

opera europa

Summer 2022 N°77

NEWS

The professional association of opera houses and festivals in Europe



REGENERATING AUDIENCES

Prague - Litomyšl – 15-18 June 2022

Prague State Theatre © Filip Šlapal



FESTIVAL VERDI

Parma and Busseto, 22 Sept - 16 Oct 2022

XXII Edition



Teatro Regio di Parma

September 22
October 1, 9 and 16, 2022

LA FORZA DEL DESTINO

September 23 and 30, 2022

MESSA DA REQUIEM

September 25 and 29
October 6 and 14, 2022

SIMON BOCCANEGRA

October 4, 2022

FUOCO DI GIOIA

October 10, 2022

GALA VERDIANO

October 12, 2022

CHORAL SYMPHONIC CONCERT

October 15, 2022

PARSIFAL QUATTRO PEZZI SACRI

Teatro Girolamo Magnani di Fidenza
September 24

October 2, 8 and 13, 2022

IL TROVATORE

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TIME FOR CHANGE

Opera Europa was established in its present independent form 20 years ago. At that time it had 36 members; today it has more than 200. Then as now, its purpose was to strengthen opera and the companies which perform it by means of mutual support and collective action. The stated mission of its founders 'to become the leading service organisation for professional opera companies and opera festivals in Europe' has been fulfilled.

Like the European Union, Opera Europa is a peace project. It encourages constructive dialogue among its diverse membership from more than 40 countries. It is dedicated to the belief that culture can be a force for good in people's lives.

During the last 19 years, Opera Europa has convened 38 conferences, which have been hosted by 35 member companies from 22 different countries within Europe. Those conferences have been supplemented by as many again smaller gatherings of specialist forums. In addition, it has launched collaborative initiatives such as The Opera Platform and OperaVision; the Opera Management Course to train young professionals; the World Opera Forum and World Opera Day; Operabook and now Next Stage. Credit for these achievements belongs principally with member companies who have willingly pooled resources for the common good.

But this is no time for complacency. Opera's relationship with its audience suffered a severe blow from the onset of the pandemic more than two years ago. That is why recovery and regeneration of the audience is the theme of the forthcoming conference in Prague. Then this year has been overshadowed by the war in Ukraine, which threatens the validity of the European peace project that is fundamental to our existence. Such challenges demand fresh solutions.

Even before the pandemic struck, I had advised the Board of Opera Europa to start thinking about succession planning. That was understandably put on hold while we focused on new methods of ensuring communication during lockdown, but the Board resumed its discussion at last autumn's Bergamo conference and subsequently in Brussels. They have outlined a job description, published on page 15 of this newsletter, and will conduct recruitment this summer. For my part, I am content to fit in with the timescale needed to secure my successor.

Meanwhile, I am confident that Opera Europa is in the safe hands of our stable and dedicated team whom members have come to trust: Audrey, Aline, Susanna, Célia; and at OperaVision Luke and Matthieu.

Nicholas Payne

CONTENTS

Page 3	Time for change
Pages 4-6	REGENERATING AUDIENCES Prague - Litomyšl – 15-18 June 2022
Page 7	Opera Europa General Assembly
Pages 8-9	Opera Europa membership 2022
Page 10	Autumn events preview
Page 11	Artistic Administration & Producing forum: Protocol of best practices for contracts
Pages 12-13	First live Next Stage meeting in Düsseldorf
Pages 14	European opera rises to support Ukraine
Page 15	Opera Europa is recruiting a new Director
Page 16	Dates for your diary

REGENERATING AUDIENCES PRAGUE - LITOMYŠL - 15-18 JUNE 2022

This spring's conference is hosted by two members: **Narodni divadlo Prague** and **Smetana's Litomyšl National Festival**, who together with the **Czech Philharmonic** offer a broad choice of performances. Its theme invites you to rethink your post-pandemic relationship with audiences.

