December 2024 *N°86*

opera europa NEWS

The professional association of opera houses and festivals in Europe

NEXT GENERATION

Spring conference

15 -18 March, Barcelona



FEDORA Reveals 12 Inspiring Nominees for the FEDORA Prizes Biennale 2025

The list of the nominated projects was unveiled on 26 October 2024 at the Palais Garnier in Paris, highlighting an unparalleled commitment to recognising artistic innovation. With a total prize allocation of 300,000 euros, the FEDORA Prizes Biennale brings together top artistic directors from leading European opera houses and dance companies to identify emerging talent. This year's 12 nominated projects feature 77 artists from 11 countries, supported by 36 cultural organisations, and selected among 52 submissions.

These projects tackle contemporary themes such as identity, culture, inclusion, death, feminism, and the climate crisis. They do so with innovative approaches that redefine opera and dance—both classical and contemporary—through genres like thrillers and satire, offering diverse and revitalizing storytelling methods.

The presentation of the 12 nominated projects was accompanied by the launch of a crowdfunding campaign that engages the public in these innovative initiatives.

Donate now as of 5 euros to your favorite projects to help bring the nominees to life and reach international audiences at https://www.fedora-platform.com/prizes-and-grants/fedora-prize-biennale/nominees.

With the support of

Van Cleef & Arpels · The Silver Company · Carbonnier Lamaze Rasle · Kearney

In collaboration with

opera europa · RESEO · IMZ

FEDORA OPERA PRIZE 2025 — NOMINEES

Between Two Lights
Netherlands Chamber Choir

This piece by Chinese composer Huang Ruo is a ritual in which we look death in the eye. Not knowing what it exactly is. But knowing that it is inevitable. Join is in breaking the silence. Let's talk. About death.

Hôtel Moctezuma
Opéra Orchestre national Montpellier Occitanie

A multi-language existential thriller about decolonization and climate change.

The Curing Line
Straymaker

An opera that deals with themes of healing, interconnectivity, loss of culture and environmental collapse through the story of a woman who inherits a life-saving cure but forgets how to use it.

FEDORA - VAN CLEEF & ARPELS DANCE PRIZE 2025 — NOMINEES

My Fierce Ignorant Step
LEON KAI LYKOS ETAIRIA AGRION ZOON

A collective entity on stage, with eyes fixed on the horizon, strides forward embodying a unified voice and purpose for a change to come, transforming breath into movement, movement into sound and sound into words.

Gentleman Jack
Northern Ballet

A new ballet based on the life of Anne Lister, an extraordinary, fiercely independent 19th century woman. Often called 'the first modern lesbian', she inspired the hugely popular BBC series, Gentleman Jack.

Dance People
Omar Rajeh | Maqamat

A creation that weaves its composition out of the intimate stories, a question of the purpose of space and how its distribution defines the nature of our relationships and our concepts of equality and hierarchy.

FEDORA EDUCATION PRIZE 2025 — NOMINEES

YALLAH DANSE
ECO Company

A cooperation project aimed at Algerian youth, focusing on training and creation within the dance sector, structured around the development of two pieces of choreography.

Melisma
Greek National Opera

An ongoing educational and artistic program for residents of all ages in Northern Evia Island that has been severely affected by the unprecedented wildfires of summer 2021.

Future Directions: Butetown 2025/26
Music Theatre Wales

A group of neurodiverse young people devise and make a digital opera, learning from and inspiring each other to addressing the need for greater social inclusion and diversity in making new opera.

FEDORA DIGITAL PRIZE 2025 — NOMINEES

Do the Dance
AROP - Association pour le Rayonnement de l'Opéra de Paris

An interactive experience in mixed and virtual reality and available online, allowing the viewer to experience the movements of classical and contemporary dance alongside the dancers and choreographers.

Echoes of Time: Dance of Centuries
Stara Zagora State Opera

An innovative performance merging live dance with real-time digital projections across Bulgaria and Finland, celebrating the Stara Zagora Opera's 100th anniversary while showcasing ground-breaking technology.

YUM!
Studio M.A.R.S.

A Participatory XR Music Theater, infusing satire and dark humor with an immersive ostentatious dining experience that delves into themes such as climate change, class, identity, and self-obsession.

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

FEDORA

WORD FROM THE DIRECTOR

Opera Europa Next Generation: A New Era for Opera Europa

We have finally arrived: Opera Europa Next Generation (OENG)! Opera Europa has become a hive of activity, working on the new programmes offering online and in-person career training and developing a dynamic platform to connect next-generation artists with industry professionals and audiences worldwide. Audrey, Luke and the team have excelled themselves.

OENG will be a central focus of the **Barcelona conference**. Once again, the **Opera Management Course** will merge with the conference, , also through a new offer for our alumni, bringing together the well-established management development programme with the new Next Generation platform.

Our other programmes for emerging artists are also ongoing. Applications for the **Opera Europa Eva Kleinitz Scholarship** and the next edition of the **European Opera-directing Prize** are due in December and January. The European Opera-directing Prize will award a new production of Offenbach's *Les Contes d'Hoffmann* to be presented at the Hessisches Staatstheater Wiesbaden during the 2026–27 season.

A Big Thank You

A heartfelt thank you goes to Mathieu Jouvin and his team for organising the extraordinary Turin conference **Benvenuti all'Opera**. The event buzzed with conversations and ideas about future developments. I've invited my colleagues at Opera Europa to share their impressions and experiences from the conference, which you'll find on page 4.

Farewells and New Beginnings

Unfortunately, in 2025, we will be saying goodbye to several board members whose terms are ending or who are finishing their theatre contracts. Among them is our energetic and inspirational President, Ignacio García-Belenguer Laita. We owe him a special thank you for his invaluable input and guidance.

