

**Find your group.** Specialist forum sessions are indicated in the programme as:

**GD** General & Artistic Directors  
**AA** Artistic Administrator

**BF** Business & Finance  
**TP** Technical & Production

**HR** Human Resources  
**ED** Education

**DO** Joint session with Deutsche Opernkonzert

**Friday 28 October 2016** At Deutsche Oper Berlin

	Main Foyer	Side Foyer (Parkett links)	Mausoleum	Foyer de la Danse	
11.00					<b>TP</b> Tour of Bühnenservice Berlin workshops – meet at Am Wriezener Bahnhof 1
13.30	Registration opens				
14.30	<b>DO</b> Opera in Berlin Welcome by Dietmar Schwarz (Deutsche Oper) and Barrie Kosky (Komische Oper) moderated by Bernd Loebe (Frankfurt), President of the Deutsche Opernkonzert				
15.30	Coffee break				
16.00		<b>DOGDAA</b> Co-production marketplace moderated by David Pountney (Cardiff) and Henning Ruhe (Munich)	<b>DOGDBF</b> Rights issues moderated by Susanne Moser (Komische Oper Berlin)	<b>DOHR</b> Welcome to the HR forum The role and importance of HR management in an opera house moderated by Hanna Fontana (Helsinki) and Jürgen Koenig (Düsseldorf)	<b>TP</b> Technical guided tour of Staatsoper Unter den Linden – meet by TICKET-BOX on Bebelplatz, Unter den Linden 7
17.30				Opera Europa <b>Board meeting</b>	
	<b>Deutsche Oper</b>		<b>Komische Oper</b>	<b>Staatsoper im Schiller Theater</b>	
19.30	<b>The Nutcracker</b> Choreography and stage direction by Nacho Duato		<b>Il barbiere di Siviglia</b> Conducted by Antonello Manacorda and directed by Kirill Serebrennikov	<b>Fidelio</b> Conducted by Daniel Barenboim and directed by Harry Kupfer	

	Foyer left	Probühne 1	Probühne 2	Probühne 3
09.00	Opening of doors			
09.30	<b>Guided tour</b> of Staatsoper Unter den Linden – meet by TICKET-BOX on Bebelplatz, Unter den Linden 7	<b>Encouraging Innovation</b> Led Marc Scorca (Opera America) with David Devan (Philadelphia), Daisy Evans (Silent Opera), Jochen Sandig (Radialsystem), Nicola Sani (Bologna)	<b>H RTP Workshop resources and outsourcing: impact on staffing levels and productivity</b> Matthieu Dussouillez (Dijon) and Charmaine Goodchild (Brussels)	<b>The future of TOP - partners meeting</b> Meeting of partners and potential partners to finalise Creative Europe application
11.00	Coffee break in Foyer right			
11.30	<b>Guided tour</b> of Staatsoper Unter den Linden – meet by TICKET-BOX on Bebelplatz, Unter den Linden 7	<b>Co-producing with repertoire houses</b> Round-table break-out debate between European theatres (medium to large scale) led by Aviel Cahn (Antwerp)	<b>H RTP Staff exchange pilot scheme</b> Led by Eddy Ballaux (Brussels), Jane Crowther (London ROH) and Timo Tuovila (Helsinki)	<b>Co-producing with repertoire houses</b> Round-table break-out debate between German and other European theatres (small to medium scale) led by Dieter Kaegi (Biel/Solothurn)
13.00	Lunch in Foyer right			
14.15		<b>Advocating culture in Europe</b> Rolf Bolwin (President Pearle*) with Jan Burian (Prague), Eva Kleinitz (Stuttgart), Caroline Sonrier (Lille) and Audrey Jungers	<b>TP Workshop resources and outsourcing: timing and quality control</b> Led by Kim Fridbjørg (Copenhagen), Klemens Thaler and Wolfgang Urstadt (Bregenz)	<b>European Opera-directing Prize</b> Finalist workshop – team 1 President of the jury: Graham Vick Jury: Bodo Busse (Coburg), Armin Kretschmar, Barbara Minghetti (Parma), Christina Scheppelmann (Barcelona) and Peter Spuhler (Karlsruhe)
15.45	Coffee break in Foyer right			
16.15	<b>AAED Showcase of Berlin's education and participation initiatives</b> With Anne-Kathrin Ostrop and Mustafa Akça (Komische Oper), moderated by Jacqui Cameron (Leeds)	<b>Who will make the case for culture at the heart of Europe?</b> Kate Bailey (Victoria & Albert Museum) and Neil MacGregor (Humboldt Forum Berlin) with response from Andreas Homoki (Zürich)	<b>H RTP Work-life balance: dealing with part-time, burn-out and bore-out</b> Introduction by Hanna Fontana (Helsinki) followed by workshop discussion moderated by Timo Tuovila (Helsinki)	<b>European Opera-directing Prize</b> Finalist workshop – team 2
17.30	End of sessions			
18.00				<b>European Opera-directing Prize</b> Finalist workshop – team 3
	<b>Deutsche Oper</b>	<b>Komische Oper</b>	<b>Staatsoper im Schiller Theater</b>	
19.30	<b>Rigoletto</b> (end 22.15) Conducted by Diego Matheuz and directed by Jan Bosse	<b>Die Zauberflöte</b> (end 22.30) Conducted by Henrik Nánási and directed by Barrie Kosky	<b>Elektra</b> (end 21.45) Conducted by Daniel Barenboim and directed by Patrice Chéreau	
22.30		Post-performance reception for all		

