



BENVENUTI ALL'OPERA
autumn conference

24 - 26 OCTOBER 2024, TORINO

FREE WEEKLY STREAMS



OPERA VISION

September

La Vestale

Opéra National de Paris

Die Fledermaus

Opéra de Lille

David Bintley's Aladdin

New National Theatre Tokyo

Nixon in China

Hungarian State Opera

October

International Opera Awards

Bayerische Staatsoper

International Vocal Competition 's-Hertogenbosch

Neue Stimmen

Gütersloh

Concours de Genève

Grand Théâtre de Genève

La Bohème

Opéra Orchestre National Montpellier

November

Le convenienze ed inconvenienze teatrali

Wexford Festival Opera

The Rake's Progress

Den Norske Opera

La forza del destino

Gran Teatre del Liceu

La traviata

Nationaltheater Mannheim



La Chauve-Souris © Simon Gosselin, Opéra de Lille

OPERA VISION.EU

Free weekly streams from
Europe's greatest stages



Co-funded by
the European Union

WORD FROM THE DIRECTOR

When I last wrote in our May newsletter, I was just on my way to Palma de Mallorca for what turned out to be a very stimulating HR forum and an excellent performance of Gounod's *Roméo et Juliette*. A particularly interesting presentation was on Fair Recruitment Practices with Emma Davies of the Royal Opera House. She detailed the best practices they have developed to create a diverse and inclusive environment. The Gen Z survey results were also presented at the forum. All of these documents are available in the document centre on our website.

After a short turnaround, I was off to Los Angeles with Luke and Audrey for the **World Opera Forum** and **OPERA America conference**. We were joined there by a number of our members, and you can read some personal accounts on page 10 of this newsletter. One of the issues that came up, and that proved quite controversial, was defining our main aim: focusing on quality and excellence as primary goals did not meet with universal agreement, as some of our US colleagues felt that diversity and inclusion should be the priority. This turned into quite a lively discussion! With our new cooperation agreement with OPERA America, the WOF was also a great opportunity for Luke to introduce their members to Operabook and OperaVision and he was always surrounded by an active and inquisitive group at the conference Opera Europa stand. What was very clear, was that the American companies are very committed to producing new works, and during the World Opera Forum, we had the opportunity to go down to Long Beach for the West Coast premiere of *Ipsa Dixit* by Kate Soper. This opera examined the intricate relationship between expression, ideas, and language. LA Opera offered us a great *Turandot* conducted by James Conlon, and *Fire and Blue Sky* by Joel Thompson, which was a very personal examination of the composer's life and beginnings as an artist.

Opera Europa's summer then started with the very exciting news that we had been awarded a European Union Creative Europe grant as a Platform for emerging artists for **Opera Europa Next Generation**, our ambitious initiative to develop and promote emerging talent, including through OperaVision.

Barbara Minghetti, curator of the Verdi Off festival in Parma as well as the Opera programme at the Teatro Sociale di Como, was an active participant at the WOF and the performances and panels inspired her to encourage us to create a session at our autumn conference *From Monteverdi to Sciarrino... broadening the Italian repertoire*. The **autumn conference in Turin** will have a focus on artistic forces, and we have already been able to secure the participation of many of our members for the panels to address the challenges of ballet, orchestra and chorus departments. As we celebrate **World Opera Day** while in Torino, we will consider the place and role of our theatres in our communities and beyond. Elena Polivtseva and Lars Ebert of Culture Action Europe will bring us up to date with a presentation on The State of Culture and the new priorities for the European Union.

This season brings on some **changes in personnel**, and we are pleased to welcome **Gemma Coll Torra as the new Membership & Services Manager**, and **Hannah Griffiths as Associate Director, Development & Collaborations**. Gemma has been working at Teatro dell'Opera di Roma, in the Fundraising, Young Artist development and Financial management departments and participated in the Opera Management Course which we held in Zagreb earlier this year. Hannah will be a familiar face to all of you as she is joining us from her position as General Manager of Birmingham Opera Company, a Board member and a very active participant in Opera Europa conferences, and we are lucky to have her join our team.

As we were about to go to print, I learned of the unacceptable and unjustifiable actions of the Slovak Culture Minister, *Martina Šimkovičová*, in summarily dismissing Matej Drlička, **General Manager of the Slovenské národné divadlo Slovak National Theatre**. **Matej has been a long-standing member of Opera Europa and has worked hard to raise the international profile of this company**. I have written a letter of support which you can read on our website. Matej will also be a participant in our autumn conference in Turin.