A representative sample of 44 member theatres responded to our research study tracking audience behaviour across three consecutive 6-month periods: before and during the pandemic; and in the current season's recovery. Although there were variations in different areas of Europe, a consistent overall trend emerged:

- Occupancy in the 6 months before the pandemic averaged 85%
- During the height of the pandemic it had fallen to 39%
- For the first 6 months of the current season it had grown again to 71%

Measuring ticket income half-year on half-year:

- 2020/21 yielded only 10% of 2019/20's total
- For 2021/22 it had reached 70% of the pre-pandemic total
- Subscribers were likewise 69% of pre-pandemic levels

Thursday morning's presentation in Prague will tabulate these shifts in greater detail, grouped across 7 different areas of Europe and one outside Europe. It will also offer insights into where and how changes of operation have been effected in 12 companies which were asked a series of supplementary questions. A panel comprising 6 of them will debate the impact of experiences during the past two years. Delegates will then be invited to participate in one of three break-out groups on: Programming; the Audience Experience; and a new Tone of Voice. The afternoon is reserved for the members-only General Assembly, Coproduction Marketplace, Marketing forum and OperaVision partners.

Friday engages other specialist groups, introducing our new Dramaturgy forum, and concludes with the revelation of FEDORA's 2022 prize winners. Saturday offers a rare chance to visit the rural town and castle of Smetana's Litomyšl.

To register and find preferential rates for our recommended accommodation, please visit www.opera-europa.org/event/opera-europa-spring-conference-praguelitomysl

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 (Volksoper Wien)
16.00	Round table on Regenerating audiences * with Martin Ajdari (Paris ONP), Ignacio Garcia-Belenguer (Madrid Teatro Real), André Kraft (Berlin Komische Oper), Sophie de Lint (Amsterdam) and Alexandra Stampler-Brown (Düsseldorf)
17.00	End of afternoon sessions
19.00	Plameny (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 online



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* With examples from Amsterdam, Brussels, Copenhagen, Helsinki, London, Madrid, Milan, Munich, Paris, Prague, Zürich and 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 Aviel Cahn (Geneva)
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 moderated by Cormac Simms (London)
	Marketing & Communications forum: Learnings from Regenerating Audience break out sessions
	OperaVision Partners meeting with Luke O'Shaughnessy, Matthieu Fons and Joan Ramirez Soley
19.00	Der fliegende Holländer by Richard Wagner conducted by Karl-Heinz Steffens and directed by Ole Anders Tandberg
21.15	End of performance

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 Zaldivar (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 led by Audrey Jungers and Atholl Swainston-Harrison (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 – Prodaná Nevěsta (Bartered Bride) 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 Stříteský (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)



Litomyšl

GENERAL ASSEMBLY

The Board of Opera Europa, under the presidency of Anna Maria Meo, invites members to Opera Europa's General Assembly of Members at Prague State Theatre on Thursday 16 June at 14.30.

Detailed documents are distributed by email to our members and are available in our Document Centre. If you or your opera company cannot be represented at the General Assembly in person or via Zoom, please nominate a proxy from our list of members.

1. **Chairman's welcome, registration of members and proxies and apologies for absence**
Mot de bienvenue du Président, inscription des membres et mandataires et excuses des absents
2. **Minutes of the meeting held online on 21 May 2021**
Compte-rendu de la réunion tenue en ligne le 21 mai 2021
3. **Matters arising from the minutes**
Questions découlant du compte-rendu
4. **Membership report**
Rapport sur les adhésions des membres
5. **Financial report Adoption of the Audited Accounts for the year to December 2021**
Adoption des Comptes Audités pour l'année jusqu'à décembre 2021
6. **Work in Progress: Opera Europa initiatives**
Projets en cours
 - a. World Opera Day: Unboxing Opera
 - b. OperaVision
 - c. Next Stage
7. **Budget for 2023**
Budget pour 2023
8. **Election of new Board members**
Election des nouveaux membres du Conseil d'administration
Chris Shipman resigned from the Board in January. Renata Borowska resigned from the Board in March. Francesco Giambone resigns from the Board at the General Assembly.
In accordance with the rotation pattern of the Board, two members – Aviel Cahn and Sophie de Lint – will retire after serving two mandates. Furthermore, **Alexandra Stampler-Brown**, **Ignacio García-Belenguer** and **Henning Ruhe** have completed one term on the Board and are recommended for re-election.
Recommendations for new Board members include **Martin Ajdari** (Opéra national de Paris), **André Comploi** (Teatro alla Scala), **Ina Karr** (Luzerner Theater), **Jonas Sakalauskas** (Lithuanian National Opera & Ballet), **Cormac Simms** (Royal Opera House Covent Garden) and **Małgorzata Szabłowska** (Polish National Opera)
9. **Re-appointment of Auditors**
Renouvellement du mandat des Auditeurs
The Board recommends the appointment of the auditor Severine Descy.
10. **Date and location of next General Assembly**
Date et lieu de la prochaine Assemblée générale
11. **Any other business**
Divers

OPERA EUROPA MEMBERSHIP 2022

Opera Europa currently serves 217 members from 43 countries. Welcome to our news members listed in bold.

