OUR NETWORK

176 MEMBERS
42 COUNTRIES

1 ONLINE PLATFORM
30 PARTNERS
The prize is linked to the staging of *Manon Lescaut*, Giacomo Puccini

Participants are invited to submit a comprehensive direction concept – including a content-related explanation of the concept, basic ideas for scenery, props and costumes, the characters to be involved (soloists, extras etc.), suggestions for adaptations and/or editing, if any.

The opera is expected to be performed at the opening of the Opera Holland Park 2019 summer season in London.

The award consists of three prizes:

**First Prize**: Euro 20,000,- as director's honorarium and a guarantee for the realisation of the concept at Opera Holland Park

**Second Prize**: Euro 10,000,- as an honorarium for an assignment at an opera house

**Third Prize**: Euro 5,000,- as an honorarium for an assignment at an opera house

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

**Application to the contest**

www.camerata-nuova.com / eop10@camerata-nuova.com

Closing date for application: **15 October 2017**

Closing date for submission of direction concepts: **01 December 2017**

Publication of the final decision of the jury: **30 June 2018**

Further information about the EOP: www.camerata-nuova.com
Opera Europa may be shyly proud of what it has achieved in the last years, and cautiously optimistic about what may yet be achieved during the next few years.

Our record number of 176 member companies is four and a half times the number we inherited 14 years ago. The size and diversity of the membership in turn means that the association has also more than quadrupled its value as a network. A further benefit of growth is that it has enabled us to maintain but not increase the membership fee since 2009. We intend to keep the same modest level for a tenth consecutive year in 2018.

Naturally, more members means more demands on the time of our small team. We welcome that. The successful bid to Creative Europe for funding to support the next stage of The Opera Platform will also result in more work, not least because we shall be doubling the number of theatre partners and seeking to make the platform a resource for the wider membership. We aim to work towards a sustainable model, but meanwhile it still requires investment of time and money from all interested partners.

The focus on digital dissemination of opera is a response to the technological opportunities of today, but it by no means replaces our dedication to live opera in the theatre. Opera Europa’s Board is resolved that we pursue other parallel initiatives to add value to our member companies. They are outlined on page 13 of this newsletter.

Our recent conference in Kyiv was an adventure into new territory. I was heartened by the warm response, not only of our host companies in the capital city, but from other theatres in Ukraine: Lviv, Odessa, Kharkiv...

For our Autumn conference, we return to opera’s heartland: not just to Italy but to the land of Giuseppe Verdi and the festival dedicated to him in Parma. Delegates will have the chance to experience four of his operas, including his first and relatively rarely performed French grand opera Jérusalem and an unusual staging of Stiffelio in the historic 17th century Teatro Farnese. Opera Pilgrimage, the theme of the conference, draws together topics of concern for several of our specialist forums. An important aspect of Opera Europa today is its ability to bring together and integrate different disciplines in fruitful discussion. Read more on pages 6 and 7.

Together we are stronger. That is the message of the European Opera Season propagated by The Opera Platform. It is also the credo of collaboration which embraces both diversity and unity.

Nicholas Payne
Cultural Diplomacy...

...or ‘Art which unites’ was the theme of Opera Europa’s recent conference in Kyiv. The capital of Ukraine looked resplendent in the spring sunshine, and our hosts at National Opera of Ukraine and Kyiv National Operetta Theatre offered a generous welcome to our more than 200 delegates. It was the express intention of this initiative to reach out to theatres throughout Ukraine and to engage them in dialogue with the rest of Europe. We were rewarded by a strong presence from the important theatres of Dnipropetrovsk, Kharkiv and Odessa, as well as several smaller theatres, and a big delegation from our cherished member Lviv National Academic Opera and Ballet Theatre named after Solomiya Krushelnytska. Some appreciations of our venture may be read below.

Dear Nicholas!
National Operetta of Ukraine would like to express our gratitude and wish you all the best in all your affairs.

We would like to thank you for your participation and organization of the conference "The art which unites" by the Association "Opera Europa" held in Kyiv on May 18-20, 2017. The conference opened new creative horizons for cooperation between Ukrainian and European theaters. The issues discussed at the conference were relevant and aroused great attention and interest of participants. We hope that the new contacts will facilitate the creation of joint creative projects in the future.

With gratitude and best regards to you from our team!

**Bogdan Strutynskyi**
General and Artistic Director, National Operetta of Ukraine – Honoured Artist of Ukraine
Dear Nicholas Payne,

We were glad to receive your letter and, in our turn, we would like to express our gratitude for the opportunity to attend such a representative forum. The conference of the International Association of Opera Europa, which was held in Ukraine for the first time, undoubtedly became a significant cultural event that gathered the representatives of the European and Ukrainian theatre elite in Kiev and became a platform for the progressive development of theatrical art in the world.

We were sure that the information about our theatre – one of the most beautiful opera houses in Europe – could not remain unnoticed!

Yours sincerely,

Nadezhda Babich
General Director, Odessa Opera & Ballet Theatre

Hello Mr. Nicholas Payne,

On behalf of the General Director Vasyl Vovkun and the entire Theatre would like to thank you for accepting our team at a conference "Opera Europa" in Kiev. It was a wonderful time spent in communication. We got a new impetus to creative projects, interesting approaches in the management system and hear the opinions of experts. Thank you for this opportunity.