Karen Stone
Executive Director

CONTENTS

Page 3

Word from the Director

Page 4-7

Opera Europa autumn conference in Torino

Page 8-9

Opera Europa Next Generation

Page 10

World Opera Forum in Los Angeles

Page 11

World Opera Day: Benvenuti all'opera

Pages 12

Human Resources in Palma

Page 13

Technical & Production in Brussels
Green Corner

Page 14

Mortier Awards

Page 15

Opera Europa at your service

Page 16

Dates for your diary

editors: Karen Stone - karen@opera-europa.org and
Audrey Jungers - audrey@opera-europa.org
designer: Aline Chif - aline@opera-europa.org
Opera Europa - rue Léopold, 23 - B-1000 Brussels
www.opera-europa.org
NEW phone number - +32 469 178 358

BENVENUTI ALL'OPERA
OPERA EUROPA AUTUMN CONFERENCE
TEATRO REGIO TORINO
24 - 26 OCTOBER 2024

Dear Members,

Dear General Directors, Opera and Ballet Directors and Artistic Administrators, Orchestra, Chorus and Ballet Managers,
Dear Friends from the European Concert Hall Organisation (ECHO),

The autumn conference runs under the title **Benvenuti all'Opera**; nothing could be more suitable as we will be able to celebrate together the inclusion of **The Art of Italian Opera Singing** in the UNESCO Representative List of the Intangible Cultural Heritage of Humanity, and 25 October is of course World Opera Day!

Our members often come to us with questions and suggestions for issues that we can focus on and at this conference we will be looking at the artistic forces at the heart of the opera house, the cohabitation of opera and ballet, and profiling the artistic identity of each artistic force. A highlight will be the presentation of the exciting new **Opera Europa Next Generation Platform** supported by Creative Europe!

Our generous host Mathieu Jouvin is also promising us a great artistic experience with 3 different Manon operas and of course there will be plenty of opportunities for socialising and networking. There are so many good reasons to join us in Turin so please register soon to enjoy the benefits of early registration.

Karen Stone
Executive Director

THURSDAY 24 OCTOBER Teatro Regio di Torino °sessions open to members only

14.00	Registration opens in Foyer
	Welcome to Opera Europa for new members and first time attendees With André Comploi (Milano), Gemma Coll Torra, Célia Grau and Hannah Griffiths
15.00	Welcome by Minister of Culture Gennaro Sangiuliano, Mayor Stefano Lo Russo, Mathieu Jouvin, Sovrintendente and Karen Stone
15.30	The recognition of the Art of Italian Opera Singing by UNESCO
15.45	An application for the recognition of Opera as intangible world heritage Valentí Oviedo (Spain), Martin Ajdari (France), Jan Burian (Czech Republic), Fulvio Macciardi (Italy), Marc Scorca (OPERA America), moderated by Karen Stone
16.30	Coffee break
17.00	The Artistic forces at the heart of the opera house Moderated by Audrey Jungers
	Speed dating for creators and artistic programmers ° Facilitated by Guy Coolen (Rotterdam)
	OperaVision partners meeting °
18.00	End of sessions
20.00	Authier's Manon Lescaut Conducted by Guillaume Tourniaire and directed by Arnaud Bernard With Rocío Pérez/Marie-Eve Mungler, Armando Noguera/Gurgen Buveyan, Francesco Salvadori, Sébastien Guèze /Marco Ciapponi With reception during the intermission
23.00	End of performance

FRIDAY 25 OCTOBER °sessions open to members only

09.30	Registration opens in Foyer
09.45	<p>The State of Culture and the new priorities for the European Union Lars Ebert and Elena Polivtseva (Culture Action Europe), followed by a debate moderated by Carl Grouwet</p> <p>Chorus and Orchestra: training and recruitment of new talent Ewa Bogusz-Moore (NOSPR Katowice/EUYO), Albert Horne (Wiesbaden), Ayyub Guliyev (Azerbaijan State Opera Theatre), Alessandra Sciabica (Fondazione Accademia di Musica), moderated by Emily Gottlieb (Longborough)</p>
11.00	Coffee break
11.30	<p>The role of Opera and Ballet in cultural diplomacy: touring with artistic forces Sultan bin Abdulrahman Al-Bazei (Riyadh), André Comploi (Milano), Martin Glaser (Brno), Eric Quilleré (Bordeaux), moderated by Iva Hraste-Sočo (Zagreb)</p> <p>Digital scores: current options in use by members Katharina Hoetzenecker (Wiener Staatsoper), Amaia Imaz (Intermezzo)</p> <p>VR and XR at the service of performing arts XR choreography with Hannu Järvensivu (Helsinki) and HEAT with Diego Fasciati (Dublin)</p>
13.00	Lunch
14.30	<p>Orchestra: instruments for different repertoire Ingrid De Backer (Brussels), Albert Horne (Wiesbaden), Lorraine Villermaux (Talens Lyriques), moderated by Cormac Simms (London ROH)</p> <p>Co-production marketplace on main repertoire° Moderated by Barbara Minghetti (Como)</p> <p>Optimising your presence on Operabook With Audrey Jungers</p>
15.45	Coffee break
16.15	World Opera Day recital by the Regio Ensemble
17.00	Presentation of the Opera Europa Next Generation Platform supported by Creative Europe
17.30	End of sessions
19.00	Pre-performance reception
20.00	<p>Massenet's Manon Conducted by Evelino Pidò and directed by Arnaud Bernard. With Ekaterina Bakanov, Björn Bürger, Roberto Scandiuzzi</p>
00.00	End of performance