ALBANIA

Tirana - National Theatre of Opera, Ballet & Folk Ensemble

AUSTRIA

Bregenz - Bregenzer Festspiele
Graz - Oper Graz
Krems - Ernst Krenek Institut
Linz - Landestheater Linz
Salzburg - Landestheater Salzburg
Wien - MuTh - Konzertsaal der Wiener Sängerknaben
Wien - Theater an der Wien
Wien - Volksoper Wien
Wien - Wiener Staatsoper
Wien - Wiener Taschenoper

AZERBAIJAN

Baku - Azerbaijan State Opera & Ballet

BELGIUM

Antwerpen - deCompagnie

Antwerpen - Opera Ballet Vlaanderen
Brussels - La Monnaie / De Munt
Gent - B'Rock Orchestra
Gent - LOD
Liège - Opéra Royal de Wallonie

BULGARIA

Sofia - Sofia National Opera & Ballet

CHINA

Beijing - National Centre for the Performing Arts

CROATIA

Rijeka - Croatian National Theatre Ivan pl. Zajc
Zagreb - Croatian National Theatre

CZECHIA

Brno - National Theatre Brno
Litomyšl - Smetana's Litomyšl National Festival
Opava - Slezské divadlo Opava
Ostrava - National Moravian-Silesian Theatre
Prague - Národní divadlo

DENMARK

Aarhus - Den Jyske Opera
København - Copenhagen Opera Festival
København - Royal Danish Opera
Samsø - Søholm Opera ApS

ESTONIA

Tallinn - Estonian National Opera

FINLAND

Helsinki - Finnish National Opera & Ballet
Helsinki - Opera BOX
Järvenpää - Teatro Productions
Savonlinna - Savonlinna Opera Festival
Tampere - Tampere Hall

FRANCE

Aix-en-Provence - Festival d'Aix
Avignon - Opéra Grand Avignon
Baugé en Anjou - Opéra de Baugé
Bordeaux - Opéra National de Bordeaux
Caen - Théâtre de Caen
Dijon - Opéra de Dijon
Lille - Le Concert d'Astrée
Lille - Opéra de Lille
Lyon - Opéra national de Lyon
Metz - Opéra - Théâtre Metz Métropole
Montpellier - Opéra Orchestre national
Nancy - Opéra national de Lorraine
Nice - Opéra de Nice
Nîmes - T&M Nîmes/Occitanie
Paris - Les Talens Lyriques
Paris - Opéra Comique
Paris - Opera Fuoco
Paris - Opéra In Situ
Paris - Opéra national de Paris
Paris - Réunion des Opéras de France
Paris - Théâtre des Champs-Élysées
Paris - Théâtre du Châtelet
Rouen - Opéra de Rouen Normandie
Strasbourg - Opéra national du Rhin
Toulouse - Théâtre du Capitole

GERMANY

Augsburg - Theater Augsburg
Bad Wildbad - ROSSINI in Wildbad
Bayreuth - Bayreuth Baroque
Berlin - Komische Oper Berlin
Bonn - Theater Bonn

Braunschweig - Staatstheater Braunschweig
Detmold - Landestheater Detmold
Dortmund - Theater Dortmund
Düsseldorf - Deutsche Oper am Rhein
Essen - Aalto Theater Essen
Frankfurt am Main - Oper Frankfurt
Gießen - Stadttheater Giessen
Hamburg - Staatsoper Hamburg
Hannover - Staatstheater Hannover
Heidelberg - Theater und Orchester
Karlsruhe - Badisches Staatstheater
Köln - Oper Köln
Leipzig - Oper Leipzig
Magdeburg - Theater Magdeburg
Mainz - Staatstheater Mainz
Mannheim - Nationaltheater Mannheim
München - Bayerische Staatsoper
München - Gärtnerplatztheater
Nürnberg - Staatstheater Nürnberg
Saarbrücken - Saarländisches Staatstheater
Stuttgart - Staatsoper Stuttgart
Wiesbaden - Camerata Nuova
Wiesbaden - Hessisches Staatstheater
Wuppertal - Wuppertaler Bühnen