Best regards,

Ostap Hromysh
International Relations Manager, Lviv National Academic Opera and Ballet Theatre
Autumn Conference in Parma: Opera Pilgrimage

This newsletter offers a preview of Opera Europa’s Autumn conference which will take place during Festival Verdi 2017 and which includes a choice of four operas in three different theatres during four days.

The theme of Opera Pilgrimage may be inspired by the special ambiance of a festival devoted to a great composer, as with Bayreuth and Pesaro, but it resonates for any theatre that aspires to make itself a destination which demands to be visited. Or indeed to an initiative like The Opera Platform which has been created to drive visitors to a digital destination.

We believe that this conference will therefore be of interest to General and Artistic Directors, and also to those working in Education, Finance, Fundraising and Marketing.

You may wait to register for the conference when the full programme is published at the beginning of September, but YOU ARE URGED TO RESERVE HOTEL ACCOMMODATION NOW before the summer, because most hotels in the charming and historical city of Parma are not large and their rooms sell quickly during the popular festival period. So do opera tickets. We have reserved allocations for all four performances, including all 279 seats in the magical Teatro Verdi in Busseto, but advise you to register early in September in order to secure your choices.

Wednesday 11 October 2017
Fedora General Assembly with Fundraising forum in the afternoon

Thursday 12 October 2017

<table>
<thead>
<tr>
<th>Time</th>
<th>Session/Event</th>
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<tbody>
<tr>
<td>10.30</td>
<td>Joint Fundraising forum and Fedora double-session</td>
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<tr>
<td>13.00</td>
<td>Lunch in theatre café</td>
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<tr>
<td>14.15</td>
<td>FFMC Data-mining: getting to know your clients and donors to increase their commitment to your company</td>
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<tr>
<td>16.00</td>
<td>Main conference Registration opens</td>
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<tr>
<td>16.30</td>
<td>Welcome</td>
</tr>
<tr>
<td>17.00</td>
<td>Opera Vision: presentation of the new Opera online destination</td>
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<tr>
<td>18.00</td>
<td>Antipasti</td>
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<tr>
<td>19.30</td>
<td>Jérusalem at Teatro Regio di Parma</td>
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</tbody>
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Conducted by Daniele Callegari and directed by Hugo de Ana
With Ramon Vargas, Annick Massis, Michele Pertusi and Vito Priante

GD General & Artistic Directors
AA Artistic Administrators
BF Business & Finance
MC Marketing & Communications
FF Fundraising & Friends
ED Education
**Friday 13 October 2017**

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
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<tbody>
<tr>
<td>09.00</td>
<td>Registration opens</td>
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<tr>
<td>09.30</td>
<td>GDAAMCFF Opera tourism: creating, funding and promoting the customer journey</td>
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<tr>
<td>11.00</td>
<td>Coffee break</td>
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<td>11.30</td>
<td>GDA Co-productions marketplace</td>
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<td>MCED Reaching new audiences online</td>
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<tr>
<td>13.00</td>
<td>Lunch outside the theatre</td>
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<tr>
<td>14.15</td>
<td>GDBFMCFF Self-financing: devising new income streams</td>
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<td>Opera Vision partners' meeting</td>
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<td>GDAED Showcase of young audience projects</td>
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<td></td>
<td>Including Parma’s <em>Il piccolo principe</em></td>
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<tr>
<td>15.45</td>
<td>Coffee break</td>
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<tr>
<td>16.15</td>
<td>GDAED Verdi for today's audiences</td>
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<td>GDBFMC Commissioning benchmarking tools</td>
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<tr>
<td>17.45</td>
<td>MC next meetings (30 mins)</td>
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<tr>
<td>19.00</td>
<td><em>Stiffelio</em> at Teatro Farnese</td>
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<td></td>
<td>Conducted by Guillermo Garcia Calvo and directed by Graham Vick</td>
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<td></td>
<td>With Luciano Ganci, Maria Katzareva and Francesco Landolfi</td>
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**Saturday 14 October 2017**

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<tr>
<th>Time</th>
<th>Event</th>
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<tbody>
<tr>
<td>09.00</td>
<td>Registration opens</td>
</tr>
<tr>
<td>09.30</td>
<td>GDAAED Online tools for training of young artists</td>
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<td></td>
<td>MC Creating online promotional content and Promoting Opera Vision</td>
</tr>
<tr>
<td>11.00</td>
<td>Coffee break</td>
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<tr>
<td>11.30</td>
<td>GDAAMC Multi-venue programming and management</td>
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<td></td>
<td>ED Creating online educational tools</td>
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<td></td>
<td>Open meeting with city of Parma’s audience</td>
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<tr>
<td>13.00</td>
<td>Conference conclusions</td>
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<tr>
<td>13.30</td>
<td>Lunch</td>
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<tr>
<td>15.00</td>
<td>Bus departure from Teatro Regio</td>
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<td></td>
<td>Visit of Verdi’s house in Le Roncole</td>
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<td></td>
<td>Departure from Verdi’s house to Busseto</td>
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<tr>
<td>18.30</td>
<td><em>La traviata</em> at Teatro Giuseppe Verdi di Busseto</td>
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<td></td>
<td>Conducted by Sebastiano Rolli and directed by Andrea Bernard, winner of the European Opera-directing Prize, with singers from the 54th Concorso Internazionale Voci Verdiiane ‘Città di Busseto’</td>
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<tr>
<td>21.00</td>
<td>Post-performance reception</td>
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<tr>
<td>22.30</td>
<td>Bus back to Parma</td>
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**Sunday 15 October 2017**