SATURDAY 26 OCTOBER °sessions open to members only

09.30	Registration opens in Foyer
09.45	<p>Condemned to work together: opera and ballet sharing the calendar Thomas de Mallet Burgess and Javier Torres (Helsinki), Moritz Reissenberger (Hamburg), Astra Šēfere (Riga), moderated Alessandro Di Gloria (Palermo)</p> <p>Chorus and Orchestra managers – HR or artistic career path? Workshop animated by Hannah Griffiths</p> <p>The changes in audio-visual producing Martin Ajdari (Paris), Uberta Bonamigo (Milano), Natalia Camacho (Madrid) and Asta Lindholm (Helsinki)</p>
11.00	Coffee break
11.30	<p>Planning rewarding careers for artistic ensembles – developing artistry and skills Fredrik Andersson (Konserthuset Stockholm), Sébastien Justine (Les Forces Musicales), Philipp Krechlak (Deutscher Orchestertag) and Steven Moore (Copenhagen), moderated by Laura Canning (Leeds)</p> <p>Co-production marketplace on rare and new repertoire° Moderated by Henning Ruhe (Göteborg)</p> <p>Music rights: the challenges of recorded music Moderated by Albrecht Thiemann</p>
13.00	Lunch
14.30	<p>Profiling the artistic identity of each artistic force Ted Brandsen (Amsterdam), Jon Plazaola (Intermezzo)</p> <p>From Monteverdi to Sciarrino... broadening the Italian repertoire Andrea Bonadio (Rome), Laura Roling (Amsterdam) and Nicola Sani (composer), moderated by Marc Scorca (OPERA America)</p> <p>Opera Europa Next Generation partners meeting With Luke O'Shaughnessy, Hannah Griffiths and Matthieu Fons</p>
15.45	Coffee break
16.00	<p>A new Concert experience: from semi-staged to projections Aurore Aubouin (Bozar Brussels), Sam Brown (director/Enschede), Barbara Lebitsch (la Elbphilharmonie), Cristiano Sandri (Torino), moderated by Federico Rinaldi (ECHO)</p> <p>Opera Management Course alumni reunion Coordinated by Celia Grau</p>
17.00	<p>Conference conclusions With Matej Drlička (Slovakia), Carl Grouwet and Albrecht Thiemann (Mortier Awards), and Karen Stone</p>
17.30	End of conference
20.00	<p>Puccini's Manon Lescaut Conducted by Renato Palumbo and directed by Arnaud Bernard With Erika Grimaldi, Andeka Gorrotxategui, Alessandro Luongo, Carlo Lepore, Giuseppe Infantin, Didier Pieri, Martina Baroni With reception during intermission</p>
23.00	Post-performance reception

PRACTICAL INFORMATION

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

REGISTRATION

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

Rates

Members

(Opera Europa, OPERA America, Opera Latinamerica and ECHO members)

as of 1/10

- | | | |
|---------------------------|------|------|
| - first participant | 300€ | 350€ |
| - additional participants | 250€ | 300€ |

Non-members

as of 1/10

- | | | |
|-------------------|------|------|
| - per participant | 600€ | 650€ |
|-------------------|------|------|

The participation fee includes conference sessions and social events as well as two performance tickets.

Extra tickets are available for 50€ each

HOTELS

Affordable accomodation in Turin is primarily centered around smaller hotels or appartments. Please visit our conference event page for all our hotel recommendations and bookings.

Hotel Diplomatic****

Via Cernaia, 42, 10122 Torino

Approx. 15 min with transports

153€ (single-use double) / 179€ (double)

Hotel Concord Torino****

Via Giuseppe Luigi Lagrange, 47, 10123 Torino

15 min walk

169€ (single-use double) / 189€ (double)

Best Western Hotel Genio***

C.so Vittorio Emanuele II, 47, 10125 Torino

Approx. 15 min walk

155€ (single-use double) / 175€ (double)

Le Petit Hotel***

Via San Francesco D'Assisi, 21, 10121 Torino

10 min walk

140€ (single-use double) / 170€ (double)

Above mentioned rates are per room per night included buffet breakfast and VAT

City tax are not included in the room rates (2,80€ per person per night for 3-stars hotels; 3,70€ per person per night for 4-stars hotels)



OPERA EUROPA NEXT GENERATION 2,8 MILLION EURO SUPPORT FROM THE EUROPEAN COMMISSION

The European Commission has renewed its commitment to Opera Europa and its flagship streaming platform OperaVision, with a 2,8 million euro grant for a four-year period from 2025 to 2028.

