

opera europa NEWS

summer 2018
N° 62

The professional association of opera houses and festivals in Europe | L'organisation professionnelle pour les compagnies et festivals d'opéra en Europe



OPERA

I PURITANI

V. BELLINI - OCTOBER 2018

Franklin · Miskimmon / Camarena, Kwiecień, Yende

KÁTYA KABANOVÁ

L. JANÁČEK - NOVEMBER 2018

Pons · Alden / Racette, Schukoff, Ognovento

L'ITALIANA IN ALGERI

G. ROSSINI - DECEMBER 2018

Frizza · Borrelli / Pisoni, Abrahamyan, Mironov

MADAMA BUTTERFLY

G. PUCCINI - JANUARY 2019

Bisanti · Leiser & Caurier / Haroutonian, Jorge de León

L'ENIGMA DI LEA

WORLDWIDE PREMIERE

B. CASABLANCAS - FEBRUARY 2019

Pons · Portacelli / Cook, Sabata

RODELINDA

BARCELONA OBERTURA SPRING FESTIVAL

G.F. HÄNDEL - MARCH 2019

Pons · Guth / Oropoesa, Mehta, Cooke

LA GIOCONDA

A. PONCHIELLI - APRIL 2019

Calvo · Pizzi / Theorin, D'Arcangelo, Jagde

LES PÊCHEURS DE PERLES

G. BIZET - MAY 2019

Abel · de Beer / Bakanova, Osborn

TOSCA

G. PUCCINI - JUNE 2019

Fiore · Azorín / Monastyrskaya, Sartori, Schrott

LUISA MILLER

G. VERDI - JULY 2019

Hindoyan · Michieletto / Beczala, Salsi, Radvanovsky

OPERA CONCERT VERSION

CANDIDE L. BERNSTEIN
OCTOBER 2018

DeMain / Appleby, Lewek, Soffel

HAMLET A. THOMAS
MARCH 2019

BARCELONA OBERTURA SPRING FESTIVAL

Oren / Álvarez, Testé, Damrau

AGRIPPINA G.F. HÄNDEL
MAY 2019

Emelyanychev / DiDonato, Fagioli

CONCERTS AND RECITALS

FROM ASHUR TO SEVILLE
NOVEMBER 2018
ABU DHABI FESTIVAL

PIOTR BECZALA
NOVEMBER 2018

IRÈNE THEORIN
MARCH 2019

LE CONCERT D'ASTRÉE
APRIL 2019

THE "RING" WITHOUT WORDS
JULY 2019

BALLET

DON QUIJOTE
COMPAÑIA NACIONAL
DE DANZA
SEPTEMBER 2019

**BALLET DE
L'OPÉRA DE LYON**
BELLA FIGURA, PETITE MORT,
WINGS OF WAX
APRIL 2019

ZAGUÁN & ALENTÓ
BALLET NACIONAL DE
ESPAÑA
JULY 2019 & AUGUST 2019

TICKET SALES

LICEUBARCELONA.CAT
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LICEU OPERA BREAKS 2018-2019

October 18th - 21st **CANDIDE** (c.v.) + **I PURITANI**

November 17th & 18th **SCHUBERT / MAHLER +
KÁTYA KABANOVÁ**

March 7th - 11th **HAMLET** (c.v.) + **RODELINDA**

March 13th - 15th **RODELINDA + IRÈNE THEORIN**

April 5th - 7th **LA GIOCONDA + LE CONCERT D'ASTRÉE**

May 17th - 19th **LES PÊCHEURS DE PERLES +
AGRIPPINA**

July 24th - 26th **LUISA MILLER +
THE "RING" WITHOUT WORDS**

SYMPHONY ORCHESTRA AND CHORUS OF THE LICEU

FULL SEASON PROGRAMME: LICEUBARCELONA.CAT

Growing Opera Europa

When Audrey and I began at Opera Europa 15 years ago, it had 38 paid-up members. The initial aim was to double that number over two years, a target which we exceeded. Each subsequent year, we targeted and achieved a net increase in membership. In 2018, we report a further increase to 188 members.

At the same time, Opera Europa's General Assembly of members gave us a mandate to grow income and services, not by increasing the membership fee, but by increasing the number of members. We inherited a membership fee of 2.500€ from 2002; the assembly voted to increase that to 2.700€ from 2009; and it has now stayed at that figure for 10 years.

Growth in membership is a virtuous circle. As our association becomes more inclusive and representative, its value as a meeting place increases. Whatever else we may have got wrong, this growth is an indisputable gain.

An area where we have up until now failed is the collection of comprehensive data about our member theatres. It is harder to gather such information from companies operating in 40 different countries with different financial systems than it is for Opera America or the Deutsche Bühnenverein or ANFOLS and AGIS in Italy. But we decided that we must try. Hence the Mapping and Benchmarking exercises which we have been conducting this year.



The report on pages 4 and 5 of this newsletter shows that we have mapped basic information about performances, productions, employment and audiences from over 75% of our theatre members. These figures help to make the case for the role played by our opera companies in European society.

We are currently analysing returns from our Benchmarking survey and will present the outcome at the summer conference in Zürich. The purpose is to provide contributing theatres with comparative data which may be of practical use in their operations. How we measure quality and value as well as quantity is an intriguing topic which demands further exploration.

Nicholas Payne

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Mapping

by Antony Feeny¹

Opera Europa is regularly asked by its members for information on how their particular opera company compares with other opera organisations. Often they are responding to their governments, or to the country's media, or to the company's directors, or to some other relevant stakeholders, who are keen to investigate how they measure up – or sometimes are just looking for reasons to criticise their performance.

