

Joint Meeting of Opera Europa's Dance forum & Positioning Ballet Brno, 3-5 November 2023

Opera Europa and Positioning Ballet are coming together for the first time for 3 days of discussions on the unique position of ballet companies operating within a European opera house structure. This marks the beginning of Opera Europa's Dance forum for managers of dance companies and builds on Positioning Ballet's expertise of running events for artistic directors of dance companies.

This gathering will offer an opportunity for in-depth discussion on the challenges, issues, benefits and future opportunities of working within an opera house. It is an opportunity to share good practice, learn from each other and find new ways forward in structures that have sometimes hindered the autonomy, profile and funding of ballet companies.



Brno



Programme

Joint sessions

Ballet Artistic Directors only sessions

Dance company managers/administrators sessions

Friday 3 November – Reduta Theatre

	MOZART HALL
15.00	Registration desk opens – pick up your badge and performance tickets
15.30	Welcome by Martin Glaser, General Director, and Mario Radačovský, Ballet Artistic Director
15.45	Keynote provocation by Maddie Fox, founder, executive coach and consultant at MadFox Group
16.30	Icebreaker Facilitated by Assis Carreiro
17.30	Hotel check-in
19.00	Premiere BDĚNÍ by Ballet NdB at Janáček Theatre Sleepless (Kyllian) / White Darkness (Duato) / Waves (Poklitaru)
	Post-premiere reception

Reduta Theatre



Saturday 4 November – Reduta Theatre

	CHAMBER HALL	MOZART HALL
9.30	<p>Positioning Ballet Ballet Artistic Directors only Current challenges: a brainstorming session Moderated by Ted Brandsen (Amsterdam) and Assis Carreiro</p>	<p>Sharing infrastructures with other performing arts disciplines Daniel Siekhaus (Pina Bausch), Heather Baxter (London ROH) moderated by Florent Mollet (Geneva)</p>
10.45	Coffee break	
11.15	<p>The future of leadership Presentation by guest speaker Maddie Fox followed by discussion and Q&A on leadership challenges, new models, etc.</p>	
12.30	Lunch	
14.00	<p>Positioning Ballet – Ballet Artistic Directors only</p>	<p>Remuneration and terms and conditions of dancers' employment Led by Simone Wohinz (Vienna)</p>
15.15	Coffee break	
15.45	<p>Creating an Equitable Structure in an opera house With contributions from Sampo Kivelä & Javier Torres (Helsinki)</p>	
17.00		
19.00	<p>Uroboros / On the Beautiful Blue... / The Water Globlin by Ballet NdB2 at Reduta Theatre</p>	
21.00	Wine testing at Reduta Theatre	



Sunday 5 November – Reduta Theatre

	CHAMBER HALL	MOZART HALL
9.30	The life journey of a co-production With contributions from Heather Baxter (London ROH), Ted Brandsen (Amsterdam)	
10.30	Coffee break	
11.00	Positioning Ballet Ballet Artistic Directors only The demands of contemporary choreography on the dancers and the classical repertoire ; the schedule and planning	Choreography rights: licensing, royalties and collecting societies With Emilio Zoppi (Milan), Vincent Jeandin (Bordeaux)
12.30	Conclusions	
13.00	Lunch	
14.15	Opera Europa tools for dance companies / FEDORA – VAN CLEEF & ARPELS Dance Prize Led by Audrey Jungers (Opera Europa) and Diandra de Lima (FEDORA)	
14.30	Positioning Ballet – future plans Led by Ted Brandsen and Assis Carreiro	Opera Europa Dance forum – future plans Led by Audrey Jungers (Opera Europa)
15.30		
19.00	Beyond Vibrations by Ballet ND Prague at Janáček Theatre Moving Rooms (Pastor) / Frank Bridge Variations (van Manen) / Fly Paper Bird (Goecke)	
21.00	Post-performance reception	