This is the largest grant ever given to Opera Europa since it began its streaming activities in 2015, at the time with a large-scale cooperation project from the EC's Creative Europe programme with 15 partner opera houses. The new grant also comes from Creative Europe but for the first time the funding is awarded by the EC's European Platforms for Emerging Artists programme. And instead of 15 partners for this next phase, Opera Europa has grown its consortium to 44 organisations from 17 countries, which are listed below.

Entitled **Opera Europa Next Generation (OENG)**, this initiative offers a multi-faceted means to respond to the needs of Emerging Artists (EA) working in opera and dance in Europe today. Opera Europa defines EA as performers or creative artists who are currently either: in postgraduate study; engaged in a young artists programme; have had their first professional engagement as solo performers/members of a creative team within the last 5 years; or have been finalists in a competition in the last 3 years. From 2025 to 2028, over 140 EA will benefit each year from an unprecedented programme of support, training and promotion.

The consortium has identified that these Emerging Artists need three things:

- an effective means to connect them worldwide with professionals and audiences;
- resilience tools to prepare them to enter the work market and sustain a career;
- a better understanding of their roles as artists to engage with contemporary society in an evolving Europe.

From January 2025, the Opera Europa consortium of opera houses and specialist talent development organisations will launch a programme of onsite and online means to support, train and promote over 560 EA over 4 years. OENG offers its EA work and visibility through auditions, competitions and the commitment of its members to give them opportunities to appear on OperaVision (OV). While maintaining its weekly online programme of new full-length performances from across Europe and beyond – globally appreciated by audiences in their tens of thousands every day – OV will enhance its role as EA-focused tool by featuring special streams (productions, concerts, competitions, masterclasses) from these 44 contributors. EA will benefit from a programme of onsite and online training. EA will shape a new European space (online, on social media and in meetings) to foster understanding and drive change through the arts. Enhancements to Operabook will play a key part in giving opportunities and visibility to EA.

With this EC support, Opera Europa's ambition is to enhance the prospects of the next generation of Emerging Artists; European ambassadors in the making.



Operatic Oniricon © Kinga Karpati & Daniel Zarewicz, Polish National Opera

OPERA EUROPA NEXT GENERATION PLATFORM MEMBERS

Belgium

Théâtre Royal de la Monnaie/De Munt
Opera Ballet Vlaanderen

Croatia

Croatian National Theatre in Zagreb

Czech Republic

Národní divadlo Brno

Finland

Finnish National Opera and Ballet

France

Théâtre National de l'Opéra-Comique
Opéra Orchestre national Montpellier Occitanie
Opéra national du Rhin
Opéra national de Paris
Génération Opéra

Germany

Deutsche Oper am Rhein Düsseldorf Duisburg
Nationaltheater Mannheim
Rossini in Wildbad
Liz Mohn Stiftung (Neue Stimmen Competition)
Opernstudio North Rhine-Westphalia

Hungary

Hungarian State Opera

Ireland

Irish National Opera
Wexford Festival Opera

Italy

Teatro dell'Opera di Roma
Teatro Regio di Parma
Rossini Opera Festival
Fondazione Mascarade Opera
Opera for Peace
Teatro Regio Torino

Lithuania

Lithuanian National Opera
Klaipeda State Music Theatre

Netherlands

Dutch National Opera and Ballet
's-Hertogenbosch (IVC) Singing Competition
O Festival

