehearsal studio at Copenhagen's Opera House on 23 February. Each director was allotted 75 minutes to rehearse the opening two scenes of the second act of Britten's *The Turn of the Screw* with three valiant singers, pianist and conductor from Royal Danish Opera's ensemble. At the end of the day, the jury chose these prizes.

1st Prize – Anthony Almeida (director) with Rosanna Vize (designer) to stage *The Turn of the Screw* at Royal Danish Opera's Gamle Scene in September 2023

2nd Prize – Victoria Stevens (director) with Anna Kirsch (designer) to stage a production for Staatsoper Hannover in autumn 2022

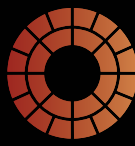
3rd Prize – Lorenzo Ponte (director) engagement as an assistant director at a leading German opera house

4th Prize – Marieluisa Bafunno and Vanessa Codutti (directors) engagement as assistant directors at a leading German opera house

The jury was chaired by Laura Berman (Hannover) and included Matthieu Dussouillez (Nancy), John Fulljames with Elisabeth Linton (Copenhagen), Randi Stene (Oslo) and Katharina Thoma (Munich-based director).

The competition was initiated and is supported by Camerata Nuova e. V, the philanthropic society led by Armin and Marja Kretschmar and based in Wiesbaden, several of whose members travelled to Copenhagen to observe the final workshops but did not participate in the jury deliberations. Opera Europa, which helped choose the host theatre and jury members, thanks them for their generosity in funding the Prizes.

<https://camerata-nuova.net/>



OPERA VISION

OperaVision 'Next Generation' Partnership 2022 – 2024

OperaVision announces its new partnership for the next three year thanks to renewed support from the European Commission's *Creative Europe* programme.

As well as offering new productions from around the world each week, OperaVision launches a new initiative to showcase the next generation of talent.



11/3 *Rigoletto*

Gran Teatre del Liceu

25/3 *Der Vampyr*

Staatsoper Hannover

24/4 *Der fliegende Holländer*

Nationaltheater Mannheim

18/3 *Elektra*

Grand Théâtre de Genève

15/4 *Parsifal*

Hungarian State Opera

30/4 *Rise and Fall of the City of Mahagonny*

Teatro Regio Parma

30 PARTNERS, 16 COUNTRIES

BELGIUM



CROATIA



CZECH REPUBLIC



FINLAND



FRANCE



GERMANY



HUNGARY



IRELAND



ITALY



JAPAN



NETHERLANDS



NORWAY



POLAND



SPAIN



SWEDEN



UNITED KINGDOM



Co-funded by the European Union

OPERA EUROPA EVA KLEINITZ SCHOLARSHIP

You will all, I am sure, retain many fond memories of Eva Kleinitz, late President of Opera Europa, Director of the Opéra national du Rhin, Operndirektorin of the Staatsoper Stuttgart, Director of Artistic Planning at La Monnaie and Deputy Director of the Bregenzer Festspiele. It is hard to believe that it is nearly three years since her tragically early death in May 2019.

In her will Eva bequeathed a sum of money to be used to offer assistance to young singers, and she placed the responsibility of its administration on my shoulders. It was not something that we had ever discussed but I felt very honoured by her trust. After careful thought I decided to ask Nicholas Payne if Opera Europa might be a partner in this enterprise and much to my pleasure he readily agreed. This was how the Opera Europa Eva Kleinitz Scholarship evolved. Right from the start I have had the wonderful support, advice and encouragement of three of Eva's closest friends and colleagues – the stage director Nicola Raab, Bettina Giese (Director of Artistic Planning at La Monnaie) and Veronique Walter (Betriebsdirektorin of the Staatsoper Stuttgart).

We decided to award a limited number of scholarships each year to young singers who are still in full time conservatoire or university education to assist them through their studies or to help cross the bridge from education into the profession. Our plans were a little delayed by the pandemic but I am happy to say that in early January we awarded the first five Opera Europa Eva Kleinitz Scholarships to the following young singers (pictured right, from top to bottom):

Lluís Calvet – baritone (Spain) – studied Conservatori Professional de Sabadell; Conservatori Superior del Liceu; now Royal Welsh College of Music in Cardiff; scholar of Paris-based Opera Fuoco. He will be joining Hannover Opera Studio next season.