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<tr>
<th>Time</th>
<th>Event</th>
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<tr>
<td>15.30</td>
<td><em>Falstaff</em> at Teatro Regio di Parma</td>
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<td></td>
<td>Conducted by Riccardo Frizza and directed by Jacopo Spirei</td>
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<td></td>
<td>With Misha Kiria, Amarilli Nizza, Laura Giordano, Sonia Prina, Juan Francisco Gatell and Giorgio Caoduro</td>
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Practical information

**Teatro Regio di Parma**  
Via Giuseppe Garibaldi, 16/a,  
43121 Parma PR, Italy

**Getting there**

**Via Airport Giuseppe Marconi di Bologna**  
by bus: 34 mins from Bologna airport to Stazione Centrale di Bologna, one-way ticket €6  
then by train: 50 mins from Stazione Centrale di Bologna to Parma Stazione.

**Via Airport Amerigo Vespucci di Firenze**  
by bus: 15 min from airport Amerigo Vespucci di Firenze to Stazione Santa Maria Novella  
then by train: 2 hours from Stazione Santa Maria Novella to Stazione Centrale di Parma.

**Via Airport Milano Malpensa**  
by bus: 50 min from Milano Malpensa Airport to Stazione Milano Centrale, one way ticket €8  
then by train 1h10 from Milano Centrale to Parma Station.

**Via Airport Milano Linate**  
by bus: 25 min from Linate Airport to Stazione Milano Centrale, one way ticket €5  
then by train: 1h10 from Milano Centrale to Parma Station.

**Trains in Italy**  
Tickets can be purchased directly at the train station or on www.trenitalia.org.  
- Regionali Veloci: fixed price, slow trains. Tickets can be bought on the same day.  
- Intercity: faster trains. Only a few per day. Tickets have to be bought in advance.  
- Frecce Rosse, Bianche, Argento: fastest trains. Price depends on availability, tickets have to be bought in advance.

**Hotels**  
There are many small hotels in Parma that will accommodate us. An online booking system is available, you can access it from our website which provides the necessary information. Please visit our Parma Conference page on www.opera-europa.org. Rooms will be limited so please book quickly!
The successful bid is a tribute to the perseverance of existing partners, the courage of new partners, and to the industry of our small dedicated team. It is also a challenge. The task is to build on what we have learned during the past three years and to create a resource which truly presents a European Opera Season with the capacity to reach the world.

The Opera Platform can become the voice of opera. It exists to share the richness of operatic heritage and creation with a wider and more diverse public. It has the power to advocate all aspects of our art for the education and entertainment of millions.

A central element of our application was the celebration of the designated Year of European Cultural Heritage 2018. We are now beginning to devise a core programme of 30 full-length operas with our theatre partners which will present the range of that heritage in a lively and attractive way. That will be supplemented by carefully selected material from other sources.

But that is just a beginning. Equally important is the opportunity to commission and edit shorter-form material which will introduce and explain opera to new audiences. We are committed to working with partners in the educational field to create content which can be used in schools and academies, or simply by inquisitive people with iPhones.

Digital technology opens up creative possibilities to composers and directors to develop opera in unexpected ways. That by no means diminishes the value of our heritage, but it supplements it and opens other doors.

We shall be forming alliances with museums and spoken theatre as well as educationalists. We plan an autumn launch which will place opera within an historical and topical context.

We have chosen to take an independent route for the next stage of The Opera Platform project, because we believe that is the best way to empower our member theatres and to equip them for a sustainable future. We are in the process of forging strategic alliances with several distributors, rather than a single media partner, in order to extend the platform’s reach.

Please join us at our autumn conference in Parma, when we shall spell out the vision and detail of our programme for the first year of the new platform.

Meanwhile there is plenty on offer in The Opera Platform’s summer 2017 programme, as outlined below.

9 June
_Alessandro_ Handel
Théâtre royal de Versailles

14 June
_Acis and Galatea_ Handel
Opera Theatre Company Dublin

20 June
_Tosca_ LIVE Puccini
Den Norske Opera Oslo

30 June
_Madama Butterfly_ LIVE Puccini
Teatro Real Madrid

9 July
_La Sonnambula_ Bellini
Victorian Opera Melbourne

22 July
_L’écume des jours_ LIVE Denisov
Oper Stuttgart

23 September
_Autumn Sonata_ Fagerlund
Finnish National Opera Helsinki

The Creative Europe Programme of the European Union has shown its faith in Opera Europa’s dedicated group of partners by offering renewed support which will enable us to develop and expand the digital project launched over two years ago into something altogether more wide-reaching during the years ahead.
List of members

Opera Europa counts 176 members in 42 countries.