GREECE

Athens - Greek National Opera

HUNGARY

Budapest - Hungarian State Opera

ICELAND

Reykjavík - Icelandic Opera

INDIA

Mumbai - National Centre for the Performing Arts

IRELAND

Dublin - Irish National Opera
Lismore - Blackwater Valley Opera Festival
Wexford - Wexford Festival Opera

ISRAEL

Tel Aviv - Israeli Opera

ITALY

Bergamo - Fondazione Teatro Donizetti
Bologna - Teatro Comunale di Bologna
Bolzano - Fondazione Haydn

Brescia - Teatro Grande di Brescia

Capriva del Friuli - Piccolo Opera Festival

Como - AsLiCo / Teatro Sociale di Como

Cremona - Teatro A. Ponchielli

Firenze - Fondazione Mascarade Opera

Firenze - Teatro Maggio Musicale Fiorentino

Jesi - Fondazione Pergolesi Spontini

Macerata - Macerata Opera Festival

Martina Franca - Festival della Valle d'Itria

Milano - Accademia Teatro alla Scala

Milano - Teatro alla Scala

Modena - ATER Fondazione

Modena - Teatro Comunale di Modena

Napoli - Teatro di San Carlo

Novara - Teatro Coccia di Novara

Palermo - Teatro Massimo

Parma - Teatro Regio Parma

Pesaro - Rossini Opera Festival

Reggio Emilia - Teatri Reggio Emilia

Roma - ATIT- Associazione Teatri Italiani di Tradizione

Roma - Opera for Peace - LYVW

Roma - Teatro dell'Opera di Roma

Torino - Teatro Regio Torino

Torre del Lago - Festival Pucciniano

Venezia - Palazzetto Bru Zane

Venezia - Teatro La Fenice

Vetralla - OperaExtravaganza

JAPAN

Tokyo - New National Theatre

Tokyo - Nிகিকাই Opera Foundation

LATVIA

Rīga - Latvian National Opera & Ballet

LITHUANIA

Klaipėda - Klaipėda State Music Theatre

Vilnius - Lithuanian National Opera

LUXEMBOURG

Les Théâtres de la Ville de Luxembourg

MONACO

Monte-Carlo - Opéra de Monte-Carlo

NETHERLANDS

Amsterdam - Nationale Opera & Ballet

Amsterdam - World Opera Lab

Den Haag - OPERA2DAY

Enschede - Nederlandse Reisopera

Maastricht - Opera Zuid

Rotterdam - O. Festival

NEW ZEALAND

Auckland - New Zealand Opera

NORTH MACEDONIA

Skopje - National Opera and Ballet

NORWAY

Bergen - Bergen National Opera

Oslo - Den Norske Opera og Ballett

Oslo - Opera Norge

Trondheim - Trondheim Symfoniorkester

OMAN

Muscat - Royal Opera House Muscat

POLAND

Bydgoszcz - Opera Nova

Gdańsk - Opera Bałtycka

Kraków - Capella Cracoviensis

Poznań - Teatr Wielki - Opera Poznań

Szczecin - Operze na Zamku

Warszawa - Opera Narodowa

PORTUGAL

Lisboa - Ópera do Castelo

Lisboa - Teatro Nacional de São Carlos

Lisboa - Fundação Calouste Gulbenkian

ROMANIA

Bucharest - Bucharest National Opera

RUSSIA

(5 Russian theatres currently suspended from participation in Opera Europa)