Ava Dodd – soprano (Ireland) – graduated Royal Irish Academy of Music; now at London's Royal College of Music; performed at Blackwater Valley and Wexford Festivals and Bolshoi Young Artist Programme in Moscow.

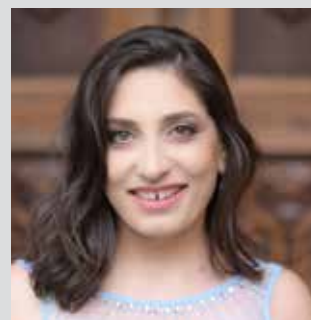
Hasmik Harutyunyan – soprano (Armenia) – studied Khachaturian and Tchaikovsky Music Schools and Yerevan State Conservatory, before Royal Conservatoire of Scotland and Wales International Academy of Voice.

Lynda Olivia Nwabudike – soprano (Nigeria) – graduated MUSON Diploma School of Music in Lagos, performed a wide repertory before winning a scholarship to Trinity Laban Conservatoire in London.

Dennis Orellana – soprano (Honduras) – began classical singing training in San Pedro Sula, alongside computer science and digital design; joined Escuela Superior de Canto de Madrid; masterclasses at Santa Cecilia Rome; now studies in Stuttgart.

Further awards will be made early next year and details of the application process will appear on the Opera Europa website this summer.

Jonathan Groves, Managing Director Groves Artists Limited



ARTISTIC ADMINISTRATION & PRODUCING FORUM BERLIN, 8-9 APRIL

Over the past two years, Opera Europa members and IAMA as well as OMAI Artist Managers have come together at various online events to seek dialogue and mutual understanding amidst a crisis which has left many artists without their livelihood, entailing substantial losses for artist managers.

After 25 months of cancellations, postponements and contracts that have been re-written five times for the same show, the AAP forum will reunite in person in Berlin to channel positive learnings that will inform future contracts. As OMAI is holding its annual conference at Deutsche Oper, we have foreseen two joint sessions to broaden the common ground between the companies and the managers as well as to illustrate best practise examples.

FRIDAY 8 APRIL Komische Oper Berlin Foyer – Behrenstraße 55-57

09.30	Registration opens in the foyer
10.00	Welcome by Komische Oper and the steering group
11.00	Komische Oper opera studio auditions
11.45	Departure to Deutsche Oper via underground U2
12.30	Lunch at Deutsche Oper
13.30	Welcome by Mitchell Piper (OMAI) The artist engagement contract: a two-way commitment
15.00	Return to Komische Oper via underground U2
16.00	Debrief AAP forum (end 17.30)
19.30	Die schöne Helena by Jacques Offenbach at Komische Oper Berlin Directed by Barrie Kosky and conducted by Michele Spotti

SATURDAY 9 APRIL Deutsche Oper Berlin Mausoleum – Bismarckstraße 35

09.00	Registration opens at the Mausoleum
09.30	Recognising the artist's work: engagement, rehearsal, performance and distribution
11.00	Return to Komische Oper via underground U2
11.45	Debrief AAP forum
13.00	Lunch
14.00	Working session on the future of guest contacts
15.30	Coffee break
16.00	Discussion on current issues and future meetings (ends 17.30)
19.30	Don Giovanni by W. A. Mozart Directed by Herbert Fritsch and conducted by Anthony Bramall

SUNDAY 10 APRIL Komische Oper Berlin Probebühne – Behrenstraße 55-57

10.00	Auditions coordinated by OMAI (ends at 14.00)
-------	--

PARTICIPATION FEE

Participation fee: €90 for members, includes tickets to both shows, lunches and coffee breaks.