**Sunday 30 October 2016** At Deutsche Oper Berlin --- **Change your watches to Winter Time (-1 hour for an extra hour sleep!)**

	Side Foyer (Parkett links)	Mausoleum (1.Rang rechts)	Foyer de la danse	Probebühne A	
09.00	Opening of doors				
09.30	<b>GDBF Mixed economy models</b> Stefano Bottaro (Rome), Andreas Mölich-Zebhauser (Baden-Baden), Michael Volpe (Holland Park) moderated by Ignacio Garcia-Belenguer (Madrid)	<b>EDAAHR House artists' involvement in education projects</b> Stephen Langridge (Göteborg), Lauri Pokkinen (Helsinki), Emily Gottlieb (London NOS), moderated by Nicholas Payne	<b>TP Roundtable discussion on current and future issues</b> Led by Timo Tuovila (Helsinki)	<b>European Opera-directing Prize</b> Finalist workshop – team 4	<b>Guided tour</b> of Staatsoper Unter den Linden – meet by TICKET-BOX on Bebelplatz, Unter den Linden 7
10.45	Coffee break				
11.15	<b>GDAED Singspiel: Die Zauberflöte for today's diverse audiences</b> Barrie Kosky (Komische Oper), Hedda Høgåsen-Hallesby (Oslo), Umberto Fanni (Oman), Christopher Park (Geneva), moderated by Alain Perroux (Aix)	<b>HRAATP Power and trust in the production process</b> With Terri-Jayne Griffin (London ENO) and Robert Körner (Lyon), moderated by Christoph Seuferle (Deutsche Oper)		<b>European Opera-directing Prize</b> Finalist workshop – team 5	
12.30	Lunch				
13.30			<b>Regietheater</b> Debate moderated by David Pountney (WNO) with Andreas Homoki, Dietmar Schwarz, Albrecht Thiemann (Opernwelt), Graham Vick (President of EOP jury) and EOP winner	<b>BFHR Roundtable discussion on current and future issues</b> Led by Mathieu Jouvin (Lyon)	
14.45			<b>Conference Conclusions and Prospects</b>		
	<b>Deutsche Oper</b>	<b>Komische Oper</b>			
16.00	<b>Parsifal</b> Conducted by Donald Runnicles and directed by Philipp Stölzl and Mara Kurotschka	<b>Rusalka</b> Conducted by Henrik Nánási and directed by Barrie Kosky			