The election of new board members will make attendance at the **General Assembly** in Barcelona particularly important. If you are unable to attend, I encourage you to designate a proxy to represent you.

A Busy and Meaningful Autumn

This autumn has been a significant time for the international opera community. I had the privilege of attending the **National Centre for the Performing Arts conference** in Beijing and the **17th Ópera Latinoamérica conference** in Santiago, Chile. These events, alongside our own Opera Europa autumn conference, demonstrate the global influence of opera as a medium for international communication, cultural exchange, education, and outreach.

In Chile, we were introduced to the *New Opera and Music Festival* (NóM) launched in Patagonia and witnessed outreach efforts involving the indigenous Mapuche people in Panguipulli. In China, we explored innovative digital technologies and the growing development of young talent. Our hosts were exceptionally welcoming, and the diverse, stimulating schedules of talks, panels, and performances were genuinely impressive.

A Global Stand for Opera

This international networking is politically and socially vital in these times of change. We stand united in resisting political interference and upholding freedom of expression. We support our colleagues facing financial cuts and threats to arts funding, while celebrating the return of audiences, masterful productions, and the commissioning of new works.

A Festive Season Ahead

As the year comes to a close, the holiday season offers the joy of theatres filled with families and children experiencing the magic of live performance for the first time, whether it's the Finnish National Opera's ballet *A Christmas Carol* in the home of Father Christmas or a classic production of *Hänsel und Gretel* at the Bayerische Staatsoper. I wish you all a joyful and busy holiday season and look forward to seeing you in Barcelona.

Karen Stone
Executive Director

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BENVENUTI ALL'OPERA
OPERA EUROPA AUTUMN CONFERENCE

TEATRO REGIO TORINO
24 - 26 OCTOBER 2024

Following our autumn conference in Turin, our team reflect on their best moments from the three days.



Looking back on the wonderful days spent in Turin, I think it is safe to say that I will never forget my first Opera Europa conference. After weeks of preparation, it was a great privilege to meet so many of our members in person, and an honour to introduce Opera Europa to our new members and first-time attendees. The coming together of the music departments was extremely stimulating. Debates that looked boldly and positively to the future and that showed the strength of these departments to be powerful drivers for change.

Thanks to the wonderful team at the Teatro Regio for being such amazing hosts and thanks to our members for these three intense days of sharing and exchange: what a pleasure to welcome you all!

Gemma Coll Torra – Membership & Services Manager

Our session, An Application for the Recognition of Opera as Intangible World Cultural Heritage, sparked an engaging and honest discussion about the potential effectiveness of such an endeavour. Valentí Oviedo (Barcelona) spoke passionately in favour of the idea, while Jan Burian (Prague) expressed some reservations. Meanwhile, Merle Fahrholz (Essen) shared insights into the considerations being given in Germany towards an application for the recognition of the German ensemble and repertoire theatre model, as well as the country's national orchestral landscape. This conversation marked a first step in what will undoubtedly evolve into an ongoing and dynamic dialogue.

During our first in-person gathering for Orchestra and Chorus Managers, we explored varying retirement ages and emphasised the importance of preparing these groups for potential second careers in theatre, alongside the emerging opportunities within the broader theatrical environment.

Our discussions on the Role of Opera and Ballet in Cultural Diplomacy featured a lively panel discussion. Sultan Al-Bazie (Riyadh) made a heartfelt plea to avoid positioning the arts as mere extensions of politics. At the same time, Ignacio García-Belenguer (Madrid), our president, highlighted the value of fostering partnerships that can lead to successful international tours.

Karen Stone – Executive Director





Since its creation in 2019, it was the first time that World Opera Day took place during a conference. It was a challenging combination, but a fantastic opportunity to bring the celebration to the heart of the conference, and it was lovely to connect around the topic of 'Benvenuti all'Opera'! As the national RAI channel was present during the three days, it also was a great chance to have mediatic coverage of the conference and World Opera Day on Italian Radio and TV. Thank you, Teatro Regio, for making this possible and thank you... for the amazing food!
Another highlight of the conference was definitely the State of Culture & the new priorities for the EU session, during which we discovered a fascinating study on the Cultural sector run by Culture Action Europe, which was discussed in presence of Georg Häusler, Director of Culture, Creativity & Sport in the European Commission.

Célia Grau – Sustainability & Special Projects Manager



Lars Ebert (Culture Action Europe), Laura Berman (Hannover), Carl Grouwet (Mortier Awards) and Georg Häusler (European Commission)