Norway

Queen Sonja Singing Competition
Norwegian National Opera and Ballet

Poland

Poznań Opera House
Polish National Opera

Slovakia

Slovak National Theatre

Spain

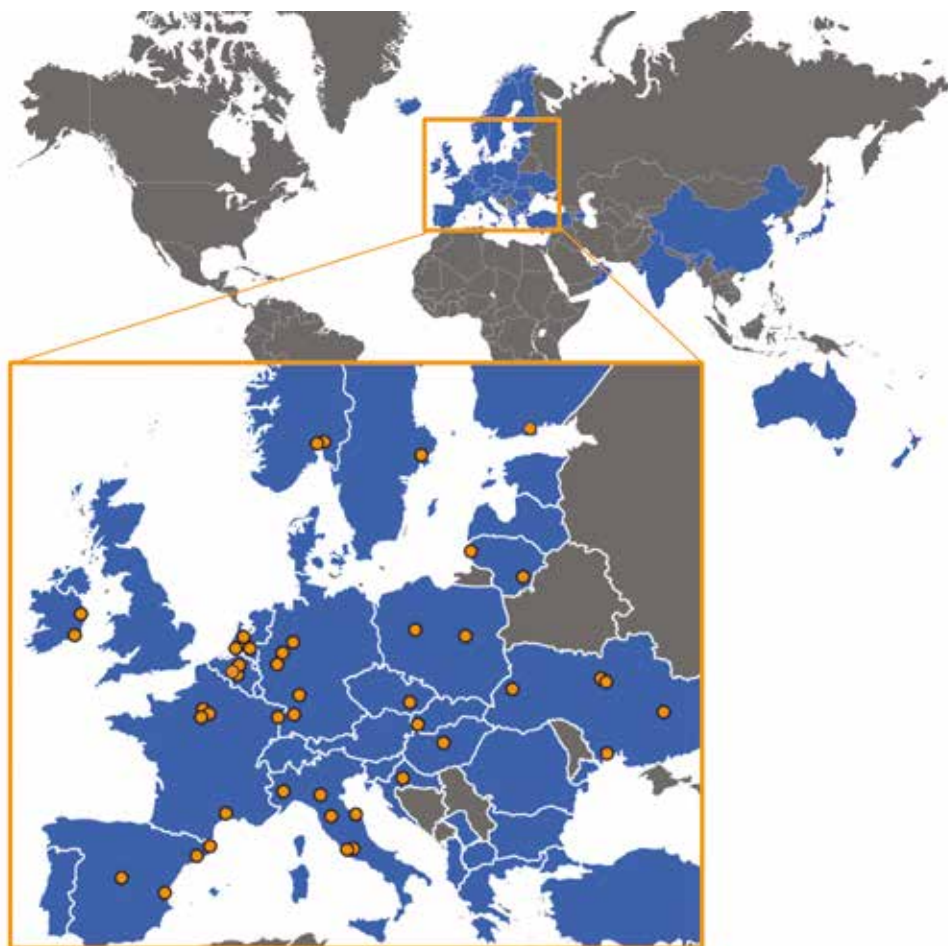
Teatro Real
Grand Teatre del Liceu
Palau de les Arts Valencia
Festival de Peralada

Sweden

Royal Swedish Opera

Ukraine

Kyiv National Operetta Theatre
Dniprovsky Academic Theater of Opera and Ballet
Odessa National Opera
Lviv National Opera
Open Opera Ukraine



■ 45 countries in which Opera Europa has members

● 45 Opera Europa Next Generation Members from 17 countries

WORLD OPERA FORUM

03-05 JUNE 2024, LOS ANGELES

The World Opera Forum held in Los Angeles from 3 to 5 June was an exciting exchange of experiences and information. Marc Scorca, President/CEO of OPERA America, welcomed us all and provided a great venue, excellent performances, lively receptions, and stimulating discussion groups. Delegates came from all around the world, including Australia, UAE, South Africa, South Korea, Brazil, Chile, Canada, the USA, and many of our Opera Europa family. Laura Berman from Staatsoper Hannover, Laura Canning from Opera North, and Henning Ruhe from GöteborgsOperan were part of the Opera Europa team and have kindly written about their impressions of the forum.

Everything's bigger in the US, they say. Well, that's certainly true of the ambition for this world opera forum. Only three days, only four sessions, but we were going to touch on the existential, the human, the vital. What a gift, to step out of the day to day to start to build the future we want to see for the art form we all love so much. I met extraordinary colleagues whose communities are all in different places on their journey with opera. 'We've only really had opera for 15 years,' said Paolo Petrocelli from Dubai, 'we're not worrying about how to refresh the canon quite yet!'. But the message that stays with me more than anything is a line from Bibian Kalinde – an inspirational music educationalist from Zambia. 'You keep talking about opera as a western classical art-form, but really, is there anything more universal than singing with an open heart?' Long may we continue to do so.

Laura Canning, CEO/Artistic Director, Opera North Leeds

The World Opera Forum was thought-provoking. The participants represented companies of very different natures and backgrounds. All seemed to agree that theaters have a social responsibility, but passionate discussions emerged about the specific implications of this and the role of art in the process. The performances we saw, ranging from grand traditional productions to experimental showcases, raised questions about how to implement our ambitions within the constraints of our business. Honored to participate in the panels, I encountered very diverse viewpoints, each shaped by distinct realities. Should institutions prioritize serving the art or the communities? Who defines these communities and the priorities? Is art an end goal or a means to an end? And how do we present the classic repertoire that still attracts the most audience and financial support? No universal answers, but a rich tapestry of perspectives emerged, hopefully inspiring collective growth.