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<th>Institution</th>
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<td>Albania</td>
<td>Tirana, National Theatre of Opera and Ballet of Albania</td>
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<td>Argentina</td>
<td>Buenos Aires, Teatro Colón</td>
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<td>Armenia</td>
<td>Yerevan, National Opera and Ballet Theatre of Armenia</td>
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<td>Australia</td>
<td>Melbourne, Victorian Opera</td>
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<td>Austria</td>
<td>Bregenz, Bregenzer Festspiele</td>
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<td>Graz, Oper Graz</td>
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<td>Klagenfurt am Worthsee, Stadttheater Klagenfurt</td>
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<td>Krems, Ernst Krenek Institut</td>
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<td>Linz, Landestheater Linz</td>
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<td>Salzburg, Salzburger Landestheater</td>
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<td>Wien, Theater an der Wien</td>
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<td>Wien, Volkssoper Wien</td>
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<td>Wien, Wiener Staatsoper</td>
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<td>Wien, Wiener Taschenoper</td>
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<td>Belarus</td>
<td>Minsk, National Academic Bolshoi Opera and Ballet Theatre of the Republic of Belarus</td>
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<td>Belgium</td>
<td>Antwerpen/Gent, Opera Vlaanderen</td>
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<td>Brussels, La Monnaie De Munt</td>
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<td>Gent, LOD</td>
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<td>Liège, Opera Royal de Wallonie-Liège</td>
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<td>Bulgaria</td>
<td>Sofia, Sofia National Opera and Ballet</td>
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<td>Chile</td>
<td>Santiago, Teatro Municipal de Santiago</td>
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<td>Croatia</td>
<td>Zagreb, Croatian National Theatre in Zagreb</td>
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<td>Czech Republic</td>
<td>Brno, National Theatre Brno</td>
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<td>Ostrava, National Moravian-Silesian Theatre</td>
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<td>Prague, Národní divadlo / National Theatre Prague</td>
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<td>Denmark</td>
<td>Aarhus, Den Jyske Opera / Danish National Opera</td>
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<td>Copenhagen, Royal Danish Opera</td>
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<td>Estonia</td>
<td>Tallinn, Estonian National Opera</td>
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<td>Finland</td>
<td>Helsinki, Comic Opera Helsinki</td>
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<td>Helsinki, Finnish National Opera and Ballet</td>
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<td>Savonlinna, Savonlinna Opera Festival</td>
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<td>France</td>
<td>Aix-en-Provence, Festival d’Aix-en-Provence</td>
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<td>Bordeaux, Opéra national de Bordeaux</td>
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<td>Caen, Théâtre de Caen</td>
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<td>Dijon, Opéra de Dijon</td>
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<td>Lyon, Opéra national de Lyon</td>
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<td>Massy, Opéra de Massy</td>
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<td>Nancy, Opéra national de Lorraine</td>
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<td>Nice, Opéra de Nice</td>
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<td>Paris, Les Talens Lyriques</td>
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<td>Rouen, Opéra de Rouen Haute-Normandie</td>
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<td>Strasbourg, Opéra national du Rhin</td>
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<td>Toulouse, Théâtre du Capitole</td>
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<td>Georgia</td>
<td>Tbilisi, Tbilisi State Opera and Ballet Theatre</td>
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<td>Germany</td>
<td>Augsburg, Stadth Theater</td>
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<td>Berlin, Komische Oper</td>
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<td>Bielefeld, Theater Bielefeld</td>
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<td>Bonn, Oper Bonn</td>
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<td>Braunschweig, Staatsoper</td>
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<td>Dortmund, Theater Dortmund</td>
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<td>Düsseldorf, Deutsche Oper am Rhein Düsseldorf-Duisburg</td>
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<td>Giessen, Stadttheater Giessen</td>
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<td>Heidelberg, Theater der Stadt Heidelberg</td>
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<td>Karlsruhe, Badisches Staatsoper Karlsruhe</td>
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<td>Köln, Opera der Stadt Köln</td>
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<td>Magdeburg, Theater Magdeburg</td>
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<td>Mainz, Staatstheater</td>
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<td>München, Bayerische Staatsoper</td>
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<td>Wiesbaden, Camerata Nuova</td>
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<td>Wiesbaden, Hessisches Staatsoper</td>
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<td>Wuppertal, Wuppertaler Bühnen und Sinfonieorchester</td>
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<td>Greece</td>
<td>Athens, Greek National Opera</td>
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<td>Hungary</td>
<td>Budapest, Armel Opera Competition and Festival</td>
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<td>Budapest, Hungarian State Opera</td>
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<td>Iceland</td>
<td>Reykjavík, Icelandic Opera</td>
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<td>Ireland</td>
<td>Dublin, Opera Theatre Company</td>
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<td>Lismore, Lismore Festival</td>
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<td>Wexford, Wexford Festival</td>
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Israel
Tel Aviv, Israeli Opera

Italy
Bari, Teatro Petruzzelli
Bereguardo, Astraëa srl
Bergamo, Teatro Donizetti
Bologna, Teatro Comunale di Bologna
Bolzano, Fondazione Haydn
Brescia, Teatro Grande
Cagliari, Teatro Lirico
Como, Teatro Sociale di Como AsLiCo
Genova, Teatro Carlo Felice
Jesi, Fondazione Pergolesi Spontini
Macerata, Macerata Opera Festival
Milano, Teatro alla Scala
Milano, Accademia La Scala
Modena, Associazione Teatrale Emilia Romagna
Napoli, Teatro di San Carlo
Palermo, Teatro Massimo
Parma, Teatro Regio
Pesaro, Rossini Opera Festival
Reggio Emilia, I Teatri Reggio Emilia
Roma, Teatro dell'Opera di Roma
Torino, Teatro Regio
Trieste, Teatro Verdi
Venezia, Fondazione Teatro La Fenice
Venezia, Palazzetto Bru Zane

Kazakhstan
Astana, Astana Opera House

Korea
Seoul, Korean National Opera

Latvia
Riga, Latvian National Opera

Lithuania
Vilnius, Lithuanian National Opera

Luxembourg
Luxembourg, Grand Theatre de la Ville de Luxembourg

Netherlands
Amsterdam, Nationale Opera & Ballet
Den Haag, Opera2day
Enschede, Nationale Reisopera
Maastricht, Opera Zuid
Rotterdam, Operadagen