SERBIA

Beograd - National Theatre in Belgrade

SLOVAKIA

Bratislava - Slovak National Theatre

SLOVENIA

Ljubljana - Slovenian National Theatre

Maribor - Slovenian National Theatre

SOUTH AFRICA

Cape Town - Cape Town Opera

SPAIN

Astigarraga - Intermezzo Choir

Barcelona - Gran Teatre del Liceu

Barcelona - Òpera de Butxaca i Nova

Creació

Bilbao - ABAO

Madrid - Teatro de la Zarzuela

Madrid - Teatro Real

Oviedo - Ópera de Oviedo

Peralada - Festival Castell de Peralada

Santa Cruz - Auditorio de Tenerife

Sevilla - Teatro de la Maestranza

València - Palau de les Arts Reina Sofia

SWEDEN

Drottningholm - Drottningholm Slottsteater

Göteborg - GöteborgsOperan

Karlstad - Wermland Opera Karlstad

Malmö - Malmö Opera och Musikteater

Stockholm - Folkoperan

Stockholm - Royal Swedish Opera

Umeå - NorrlandsOperan

SWITZERLAND

Basel - Theater Basel

Biel - Theater Orchester Biel Solothurn

Genève - Grand Théâtre de Genève

Givisiez - Nouvel Opéra Fribourg

Lausanne - AGORA

Lausanne - Opéra de Lausanne

Luzern - Luzerner Theater

St. Gallen - Theater St. Gallen

Zürich - Opernhaus Zürich

TURKEY

Ankara - Directorate General of Turkish State Opera

UKRAINE

Kharkiv - Kharkiv National Opera & Ballet

Kyiv - National Opera of Ukraine

Kyiv - Kyiv National Theatre of Operetta

Kyiv - Open Opera Ukraine

Lviv - National Opera & Ballet Theatre

Odesa - Odesa Opera & Ballet Theatre

Odesa - Odesa Philharmonic Orchestra

UNITED KINGDOM

Alresford - The Grange Festival

Belfast - Northern Ireland Opera

Birmingham - Birmingham Opera Company

Cardiff - Welsh National Opera

Edinburgh - Edinburgh International Festival

Glasgow - Scottish Opera

Gloucestershire - Longborough Festival Opera

High Wycombe - Garsington Opera

Leeds - Opera North

Lewes - Glyndebourne

London - English National Opera

London - National Opera Studio UK

London - OPERA 21

London - Opera Holland Park

London - Opera Rara

London - Philharmonia Orchestra

London - Royal Opera House Covent Garden

London - Theatre Projects Consultants

AUTUMN PREVIEW

Emboldened by members' response to our live in-person events this spring, Opera Europa is planning a choice of three contrasted gatherings for the coming autumn. The centrepiece will be a 3-day conference with a theme of inclusion and integration, hosted by Hungarian State Opera in its magnificently renovated buildings in Budapest. Either side of that, there will be super-forums of 2 days each in Barcelona and Amsterdam. We thus offer members a choice of dates and locations to accommodate their needs.



Barcelona's Gran Teatre del Liceu will host the Fundraising Plus event in the Catalan capital between 27 and 29 September. It will address issues about the social responsibility of corporate and philanthropic giving, and forge a link with one of the three pillars of the Next Stage initiative: Sustainability. The performance in the theatre on 27 September will be Donizetti's *Don Pasquale* in Damiano Michieletto's production with Sara Blanch, whose dazzling Marie in *La fille du régiment* will be remembered from Bergamo, as Norina and Carlos Chausson as Pasquale, conducted by Josep Pons.

Full programme and registration details will become available during the summer.

The Budapest conference will begin in the recently re-opened historic Opera House on Thursday 20 October, and that evening's performance will be of Ferenc Erkel's emblematic *Bánk Bán*. It remains at the Opera House on Friday 21 October for working sessions and social events, before moving to the Eiffel Art Studios for Saturday 22 October. This ambitious new complex encompasses studio theatre, rehearsal spaces, production and education facilities under the one roof of this enormous converted railway depot. It provides an exemplary setting to demonstrate the integration of learning and young audiences within an opera and ballet company's work. Full programme and registration details will be published in the next newsletter at the beginning of September.



World Opera Day 2022 will follow the themes of the Budapest conference on 25 October, with its advocacy of *Unboxing Opera*.

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?

Contact Celia@opera-europa.org for more information.

Dutch National Opera & Ballet will host the Digital Plus event in Amsterdam between 17 and 19 November. Its aim is to offer expert guidance on capture and rights of digital content, but also to reach beyond the technicalities to place member theatres' streaming activities and OperaVision Next Generation as a resource to supplement and enhance live performances. This event provides an opportunity to promote our work to stakeholders in the wider world.