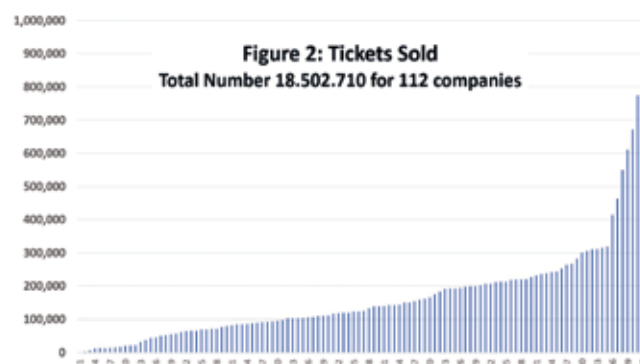
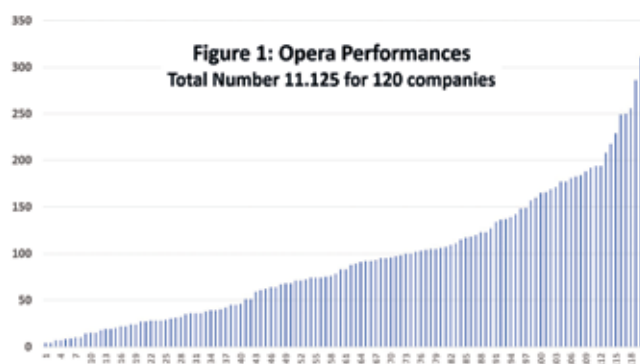
It is to meet this need that Opera Europa has been assembling a comprehensive map of the sector to help promote opera in Europe. By collecting a few basic data, we can provide statistics to shed light on how opera companies compare. This is acting as a foundation for more in-depth research in the form of the 'benchmarking' of performance which has commenced recently. This benchmarking involves gathering accurate data for members to use to monitor their performance compared to other similar opera companies, as has become increasingly common among members of Opera America.

Many members have responded enthusiastically to our request. 76 companies have submitted the results for 20 items of data covering performances, ticket sales, staff, types of income, and expenditure. In addition, we have collected public data covering a further 44, making a total of 120 companies included in this mapping survey. These cover the period 2015-16, although the relevant years may differ between companies.

The basic results are summarised in the table below, although not all companies supplied every item of data:

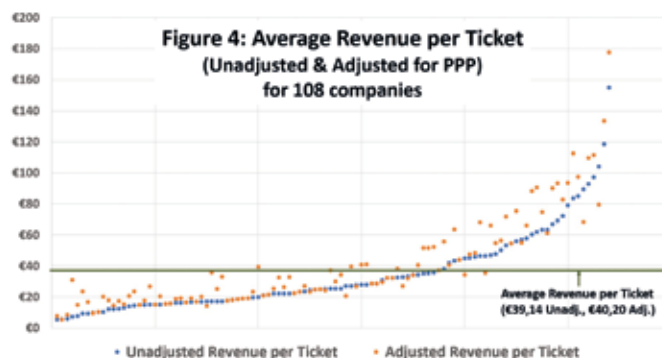
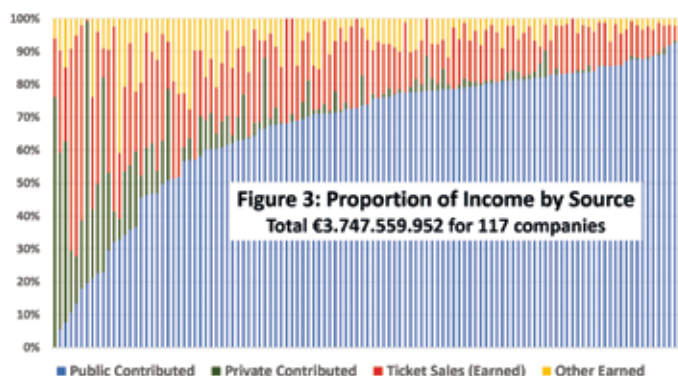
Item	Total Figure	Range per company	Average per company
Opera Performances	11.125	4 – 311	93
Opera Productions	1.499	1 – 56	13
Tickets Sold (all types)	18.502.710	298 – 859.434	165.203
Permanent Staff	41.975	0 – 1.496	359
Earned Income	€1.053,3m	€0,008 – 93,5m	€9,0m
Contributed Income	€2.694,3m	€0,125 – 108,7m	€23,0m
Total Labour Costs	€2.455,4m	€0,087 – 118,9m	€21,2m
Total Expenditure	€3.697,8m	€0,153 – 211,6m	€31,9m

But these figures give only a limited picture of both the similarities and the differences between all the member companies. For example, as shown in Figure 1, 40 companies (or 34% of the total) gave fewer than 50 performances in a year, and 73 (62%) fewer than 100, but 8 companies (7%) gave more than 200 performances.



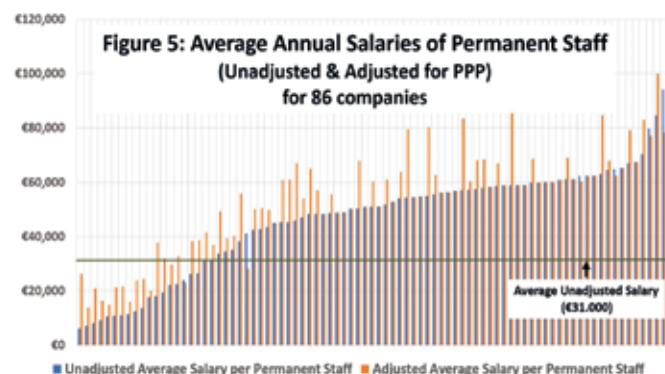
The picture is quite similar in the case of the numbers of tickets sold, although these data cover all types of activities including ballet, theatre, and tours. As shown in Figure 2, 41 companies (or 37% of the total of 112 here) sold fewer than 100,000 tickets, whilst 12 (11%) sold more than 300,000.

Although subsidy from governments was by far the most important source of income for nearly all member companies at 67% in total, followed by nearly 20% for ticket sales, the proportion of funds coming from these and the other sources varied widely between member companies. Figure 3 shows the split between the four main sources, namely ticket and other sales (both earned income), and public and private (both contributed income).