Norway
Bergen, Bergen National Opera
Oslo, OperaNorge
Oslo, Den Norske Opera og Ballett
Trondheim, Trondheim Orchester

Oman
Muscat, Royal Opera House

Poland
Gdansk, Opera Bałtycka
Krakow, Capella Cracoviensis
Poznań, Opera Poznań
Warsaw, Opera Naradowa / Teatr Wielki
Warsaw, Polish Sinfonia Iuventus Orchestra
Wroclaw, Opera Wroclaw

Portugal
Lisboa, Teatro Nacional de São Carlos

Russia
Moscow, Helikon Opera
Moscow, Novaya Opera
Moscow, Bolshoi Theatre
Moscow, Moscow Children’s Opera Theatre
Moscow, Stanislavsky Music Theatre
Perm, Perm State Opera and Ballet Theatre
St Petersburg, Mikhailovsky Theatre

Serbia
Belgrade, Madelenianum Opera and Theatre
Belgrade, National Theatre Belgrade

Slovenia
Ljubljana, Slovene National Theatre

Spain
Astigarraga, Intermezzo
Barcelona, Fundacio del Gran Teatre del Liceu
Bilbao, ABAO
Madrid, Teatro Real de Madrid
Óviedo, Fundacion Opera de Oviedo
Peralada, Festival Internacional de Peralada
Sevilla, Teatro de la Maestranza
Tenerife, Auditorio de Tenerife
Valencia, Palau de les Arts

Sweden
Göteborg, GöteborgsOperan
Karlstad, Varmlandsoperan
Malmö, Malmö Opera
Stockholm, Royal Swedish Opera - Kungliga Operan
Umeå, NorrlandsOperan

Switzerland
Basel, Theater Basel
Biel, Theater und Orchester Biel Solothurn
Genève, Grand Theatre de Genève
St. Gallen, Theater St. Gallen
Zürich, Opernhaus Zürich
Zürich, Il Pomo d'Oro

Turkey
Ankara, Turkish State Opera

Ukraine
Lviv, Lviv National Academic Opera and Ballet Theatre
Kyiv, National Opera of Ukraine
Kyiv, Kyiv National Academic Theatre of Operetta

United Kingdom
Belfast, Northern Ireland Opera
Birmingham, Birmingham Opera Company
Cardiff, Music Theatre Wales
Cardiff, Welsh National Opera
Garsington, Garsington Festival
Glasgow, Scottish Opera
Glyndebourne, Glyndebourne Festival
Leeds, Opera North
London, English National Opera
London, Hackney Empire
London, Independent Opera at Sadler’s Wells
London, National Opera Studio
London, Opera Holland Park
London, Opera Rara
London, Philharmonia Orchestra
London, Royal National Theatre
London, Royal Opera House
London, Theatre Projects
Opera Europa's newly elected board

**President** - Birgitta Svendén General Director, Royal Swedish Opera • **Vice-Presidents** - Walter Vergnano Sovrintendente, Teatro Regio di Torino and Susanne Moser Business Director, Komische Oper Berlin • **Treasurer** - Jan Burian General Director, Národní divadlo / National Theatre Prague • **Secretary** - Peter Spuhler Generalintendant, Badisches Staatstheater Karlsruhe

Renata Borowska-Juszczyńska General Manager, Teatr Wielki Poznań • Bob Brandsen Production Director, Royal Opera House, Covent Garden • Aviel Cahn Artistic Director, Opera Vlaanderen • Cristiano Chiarot Sovrintendente, Teatro la Fenice/Maggio Musicale Fiorentino • Bernard Foccurville General Director, Festival d’Aix en Provence

George Isaakyan General Director, Moscow State Opera and Ballet Theatre for Young Audiences • Mathieu Jouvin Directeur Administratif et Financier, Opéra national de Lyon • Jean-Yves Kaced Directeur Commercial et du Développement, Opéra national de Paris • Sophie de Lint Operndirektorin, Opernhans Zürich • Lauri Pokkinen Audience Outreach Manager, Finnish National Opera

Christina Scheppelmann Artistic Director General, Gran Teatre del Liceu • Sebastian Schwarz General & Artistic Director, Glyndebourne • Marisa Vázquez-Shelly Director of Patronage, Teatro Real Madrid
The Board of Opera Europa has determined to prioritise several initiatives for the association’s work over the next few years.

The welcome confirmation that Creative Europe has allocated almost 2 million € towards the Opera Vision project for the years 2017 to 2020 enables us to affirm more boldly that this development and extension of The Opera Platform will be one of Opera Europa’s prime objectives during the next three years.

Crucially, the partnership will be doubled from 15 to 30 participating theatres, of which 60% are new to the project; and the partnership will cover 19 instead of 12 European countries. Each of those partners will make an annual contribution towards the maintenance of the platform in a move towards matching EC funding and future sustainability.

Secondly, our aim, already being realised with TOP, is to open our free platform to contributions selected from non-partner members who have cleared rights for streaming. In order to facilitate this initiative, we have set aside a provision in the 2016 accounts to establish a small fund to help non-partners acquire those rights and to make Opera Vision more inclusive than its predecessor.