## Where to go

### Deutsche Oper Berlin (red)

Bismarckstraße 35  
10627 Berlin

### Staatsoper im Schiller Theater (yellow)

Bismarckstraße 110  
10625 Berlin

### Komische Oper Berlin (green)

Behrenstraße 55-57  
10117 Berlin

### Staatsoper unter den Linden (blue)

Unter den Linden 7  
10117 Berlin

### Bünenservice Berlin (orange)

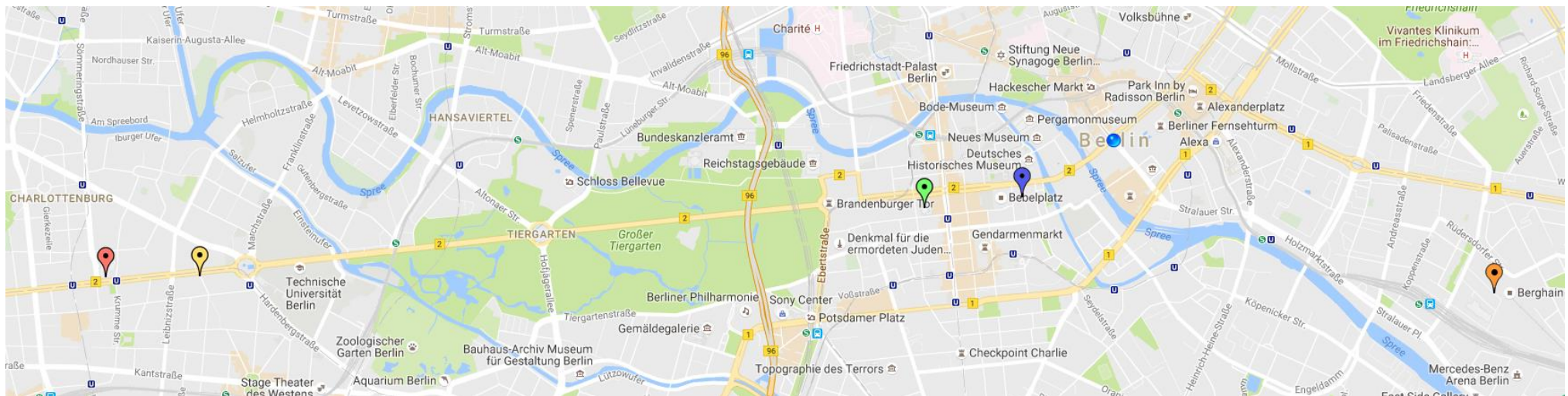
Am Wriezener Bahnhof 1  
10243 Berlin

From Deutsche Oper:

- U2 to Zoologischer Garten
- S5 to Ostbahnhof

From Komische Oper:

- walk to Französische Str.
- Bus 147 to Ostbahnhof



## Guided tour of Staatsoper Unter den Linden

Regular guided tours of the construction site on the grounds of the Staatsoper Unter den Linden open spectacular insights into the restructuring process of the historic building. The construction site is not suitable for wheelchairs. Please note a number of safety regulations which will apply during your visit:

- You will enter the construction site at your own risk.
- The tour of the construction site is not suitable for the disabled.
- **When entering the construction site you must wear safety shoes (size 36 to 48) and helmets; you will be given these when you arrive.**
- You may not smoke or consume alcohol on the construction site.
- **You may not take animals or large items of luggage.**
- Visitors who arrive late at the construction site will not be entitled to take part in the tour which is underway, nor in a replacement tour.
- You may not make sound or video recordings during the tour. Photography for private use is allowed.
- You must immediately obey all instructions issued by the staff in every case.

Your guide will inform you of the safety rules when you arrive, and we must then ask you to sign them, as proof that you have noted them, before you enter the construction site.