GETTING THERE

To arrive by air, the new airport Berlin Brandenburg BER is finally operational! Count 30-45 minutes via metro S9 or S45 or the local train R7 to arrive at the city centre. www.berlin-airport.de

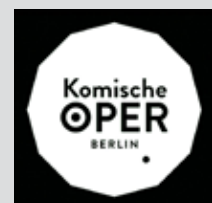
By train, you can reach Berlin from Prague in 4:30h, from Warsaw in 6:30h, from Brussels in 7h, from Vienna in 8h. The www.bahn.de website will show you all the options.

We will use the subway to reach our venues; we advise you to purchase public transportation tickets at the BVG vending machines (single ticket: €3; 24h pass €8,80)

CORONA POLICY

Opera Europa and Komische Oper will closely monitor developments and will inform you about access regulations to the theatres shortly before the event.

For the full programme and details visit our events page.



DEUTSCHE OPER BERLIN

JOINT MEETING OF THE TECHSET AND THE TECHNICAL & PRODUCTION FORUMS BRUSSELS AND GENT, 10-12 MAY

The meeting will start in Brussels and gather the Technical & Production forum at La Monnaie in the afternoon of Tuesday 10 May. The sessions will include some reflections on engaging technical staff in building a career in theatre and tackle the challenges of supply chain. In the evening, La Monnaie offers *Mozart Requiem* conducted by Raphaël Pichon and directed by Romeo Castellucci.

Wednesday 11 May the Technical & Productions as well as the TechSet forum will both meet at Opera Vlaanderen in Gent for a day dedicated to sustainability. The joint sessions will offer some examples of sustainable set concepts, an introduction to the Theatre Green Book by Paddy Dillon, co-author of the Theatre Green Book and a focus on materials and bio-based material for set constructions.

On Thursday 12 May the TechSet forum will conclude the forum with a day focussing mostly on stage questions including a demonstration of a modular system for sets, best practices on moving heavy set parts and inspirational presentations on brilliant or challenging sets.

The detailed programme and opening of registrations will follow.



OPERA BALLET
VLAANDEREN

TEN YEARS OF OPERA EUROPA'S HR FORUM HELSINKI, 19-21 MAY

To celebrate the ten years of its existence, the HR forum returns to Helsinki. From Thursday 19 till Saturday 21 May, delegates will meet, discuss current issues and future challenges, see the performance of the ballet triple bill *Made in Finland* and enjoy the closing event in an unusual location.

It is also the occasion for host Hanna Fontana, HR manager of Finnish National Opera & Ballet and chair of the forum for 10 years, to hand over the baton to her successor.

On Thursday there will be a first working session on Looking back and to the future discussion with Arts Management students, followed by a dinner in town.

On Friday there will be a Diversity workshop in collaboration with the FNOB diversity forum members, with keynote speaker Martina Marti. In the afternoon we will look at Shared values – what could be the most important values for an Opera house, followed by a house tour.

Then on Saturday the group will discuss conclusions and the future of the HR forum during a boat trip and lunch in town.

For practical details and a full programme visit our events page.



Hanna Fontana,
HR manager of Finnish National Opera & Ballet

SAVE THE DATES

15 March at 17.00 CET

Costumes, Make-up & Wigs online forum meeting

21 March at 16.00 CET

Fundraising forum online meeting

1 April at 14.00 CET

Sustainability forum online meeting

6-8 April

OLA and Ópera XXI conference in Barcelona

8-9 April

Artistic Administration & Producing forum meeting with OMAI in Berlin

29-30 April

Next Stage Event at Deutsche Oper am Rhein in Düsseldorf

10 May

Technical & Production forum meeting at La Monnaie in Brussels

11-12 May

Joint TechSet and Technical & Production forum meeting at Opera Vlaanderen in Gent

12-13 May 2022

Pearle conference in Manchester

18-21 May 2022

Opera America conference in Minneapolis

19-21 May 2022

Human Resources forum meeting at Finnish National Opera & Ballet in Helsinki

15-17 June 2022

Opera Europa Summer Conference in Prague

18-19 June 2022

Opera Europa Summer Conference excursion to Litomyšl

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



Litomyšl