Nicholas Payne

ARTISTIC ADMINISTRATION & PRODUCING FORUM PROTOCOL OF BEST PRACTICE FOR CONTRACTS

Opera Europa's Artistic Administration & Producing forum met with OMAI – Opera Managers Association International – in Berlin on 8 and 9 April. The open discussions and constructive exchanges led to these recommendations for future contracts, addressing concerns of the artists, their managers and the organisations which employ them.

A contract is a two-way agreement of a professional commitment between an opera company and an artist, and the agent or artist manager is the middle person who must ensure the contract is fair and respected by both parties.

DEFINITION OF EMPLOYMENT

Opera companies recognise that employment starts with rehearsals and covers performances and digital capture for free transmission to a wider audience during a determined period of time. The overall fee agreed upon therefore covers this employment, as specified by the contract.

MEDIA RIGHTS

In today's digital world of subsidised culture, free access to performance capture is part of the investment made by opera companies to make their art available to a wider audience. This is part of the artist's responsibility and job. Should a commercial exploitation of capture be proposed, the artist has the right to demand payment.

The complexity of media rights for all artists involved in a production – creative team, orchestra, chorus and soloists – imposes restrictions on promotional dissemination of extracts by artists; but extracts used for professional reasons in a private and discrete manner are industry practice.

CANCELLATION CLAUSES

Contracts are written in good faith and with the best intentions of fulfilling them; but it is recommended to plan for unforeseen events.

Cancellation clauses should detail what companies are prepared to offer, if a production has to be cancelled or postponed. This might include rescheduling of the production, a replacement contract in another production, or a partial or full pay-out.

Similarly, should an artist cancel their participation in a production, a penalty may be applied to recognise the extra expense and time investment required by the company to find a suitable replacement.

PAYMENT SCHEDULE

National regulations play a big part in setting payment terms; but the contract should clearly state what should be expected. With the recognition of rehearsal periods as part of the contract, a first payment may be advanced before the first performance.

OMAI OPERA MANAGERS
ASSOCIATION INTERNATIONAL



Participants at forum meeting

FIRST LIVE NEXT STAGE MEETING IN DÜSSELDORF

Deutsche Oper am Rhein hosted the first live gathering of Next Stage partners, and Opera Europa members, for 2 days dedicated to Sustainability, Inclusivity and Digital transformation, in presence of FEDORA and donors supporting change in Opera and Dance.

Following the welcome address by Intendant Christoph Meyer, FEDORA Director Edilia Gänz and Nicholas Payne, Managing Director Alexandra Stampler-Brown presented the plans and challenges for a new opera house in Düsseldorf for the horizon 203+.

The fifteen pre-selected applications for Next Stage grants pitched their projects before the audience. Before the start of the conference, the participants of the Opera Management Course had gathered to study these applications and make their recommendations to the jury.

On the following day, panels gathered contributors on three topics: diversity of creative teams, digital offers for blind and deaf audiences, and sustainability assessment tools.

These three pillars are recognised as priorities for the future of the Opera sector, and will remain on the agenda of Opera Europa's events in the coming months.



Opera Management Course participants

A graphic titled "NEXT STAGE SHORTLIST" featuring a collage of images. The collage includes portraits of people, a hand holding a pink object, a person holding an orange, and a person playing a guitar. The text "opera europa" is written in a stylized font across the bottom of the collage. The logos for the European Union, Opera Europa, and FEDORA are visible at the bottom of the graphic.

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

opera europa

FEDORA

NEXT STAGE GRANTS SHORTLIST ANNOUNCEMENT

During Opera Europa and FEDORA's joint event hosted by Deutsche Oper am Rhein at the end of April, the 15 projects shortlisted for the first edition of the Next Stage Grants were presented to members and sponsors. These inspiring projects in the field of opera and dance drive innovation through sustainability, inclusivity and digital transformation, and involve 48 cultural organisations and partners in 16 countries in Europe.

This spring the jury of experts will evaluate how **innovative, collaborative, transformative, feasible and scalable** these projects are and decide which ones will become recipients of the **grant money of €250,000** provided thanks to the support of a private foundation.

