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

Discover the complete programme on
festivalverdi.it
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
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
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 Riekki (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”

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<tr>
<th>Time</th>
<th>Activity</th>
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<tr>
<td>09.02</td>
<td>Train from Prague hlavní nádraží to Česká Třebová, followed by a special shuttle to Litomyšl</td>
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<tr>
<td>12.00</td>
<td>Visit to Smetana’s birth house</td>
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<td>12.30</td>
<td>Lunch in hotel Aplaus</td>
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| 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 Messiah** by Collegium 1704                  |
| 22.30  | Post-performance party                                                    |

SUNDAY 19 JUNE

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<th>Time</th>
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<tr>
<td>09.20</td>
<td>A special shuttle from Litomyšl to Česká Třebová</td>
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<tr>
<td>09.59</td>
<td>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)</td>
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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 Giambrone 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
Opéra Europa currently serves 217 members from 43 countries. Welcome to our news members listed in bold.
Brescia - Teatro Grande di Brescia
Capriva del Friuli - Piccolo Opera Festival
Como - AsLiCo / Teatro Sociale di Como
Cremona - Teatro A. Ponchielli
Firenze - Fondazione Mascarello 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 - LYYW
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

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
Szczytno - Operze na Zamku
Warszawa - Opera Naradowa

PORTUGAL
Lisboa - Opera 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 - Ópera 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 - Vemmland 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

JAPAN
Tokyo - New National Theatre
Tokyo - Nikikai Opera Foundation

LATVIA
Riga - Latvian National Opera & Ballet

LITHUANIA
Klaipėda - Klaipeda 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
**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**
SPECIALIST FORUM

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.
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.
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 Catolica 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!
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 Grynyvetska of Kyiv National Operetta Theatre on 1 June, featuring works of Ukrainian composers Myroslaw Skoryk and Walentyn Sylwesrow, alongside Bach and Beethoven. **Volksoper 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
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
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

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

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