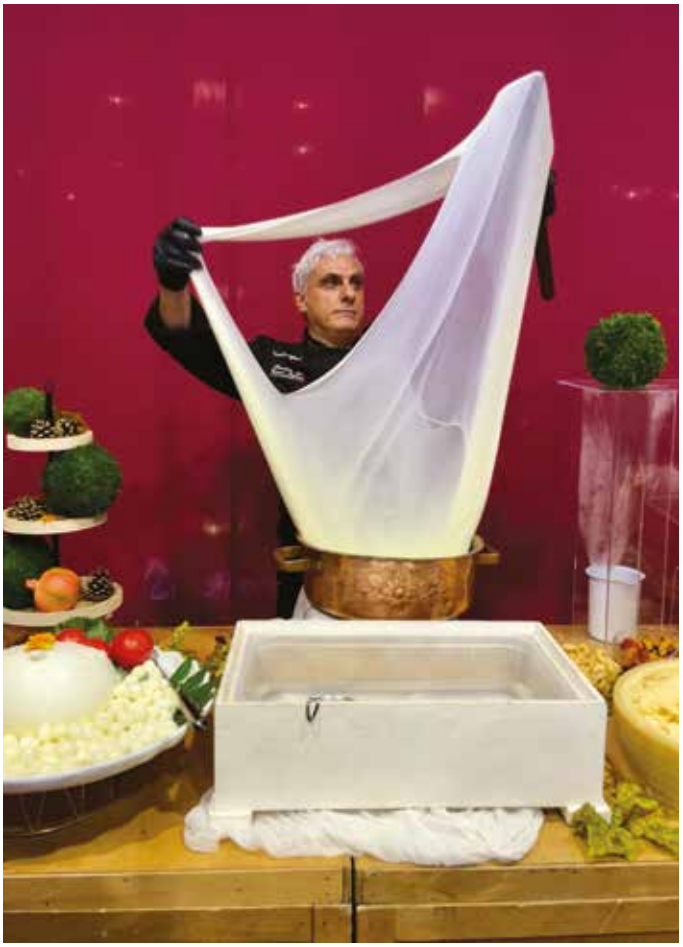
Following the energising but logistically challenging spring conference in Vienna, it was quite nice to have a single theatre at the heart of our conference. Teatro Regio di Torino managed to make us feel very warmly welcomed and the team provided unlimited support and always with a smile!
It was intriguing to watch the three interpretations of *Manon*... and even more so as some of us were lucky enough to be able to watch the action from the wings.
And how about the food...

Aline Chif – Communications & Operations Manager



After 15 years attending Opera Europa conferences, this was my first as a member of the team! In some ways, it was like being in production week – lots of planning culminating in the synthesis of many different strands, gathering large forces, long days and team spirit.
Getting an in-depth glimpse into the world of Chorus and Orchestra Managers at the workshop was fascinating, and such a pleasure to get to know new colleagues, as ever. I was struck by the words of our generous host, Mathieu Jouvin: "Really the meaning of the conferences is being together." Yes indeed.
Finally, I would not be willing to admit how many times I visited the cheese table at the reception on the final evening. Suffice to say, I left on first-name terms with the Maestro del Formaggio!

Hannah Griffiths – Associate Director, Development & Collaborations



Occasionally, even people who spend their working life streaming operas get to stand on stage in front of real people. For me, the Turin conference was the opportunity to stand in front of the assembled delegates to present Opera Europa Next Generation on behalf of our 44 partner companies and all my colleagues, who put so much into getting this platform through the rigours of European Commission funding selection. With some relief, I left the stage after my presentation to take a seat in the front row to enjoy the recital by emerging artists from the Regio. And my conclusion? How lucky are those who get to hear good singing up so close and, for the rest, how privileged I feel to be able to bring fine voices - of all ages - to people around the world via streaming!

Luke O'Shaughnessy – Associate Director, OperaVision





In Turin, I couldn't help but think back to my last time there in 2012 as an Opera Europa Young Delegate—a think tank of wide-eyed enthusiasts and espresso-fuelled ideas. Returning now as a seasoned communications professional, it was fantastic to reconnect with colleagues and delve into the details of today's opera landscape. The digital and audiovisual sessions were stimulating, exploring creative solutions for funding and audience engagement. Looking ahead to the next phase of OperaVision in 2025-28, these conversations, both formal and over coffee breaks, were very enriching.

Joan Soley – OperaVision Social Media

Thank you to all our colleagues for talking us through the changes in audiovisual producing and for sharing very concrete examples of virtual reality applied to the performing arts. I left Turin with new ideas for OperaVision and even more excited for Opera Europa Next Generation. And how inspiring it was to meet fellow Opera Management Course alumni and see how far they have come in their careers!

The only downside of these three days? There were only three *Manon*!

Matthieu Fons – OperaVision Platform Manager





It was heart-warming to see so many of our Opera Management Course alumni come together, rekindle their complicity, and meet their peers from other classes.

Our Dance forum also appreciated being involved again in main panel discussions, as their presence opens the doors of communications within theatres and supports better understanding on both sides of the mirror.

I am ever so grateful for the wonderful Opera Europa team. Their availability and willingness to serve our members, the relationships they build with our participants, and their strong belief in our work makes it all the more fun!

Audrey Jungers – Managing Director

NEXT GENERATION – SPRING CONFERENCE

GRAN TEATRE DEL LICEU
15 - 18 MARCH 2025

Our Board Member Valentí Oviedo has invited the Opera Europa spring conference around his premiere of *Lohengrin* directed by Katharina Wagner, and with this as a focal point of our event, we expect our members to join us just coming out of their weekend. A first for Opera Europa!

This conference is an opportunity to celebrate the funding of the new **Opera Europa Next Generation** platform, with discussions on the next generation of artistic talent, of management, of jobs, and of audiences. It will be the opportunity for the official launch of Opera Europa's new **Young Artists Programmes forum**, as well as the first convening of Opera Europa's **new CEO forum**. There will also be a strong focus on **sustainability** issues.

The conference will open late morning on Sunday 16 March, but early travellers and those of you interested in recruiting new talent could already attend the presentations of their team's work by our Opera Management Course participants, who will have spent the week preparing in Sabadell, followed by the general rehearsal of *Lohengrin* at the Liceu or *Nabucco* by Òpera a Catalunya at Palau de la Música Catalana as of Saturday midday.

You will find below an outline of the conference programme. The full details will be sent out in January in our e-newsletter, when registrations will formally open, but you will already find hotel recommendations on our website's conference page. We encourage you to already book your travel and accommodation!