List of participants

Country	Town	Company	Name	Title
Austria	Graz	Ballett Graz	Dirk Elwert	Ballet Director
Austria	Salzburg	Salzburg Landestheater	Reginaldo Oliveira	Ballet Director
Austria	Vienna	Wiener Staatsballett	Louisa Rachedi	Associate Director
Austria	Vienna	Wiener Staatsballett	Simone Wohinz	Commercial Director
Belgium	Antwerp/Ghent	Opera Ballet Vlaanderen	Griet Verstraelen	Manager Ballet
Belgium	Brussels	Opera Europa	Audrey Jungers	General Manager
Belgium	Brussels	Opera Europa	Karen Stone	Director
Czech Republic	Brno	National Theatre Brno	Martin Glaser	General Director
Czech Republic	Brno	National Theatre Brno	Mário Radačovský	Artistic Director of Ballet
Czech Republic	Brno	National Theatre Brno	Radim Dolanský	Director of Foreign Relations
Czech Republic	Brno	National Theatre Brno	Karel Littera	Deputy of Ballet Artistic Director
Czech Republic	Brno	National Theatre Brno	Kristýna Štěpánková	International Relations
Czech Republic	Brno	National Theatre Brno	Martina Třeštíková	International Relations
Czech Republic	České Budějovice	South Bohemian Theatre	Lukáš Slavický	Artistic Director of Ballet
Czech Republic	Prague	The Czech National Ballet	Petra Patricelli	Ballet Production Manager
Czech Republic	Prague	The Czech National Ballet	Martin Rypan	Administrative Director
Czech Republic	Prague	The Czech National Ballet	Helena Bartlová	PR for Foreign Affairs
Czech Republic	Prague	The Czech National Ballet	Michael Kořínek	PR of the Czech National Ballet
Finland	Helsinki	Finnish National Opera and Ballet	Javier Torres Lopez	Artistic Director
Finland	Helsinki	Finnish National Opera and Ballet	Sampo Kivelä	Artistic Administrator
France	Bordeaux	Opéra National de Bordeaux	Eric Quilleré	Director of Dance
France	Bordeaux	Opéra National de Bordeaux	Vincent Jeandin	Ballet administrator
France	Paris	FEDORA	Diandra Ferreira de Lima	Funding Programmes Manager
France	Paris	Opera National de Paris	Mathieu Vivant	Administrative Director
France	Paris	Opera National de Paris	José Martinez	Directeur de la danse
France	Toulouse	Opéra du Capitole	Gabor Kapin	Ballet Master
Germany	Berlin	Sasha Waltz & Guests	Eleanor Salter	Artistic Production Management
Germany	Munich	Bayerisches Staatsballett	Bettina Kräutler	Artistic Administration
Germany	Düsseldorf	Deutsche Oper am Rhein - Ballett am Rhein	Oliver Königsfeld	Managing Director
Germany	Essen	AALTO Ballet Essen	Marek Tuma	Designated Intendant
Germany	Hannover	Staatsballet Hannover	Christian Blossfield	Ballet Director
Germany	Leipzig	Leipzig Ballet / Oper Leipzig	Remy Fichet	Designated Artistic Director
Germany	Saarbrücken	Saarländisches Staatsballett	Klaus Kieser	Manager & Deputy Director
Germany	Stuttgart	The Stuttgart Ballet	Annabelle Gausmann	Managing Director
Germany	Wuppertal	Tanztheater Wuppertal Pina Bausch	Daniel Siekhaus	Managing Director
Hungary	Budapest	Hungarian National Ballet	Tamás Solymosi	Artistic Director
Italy	Milano	Teatro alla Scala	Emilio Zoppi	Artistics Contracts Administrator
Italy	Milano	Teatro alla Scala	Silvia Curcio Colombo	Artistic Direction
Latvia	Riga	Latvian National Opera and Ballet	Aivars Leimanis	Artistic Director
Lithuania	Vilnius	Lithuanian National Opera and Ballet	Jurgita Skiotyte-Norvaisiene	Deputy General Manager
Lithuania	Vilnius	Lithuanian National Opera and Ballet	Martynas Rimeikis	Ballet Artistic Director
Lithuania	Vilnius	Lithuanian National Opera and Ballet	Artūras Alenskas	Head of Production, Event
Netherlands	Amsterdam	Dutch National Ballet	Ted Brandsen	Director
Norway	Oslo	The Norwegian National Ballet	Ingrid Lorentzen	Artistic Director
Norway	Oslo	The Norwegian National Ballet	Helle Sørbye Larsen	Head Producer
Poland	Poznan	Poznan Opera Ballet	Robert Bondana	Ballet Director
Slovakia	Bratislava	Slovak National Theatre	Nina Poláková	Ballet Director
Sweden	Stockholm	Royal Swedish Ballet	Mikael Jönsson	Administrative Director
Switzerland	Geneva	Ballet du Grand Théâtre de Genève	Florent Mollet	Executive Director
United Kingdom	London	Madfox Group Ltd.	Maddie Fox	Founder, Executive Coach and Consultant
United Kingdom	London	The Royal Ballet	Heather Baxter	Administrative Director
United Kingdom	London	The Royal Ballet	Emma Southworth	Creative Producer
United Kingdom	London	International Arts and Cultural Projects	Assis Carreiro	Director