The free, content-rich, digital platform is the central element of Opera Europa’s advocacy of the art of opera. To that end, we are nurturing partnerships with other players in the cultural field, including broadcasters and educationalists. We intend to exploit the opportunities offered by the EC’s designated Year of Cultural Heritage 2018 to promote a year-long celebration of opera live and online.

That will also be the theme of the 12th edition of European Opera Days, which will take place between 4 and 13 May 2018.

A linked initiative will be the World Opera Forum in Madrid between 12 and 15 April, which will involve our partners at Opera America and Opera Latin America and a concentrated media campaign.

Alongside these advocacy initiatives, Opera Europa is determined to invest in others which are designed to strengthen its members’ professional capabilities. Three of them have been prioritised by the Board and were endorsed by the General Assembly in Kyiv, as summarised below.

One is a comprehensive Benchmarking exercise designed to gather objective and authoritative data which can be genuinely useful to member companies in assessing their performance in relation to their peers and in supporting their case with public and private stakeholders. Currently our databases are neither comprehensive nor up-to-date, by comparison with those of Opera America. Their field studies may help guide us towards our own model. It should not become too complicated for members to complete, but should establish measurement criteria for both quantity and quality. The plan is to conduct research during autumn 2017; analyse it for testing at a joint specialist forum meeting in Sofia between 22 and 24 March 2018; and make the results available to contributing members ahead of the June 2018 Conference in Zürich.

Opera for young people addresses the issue of the many ways by which opera may best engage with young audiences. Research will gather and compare best practices, not only in the field of opera. It is an opportunity for Directors to share ideas with our Education forum, which will increasingly influence our programme. We might target a joint conference on the subject for autumn 2018.

Professional training is a preoccupation of many members. Our Opera Management Course will be in its fifth year this August in Lille, and has already yielded capable individuals for the sector. How may the course best be developed? Should we also be investing in sporadic training for more senior managers? Might some companies benefit by collaborating on staff exchange schemes? Opera Europa can act as coordinator and help secure transnational support for such initiatives.

The above are not intended as an exclusive list, but as an indication of what Opera Europa might do to strengthen member companies during the next years.
European Opera Days 2017
by Audrey Jungers

Over 80 companies in 19 countries hosted European Opera Days between 5 and 14 May 2017, sharing their love for opera with the most diverse audiences in their theatre, in public places around the city and online.

Opera Panorama online

Opera Europa commissioned 5 short videos, showcasing the diversity of opera in Europe. The videos were available on The Opera Platform and on The Opera Platform’s YouTube channel with close to 3,000 views in total. They were also projected in many theatres during the European Opera Days.

1- Opera Panorama
2- Opera Venues from around Europe
3- Iconic Opera Productions from across Europe
4- Georges Bizet’s Carmen from across Europe
5- Mozart’s Die Zauberflöte from across Europe
The Opera Platform also celebrated the European Opera Days – Opera Panorama, with a rich 10-day festival. Over 2,000 videos were viewed each day, with a total of over 25,000 video viewed during the celebration. 76% of our visitors were from Europe.

1. **Bomarzo** by Alberto Ginastera from Teatro Real Madrid
2. **Carmen** by Georges Bizet from Latvian National Opera Riga and 3. Opéra de Lyon
4. **Farnace** by Antonio Vivaldi from Opéra national du Rhin
5. **Foxie! Cunning Little Vixen** by Leoš Janáček from La Monnaie De Munt Brussels
6. **Il Turco in Italia** by Gioachino Rossini from Bergen National Opera
7. **L’incoronazione di Poppea** by Claudio Monteverdi from Opéra de Lille
8. **Médée** by Marc-Antoine Charpentier from Theater Basel
9. **Ragnheiður** by Gunnar Þórðarson from Icelandic Opera Reykjavík
10. **The Magic Flute** by Wolfgang A. Mozart from Den Norske Opera Olso
For the second time Polish National Opera organized a PICNIC BY THE OPERA. After last year’s success we decided to build on the tradition and invite people to celebrate this unique art in front of our home: Teatr Wielki, one of Polish capital’s most distinctive buildings. Again European Opera Days were an inspiration for an event that would bring together opera-lovers and those who have never even been inside…

On 13 May, the grand square in front of Teatr Wielki was transformed into one great picnic-area, with a stage, a few hundred seats (including deck-chairs), but also an entertainment tent dedicated to children, a mobile boutique with the Opera’s accessories, books, posters and (a great hit!): costumes, as well as several food-trucks.

The event started at midday and lasted until the evening, with live-performances on stage from the Young Artists’ Programme, a children’s choir, the Opera’s chamber choir, as well as a wind-band of musicians from the Opera’s orchestra, screenings (including Manru by Ignacy Jan Paderewski staged by the befriended opera in Bydgoszcz), and historical films.

Off-stage there were promotions of books edited by the Opera, with the authors present. Vastly popular were also guided tours through the houses’ backstage, with a pre-premiere look at the newest exhibition of the Opera Gallery in the foyer: Theatre: it’s on our heads, with a display of several hundreds of the widest range of hats, designed for past and present performances at Polish National Opera. The children fancied ballet classes in one of the house’s beautiful interiors.

The stage was also the place of a special award-giving ceremony, as the General Director of our house, Mr Waldemar Dąbrowski, was honoured with the highest distinction of the Polish Theatre Artists’ Association: the Gustaw-Prize, named after one of the most important personalities of Polish theatre, Gustaw Holoubek, and awarded to people with a lifetime’s engagement on behalf of Polish theatre in several dimensions.