SATURDAY 15 MARCH °sessions open to members only

12.30	**Opera Management Course presentations**
16.30	***Lohengrin* general rehearsal** Conducted by Josep Pons and directed by Katharina Wagner With Günther Groissböck, Klaus Florian Vogt, Elisabeth Teige, Olaf Sigurdarson, Iréne Theorin and Roman Trekel
18.30	*Nabucco* by Òpera a Catalunya at Palau de la Música Catalana

SUNDAY 16 MARCH °sessions open to members only

10.00	**Co-production marketplace on new work °**
11.45	**Welcome address** by Valentí Oviedo and Karen Stone
12.15	**Opera and the Next Generation** With Emerging Artists, Opera Management Course participants and members of Juvenilia
13.15	Lunch
14.30	**Theatre Green Book – a new way to operate in the performing arts** With Paddy Dillon and Lisa Burger
15.15	**Recital of Emerging Artists**
16.00	Coffee break
16.30	**Supporting the next generation of artists: developing Emerging Artists' repertoire**
	CEO **CEO forum meeting °** (access reserved to CEOs of Opera Europa member companies)
	Co-production marketplace on main repertoire °
19.00	*Per precaució* by Raquel García Tomás by Òpera de Butxaca i Nova Creació

MONDAY 17 MARCH °sessions open to members only

10.00	**Towards sustainable co-productions**
	Opera Europa Next Generation partners' meeting
11.15	Coffee break
11.45	**General Assembly of Members**
	YAP Working conditions & expectations in Young Artists Programmes
	SUS Sustainability forum meeting
13.00	Lunch
14.15	**The new workforce: from recruitment to working conditions**
	Theatre Green Book working group
15.30	Coffee break
16.00	**Corporate Social Responsibility world café**
	YAP Young Artists Programmes forum meeting
17.30	End of day's sessions
19.00	***Lohengrin* premiere** Conducted by Josep Pons and directed by Katharina Wagner With Günther Groissböck, Klaus Florian Vogt, Elisabeth Teige, Olaf Sigurdarson, Iréne Theorin and Roman Trekel

TUESDAY 18 MARCH °sessions open to members only

09.45	**New professions and second careers in opera – widening competencies**
	YAP Discussions on next meetings
11.30	**Conference conclusions**
12.00	End of conference



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: https://opera-europa.org/event/spring-conference-barcelona

REGISTRATION

Registrations will open early in January.

Rates

Members
(Opera Europa, OPERA America, Opera Latinamerica)

		as of 15/02
- first participant	300€	350€
- additional participants	250€	300€

Non-members		as of 15/02
- per participant	600€	650€



GENERAL ASSEMBLY OF MEMBERS

Ignacio García-Belenguer Laita, President, Henning Ruhe, Secretary, and Karen Stone, Executive Director of Opera Europa, invite all members to attend the in-person General Assembly of Members of Opera Europa on 17 March at 11.45 at Gran Teatre del Liceu.

AGENDA OF THE GENERAL ASSEMBLY OF MEMBERS

1. Chairman's welcome, registration of members and proxies and apologies for absence

2. Minutes of the meeting held on 12 April 2024 in Vienna

3. Matters arising from the minutes

4. Membership report

5. Financial report
   Adoption of the Audited Accounts for the year to 31 December 2024

6. Report from the strategic committees
   a) Membership & Networking
   b) Membership benefits
   c) Research & Intelligence
   d) Driver for change
   e) Advocacy & Partnerships

7. Budget for 2026

8. Election of new Board members
   Martin Ajdari, Ina Karr and Cormac Simms have completed one term on the Board and are eligible for re-election.
   Ignacio Garcia-Belenguer, Henning Ruhe and Alexandra Stampler-Brown have completed two terms on the Board and are not eligible for re-election.
   André Comploi and Hannah Griffiths resigned from their positions within member companies and therefore left the Board during their term.
   Laura Berman will be leaving her position within a member company and resigns from the Board.

9. Opera Europa Next Generation

10. Date and location of next General Assembly

11. Any other business

OPERAVISION

Co-funded by the European Union

Streaming over Christmas & in the New Year

National Theatre Brno **The Excursions of Mr. Brouček** Janáček	Daegu Opera House **264, That One Star** Kim Sung Jae	Dutch National Opera **The Shell Trial** Ellen Reid	Finnish National Opera **Eugene Onegin** Tchaikovsky
Teatro Real Madrid **Rigoletto** Verdi	Palazzetto Bru Zane Opéra de Rouen Normandie **Carmen** Bizet	Croatian National Theatre **Judith** Katarina Livljanić	Staatsoper Hannover **Israel in München** Michael Wertmüller
Gran Teatre del Liceu **Concurso Tenor Viñas**	Opera Ballet Vlaanderen **Salome** Strauss	Irish National Opera **Studio Showcase**	Deutsche Oper am Rhein **Lady Macbeth of Mtsensk** Shostakovich
La Monnaie / De Munt **Oper! Awards**	La Monnaie / De Munt **Götterdämmerung** Wagner	New National Theatre Tokyo **Guillaume Tell** Rossini	Irish National Opera **The Flying Dutchman** Wagner



Eugene Onegin © Heikki Tuuli, Finnish National Opera

OPERAVISION.EU
Free weekly streams from Europe's greatest stages

OPERA EUROPA NEXT GENERATION TAKES SHAPE

The Opera Europa team are busy preparing the first events which will launch the new Opera Europa Next Generation (OENG) platform. The consoritium of 44 Opera Europa members, co-organisers of the 2025-2028 OENG work programme established with a 2.8 million euro European Commission grant, have met in person in Turin and online via zoom to advance the plans for the first events which start in January.