Map of Brno Centre



Information, contacts

Janáček Theatre, Rooseveltova 31

The Reduta Theatre, Zelný trh 313

Barceló Brno Palace, Šilingrovo náměstí 2

Hotel Continental, Kounicova 680/6

Grand Hotel Brno, Benešova 605/18

Hotel International, Husova 16

Hotel Passage, Lidická 23

TAXI:

14 004 (City Taxi Brno)

14 011 (TOP1 TAXI)

14 014 (Impuls Taxi)

Bolt-app, Uber-app



Dear participants,

Welcome to Dance Brno 2023. We have prepared some useful information for you to make your stay as enjoyable as possible. Please do not hesitate to contact us in case you have any questions. We wish you an exciting and nice time here in Brno!

Mário Radačovský, Ballet Artistic Director

History of National Theatre Brno

The roots of the National Theatre Brno stretch back to the 1890s. As a grouping of three ensembles – opera, drama and ballet – it became one of the most progressive European theatres of the 20th century.

It was the venue for an impressive number of Leoš Janáček's opera premieres: The Beginning of a Romance (1894, conducted by Janáček himself), Jenůfa (1904), Katya Kabanova (1921), The Cunning Little Vixen (1924), Šárka (1925), The Makropulos Affair (1926), From the House of the Dead (1930) and Fate (1958). In 1938, the premiere of Sergei Prokofiev's ballet Romeo and Juliet was given here. Our theatre is also inextricably linked with the name of Bohuslav Martinů, as NTB gave eight world premieres and three Czech premieres of his works, including The Miracles of Mary (1935) and The Greek Passion (1962).

The artistic level of the three ensembles has been developed both by distinguished figures from Czech cultural life and by numerous figures of world renown: the outstanding conductor and expert on Janáček's work František Neumann (from 1919 to 1929), the dancer and choreographer, soloist and ballet master of the Ballet Russe de Monte Carlo and the Original Ballet Russe Ivo Váňa Psota (from 1928 to 1952 with a short interruption), the legendary Czech conductor Rafael Kubelík (1939–1941) and one of the most acclaimed "Janáček" conductors of the 20th century František Jílek (1948–1978; awardee of the Prix Arturo Toscanini – Paul Vergnes for his 1979 recording of Jenůfa).

The Present

The second decade of the 21st century brought significant changes in the direction and aesthetics of the National Theatre Brno, whose clear vision is to become a European ambassador for a progressive approach towards theatre – both at an artistic level and through the methods of communicating with and acquiring new audiences. Each year NTB productions attract over a quarter of a million visitors. The three permanent ensembles (opera, drama, ballet) operate on three stages: at the Mahen Theatre (the first theatre in Continental Europe to be lit entirely by electricity; capacity 547 seats), at the Janáček Theatre (the largest Czech opera theatre; capacity 1,055 seats) and at the Reduta Theatre (the oldest theatre building in Central Europe; the librettist for Mozart's opera The Magic Flute, Emanuel Schikaneder, worked here from 1807 to 1809; W. A. Mozart and his sister Nannerl performed here in 1767; capacity 286 seats).



Each year, the NTB presents 70 different productions, 16–19 of which are premieres, and some 600 performances. It organises three international festivals: the Janáček Brno International Theatre and Music Festival, the Theatre World Brno (Divadelní svět Brno) festival of progressive theatre and the Dance Brno Festival of Contemporary Dance and Physical Theatre. In addition to theatre performances, as the region's most important cultural institute it also offers concerts and a whole range of educational and outreach projects for children and adults. It has been a member of the Opera Europa platform since 2008.