Average revenue per ticket ranged from €5,41 to €155,10 with a total average of €39,14, as shown in Figure 4. Because the economies and per capita incomes of each of Opera Europa's countries are quite different, we have also adjusted these figures to compare them more consistently using World Bank Purchasing Power Parity (PPP)² data. This adjustment increases the average revenue per ticket only slightly, to €40,20. Interestingly there was no correlation (~ 0.7) between ticket prices and the proportion of earned versus contributed income.

Labour is unsurprisingly the largest item of expenditure. The total cost of both permanent and freelance staff was €2.455 million, or around two thirds of all expenditure. As with ticket prices, you would also expect to see some large differences between countries in the average cost of the total of 41.975 permanent staff employed. Although the sample size for the average salary figures was smaller (86 companies since there are not as yet data for the permanent salaries of all companies), there were indeed large differences ranging from €6,200 to €95,600 per staff, with an average of €31,000, although adjusted for PPP the bottom of the range increased to €13,900, as shown in Figure 5.



So, the picture painted by these results from the preliminary mapping task shows a wide variety in the experiences of member companies when looked at in total. The data are at a high level only, however, and as we move further into the more detailed benchmarking, we expect to be able to draw more instructive comparisons between those opera companies that are more similar to each other, rather than just comparing all companies regardless of their specific characteristics. At a time when financial resources are stretched and funders are seeking greater value for money, we hope that this work can provide facts to defend our position, and comparisons to enable companies to improve their activities by sharing information.

¹ Antony Feeny is an economist and accountant, and recently completed his PhD on the financial sustainability of opera and orchestral music.

² PPP takes into account different prices in different countries by comparing a range of basic goods

Based on this sample of 120 opera companies, one can estimate that Opera Europa's total membership may account each year for at least:

- 15.000 opera performances
- 2.000 opera productions
- 50.000 permanent jobs
- 25 million tickets sold
- €5.000 million turnover

World Opera Forum Flashback

Read on for our selection from the many incisive contributions in Madrid.

CULTURAL HERITAGE

Challenging *status quo* is one of the basic aspects of any aesthetic information. That's the main legacy of tradition: a range of accepted codes that can be altered in a way that achieves new possibilities, new meanings.

Joan Matabosch, *Artistic Director Teatro Real Madrid*

If we want to build a more egalitarian and fraternal world, culture has a fundamental role. Definition of heritage is a cultural battle in Latin America.

Daniela Bouret, *General Director Teatro Solís Montevideo*

Heritage is cultural memory, which makes us human.

Norman Rosenthal, *former Director of Exhibitions Royal Academy of Arts*

The canon only exists in the present tense. We refresh it by dealing with it in a different way. Let us not become a museum!

Stephen Langridge, *Artistic Director GöteborgsOperan*

The canon is 400 years of white men. It needs to be expanded to include more music theatre, find new makers, new meaning.

Daniel Kramer, *Artistic Director English National Opera*

Heritage is strong stories from literature: Hamlet, Orestes... In Graz, we have introduced new stories to our audience: Candide, Ariane...

Nora Schmid, *Intendantin Oper Graz*

In Chicago, we search for new works which reflect our stories.

Lidiya Yankovskaya, *Music Director Chicago Opera Theater*

It is the establishment that is dying, not opera or classical music... There is no progress without disruption.

Carlos Vicente, *Director of Marketing Sarasota Opera*



'Fishbowl' debate on Cultural Heritage facilitated by Robert Marx

You hear of a car company's heritage? Naturally, no. I think something not to progress from a certain point is called 'heritage'. To stop progress means death.

Tsuyoshi Yamaguchi, *Secretary-General Tokyo Nikikai Opera Foundation*

It is on the peripheries where you find radical change brewing. To those who fear that tradition is suffocating opera, I would say: keep the pipeline to the periphery open, and both sides will receive the oxygen they need.

Yuval Sharon, *Artistic Director of The Industry in Los Angeles*

There are opportunities to dispel fears when breaking out of traditional theatres, but danger of losing the spirit.

Birgit Meyer, *Intendantin Oper Köln*

Shared cultural heritage is a complicated idea in a multi-racial world.

Cayenne Harris, *Vice-President Lyric Opera of Chicago*

The only thing more expensive than opera is war.

James Robinson, *Artistic Director Opera Theater of St Louis*

Summaries

Common goals include building strong and bigger communities by balancing newly composed work and repertoire and new contexts and performing venues.

Elisabetta Villa, *Opera Management alumna, Como*

Heritage understood as memory is not equal for all; to respond to modern society needs, opera should be more inclusive and open to the richness of different heritages, as regards both artists and public.

Katarzyna Frątczak, *Opera Management Course alumna, Poznań*

The genius of some works outlasts generations; it is our responsibility to reinterpret them to ensure their relevance and survival into the future.

Sam Brown, *Opera Management Course alumnus, London*

Cultural heritage evolves. The fittest will survive. We need to become both more inclusive and more discerning, but heritage will take care of itself.

Nicholas Payne

NEW WORK

Composers should learn by writing songs for a voice.

**Janis Susskind, Managing Director
Boosey & Hawkes Music Publishers**

Are the right people writing operas? For a musical work to live, many people have to fall in love with it... We know that our art form can fill a house, when great singers enact a story of universal power... New work will regain its place at the heart of opera when it dares to speak to the many, and not just to the few.

Jonathan Dove, composer

We have changed as a global culture, and thus our stories must also change.

Kamala Sankaram, composer

At least 50% of our programmes should consist of works of the 20th and 21st centuries, and I am not talking about Puccini and Strauss... If more composers were to work with librettists, choreographers and visual artists of their own time, the broad audiences of contemporary art, literature and dance might well find an avenue into new opera.

**Jan Vandenhouwe, Director-designate
Opera Vlaanderen**

Opera is about interior life. It is not prescriptive. Encounter revelation through a window into wonder... Much bad opera has been based on good films or plays.