The 15 projects are:

- **Sensory theatre** led by AsLiCo with Opéra Grand Avignon
- **European Sustainability Dance Network** led by Ballet Rambert with Scottish Ballet, Tero Saarinen Company and Ultima Vez
- **Don Carlo 4R: piloting 4R in theatre productions and development of young audiences** led by Croatian National Theatre Rijeka with Slovenian National Theatre Maribor
- **XR Stage Phase 2** led by Finnish National Opera and Ballet, with Zoan, Insta Automation, Stara Zaragora State Opera and Aalto University
- **Inclusive Culture Project** led by Teatro alla Scala with Teatro Regio di Parma, Teatro Sociale di Como and Teatro Massimo di Palermo
- **Opera Digital Warehouse** led by Teatro Regio di Parma, with National Theatre Brno, Labinf Sistemi, Future Technology Lab, Murata ID Solutions
- **The Scorched Earth Trilogy and Street Art Opera App** led by Irish National Opera with Dumbworld
- **Next Education and Digital Janáček Centre** led by National Theatre Brno, with Janáček Academy of Music and Performing Arts in Brno
- **Here and There** led by O. Festival for Opera. Music. Theatre. with Opera Ballet Vlaanderen, Musiktheatertage Wien, Muziektheater Transparant, De Singel, Komische Oper Berlin and Britten Pears Arts
- **Sustainable Costumes** led by Oper Leipzig with Icelandic Opera
- **Dance Health Center Project** led by Opéra national de Paris with Ballet de l'Opéra national du Rhin and Royal Swedish Ballet
- **Opera Matters** led by Poznan Opera House with Baltic Opera in Gdańsk
- **Culture of Inclusion: increasing representation in Dance** led by Sadler's Wells with A New Direction
- **Fortissimo** led by Theater Magdeburg with Fortissimo, Tiroler Landestheater und Symphonieorchester Innsbruck, Teatr Wielki, Wiener Taschenoper, Fondazione Haydn di Bolzano e Trento, Opera North and Schule für das Leben
- **Deep digital transformation by implementing fully collaborative digital sheet music** led by Volksoper Wien with Staatsoper Hannover

The jury, chaired by Nicholas Payne, gathers three industry experts – Valentina Bressan (consultant in sustainable ecological transition strategy for opera), Valérie Chevalier (general director of Opéra Orchestre national de Montpellier Occitanie) and Patrick Dillon (architect and author of Theatre Green Book) – as well as three external consultants – Benjamin Mueller (Professor for Digital Business at University of Bremen), Filipe Santos (Dean of Católica Lisbon School of Business and Economics) and Mirja Telzerow (European People Director at Kearney).

The grant recipients will be announced in Prague in June 2022 on the occasion of Opera Europa's upcoming Spring Conference at the Prague State Opera. Join us on Friday 17 June!



Next Stage grant shortlist participants

EUROPEAN OPERA RISES TO SUPPORT UKRAINE

Opera Europa members have rallied in support of Ukrainian people and theatres since the beginning of the conflict. They have come together in creative ways and have collectively raised upwards of two million euros so far.

Fundraising concerts, patron and ticket sales donations have been plentiful for those organisations who are allowed to raise money.

On another level, houses across Europe have been welcoming staff and artists from the various institutions, providing a safe space and opportunity to continue working while their theatres are closed.

Others have shown their support by adopting Ukrainian colours in their programme, using their public buildings and posting massively to social media platforms using the hashtag #StandwithUkraine to raise awareness and show solidarity.

And resourcefully, Ukrainian artists have been invited to take the stage in other theatres.

Here are a few highlights of European initiatives:

- **Lithuanian National Opera & Ballet Theatre** welcomed 220 artists and 30 children from **Kharkiv National Opera and Ballet Theatre**, for a series of ballet, opera and music concert performances from 3 to 9 May.
- **Poznań Opera** is setting up artist residencies for artists and theatre professionals under the name Support programme for theatre people from Ukraine. **Theater St Gallen** is fundraising to support Poznan's initiative through Pegaz Cultural Organisation with a concert conducted by Margaryta Grynivetska of **Kyiv National Operetta Theatre** on 1 June, featuring works of Ukrainian composers Myroslaw Skoryk and Walentyn Sylwesrow, alongside Bach and Beethoven. **Volksooper Wien** also host Kyiv National Operetta Theatre on 12 June.
- **Lviv National Opera** has launched a series of online charity concerts of famous Ukrainian composers and world classics 'Together with Ukraine' on www.kontramarka.ua
- **Opera for Peace, Teatro dell'Opera di Roma** and **Opera Europa** joined forces in creating a Grant for a Ukrainian artist to participate in the OFP Academy Europe in collaboration with the European Investment Bank from 30 May to 5 June 2022 in Rome.
- Hobart Earle conducted the **Odesa Philharmonic Orchestra** and Ksenia Bakhritdinova in Weinberg's Symphony 21 in a live performance in the Philharmonic Hall of Odesa, in memoriam of the victims of the war.
- **Opera Bałtycka w Gdańsku** has invited Ukrainian artists to join their ensembles, recognising their skills as a fantastic addition to their team. They are also curating their programme to make it accessible to Ukrainian audiences.