Important numbers

Emergency calls: 112

Kristýna Štěpánková, International Department of National Theatre Brno:
+420 606 917 904

Internet connection

Venues of National Theatre Brno (Janáček Theatre and Reduta Theatre):



WiFi name: NDBrno_hoste

Password: NDBHOSTE



Restaurant recommendations

Czech Cuisine

- ▶ [Lokál U Caipla](#), Kozí 115/3

International and Fusion Cuisines

- ▶ [Kohout NA VÍNĚ](#) – French Cuisine, Dům umění města Brna, Malinovského nám. 652/2
- ▶ [Cà Phê Co - Brno](#) – Vietnamese Cuisine, Jezuitská 6/1
- ▶ [Castellana Trattoria](#) – Italian cuisine, Novobranská 4
- ▶ [Jedna Báseň](#) – Fusion, Sukova 2

Coffee shops

- ▶ [Momenta Cafe](#), Zelný trh 314/2
- ▶ [Café Placzek](#), Minoritská 4
- ▶ [Coffee Fusion](#), Jánská 460
- ▶ [Podnik café bar](#), Peroutková 5
- ▶ [The Roses Coffee&Store](#), Specialty coffee Espresso Bar, Benešova 605/18

Traditional pubs

- ▶ [Stopkova Plzeňská Pivnice](#), Česká 5
- ▶ [Výčep Na Stojáka](#), Běhounská 16
- ▶ [Pivovarský dům Poupě](#), Dominikánská 342

Bar & Bistro

- ▶ [The bar that doesn't exist](#), Dvořákova 1
- ▶ [4pokoje](#), Vachova 6
- ▶ [Soul Bistro](#), Jezuitská 10

For more, see [Gourmet Brno](#)

Brno has a wide gastronomical scene, feel free to enjoy it.
Beware: The kitchen usually closes between 9 and 10 pm.



Positioning Ballet – Artistic Leadership Network

Dutch National Ballet's Artistic Director, Ted Brandsen, launched Positioning Ballet - international ballet conferences in 2015. These much needed gatherings of ARTistic Directors from around the globe have since taken place in 2019 and 2023. They bring together Artistic Directors to debate and reflect on topical themes faced by the world of ballet.

Positioning Ballet is a development of the international Rural Retreats for existing and future artistic directors, a series of think tanks launched in 2003 by DanceEast in the UK and originally initiated and produced by Assis Carreiro.

Recent Positioning Ballet conferences have been curated by Ted Brandsen, Peggy Orlislaegers and Assis Carreiro. Positioning Ballet continues to develop and support Artistic Leadership in ballet and dance companies across the globe with regular zoom meetings, new initiatives to support continued professional development and a series of conferences planned in the coming years, including this one-off Forum with Opera Europa.

“By initiating Positioning Ballet, Dutch National Ballet has created a unique platform for leaders of the ballet sector to enter into dialogue about the various artistic visions and ways of working, and to take a closer look at them together. We are proud to be the organiser and host of the first 3 events that are a source of inspiration for the future of ballet all over the world”.

Ted Brandsen



Biographies

Mário Radačovský

Artistic Director of Ballet of the National Theatre Brno

After graduating from the Eva Jaczová Dance Conservatory in Bratislava, he joined the Slovak National Theatre Ballet in 1989, becoming a soloist in a very short time. In 1992, he received an offer to dance in Jiří Kylián's Netherlands Dance Theatre in The Hague, but before joining he first had a half-year contract with The Ballet of the National Theatre Brno as a soloist. Working at the NDT, he met some of the most important choreographers of his time, including Jiří Kylián, Mats Ek, Nacho Duato, Ohad Naharin, William Forsythe, Édouard Lock and many others.

In 1999, he accepted another foreign offer and became the first soloist of the Les Grands Ballets Canadiens in Montreal, then returning to the Slovak National Theatre Ballet in 2000 as a guest soloist and later its artistic director in 2006–2010. He founded the ensemble Ballet Bratislava, which he led until its dissolution (2011–2013). From the 2013 season, he has been the artistic director of The Ballet of the National Theatre Brno. In 2018, he finished a master's degree in choreography at the Academy of Performing Arts in Prague.

He began to create as a choreographer in 2002 at the Les Grands Ballets Canadiens in Montreal. Radačovský's first work was the miniature *The Letter*, followed by *Inspiration* (2002) and *Train Station* (2004).

After returning to the Slovak National Theatre, he introduced the ballets *Change* (2005), *Meeting the Swan I.* (2007), *Warhol* (2007), *68* (2008) and *Everest* (2009). In the Ballet Bratislava then for example *Monos* (2012), *Queen* (2013) or the musical *Mata Hari* (2013).