**Richard Mills, Artistic Director
Victorian Opera Melbourne**

People are easily bored. My new opera combines theatre, vaudeville, operetta.

Elena Langer, composer

Write for your own ensemble and company, as Britten did for the English Opera Group. Do it yourself!

Matthew Aucoin, composer

My opera is lower-middle-class Dublin background brought to life... There is an electricity of working with a librettist and your own ensemble.

Donnacha Dennehy, composer

Companies can no longer hire the same old demographic to run their companies. Seek out those outsider voices who have a record of championing outsider work. Steal them from the theater and film world... New work by new voices can't help but be subversive. 'Leopards break into the temple and drink all the sacred vessels dry; it keeps happening; in the end, it is incorporated into the ritual'. Seek out the leopards. Hire them.

Donna Di Novelli, writer/librettist

You want a musical Dramaturg to ask: what are you saying in those eight measures which are saying nothing?

Mark Campbell, librettist

The problem is that we are not fostering high quality new work. Many opera companies are not embracing the potential of these operas and the artists writing them to engage contemporary audiences. The problem is, we are scared. Scared of failure – but perhaps there are some who are scared of success.

**Larry Edelson, Artistic Director
American Lyric Theater**

Summaries

We set a high bar in opera for success or failure. Unlike theatre, opera is presented without previews, putting huge pressure on the premiere. Should we rethink the way we present new work to enable composers to revise and adjust? Companies have a responsibility to nurture and develop both librettists and composers so they may hone their craft in a fertile environment.

**Tamzin Aitken, Opera Management
Course alumna, London**

The enemy of opera is bad opera. How do we work to make it better?

There is a need to set attainable targets for both quantity and quality.

Nicholas Payne



From left to right: Dietrich Grosse and Guy Coolen, Kamala Sankaram, Janis Susskind, Richard Mills, Lauri Pokkinen, Matthew Aucoin and David T. Little, Larry Edelson

DIVERSITY

The widest range of talent creates the most successful company, in business or in arts. Diversity means difference: in gender, race, ethnicity, socio-economic background, class, geographic identity... The aim is to change the process, so the product is different. What is daunting about that?

Lucy Kerbel, Founder and Director Tonic Theatre

Change must come from the top. It's a leadership issue.

Odaline de la Martinez, composer and conductor

People must be prepared to give up and step aside to make space. Women of colour are held back by the 'emerging artist' label. They must be determined to prove they are as good or better. We lack resources, but the well of talent runs deep. Offer access and opportunity at the starting point.

Chi-chi Nwanoku, musician and founder director of Chineke!

You have to want it enough. Then you make it happen... The problem is we talk about it too much. Begin by making desires visible and measure against targets. Invite audiences who demand recognition. Loosen what opera performance is. Offer stories we can share. Grow richer and fuller.

Graham Vick, Director Birmingham Opera Company

You just have to do it... Not enough to have taken actions.

Nadege Souvenir, Associate Vice-President Community Impact Minnesota

Diversity is. It's not something you do. Racial and cultural equity applies not just in opera. It is demanding we are seen in our fullness. Sure, 450 years of history is an obstacle, but we need to free imagination and creativity.

Keryl McCord, President & CEO Equity Quotient Atlanta

It is a combination of risk and opportunity. Opera is risk averse to changing the system. Let's talk about opportunities, not risk.... Where is the next great opera, going out into the world and welcoming people in?

Michael Mori, General Director Tapestry Opera Ontario

I have never seen an opera about Afro-American love; it's always about struggle... The audience is too insular.

Mark Kent, President The Biome Foundation St Louis

I grew up in South African apartheid, when everyone on stage and in the audience was white. Now it is 80% black on stage, reflecting the country's demographic, but still work to do in management and Board.

Matthew Wild, Artistic Director Cape Town Opera

Create repertoire which reflects diversity; stories of our time, urban agenda.

Huang Ruo, composer

Composers are excited by the possibilities of opera, and the opportunities to tell stories of our time.

Errollyn Wallen, composer

Change the mode of thinking. Throw away unworthy elements. Administration and direction need to challenge both audiences and staff... New work needs to bring people and technology together. Art should meet the world. It is a prophet which foretells what is coming.

Grace Lang, Programme Director Hong Kong Arts Festival

Summaries

Diversity is a reality created by individuals and groups from a broad spectrum of demographic and philosophical differences. It must be supported and protected, by valuing individuals and groups free from prejudice, and by fostering a climate where equity and mutual respect are intrinsic. 'Diversity' means more than acknowledging and/or tolerating difference. All aspects of diversity are equally important: gender, age, socio-economic background, disability, sexual orientation, religion as much as race; and they are interlinked.

Sara Mohammed Al-Hinai, Opera Management alumna, Muscat

Opera needs to act now on diversity. Positive discrimination is demanded. Not quotas, but your own timed action plan. Chineke! and Birmingham Opera are examples of what can be done. Plan for change.

Nicholas Payne



Graham Vick, Nadege Souvenir and Matthew Wild



The orchestra Chineke! with conductor Anthony Parnter

ADVOCACY

What does opera want to advocate for? Why does opera matter? Why should we continue to support it? Why don't we tell its human stories?

Philip Kennicott, Senior Art and Architecture Critic Washington Post

Opera is one of the most versatile forms of art. It illustrates the increasing convergence between heritage and creation. Opera is a most remarkable part of European cultural heritage; and 2018 is the European Year of Cultural Heritage.

Opera is rejuvenated by the digital revolution, which creates enormous opportunities for an art that some people consider elitist, obsolete, unable to survive without public support or disconnected with our societies.

That is why we support Opera Vision, which is not just a great project for opera lovers but gives everyone free access to culture, and also to European values.

Michel Magnier, Director Education & Culture European Commission

Stories matter. Which stories we tell, who we cast to tell them, and how we then tell those stories are the most critical factors in the survival of our art form... Opera is the vision of the world we hope to see.