OPERAVISION

January - February 2025

While the current 2022-2025 EC-funded project for *OperaVision Next Generation* still runs until early March 2025, the OperaVision streaming programme in January and February already starts to introduce a new strand of programming highlighing emerging artist. As shown left, a number of streams feature the next generation including a showcase concert by Irish National Opera's Studio and livestream of *Concurso Viñas* from the Liceu in Barcelona.

AUDIO-VISUAL TRAINING FOR UKRAINE

29 January -1 February 2025

The OENG consortium includes five members from Ukraine: Lviv National Opera, Kyiv National Operetta Theatre, Open Opera Ukraine, Dniprovskyi Academic Opera and Ballet Theater and Odessa National Opera. For four days at the end of January, emerging audio-visual creatives will gather in Lviv to learn new skills in the filming opera and ballet. Each Ukranian theatre will send a pairing of multi-camera director and score reader who will have the chance to film performances of *La bohème* and *Giselle* at Lviv National Opera. The training is led by an experienced team from Polish National Opera in Warsaw: Ewa Krasucka, Head of Creative at the PNO's Broadcast Studio, and Marcin Dunin-Borkowski, multi-camera director.

ONLINE AUDITION TRAINING

January 2025

OENG kicks off its programme of training for emerging artists with its first online session focusing on audition training. As applications for the Opera Europa Eva Kleinitz Scholarship will have just closed at the end of 2024, the first session will aim at helping these singers prepare for auditions in an online environment. The primary beneficiaries of this live online training will be applicants to the Scholarship, which is open to singers currently in full-time further education at either university or conservatoire. A recording of the training will, however, be made available to a wider network of emerging artists through OENG partners.

AUDITION OPPORTUNITIES

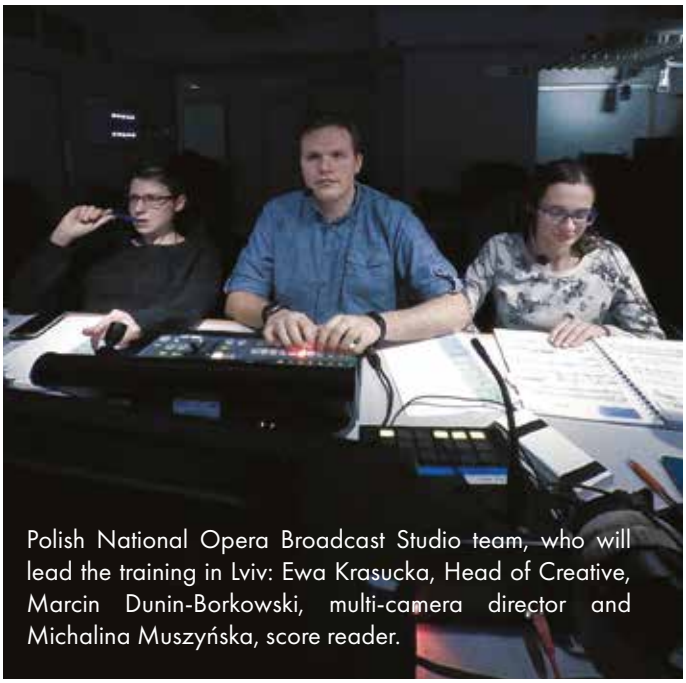
Spring 2025

OENG is also an opportunity for some emerging artists to audition for heads of artistic administration and casting directors who are active in Opera Europa's Artistic Administration & Producing forum. Opera Europa will work with local young artists programmes to select singers to present to our professional network.

For more information about any of these events, please contact Opera Europa's Associate Directors:
Luke O'Shaughnessy: luke@opera-europa.org
Hannah Griffiths: hannah@opera-europa.org



Lviv National Opera



Polish National Opera Broadcast Studio team, who will lead the training in Lviv: Ewa Krasucka, Head of Creative, Marcin Dunin-Borkowski, multi-camera director and Michalina Muszyńska, score reader.

UPCOMING OPPORTUNITIES FOR EMERGING TALENT

Next Generation is not only the theme of the forthcoming conference in Barcelona: there are currently a range of opportunities open to young singers, stage directors and opera managers, coordinated by Opera Europa with a range of valued partners. Spread the word to your networks and help us nurture the next generation – the future of opera is in their hands!

Full details of all opportunities, including how to apply, can be found on Opera Europa's website.

OPERA MANAGEMENT COURSE 9-15 MARCH 2025, SABADELL

For: professionals under the age of 35 who show commitment to and real potential for a career in opera management

Deadline for applications: 10 January 2025

Participation fee: 1.000€, including the course, meals, 6 nights accommodation in Sabadell, dress rehearsal of *Lohengrin* and free attendance of the spring conference in Barcelona

More information: opera-europa.org/event/opera-management-course-2025

Opera Europa's renowned Opera Management Course is a unique opportunity for young professionals to delve into the essentials of opera management alongside peers from across Europe. Led by professionals with significant experience in the sector, participants gain knowledge, insights, tools and a professional network to empower them in their work. The Course is open to young professionals working in any department or specialism within opera management.

We are delighted that the eleventh edition of the Opera Management Course will take place in Sabadell, in partnership with Òpera a Catalunya and the Gran Teatre del Liceu, with team leaders Renata Borowska (Poznan), Cormac Simms (London RBO) and Alexandra Stampler-Brown (Düsseldorf).

A snapshot of feedback from previous participants:
"It gave me the opportunity to grow"
"I can't tell you how useful it's been"
"It gave me lots of tools"
"It was valuable to meet colleagues at a similar level"
"I learned a lot from the tutors and colleagues from different countries"

Support your team's professional development and encourage your candidate to apply now! The selection committee will assess full applications to bring together a diverse and complementary group of ambitious opera professionals, to widen their knowledge of opera management fields while growing their professional network.