A special additional touch was that on that very day we announced the repertoire for the next season. The first announcement was made by the General Director at Polsat: one of Poland’s major TV-broadcasters and leading private TV-companies, with some million people watching it live. That was the moment when Mr Dąbrowski invited viewers for our picnic, presenting the idea behind the European Opera Days. It was for the first time that an opera season in Poland was announced live on TV, with such an extended co-operation between a national cultural institution and private-sector media-giant: Polsat produced also full-day coverage of the Picnic, with a few live-reports from the ‘magic opera-square’.

The announcement of the season was repeated by Director Dąbrowski from the stage during the picnic. The season’s preview was also included in an occasional newspaper: the ‘Picnic Paper’ contained – apart from the repertoire for the new season and information on each opera and ballet premiere – interviews, articles on our latest book-editions, exhibitions, news and… bees, since we now have our own bee yard on the roof of the building!

Thanks to an extended outdoor-campaign, broad activity on social media and fruitful co-operation with the City of Warsaw’s promotion and marketing department, we managed to attract ca. 10.000 of people, attracted either with a special aspect of the programme, or just to spend the day embracing the art they love, or – to touch the yet unknown. We welcomed people of all age-groups, singles, families and also those who just happened to pass by and stayed for longer, because they simply enjoyed it.

Saturday 13 May was at our house – and, or mainly, in front of it – not only about celebrating opera. Inspired by Opera Europa, an organisation whose strength lies in co-operation, communication and mutual support, it was far more, it was a perfect occasion for integrating various artistic milieus and celebrating the cross-disciplinary power of creativity.

It was an important, inspiring experience for us all – one to be repeated without a doubt.

Picnic by the Opera
by Teatr Wielki – Polish National Opera
Specialist forum update

Human Resources

Opera Europa’s Human Resources forum was welcomed by De Nationale Opera in Amsterdam early April. The forum’s main topic was Change Management. An external speaker delivered the theoretical frame and colleagues from various opera companies presented some practical cases, which included: Joke Manson from De Nationale Opera, Hanna Fontana from Finnish National Opera and Ballet, Jane Crowther from Royal Opera House Covent Garden and Pierre Fenet from Opéra de Lille.

Participants had the opportunity to tour the theatre and to attend the new production of Berg’s Wozzeck staged by Krzysztof Warlikowski.

The next forum meeting will be at La Monnaie/De Munt in Brussels on 9-11 November. The forum further decided to join a few other forums for a multiple forum gathering in Sofia on 22-24 March 2018.

Marketing & Communications

The Marketing & Communications Forum took place in Helsinki in April with the purpose of exploring the Customer Journey. Over 50 professionals from 16 different countries took part in the sessions that were led by the steering group.

After a welcome speech by Liisa Riekki, Finnish National Opera, the first and second session explained how the Finnish National Opera and Malmö Opera deal with customer path and young audience. On Friday, participants split into small groups and worked on various areas of the Customer Journey for three distinct target groups: young adults, 18-25 years, heavy users (season card-holders and frequent visitors) and tourists. Online tools appeared to be the most used and different strategies were applied to address different segments of the audience. Young people are easily reached on social media, heavy users by emails and tourists need to be paid special attention to as they will become ambassadors of the brand in their own countries.

An interesting chat also took place with Finnish teenagers about the perception of opera nowadays among young people. Besides the working sessions, participants could enjoy a visit to the Lutheran church of the Rock, designed by architects and brothers Timo and Tuomo Suomalainen and built directly into solid rock, and a performance of Tchaikovsky’s Eugene Onegin, directed by Marco Arturo Marelli and starring Joseph Wagner as Eugene Onegin and Elena Stikhina as Tatyana.

The next Marketing & Communications forum meeting will be in Parma during our Autumn conference on 12-14 October and then in Sofia on 22-24 March 2018 for a joint meeting.

Costume, Make-up & Wig

This May the group were invited to Malmö for their yearly meeting. Over 60 heads of Costume, Make-up and Wigs shared their experience and knowledge over the three days.

The highlight of this year’s meeting was a working session led by Markus Maas (Saarländische Staatstheater) in which the participants were broken up into groups of 6 to discuss leadership values and what they could do to strengthen their teams within their organisations.

An emphasis this year was also given to the growing Digital aspect of the job. Aline Chif (Opera Europa) explained why digital media was so important for houses to achieve their goals of promoting the brand, selling tickets and reaching new audiences and the some Wigs and Make-up heads gave an in-depth demonstration on how to adapt transformations to HD cameras.

For their solo sessions, both the Costume group and their Make-up peers adopted the “show and tell” format in which participants are invited to share experiences of new products, explain a particular challenge or demonstrate a process.

Dates for next meeting will be announced in the Autumn.
The Audio-visual & Digital media forum (AVDM) gathered in Helsinki in April. The meeting was attended by 41 participants from 14 countries. These participants included staff from the audio-visual departments from opera houses, which regularly film productions, and other members of staff who combine audio-visual projects with other responsibilities. So Finnish National Opera & Ballet hosted finance managers, education and outreach personnel, alongside a-v producers, lawyers, and production managers – all sharing good practice in digital initiatives.