Henning Ruhe, Opera Director, GöteborgsOperan

The World Opera Forum truly drew people from all over the world. The conference was set up so that delegates and attendees could exchange information in many different ways: in large panel discussions with questions from the floor coming through an internet portal, in small break-out sessions also organized as panels with questions through the internet and in informal meals, receptions. Naturally there were performances to see as well. The mix of delegates enabled us to have highly valuable opportunity to learn about differences, exchanges thoughts and opinions about common problems and issues, and hear about how colleagues in varying institutions think about producing opera today. It is clear that in the US productions of new operas, which reflect current issues and examine the stories of underrepresented peoples (Blacks, Latinos and First Peoples) are increasingly popular. The areas of transformation which are now a huge subject in Germany: diversity, inclusion, digitalization and sustainability, were all hot topics at the forum. (Perhaps inclusion of mentally and physically impaired people plays less of a role.) Here opinions and ideas varied widely. The discrepancy between the interests among audiences – particularly between the 60+ generation and generations Y and Z is strongly felt just about everywhere – in Latin America, in Asia and in the USA. In one panel in which I participated an interesting question came up: Perhaps the changes in society could have significance for how we define artistic quality – should these aspects play a role in our definition? How important today is technical proficiency and virtuosity? Is raw emotion increasingly important? (Pre-1945 artistic quality was also determined by other parameters than we use today.) As in all meetings of this kind, the conference enabled colleagues to meet and discuss. In comparison with other conferences, the discussions were intense and one had the feeling that the time had been used to the maximum.

Laura Berman, Operndirektorin, Staatsoper Hannover



Alejandra Martí (Executive Director, Ópera Latinoamérica), Jorge Telerman (President, Ópera Latinoamérica), Ignacio García-Belenguer (President Opera Europa), Barbara Minghetti (Director of Programming, Teatro Sociale di Como), Karen Stone (Executive Director, Opera Europa), Audrey Jungers (Managing Director, Opera Europa), Marc Scorca (President/CEO, OPERA America)

BENVENUTI ALL'OPERA – WELCOME TO OPERA CELEBRATE THE SIXTH EDITION OF WORLD OPERA DAY ON 25 OCTOBER!

Inspired by the recognition of the Practice of Italian Singing to the Intangible Cultural Heritage of Humanity in December 2023, Benvenuti all'Opera is an invitation to anyone to discover the powerful art of singing – especially in Italian! We invite anyone worldwide to join the celebration either online or with a live activity.



World Opera Day is a chance to underline the positive value of opera for society and many of your activities will naturally already fit into the initiative. With Benvenuti all'Opera, we will especially focus on the practice of singing and on Italian opera and we hope that this wide topic can inspire you.

According to a recent study from OPERA America, the most performed titles around the world are those of Puccini, Verdi and Italian operas by Mozart. We are confident that great Italian choruses are at the fingertips of your ensemble, amateur choir or children chorus, which could be performed that day in public or shared on social media. On another level, you could highlight some of your initiatives stressing the benefits of singing! From Welsh National Opera's Cradle Choir for people living with dementia to Teatro Sociale di Como's Opera domani, there are many community projects to showcase, benefitting social cohesion and health in the community.

Sprinkle a bit of Verdi

Perhaps your opera company will present a Brindisi from its balcony, or your chorus will take over a train station for a *Va, pensiero*.

Spotlight on Donizetti

Does social media know the power of *Una furtiva lagrima*? Or do you dare revisit *Il dolce suono* in the style of the *The fifth element*?

Puccini-galore

How about a *Nessun dorma* to send chills down the spines of visitors of a shopping mall, or *O mio babbino caro* in a hospital? It is after all the Puccini centenary...

There are so many ways to celebrate Italian opera, bring emotions to citizens of the world and showcase the value of opera for society. The opera community is full of creative resources, and we trust you will join this initiative to make the world recognise opera's contribution to our communities.

On 25 October, Opera Europa will be celebrating live from the autumn conference in Turin and the Regio Ensemble will prepare a recital especially for that occasion.

Follow our Facebook, Instagram and X World Opera Day accounts and join the campaign with #WorldOperaDay #BenvenutiAllOpera #WelcometoOpera.

Add your activity for Benvenuti all'Opera on 25 October to the form that you can find on the website and Facebook.

PARTNERS








EUROPEAN NETWORK
FOR OPERA, MUSIC AND
DANCE EDUCATION





And not forgetting our valuable national partners: Association for Opera in Canada, Réunion des Opéras de France, Associazione Teatri Italiani di Tradizione (ATIT), Deutscher Bühnenverein, Opera XXI, Opera Norge, Opera UK, National Centre for the Performing Arts Beijing, National Centre for the Performing Arts Mumbai and Association Européenne des Agents Artistiques (aeaa)

HUMAN RESOURCES IN PALMA

A dense 3-day-programme awaited 50 HR professionals from 24 companies in 15 countries who came together in the Balears last May.



In the picturesque main hall of the theatre, Miquel Martorell, our host from the Teatre Principal de Palma who has recently been appointed as General Manager, welcomed us as the main themes of the forum were presented. Our first day saw an immersive afternoon of break-outs and group discussions on the role of the human resources department for their respective organisations and on the relationships with trade unions and collectives within an opera company, moderated by Paolo Bruno from Teatro Comunale di Bologna.