FUNDACIÓ ÒPERA CATALUNYA

OPERA MANAGEMENT STEP UP 14-15 MARCH 2025, BARCELONA

For: Opera Management Course alumni who have taken on a new professional role since participating in the original course

Deadline for applications: 10 January 2025

Participation fee: 450€, including the course, meals, dress rehearsal of *Lohengrin* and free attendance of the spring conference in Barcelona

More information: opera-europa.org/event/opera-management-step

After 10 energising editions of the Opera Management Course, with 292 participants from 36 countries, Opera Europa is inviting alumni to take the next step in their personal and professional development. This short course focuses on the all-important topics of leadership, public speaking and presentation skills.

The course will support alumni in addressing their own strengths and weaknesses, identifying areas for growth, and helping them fulfil their potential in the world of opera management.

As participants take a Step Up from the knowledge acquired during their Opera Management Course, they will also have the opportunity to meet alumni from other editions of the Course and grow their professional network.

We highly encourage participants from both courses to stay for Opera Europa's Next Generation spring conference in Barcelona from 16-18 March, with free participation, and involvement opportunities in some of the sessions.



Alumni from the first Opera Management Course in Balaton, with their group leader Karen Stone

OPERA EUROPA EVA KLEINITZ SCHOLARSHIP

For: young singers currently in full-time education

Deadline for applications: 31 December 2024

More information: opera-europa.org/news/opera-europa-eva-kleinitz-scholarship

The Eva Kleinitz Scholarship honours the memory of our cherished colleague Eva Kleinitz, Director of the Opéra National du Rhin until her death in May 2019, and past President of Opera Europa. It is funded by a bequest in her will specifically directed to the assistance of young singers.

The fourth edition of the Scholarship is now open for applications. A limited number of grants of up to €3.000 are available to **singers who are currently in full-time education**, at either university or conservatoire. The Scholarship seeks to support young singers of the highest quality for whom such a grant could make a significant contribution to their ability to continue their studies or to take their next step into the profession.

In previous editions of the Scholarship, grants have been awarded to singers from 14 countries across five different continents. The jury is composed of artist manager Jonathan Groves, Opera and Casting Director of the Hamburg State Opera Bettina Giese, and stage director Nicola Raab. Applicants must submit pre-recorded video auditions. Shortlisted singers will be invited to take part in a round of online auditions, following a training session offered within the framework of the Opera Europa Next Generation Platform.



EUROPEAN OPERA-DIRECTING PRIZE FOR OFFENBACH'S *LES CONTES D'HOFFMANN* HOSTED BY HESSISCHES STAATSTHEATER WIESBADEN

For: stage directors and their creative teams up to the age of 35

Deadline for applications: 25 January 2025

More information: opera-europa.org/news/european-opera-directing-prize-2025

The European Opera-directing Prize (EOP) shines a spotlight on the most talented young opera directors on the scene today. It is a major international competition, overseen by a jury of distinguished directors and experts from the European opera scene.

From 2025, the EOP enters a new chapter. With ongoing investment from non-profit association Camerata Nuova, Opera Europa is taking over delivery of the EOP. We are delighted to be running the upcoming edition back in the city where it all started, with our dear colleagues at none other than Hessisches Staatstheater Wiesbaden. For this fourteenth edition, the Prize consists of a full contract to direct a production on the main stage of the Hessisches Staatstheater, under its new management with Dorothea Hartmann and Beate Heine, to premiere in their 2026/27 season. Moreover, there is a cash prize for each finalist in recognition of their achievement, while Camerata Nuova contributes to our host theatre's production costs.

The process includes submitting a written and illustrated concept to the jury, chaired by Barbara Minghetti (Como/Parma) by 25 January 2025. Up to 10 teams will be invited to the semi-finals to present their ideas to the jury during the Maifestspiele in Wiesbaden. The four finalist teams will workshop a scene with singers during Opera Europa's autumn 2025 conference.



HESSISCHES STAATSTHEATER WIESBADEN

RESEARCH: A LOOK AT THE OPERA EUROPA ANNUAL SURVEY

Back in spring 2018, Opera Europa presented a piece of research that mapped members' financial models and artistic outputs, drawing on a combination of data in the public domain and a bespoke survey. Just as Opera Europa's research activities were gaining new momentum... the pandemic.
Fast forward to summer 2023 and Opera Europa renewed its efforts, with the launch of a standardised annual member survey. The plan? To create a meaningful longitudinal study of Opera Europa's membership.

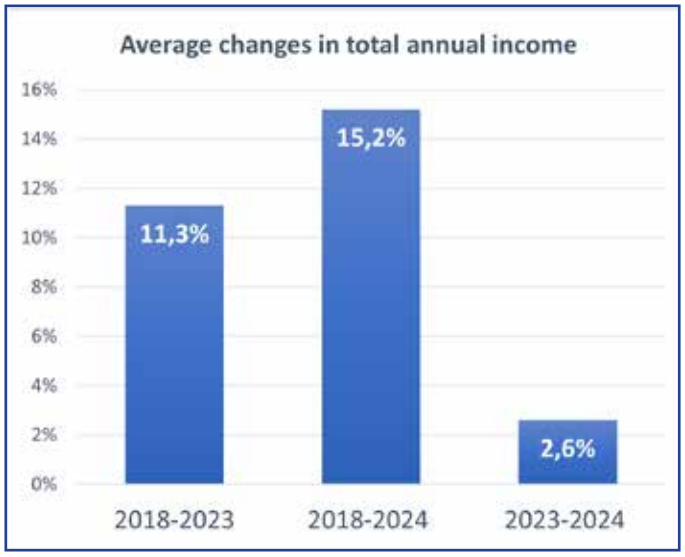
Huge thanks to all members who completed the member surveys in summer 2023 and 2024. We know that sinking feeling when a request lands in your inbox with yet another thing to add to the "to do" list! However, we also know that having a substantial annual set of data about the opera and ballet sector, comparable from year to year, will allow us to understand how the sector is evolving, to advocate on its behalf and support your organisations as effectively as possible. We look forward to strengthening the research we do on behalf of the sector over the coming months and years, enabling us all to speak up even more convincingly for opera and dance.