Ahn Le, Publications & Brand Manager Opera Theater of St Louis

Is there a case for public value in our democracy, or is opera too special for everyday use? Is there a future in which opera is available for everyone in your neighbourhood at accessible prices?

Tracy Wilson, Director of Community Relations Cincinnati Opera

Changes are happening in the field of opera: creation, living artists, residencies; audience renewal and enlargement; international dialogue about how to change the world of opera. It is no longer imposing a colonial model, but sharing experiments so that they will not be experiments any more but might transform the world of opera. The more local you work, the more global you get.

Bernard Foccroulle, Directeur Général Festival d'Aix-en-Provence

The golden humanitarianism of the arts is undercut by the pervasiveness of divisive politics, self-centred consumerism and a widespread backlash against immigration and diversity. Paradoxically, there is no better time to take action.

Umberto Fanni, General & Artistic Director Royal Opera House Muscat

Convey measurable facts about artistic, economic and social added value: key economic indicators; strategic use of Big Data; harness the digital shift to build an eco-system reaching beyond opera; funding frameworks combining public and private support; fiscal union to encourage transnational giving.

Edilia Gänz, Director Fedora

Children need to know why access to art, music, opera is part of their human rights. It involves the search for meaning and identity.

Valérie Chevalier, Directrice Générale Opéra-Orchestre de Montpellier

Opera is only recently transplanted to Korea. It's important that education and outreach shows it is not boring. Our audience will be your audience someday.

Bohyon Shin, Director External Affairs Korean National Opera

What can opera offer to give to people in need? Children or dementia sufferers respond to quality, but they don't ask why.

Birgit Meyer Intendantin Oper Köln

We have to confront lack of interest, time, money. We have to be advocates.

Dubravka Vrgoč, Director Croatian National Opera Zagreb

Summaries

First, opera has to strengthen its community by becoming more visible. Second, opera has to measure its social return on investment. Finally opera needs to strengthen its relationship to politics and speak the language of its stakeholders.

Anne Beyrer, Opera Management Course alumna, Karlsruhe

Advocacy requires a larger meta-level conversation as stakeholders may be located outside Opera's familiar boundaries. It would be more effective if it spoke with one voice; or if a stronger lobby could influence decision makers by measuring and demonstrating how the community benefits from its action.

Francesca Pecoraro, Opera Management Course alumna, Napoli

Advocacy is the hardest task in a crowded and noisy world. The arts and the education of the mind are the dividend of peace. Peace is better than war; and even opera is cheaper than war. Time is short to coordinate a global initiative, but we must make progress before committing to another World Opera Forum.

Nicholas Payne

The World Opera Forum organisers with keynote speaker José Manuel Barroso (centre)



Measuring the Arts

SUMMER CONFERENCE 2018 – OPERNHAUS ZÜRICH 28 – 30 JUNE

Zürich offers an idyllic location for this summer's conference dedicated to the controversial question of measuring the arts.

The final evenings of the season will find Opernhaus Zürich in festive mood. The programme showcases three of its recent productions and celebrates an eclectic choice from Monteverdi to Verdi to Lehár.

During the days, delegates have opportunities to network and do business in congenial surroundings, while also addressing topical issues which concern everyone working in opera today.

The central day, Friday 29 June, focuses on measurement. Starting with the presentation of results from our current benchmarking survey, it will move on to examine both productivity and sustainability. In the afternoon, and after a richer than usual General Assembly, we explore the more difficult task of how to measure quality and value.

Such matters are not academic but practical. The programme for Saturday morning 30 June looks first at how measurement may be used to advocate opera to the wider world; then divides to consider practical actions towards an advocacy campaign and future studies. We welcome your input.

The conference conclusions will reveal the winner of the latest European Opera-directing Prize and the surprise destination of next autumn's conference.

GD General & Artistic Directors
AA Artistic Administrators
BF Business & Finance

This programme was accurate at time of publication;
 a final version will be given out upon registration

Wednesday 27 June

19.00	<i>L'incoronazione di Poppea</i> by Claudio Monteverdi Directed by Calixto Bieito, conducted by Ottavio Dantone, with Julie Fuchs, Stéphanie d'Oustrac, Valer Sabadus and Nahuel Di Pierro
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Thursday 28 June

14.30	Registration opens in entrance hall of Bernhard Theater
15.30	Welcome by Jacqueline Fehr (state councillor of Zürich canton) and Andreas Homoki
16.00	Introduction to conference theme by Nicholas Payne
16.15	Keynote address by Adolf Muschg (author and poet)
17.00	End of afternoon sessions
19.00	<i>La forza del destino</i> by Giuseppe Verdi Directed by Andreas Homoki, conducted by Fabio Luisi, with Hibla Gerzmava, Marcelo Puente, George Petean and Christoph Fischesser Drinks at intermission in the tent on Mozartplatz. (Ends at 22.30)

Friday 29 June

European Opera-directing Prize finalist sessions in Prodebühne Kreuzstrasse:

team 1 – 10.30 // team 2 – 12.15 // team 3 – 14.30 // team 4 – 16.15

09.00 Registration opens

09.30 Bernhard Theater **Benchmarking**
Presentation of data and conclusions of study

11.00 Coffee break

11.30 Bernhard Theater **Defining and enabling artistic productivity**
Anton Getman (Moscow Stanislavsky), Andreas Homoki (Zürich), Hermann Schneider (Linz) and Viktor Schoner (Stuttgart) and debate moderated by Eva Kleinitz (Strasbourg)

Studiobühne **Sustainability in opera – Beyond ecological responsibility**
Ariel Cahn (Vlaanderen), Natalja Koniouchenkova (Göteborg), Caroline Sonrier (Lille) followed by a debate moderated by Richard Mantle (Leeds)