But most of his choreographies were created outside of Slovakia: *Bolero* (2006) at the Jeune Ballet du Quebec in Canada, *Romeo and Juliet* (2011), *Black and White* (2012) and *Beethoven* (2015) at the Grand Rapids Ballet in the USA and *Compulsive* (2013) at the Diablo Ballet in San Francisco. He staged his choreography *Black and White* also at Royal New Zealand Ballet (2019) and *Michelangelo* at Serbian National Ballet in Beograd (2021).

He introduced other choreographies in theatres in the Czech Republic: *Fateful Loves* (2012), *Together* (2016), dance version of the famous musical *West Side Story* (2017), *Romeo and Juliet* (2019), *Beethoven* (2021) and *Unanswered Question* (2022) in the National Theatre Brno, the *Slavic Quartet* for the Prague Chamber Ballet (2014) and *Carmen* for the ballet of the J. K. Tyl Theatre in Pilsen (2016). His other notable works from abroad are the *Piano Concerto* of Rihards Dubra in the Latvian National Ballet in Riga (2014) and the musical *Maria de Buenos Aires* for the National operetta in Bucharest (2010).



Biographies

Maddie Fox

Maddie has over 20 years of experience in HR and Learning & Development. Gained through working with various organisations from corporate to fast growing tech, in Europe, US and Australia.

Transforming individuals, teams and organisations and creating meaningful, sustainable change through coaching and leadership development with proven results.

Maddie is an executive coach and leadership consultant with a wide depth of experience. Her style is eclectic, using various models and experiences to ensure individuals find ways to effectively embed new behaviours, build resilience and deliver results.

Over the past 15 years, Maddie has specialised in developing leaders from emerging leaders to seasoned CEO's, building high-performing sustainable teams and helping clients successfully navigate change. She is an accredited coach with the ICF and coach supervisor, who has trained with industry leading learning providers, The Academy of Executive Coaching and Strozzi Institute. In addition, she is trained in the use of many different psychometric tools such as Myers- Briggs, NEO Personality Indicator, Wave, PROPHET, Creative ID and SDI.

Maddie's coaching objective is to create self-awareness as a catalyst for change, ensure lasting behavioural change to increase performance and to ensure non-dependency. Maddie is able to adapt her approach to suit a variety of businesses and her clients include academic institutions, government departments, non-profits, financial services, as well as tech start-ups.

Maddie's personable coaching style uses a balance of challenge and support, dependent on the needs of the individual. She takes a tailored approach, with an emphasis on exploring how the individual can reconnect with their internal and physical experiences to allow them to make positive choices in their response to the world around them.

Maddie's has worked with clients such as The Earthshot Prize, nationalgrid, Lego, centre point, Trint, Scor, Commerzbank, Advent, Beazley, West Sussex County Council, Mixcloud and Macquarie Bank.



Biographies

Ted Brandsen

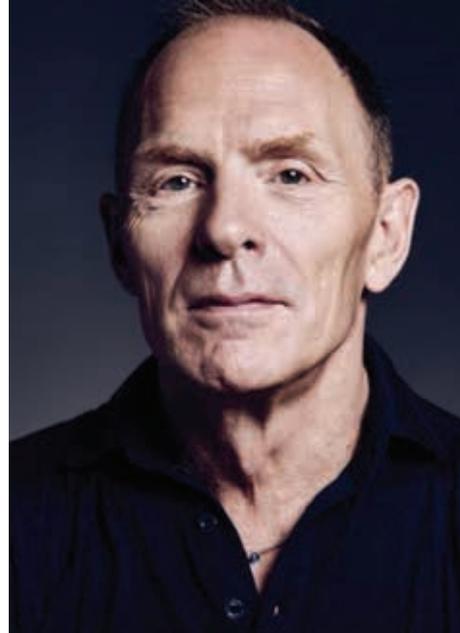
Ted Brandsen has been the director of Dutch National Ballet since 2003. His leadership ushered in a new heyday for the company, which now ranks among the top leading ballet companies in the world.

Brandsen's initiatives include rejuvenating the fulllength repertoire, introducing new world-class choreographers, distributing performances more widely throughout the Netherlands and increasing the company's appearances at major international venues. In 2013, in collaboration with the National Ballet Academy, he initiated the foundation of the Dutch National Ballet's Junior Company, which bridges the gap between dance training and professional practice.