In Torino, we presented some key findings from our three datasets (pre-pandemic, plus the two annual member surveys). Here we recap on some of the key findings.*

AVERAGE INCOME

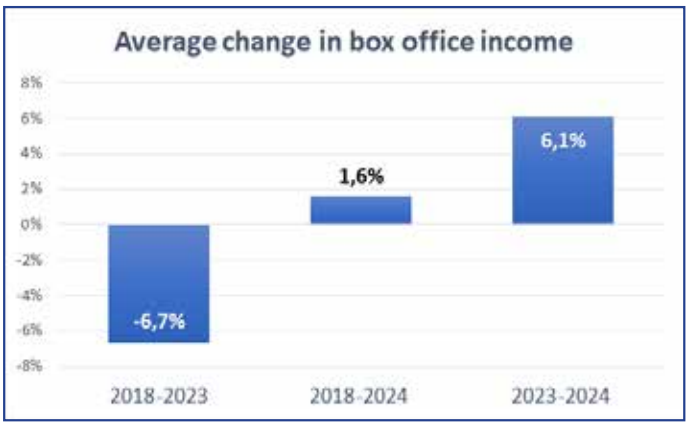
On average, members' annual income has increased by 15.2% between pre-pandemic times and the 2022-23 season. However, let's not forget that average inflation in the EU in 2022 was 9.2% and in seven countries was in fact over 15%. Right across the EU, inflation was over 17% for water, electricity and gas.

Behind the overall positive trajectory in average annual income is a more complex picture. From pre- to post-pandemic times, a quarter of organisations reported a decrease in annual income. Those decreases ranged from 1.3% to 23.3%. In the latest data, there is now a *higher* proportion of companies reporting a decrease in annual income, though those decreases are less dramatic compared with previous times.



BOX OFFICE INCOME

Of the respondents to Opera Europa's 2024 survey, box office income ranges from 8500€ to nearly 80 million! Overall, the hit to box office income that accompanied the pandemic is reversing. It is difficult to discern patterns according to country or region, though we can see that festivals performed more robustly at box office than stagione or repertoire models.



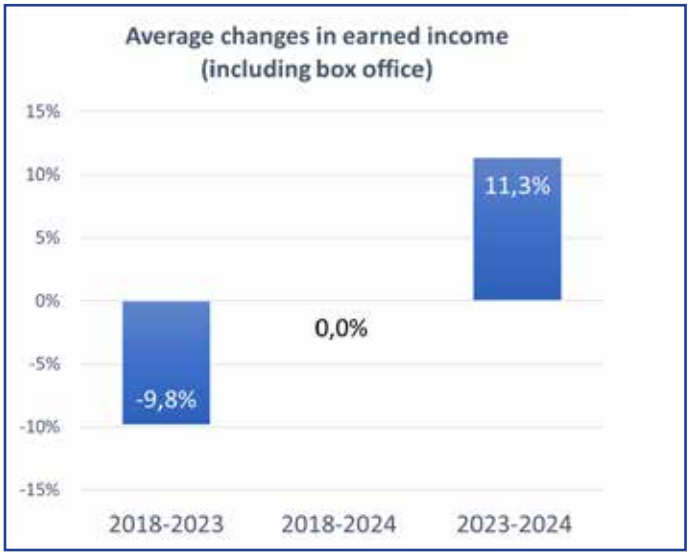
WORKFORCE

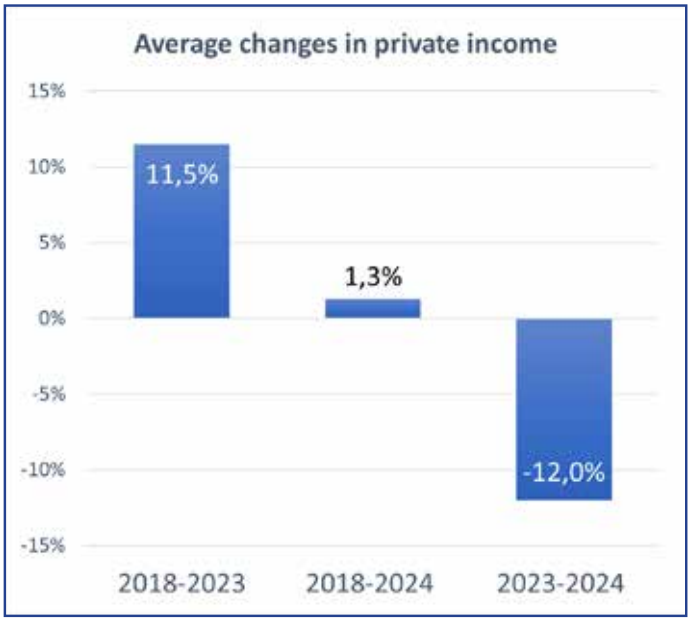
On average, 62% of Opera Europa members have their own orchestra, 68% their own chorus, 54% their own dance company, 42% an in-house ensemble of soloists and 47% a Young Artists Programme.

Of respondents in 2024, the permanent workforce by company ranges from 4 people to 1441 people! On average, respondents employ 3.3 people on short-term or freelance contracts for every permanent member of staff.