13.00 Buffet Lunch provided by Belcanto on the Mozartplatz

14.30 Bernhard Theater **Opera Europa General Assembly (members only)**
Chaired by Birgitta Svendén (President)
Introduction of new Opera Europa members and European Balcony Project
presented by Michael Klügl (Hannover)

16.00 Coffee break

16.30 Bernhard Theater **GDBF Measuring quality and value**
Round table animated by Naomi Russell (Erasmus University Rotterdam/Vlaanderen) with Cristiano Chiarot (Firenze), Serge Dorny (Lyon), Martin Glaser (Brno), Sarah Hopwood (Glyndebourne), Henning Ruhe (Munich), Jean-Philippe Thiellay (Paris ONP), Jan Vandenhouwe (Vlaanderen), Carl Philipp von Maldeghem (Salzburg Landestheater) and Carolin Wielpütz (Bonn)

Studiobühne **GDA Co-production Marketplace (members only)**
Moderated by Christian Berner (Zürich)

18.00 End of day's sessions

20.00 Opernhaus **Das Land des Lächelns** by Franz Lehár
Directed by Andreas Homoki and conducted by Fabio Luisi with Julia Kleiter and Piotr Beczala

22.15 Post-performance reception



Das Land des Lächelns © T+T Fotografie Toni Suter

Saturday 30 June

09.30	Doors open		
10.00	Bernhard Theater	GDBF	Using measurement to advocate opera Francesco Giambrone (Palermo), Peter Heilker (St Gallen), Olivier Mantei (Paris Opéra Comique) and Nora Schmid (Graz) moderated by Karen Stone (Magdeburg)
	Studiobühne	AA	Showcase for new projects With Jan Latham-Koenig (Moscow Novaya), Jonathan Mills (Melbourne) and Valeria Told (Bolzano) moderated by Renata Borowska (Poznań)
11.15	Coffee break		
11.45	Bernhard Theater		Practical actions: Advocacy campaign Round table including Valérie Chevalier (Montpellier), Natalie Giorgadze (Culture Action Europe), Marc Grandmontagne (Deutscher Bühnenverein), Zach Granit (Tel Aviv), Audrey Jungers (Opera Europa) and Anna Maria Meo (Parma)
	Studiobühne		Practical actions: Scoping future areas of study Round table including Bob Brandsen (London ROH), Aviel Cahn (Vlaanderen), Sophie de Lint (Zürich/Amsterdam), Lauri Pokkinen (Helsinki), Christina Scheppelmann (Barcelona)
13.15	Buffet Lunch provided by Belcanto		
14.45	Bernhard Theater		Conference conclusions by Birgitta Svendén and announcement of European Opera-directing Prize winners by Annilese Miskimmon (Oslo)
16.00	End of conference sessions		
19.00	Opernhaus		<i>L'incoronazione di Poppea</i> by Claudio Monteverdi Directed by Calixto Bieito and conducted by Ottavio Dantone with Julie Fuchs, Stéphanie d'Oustrac, Valer Sabadus and Nahuel Di Piero



General Assembly

All members of Opera Europa are invited to attend the annual General Assembly of Members during the summer conference in Zurich, on Friday 29 June at 14.30 at Bernhard Theater, Opernhaus Zürich. / *Tous les membres d'Opera Europa sont invités à prendre part à l'Assemblée Générale des Membres pendant la conférence d'été à Zurich, le vendredi 29 juin à 14.30 au Bernhard Theater, Opernhaus Zürich.*

AGENDA OF THE GENERAL ASSEMBLY OF MEMBERS / ORDRE DU JOUR DE L'ASSEMBLÉE GÉNÉRALE DES MEMBRES

1. Chairman's welcome, registration of members and proxies and apologies for absence / *Mot de bienvenue du Président, inscription des membres et mandataires et excuses des absents*
2. Minutes of the meeting held in Kyiv on 19 May 2017 / *Compte-rendu de la réunion tenue à Kyiv le 19 mai 2017*
3. Matters arising from the minutes / *Questions découlant du compte-rendu*
4. Membership report / *Rapport sur les adhésions de membres*
5. Adoption of the Audited Accounts for the year to December 2017 / *Adoption des comptes audités pour l'année jusqu'à décembre 2017*
6. Budget for 2019 / *Budget pour 2019*

7. Election of new Board members / *Election des nouveaux membres du Conseil d'administration*

Due to the rotation pattern of the Board, Bob Brandsen, Bernard Foccroulle, Georgiy Isaakyan, Jean-Yves Kaced, Sebastian Schwarz and Marisa Vázquez-Shelly are due to retire at the forthcoming General Assembly in Zürich. Bob Brandsen, Jean-Yves Kaced and Marisa Vázquez-Shelly will have completed two terms on the Board, and are not eligible for re-election. Bernard Foccroulle, Sebastian Schwarz and Walter Vergnano will be leaving or have left their position and are not eligible for re-election. Georgiy Isaakyan ends his first term on the Board and is eligible for a second term. The Board recommends his re-election. / *Bob Brandsen, Jean-Yves Kaced et Marisa Vázquez-Shelly ayant servi deux mandats, démissionneront au cours de cette réunion et ne pourront pas être réélus. Bernard Foccroulle, Sebastian Schwarz et Walter Vergnano ayant quittés leur fonctions ne sont éligibles pour réélection. Georgiy Isaakyan démissionne du Conseil d'administration ayant terminé son premier mandat et est éligible pour réélection. Le Conseil d'administration propose sa réélection.*

The Board recommends the election of six new Board members: / le Conseil d'administration propose l'élection de six nouveaux membres :

- Valérie Chevalier, Directrice générale, Opéra-Orchestre de Montpellier
- David Collins, Director of External Affairs, Opera North
- Olivier Mantei, Directeur-Général, Opéra Comique Paris
- Anna Maria Meo, Sovrintendente, Teatro Regio di Parma
- Nora Schmid, Intendantin, Oper Graz
- Chris Shipman, Head of Brand Engagement and Social Media, Royal Opera House Covent Garden