Finnish National Opera and Ballet (FNOB)’s recently installed flexible fixed-rig installation for performance capture was a draw. The a-v production team, led by Mikko Hannuksela, FNOB’s Digital Media Producer, were happy to talk about their experience of fitting out the auditorium and to debate the pros and cons of fixed and manned cameras. Sharing the opening presentation with Mikko, Anita Prusila, FNOB’s General Counsel, offered her experience of negotiating rights agreement with soloists, chorus and orchestra which has enabled this house to capture and stream its performances regularly. The collective success of these negotiations has done much to allow FNOB, as a national company on the southern tip of large (or, at least, long) country, to fulfil its national remit by extending its reach (northwards and internationally) by digital means.

Presentations by Petteri Laukkanen and Lari Angervo from FNOB’s technical team and Jo Nicolai Head of Audio-visual at La Monnaie touched with authority on digital media archival and distribution systems, and new technology which offers low latency conductor monitors.

The meeting on Day One broke for a performance of Kaija Saariaho’s *Only the Sound Remains*, directed by Peter Sellars and conducted by André de Ridder. All credit to FNOB’s digital outreach and musical education; the run of performances was sold out and the composer that night received a standing ovation at the curtain call.

Day Two of the forum focused on capturing and creating digital content. Fresh from filming *Only the Sound Remains* at Dutch National Opera in Amsterdam, Frederik Furnee shared his experience and treated us to priceless footage of Peters Sellars moonlighting as multi-camera director of this production. Hedda Høgåsen-Hallesby, dramaturge at the Norwegian National Opera and Ballet, offered insights into making appealing short-form contextual videos with the help of a trusted collaborator and freelance film-maker, T M Rives, who beamed into our meeting from New Zealand via Skype. (Very a-v).

Through this forum and The Opera Platform (TOP), Opera Europa is keen to develop the skill of its members to find in-house solutions to their digital ambitions. In the final session, Rainer Simon recounted his experience of offering first night live premieres online from the Komische Oper Berlin with only the help of TOP and KOB’s own streaming site. Being independent does not, however, mean working in isolation. Miikka Maunula, Executive Producer Culture at YLE (Finnish National Broadcaster) and Francesca Kemp, Executive Producer Classical Music at the BBC, reached out to the opera companies present and offered their perspectives on the changing roles of broadcasters.

With a glass raised to the success of the EC application for the next stage of TOP, the group dispersed – each participant encouraged to develop new strategic digital partnerships and, at the same time, resolved to stay in control of his/her own organisation’s digital destiny.

Opera Europa has brokered a relationship with IMZ, offering our members a discounted rate to attend the IMZ Academy in Prague on 28-29 September. This will be an excellent opportunity for the less experienced opera companies to find their way in the ever-evolving but accessible audio-visual landscape.

And talking of destiny, here are the names of those elected to serve on the AVDM steering group, set up to guide the work of this forum in the future. To stay informed about our events, sign up the avdm listserv by simple request to luke@opera-europa.org.

**AVDM steering group**

- **Maria Basora** Audio-visual Production Manager, Gran Teatre del Liceu
- **Frederik Furnee** Deputy Head of the Audio, Video and Media Department, Dutch National Opera and Ballet
- **Pierre Fenet** Administrative and financial Director, Opéra de Lille
- **Mikko Hannuksela** Digital Media and Event Producer, Finnish National Opera and Ballet
- **Daina Markova** Member of the Board, Latvian National Opera and Ballet
- **David Massey** Digital Producer, Welsh National Opera
- **Jo Nicolai** Head of Sound and Video Department, La Monnaie De Munt
- **Christos Tsakiridis** Audio-Visual Technical Advisor, Greek National Opera
Technical & Production and launch of an Artistic Administration forum

Opera Europa’s Technical & Production forum was welcomed by La Monnaie De Munt in Brussels in March. The meeting’s programme encouraged Production and Planning departments to attend and discuss common issues, including artistic and technical production management.

Participants had the opportunity to visit the Brussels opera’s temporary venue MM Palace, before attending a performance of *Foxie! Cunning Little Vixen* staged by Christophe Coppens.

During the meeting’s conclusions, it was decided to launch a separate Artistic Administration forum, to put forward topics such as artistic planning, artistic production management/producing, casting, artists relations…

Volunteers for its steering group include Jessica Fjelkegård, Production and Planning Director at GöteborgsOperan, Terri-Jayne Griffin, Producing Director at English National Opera and Christophe Bezzone, Artistic Planning and Production Director at La Monnaie (Brussels).

The Artistic Administration forum is planning to organise a meeting in the autumn, details to be confirmed.

Please contact gerald@opera-europa.org to be kept informed.
Save the dates 2017/2018

20-25 August 2017
**Opera Management Course** – Opéra de Lille

28-29 September 2017
**Audio-visual & Digital media forum meeting** at IMZ Academy – Golden Prague

12-15 October 2017
**Opera Europa autumn conference** – *Opera Pilgrimage* – Teatro Regio di Parma
Meeting of the General Directors, Artistic Administrators, Education forum, Fundraising & Friends forum, Marketing & Communications forum and Opera Vision partners

9-11 November 2017
**Human Resources forum meeting** – La Monnaie De Munt Brussels

22-24 March 2018
**International Joint forum meeting** – **Benchmarking tools** – Sofia National Opera & Ballet
Marketing & Communications forum, Human Resources forum, Business & Finance forum and Technical & Production forum

12-15 April 2018
**World Opera Forum**, in collaboration with Opera America and Opera Latin America – Teatro Real Madrid

4-13 May 2018
**European Opera Days** – European Year of Cultural Heritage

28-30 June 2018
**Opera Europa spring conference** – **Measuring the arts** – Opernhaus Zürich

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