EARNED AND PRIVATE INCOME

Data on earned and private income tells a fascinating story. Earned income, as you might expect, follows much the same pattern as box office income: a hit during the pandemic, stabilising as the world returned to some semblance of normality and growth in the last two seasons. Private income, on the other hand, shows the opposite pattern. Does this suggest that organisations are having to offset losses in private income with new approaches to securing revenue?



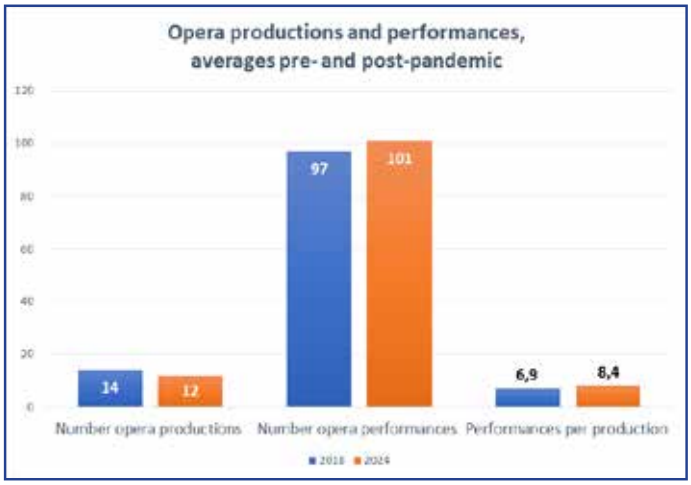


AVERAGE PROPORTION OF AVAILABLE TICKETS SOLD

On average, respondents to the 2023 survey reported selling 69.2% of available tickets. However, individual results ranged from 95.9% at the top end to just 14.3% for those who struggled most with ticket sales. The results in 2024 show a sector moving in a positive direction: 78.1% of available tickets sold on average, and individual results ranging from 43.6% to 97.3%. In 2023 data, 16% of companies were selling fewer than 50% of available tickets. In 2024 data, that group is just 2%.

NUMBER OF PRODUCTIONS AND PERFORMANCES

To explore number of productions and performances, we filtered results to do a "longitudinal panel survey", i.e. looking at variations in data from the same group of respondents over time. Results show that compared with pre-pandemic times, companies are on average presenting longer runs of fewer opera titles. While the number of opera performances has increased slightly by 4%, the number of productions is down by 14%. On average, where companies were presenting 6.9 performances per title in pre-pandemic times, they are now doing runs of 8.4 performances.



LOOKING AHEAD

In spring 2025, we will launch the next edition of the Opera Europa member survey. We look forward to inviting you to participate in due course! In the meantime, we are still welcoming members' responses for the 2023 and 2024 member surveys. This will enable us to build robust data for future comparisons. If you have any thoughts or questions about Opera Europa's research activities, don't hesitate to contact hannah@opera-europa.org

* Please note: each survey gathers data on the preceding season or fiscal year, depending on how individual companies collate their data. Therefore, graph labels stating 2023 relate to the 2021-22 season or the 2022 fiscal year. The data collated in 2018 relates to various 12-month periods from 2015-17. Data from that period is not fully standardised with the member survey, but some crossover allows meaningful comparisons to be drawn.

SAVE THE DATES

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

15 December
Mortier Awards application deadline
www.mortierawards.eu

31 December
Opera Europa Eva Kleinitz Scholarship application deadline

10 January
Opera Management Course and Step Up application deadline

25 January
European Opera-directing Prize application deadline

9-15 March
Opera Management Course, Sabadell

14-15 March
Opera Management Step up, Barcelona

15 -18 March
Opera Europa spring conference, Barcelona

24-26 April
Marketing & Communications forum, Madrid
Content and Storytelling

26 April
FEDORA Prize Award Ceremony, Vienna

5-7 May
TechSet and Technical & Production forum, Milan

20-23 May
OPERA America conference, Memphis, Tennessee
Free registration for Opera Europa members via www.operaamerica.org/conference

22-24 May
Human Resources forum, Paris

26-28 May
Fundraising forum, Stockholm and Drottningholm

GREEN NEW SEASON!

The season has started with an increasing number of sustainability-linked activities that we are happy to report upon. Two online meetings organised by the **Sustainability forum** already took place this autumn: the first was an enriching online meeting on the CO_2 calculation: a well attended session, which will be followed up with other discussions as the topic needs to be deepened. The second on the Corporate Sustainability Reporting Directive, where Anita Debaere and Beatriz Nobre from Pearle* provided an overview of the EU's legislative framework for sustainability reporting.

Opera Europa participated in the **Collectif 17h25 LAB**, which was held at Opéra national de Paris at the beginning of October. This collective of 5 French speaking opera houses (La Monnaie , Théâtre du Châtelet, Opéra national de Paris, Opéra national de Lyon, Festival d'Aix-en-Provence) are working on a very promising standardised set elements project. The group is now in the phase of testing the prototype of these elements, and we are looking forward to hearing about their feedback soon.

Our Sustainability & Special Projects Manager Celia Grau was very honoured to contribute to the **International Forum for Arts & Sustainability** organised in Taiwan. She joined online a panel moderated by Lisa Burger & Paddy Dillon who created the Theatre Green Book, to share about the collaborative and transnational work at Opera Europa.

Later this autumn, Aline Chif and Celia Grau will gather at Accademia Teatro alla Scala with the complete consortium of the **INSPIRE initiative** and their second project meeting. We are looking forward to giving some more news on this training programme in 2025.

Finally, Opera Europa is preparing its audit for the second year of the **Shift eco-certification for cultural networks** and hopes to announce its validation early 2025!



MOD 200: Steel prototype modules being tested in theatres.