8. Re-appointment of Auditors / *Renouvellement du mandat des Auditeurs*

The Board recommends the appointment of the auditors: / *Le Conseil d'administration recommande les auditeurs : Merlin Conseils.*

9. Future conferences / *Conférences à venir*

10. Opera Advocacy

- a) World Opera Forum
- b) European Opera Days / *Journées européennes de l'Opéra*
- c) OperaVision

11. Date and location of next General Assembly / *Date et lieu de la prochaine Assemblée générale*

12. Any other business / *Divers*

- European Balcony Project – presentation by Michael Klügl, Staatsoper Hannover
- Advocacy initiatives
- Presentation of new members

All supporting documents are available in the private area of Opera Europa's website. / *Les documents détaillés de l'Assemblée générale sont disponibles sur la partie privée de notre site.*

OperaVision 7 months and counting...

OperaVision is seven months old and starting to fly. Luke O'Shaughnessy, OperaVision's project manager, looks back over OperaVision's short and broadly successful first months.

Since its launch in October 2017, our channel has acquired 813,942 views across all its channels – that's social media and the OperaVision channel itself. Since February, our channel has been growing at an impressive rate of approximately 1000 new YouTube subscribers per month.

Total videos viewed

across all channels	813,942
full length performances	365,443
short videos	448,449

This success should be set in the context of increasingly competitive streaming marketplace. Our first mission has been to establish the new OperaVision brand, with the project already known by the previous name of The Opera Platform. The parallel challenge has been to bring together a programme that distinguishes our platform as the place for European Opera on the web.

In these endeavours, we are grateful to the 30 members of Opera Europa, who have committed energy and resources to successfully sending OperaVision on its way. As you can see below, many partners have been promoting OperaVision with passion – whether on city billboards, in the evening programmes of their audiences, via imaginative posts on social media or through a dedicated link on their homepages.



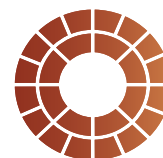
A dedicated OperaVision page of the website of Den Norske Opera, which in April streamed *La traviata* and a world-record attempt of 3000 people singing *Va pensiero* live from the roof of the opera house.



Teatro Regio Torino advertise's *Turandot* in its programme. This production has been the most popular on OperaVision today with over 40 000 views to date.



Polish National Opera roles out a major OperaVision campaign linked to their stream of *Eros & Psyche* on 21 March. Bus shelters and bill boards right across Warsaw carried this poster.



OPERA VISION

The operatic programme these partners have offered has been a feast. The month of March alone included an unrivalled line up of varied productions from across the continent: Prague National Theatre's recent production of Martinů's *Juliette*, a Polish rarity from the National Opera in Warsaw – Różycki's *Eros and Psyche*, and three live streams from La Monnaie in Brussels, Royal Swedish Opera in Stockholm and Komische Oper in Berlin – streaming respectively: a *Cavalleria rusticana/Pagliacci* double bill, *Aida* and Offenbach's *Blaubart*.



The variety of the programme in the subsequent months has been equally notable including some notable highlights: Verdi in familiar and less familiar form – *La traviata* from Oslo and *Il corsaro* from Palau de les Arts; two concert performances – Royal Swedish Opera's *Birgit Nilsson's 100th anniversary concert* and Rossini's *Stabat Mater* from Teatro Comunale Bologna; a new singing competition – the live stream of the first edition of *Opera Crown – Tbilisi International Voice Competition* from Georgia; a family opera – *La Princesse légère* by Violeta Cruz from Opéra-Comique in Paris; and even a world-record attempt of 3000 people singing *Va pensiero* live from the roof the Norwegian National Opera in Oslo.

The 'live' in this live streaming has certainly been a factor in the success of these opening months. The streams that go out live – the majority of our programme – have had better audiences than those which were streamed as pre-recorded productions. The OperaVision partners have embraced this challenge. Some have been assisted by national broadcasters in this but again the majority have learnt – with the assistance of the OperaVision team (itself on a steep technological learning curve) – that live streaming is within the grasp of all 21st century opera companies.

All these contributions – from partners of the project or other Opera Europa members – help us grow our library of performances, and feed into our resources with extracts, documentaries, interviews with artists... and open the door to opera for many audiences. Would you have anything to show?

And in case this article seems to be missing some critical self-assessment, the OperaVision has had one mishap in these opening months. A nameless national broadcaster in April managed to mix up the signal; and OperaVision viewers, expecting an opera, were treated to about 30 minutes of an opera talk show before the signal to the live production could be re-established. Not least this was a very uncomfortable 30 minutes for the platform's project manager; never to be repeated as OperaVision looks ahead to attractive programme of live streams this summer.

Summer highlights include:

JUNE	
<i>Norma</i> by Bellini from Teatro La Fenice Venezia	08.06.2018
<i>Les Troyens</i> by Berlioz from Dutch National Opera Amsterdam	15.06.2018
<i>Tosca</i> by Puccini from Craiova Romanian Opera	21.06.2018
<i>Les Contes d'Hoffmann</i> by Offenbach from Dutch National Opera Amsterdam	28.06.2018
JULY	
<i>Lucia di Lammermoor</i> by Donizetti from Teatro Real Madrid	07.07.2018
<i>Orfeo & Majnun</i> by Adwan/Moody/Van Der Harst from Festival d'Aix-en-Provence	08.07.2018
<i>Don Giovanni</i> by Mozart from Royal Opera Covent Garden	12.07.2018

Upcoming events this autumn

Here is a quick look at our upcoming events for this autumn. Programmes and details will be shared soon via listservs but contact Opera Europa staff for more information.

ARTISTIC ADMINISTRATION FORUM MEETING IN LONDON

The next meeting of the Artistic Administration Forum will take place on **27 and 28 September at the English National Opera**. Do not miss *Salome's* première on the Friday, directed by Martin Brabbins and staged by Australian theatre director Adena Jacobs.