Following a late start at the Scapino Dance Academy, Brandsen joined Dutch National Ballet as a dancer in 1981, where he stood out particularly in the works by contemporary choreographers. After creating various pieces for Dutch National Ballet's annual choreographic workshop and for other companies, he stopped dancing in 1991 and started working as a freelance choreographer. His first 'official' work for Dutch National Ballet, *Four Sections*, was a great success in the same year. In the years that followed, he created work for several Dutch and international dance companies and festivals. In 1998, he was appointed artistic director of West Australian Ballet, where he created a great many ballets, including *Carmen* (2000, Australian Dance Award) and *Pulcinella* (2001).

In 2002, Brandsen was invited to return to Dutch National Ballet, initially in the position of assistant artistic director and in 2003 as artistic director. Since then, Brandsen has created *Body* (2004), *Stealing Time* (2006), *Raï* (2013), *Replay* (2014), *Classical Symphony* (2020) and other works, as well as the full-length productions *Coppelia* (2008) and *Mata Hari* (2016). Brandsen's work is in the repertoire of many companies abroad. He is also in great demand as a jury member for awards like the prestigious Prix de Lausanne, the Fedora Prize for Ballet, the Dance Open and the international Benois de la Danse awards, which are also known as the 'Oscars of dance'.

In 2014, Stichting Dansersfonds '79 presented Brandsen with the Merit Award. And four years later, the Danser fonds dedicated their twenty-first ballet gala to him, in recognition of his important work for Dutch National Ballet. In October 2019, the Mayor of Amsterdam Femke Halsema presented artistic director Ted Brandsen with the Amsterdam Prize for Art, in the category 'Proven Quality', and in June 2022 he was appointed Knight in the Order of the Dutch Lion.



Biographies

Assis Carreiro MBE

Assis is a cultural entrepreneur working in international performing arts, with a specialisation in dance.

Assis' portfolio includes representing international creatives from around the globe and she is a mentor and strategic consultant to arts and cultural organisations.

Her current and recent clients include Dutch National Ballet's Positioning Ballet Conferences and Producer and Facilitator for Finnish National Ballet's conference for Artistic Directors. She has served as a Consultant for Canada's CAPACCOA. She is a Trustee of Rambert School, Eastern Angles Theatre and Australia's Project Animo.

Assis has served as Artistic Director at Royal Ballet Flanders, Artistic Director and Executive Director of DanceEast (UK) where she led the capital project for the creation of the iconic Jerwood DanceHouse and conceived the international think tanks for existing and future Artistic Leaders, Rural Retreats. As a producer, she curated international dance programmes at Snape Maltings and throughout the UK. Additionally, she has held senior cultural positions at the High Commission of Canada and the Quebec Delegation in London; Programmer at DasTAT, Ballet Frankfurt; Artistic Director, UK's DanceXchange and for over a decade was Head of Education, Outreach & Publications with the National Ballet Canada.

Assis was born in the Azores and raised in Canada and has lived in Europe since 1994. She holds degrees in Dance Studies from Canada's York University (BA Hon) and England's University of Surrey (MA Dist.).

In 2014 Assis was awarded an MBE in the Queen's New Year's Honours for her services to dance and holds an Honorary Doctorate in Civil Law from the University of East Anglia.



Biographies

Audrey Jungers

General Manager of Opera Europa

Audrey Jungers confirmed her love for the performing arts while devoting her free time as a teenager to creating the European young opera friends group Juvenilia, choreographing and performing with the Brussels Light Opera Company and teaching ISTD Ballet and Modern Dance, in parallel to her university marketing studies at IHECS and Solvay Brussels School of Economics and Management and professional theatre dance course at London Studio Centre. She went on to join the communications & audiences department of La Monnaie in Brussels. Later, she was also in charge of coproductions, rentals and sales for La Monnaie for 3 seasons.

In 2003, Audrey joined Opera Europa, where she has contributed to expanding the network to over 230 members in 44 countries, initiating and developing the services offered. She runs the Brussels office with a team of 2 working on membership services, 2 on external relations and advocacy, and 4 on OperaVision. She is your point of contact for general management issues, conference planning, special initiatives and projects, and Opera Europa's new Dance forum. Although she will understand your German, she will be more comfortable answering in English, French and Dutch.