In order to show some of the patrimony of the Balearic Islands, we spent the second day on a finca in the hinterland of Palma, Casa Esmet, a local inclusivity project, where the group was invited to taste the local products and enjoyed a homemade Paëlla. The morning was dedicated to a workshop facilitated by Hengrup, an alliance of psychologists, who led the participants through a few unpredictable exercises to encourage group learning in navigating unusual situations as a team. The afternoon brought a session on fair recruitment practices with anonymised CVs and shortlists by Emma Wilson from the Royal Opera House Covent Garden, and consultant Antony Feeny presented the findings from a recent Orchestra benchmarking exercise conducted together with five major European opera companies.

The last day saw the burning topic of Generation Z's expectations and requirements at work. Miquel Martorell and Marco Alaya from Teatro Real, two millennials, delivered theoretical context and practical advice on how to embrace this growing part of the workforce by highlighting its versatile potential all the while insisting that an effective mentorship and a rewarding working culture are key to retain talented colleagues.

Exploring the backstage area of the theatre concluded the forum. In the evenings, delegates could enjoy two receptions to taste local products, a performance of *Roméo et Julliette* in a beloved production by Eric Ruf from Opéra Comique and explore, together with our hosts, the sophisticated city of Palma.

Susanna Werger
former Membership & Services Manager



TECHNICAL & PRODUCTION FORUM IN BRUSSELS

5-6 NOVEMBER 2024, LA MONNAIE/DE MUNT

The Technical & Production forum will meet in Brussels at La Monnaie on Tuesday 5 afternoon and Wednesday 6 November all day.

The highlights of the programme include a Keynote & Workshop session on 5 November afternoon on Motivating Different Generations and Enabling Effective Collaboration led by the Belgian Management Consultancy The Circle of Wellbeing and a presentation from Theater Luzern on their new organisation structure to allow efficient co-creativity. On 6 November, the participants will be able to follow a session on lessons learnt from technical theatre renovation with various examples and participate in reflections on ways & tools to provide a healthy place of work together with colleagues from the HR departments. The programme also foresees an interactive session on the opportunities of working sustainably to get involved in the company's strategy.

The detailed programme will be available soon on the event page of our website as well as all practical information and the link to register.

REGISTRATION

Members 160€

Non-members 300€

Please register via the online form available on our event's page.

ACCOMMODATION

Here are two recommendations close to the theatre, we suggest you also search on accommodation websites for options that fit your requests.

EasyHotel City Centre

1 min walk from Theatre

Use the code CORPTPF to get 15% discount on the Flexible rate on the website: www.easyhotel.com/hotels/belgium/brussels/brussels-city-centre

No rooms blocked, so hurry to take your room!

NHow Brussels Bloom

20 min walk / 15min with transport from the Theatre

Rooms single use: 200€/night

Rooms double use: 225€/night

includes breakfast

20 rooms are blocked until 20/09

Find the link to make the booking on the event page.

GREEN CORNER

In this start of the season, Opera Europa continues putting sustainability centre stage and offers live and online events where the topic will be discussed in various ways:

- On **26 September**, the Sustainability forum will gather online to compare, discuss and take action after having done a CO₂ calculation.
- On **16 October**, the Sustainability forum will gather online again to receive information about the EU legislation on sustainability reporting. Our partner Pearle* will present the current state of the EU law on this matter and there will be time for questions as always!
- On **6 November**, during the Technical & Production forum, the group will discuss in presence how to build an efficient green strategy, involving the top management.

On **4 and 5 October** we also invite you to follow the **2024 International Forum for Art and Sustainability** online, where our colleague Celia Grau, recently appointed as our Sustainability & Special Projects Manager will contribute alongside Paddy Dillon, founder of the Theatre Green Book and other colleagues from the cultural sector. We will share the connection details on our website.

THE MORTIER AWARDS

The Mortier Award and the Mortier Next Generation Award were established to draw inspiration for our time from the legacy of Gerard Mortier, the impresario and visionary of the performing arts, who died in 2014. The awards honour personalities who, like Mortier, pursue new ways of artistic expression.

THE MORTIER NEXT GENERATION AWARD

The Mortier Next Generation Award is presented every two years. It is awarded to support projects by artists who are at the start of their career and show exceptional talent. The award is endowed with 30.000€. It includes a short-term fellowship of several months at the Wissenschaftskolleg zu Berlin (Berlin Institute of Advanced Study), which, each academic year, offers residencies to an interdisciplinary group of scientists and artists. The design and organisation of the Mortier Fellowship reside with the Wissenschaftskolleg. The call for Applications for the Award is open and the deadline for applications is 15 November 2024.

Prize

The prize money of 30.000€ is earmarked for the submitted project. With the prize money the winner will have the opportunity to have their project performed as part of the Ruhrtriennale 2026.

THE MORTIER LIFETIME ACHIEVEMENT AWARD

It is presented every two years to outstanding personalities in international cultural life in recognition of a lifetime achievement in the spirit and ideas of Gerard Mortier. It is a non-material honour without financial endowment.