And many more have put in energy and generosity towards this common effort. Thank you!

Audrey Jungers



Opéra Grand Avignon



Oper Leipzig



Polish National Opera



National Moravian-Silesian Theatre

OPERA EUROPA IS RECRUITING A NEW DIRECTOR

Opera Europa's director Nicholas Payne has recently completed 19 years at the helm of the membership organisation he has helped to build up. After consultation with the Board, he has proposed a plan to retire before he reaches his 20th anniversary running Opera Europa.

The Board of Opera Europa is grateful to Nicholas Payne for his years of commitment to the association, from growing its membership to developing its specialist forums, from curating thematic conferences to launching OperaVision and World Opera Day.

The Board of Directors of Opera Europa is inviting applications from individuals interested in seeking the Director position. Opera Europa is the leading service organisation for professional opera companies and opera festivals throughout Europe. It currently serves 217 members from 43 countries. For more information about the organisation and its programmes please consult: www.opera-europa.org.

SUMMARY OF RESPONSIBILITIES

Reporting to the Board of Directors, the Director's primary responsibility is to work with the Board to fulfil the mission of the association and to work with the Board and Staff in creating, implementing and monitoring a new strategic plan to achieve tactical and long-term objectives for the membership. Towards this end the Director leads and works in close collaboration with the General Manager, the principal operational manager reporting to the Director.

Candidates should possess the following qualifications, skills, and traits:

- Is an accomplished leader with extensive knowledge and experience in the Opera Industry, with an understanding of the various national opera landscapes.
- A genuine passion for opera, ballet, orchestra, and a thorough knowledge of the core repertoire.
- A comfortable networker who has formed strong, lasting relationships with various industry players.
- A desire further to build an association which is indispensable to the membership that it serves.
- Has strong management, business, and financial acumen and knowledge of artistic matters.
- Has worked effectively with a Board of directors.
- Has the ability to foster open, transparent dialogue across the organisation and membership.
- Is an excellent public speaker and presenter who can effectively represent Opera Europa to a variety of audiences and stakeholders, able to express themselves in at least 2 languages.
- Willing to travel extensively on behalf of the organisation.
- Values innovation and forward-thinking.
- A demonstrable track record of integrity, candour, and reliability.

Applications accepted until 15 July

Opera Europa has engaged Genovese Vanderhoof & Associates to facilitate this search.

Find the full position description and application information on www.opera-europa.org/jobs



May

- 13 La fille du régiment **Donizetti** Festival Donizetti
 18 Total Karita *Finnish National Opera*
 27 Leonore 40/45 **Liebermann** Theater Bonn

June

- 11 Moniuszko Vocal Competition *Polish National Opera*
 18 The Convert **Wim Henderickx** Opera Ballet Vlaanderen
 25 Der Freischütz **Weber** Dutch National Opera

July

- 8 Maria Stuarda **Donizetti** Irish National Opera
 15 Like Flesh **Sivan Eldar** Opéra de Lille
 22 Turandot **Puccini** Grand Théâtre de Genève
 29 Ernani **Verdi** Teatro dell'Opera di Roma

www.operavision.eu

SAVE THE DATES

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

25 May at 11:00 CET

Sustainability forum online meeting
 Commitment of management & staff

15-17 June

Opera Europa Summer Conference
 in Prague

18-19 June

Opera Europa Summer Conference
 excursion to Litomyšl

27-29 September

Fundraising Plus in Barcelona

20-22 October

Opera Europa Autumn conference
 in Budapest

25 October

World Opera Day 2022

18-19 November

Digital Plus in Amsterdam



OPERA VISION



Co-funded by
 the European Union

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