The Mortier Lifetime Achievement Award is presented on the basis of nominations. All members of the association are entitled to submit proposals. The jury is required to invite all association members to submit proposals before beginning its deliberations. There is no provision for self-application for the award.

Find out more on both awards on <https://www.mortierawards.eu>

HOW TO APPLY TO THE MORTIER NEXT GENERATION AWARD?

Natural persons under 35 years are entitled to apply for the Mortier Next Generation Award. Applications can be submitted until 15 November, 2024 – only via email: mortier-awards@gmx.at

All applications have to include a description and a budget overview of max. 6.000 characters which details the costs involved in the implementation of the submitted project.

It is possible to attach photos, sketches, videos or similar materials (large files please via WeTransfer).

The decision on the award will be made by an independent jury in the first quarter of 2025.

MEMBERS OF THE AWARDS BOARD

Albrecht Thiemann, Chairman
Carl Grouwet, Vice Chairman
Alexander Polzin, Secretary
Joachim Pflieger, Treasurer
Angela Denoke
Karl Harb
Krystian Lada
Ulrike Schwab



OPERA EUROPA, AT YOUR SERVICE...

Opera Europa's first conference under Karen Stone's leadership invited our members to contribute to establishing the priorities for our association during an Open Space. Our president Ignacio Garcia-Belenguer initiated a strategic review of our activities and initiatives and launched strategic Board-led committees to guide the Opera Europa executive team in the organisation's development.

As a result, the interest in special initiatives and new priorities have enriched Opera Europa's activities, and our team is growing and taking on new responsibilities. Welcome Gemma and Hannah!



Executive Director
Karen Stone
karen@opera-europa.org



Managing Director
Audrey Jungers
audrey@opera-europa.org



Associate Director, Development & Collaborations
Hannah Griffiths
hannah@opera-europa.org



Associate Director, OperaVision
Luke O'Shaughnessy
luke@opera-europa.org



Communications & Operations Manager
Aline Chif
aline@opera-europa.org



OperaVision Platform Manager
Matthieu Fons
matthieu@opera-europa.org



Membership & Services Manager
Gemma Coll Torra
gemma@opera-europa.org



OperaVision Translations
Hannes Föst
hannes@opera-europa.org



Sustainability & Special Projects Manager
Célia Grau
celia@opera-europa.org



OperaVision Digital & Social Media Coordinator
Joan Ramirez Soley
joan@opera-europa.org

SAVE THE DATES

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

26 September 14.00 CEST

Sustainability forum: CO₂ Calculation, online

2 October

International Opera Awards, Munich, follow live on OperaVision

4 - 5 October

2024 International Forum for Art and Sustainability, free online streaming

16 October 11.00 CEST

Sustainability Forum: Corporate Sustainability reporting, online

25 October

World Opera Day – Benvenuti all'Opera

24 - 26 October

[Opera Europa autumn conference, Torino](#)

24 - 26 October

RESEO Conference, Porto

26 October

Nominee Announcement of the FEDORA Prizes Biennale, Paris

5 - 6 November

Technical & Production forum, Brussels

15 -18 March

[Opera Europa spring conference, Barcelona](#)

24-26 April

Marketing & Communications forum, Madrid

SUMMER SURVEY

Have you already filled in the Opera Europa summer survey?

As last summer, we are gathering general information to identify trends and better understand and represent our sector. We will treat your information confidentially and the aggregated data will be helpful for the sector and for you to achieve efficient advocacy and lobbying actions!

Find the survey on the homepage of our website and send it filled in to celia@opera-europa.org.

CROATIAN NATIONAL THEATRE IN ZAGREB SEASON 2024/2025

OPERA PREMIERES

October 4th 2024

Frano Parać **JUDITA**
Conductor Ivan Josip Skender
Stage director Snježana Banović

February 28th 2025

Jules Massenet **WERTHER**
Conductor Pier Giorgio Morandi
Stage director Dante Ferretti

May 9th 2025

Antonín Dvořák **RUSALKA**
Conductor Srba Dinić
Stage director Caterina Panti Liberovici

September 13th 2024

Borna Erceg **GITA AND THE HIDDEN WORLD**
Stage director Buga Marija Šimić

BALLET PREMIERES

November 15th 2024

Igor Stravinsky — Maša Kolar / Edward Clug
THE FIREBIRD / PETRUSHKA
Conductors Valentin Egel, Vjekoslav Babić

April 5th 2025

Alessandro Giaquinto — Rafał Ryterski / Dickson Mbi — Ivan Končić / Takuya Sumitomo — Veronika Reutz Drobnić
BROKEN RELATIONSHIPS
Conductors Ivan Josip Skender, Vjekoslav Babić

June 27th 2025

Georges Bizet — Roland Petit
CARMEN / L'ARLESIENNE



SCAN TO DISCOVER MORE