Specific points will be raised during this meeting in London, notably data protection and contracts content, but also Ethics & Production, with leading expertise from major opera companies. The forum is composed of Heads of Artistic Administration, Casting Directors, Heads of Planning and Artistic Producers.

The Artistic Administration Forum gathered for the first time in January 2018, at Teatro San Carlo in Napoli to discuss specific topics related to Artistic Administration and Planning in opera companies, such as Artistic management and Artists relations, succession planning, internal communication and planning software. The first meeting enthused the participants.



NEXT HUMAN RESSOURCES FORUM MEETING IN LILLE.

The next meeting of the HR forum will take place at **Opéra de Lille between 4 and 6 October 2018**. You will be able to see the première of *Rodelinda* by Haendel on the Thursday, conducted by Emmanuelle Haïm from Le concert d'Astrée and directed by Jean Bellorini.

Following the Joint Forum meeting in Sofia in March earlier this year, Leadership will be the main theme for this HR Forum in Lille. Stay tuned for more details to come!

AUTUMN CONFERENCE

Please save the dates **17-20 October 2018 for Opera Europa's next big conference**, which will focus on bringing opera to young and new audiences and which will aim to integrate education and new media. Details of its theme, programme and location will be announced at the General Assembly in Zürich on 29 June, after approval by the Board.

JOINT MEETING OF THE TECHNICAL & PRODUCTION AND THE AUDIO-VISUAL & DIGITAL MEDIA FORUMS

These two forums will get together to discuss topics including subtitling (and live stream subtitling) and lighting for the camera. In parallel sessions, subjects such as the EU ban on Tungsten lighting will be discussed by one group, while the other will focus on streaming issues. It is likely that this meeting will take place in the framework of Opera Europa's autumn conference, from **17 to 20 October**, so that general sessions may be attended by all interested.

THE MARKETING & COMMUNICATIONS FORUM IS HEADING TO TENERIFE

From **25 to 27 October 2018**, Auditorio de Tenerife will host the next Marketing & Communications meeting. After a few meetings with more Marketing oriented discussions, we look this time more in a Communications direction. As with previous meetings, there will be an in-depth look at one specific topic with the main theme this autumn being Story-telling and how to adapt your message to the different medias within this fast changing landscape.



After Sofia and Rotterdam

The first half of 2018 has been an exceptionally busy period for Opera Europa, culminating in its summer conference in Zürich. Before that came the first World Opera Forum in Madrid, of which you may read more on pages 6 to 9, and two special events designed to involve different constituents of our membership.

The **International Joint Forum**, generously hosted by Plamen Kartaloff and his dedicated team at **Sofia National Opera** in March, marked the Bulgarian presidency of the Council of the European Union. It brought together representatives from Business & Finance, Human Resources, Marketing & Communications and Technical & Production, in order to draw on their expertise during intensive sessions aimed at perfecting our Benchmarking survey. The 120 delegates, including Marc Scorca from OPERA America, also debated contrasting aspects of leadership, change management, lean management, corporate culture, and how to confront harassment in the workplace.

On the final day, they were rewarded with a trip to the snow-covered mountains south of Sofia to discover the magical monastery of Rila, before a congenial farewell dinner in the capital.

The most recent conference in May, in conjunction with **Operadagen Rotterdam**, placed our smaller and non-theatre-based companies centre stage. Its theme was **Collaboration between smaller and larger companies and festivals**. It benefited from the involvement of Staatsoper Berlin, Dutch National Opera, Covent Garden and Zürich, but its prime focus was on the energy and ideas emerging from the independent sector, and how they were bringing renewed life and innovation to the world of opera and music theatre. Dialogue between the two enriched both, and it was worth enduring some friction and frustration in order to achieve it.

The lively Festival setting, with its wide choice of performances in multiple venues, created an informal atmosphere in which to network, pitch projects and make new friends and partners. We thank Guy Coolen and his brilliant team for leading us on some unexpected journeys.



List of members

2018 sees us increase our membership to 188 from 41 countries. We welcome our 16 new members marked below in bold.

Albania, Tirana, National Theatre of Opera and Ballet of Albania
 Australia, Melbourne, Victorian Opera
 Austria, Bregenz, Bregenz Festival
 Austria, Graz, Oper Graz
 Austria, Klagenfurt am Worthersee, Stadttheater Klagenfurt
 Austria, Krems, Ernst Krenek Institut Privatstiftung
Austria, Kufstein, OperettenSommer Kufstein
 Austria, Linz, Landestheater Linz
 Austria, Salzburg, Salzburger Landestheater
Austria, Wien, Musiktheatertage Wien
 Austria, Wien, Theater an der Wien
 Austria, Wien, Volksoper Wien
 Austria, Wien, Wiener Staatsoper
Azerbaijan, Baku, Théâtre Académique d'Etat de l'Opéra et du Ballet
 Belarus, Minsk, National Academic Bolshoi Theatre of Belarus
 Belgium, Antwerpen, Opera Ballet Vlaanderen
 Belgium, Bruxelles, La Monnaie / De Munt
 Belgium, Gent, LOD
 Belgium, Liège, Opéra Royal de Wallonie
 Bulgaria, Sofia, Sofia National Opera
 Chile, Santiago, Teatro Municipal
 Croatia, Zagreb, Hrvatsko narodno kazaliste u Zagrebu
 Czech Republic, Brno, National Theatre Brno
Czech Republic, Opava, Slezské divadlo Opava
 Czech Republic, Ostrava, National Moravian-Silesian Theatre
 Czech Republic, Praha, Narodni Divadlo
 Denmark, Aarhus, Den Jyske Opera
 Denmark, Copenhagen, Royal Danish Opera
Denmark, Hellerup, NordicOpera
 Estonia, Tallinn, Estonian National Opera
 Finland, Helsinki, Finnish National Opera
 Finland, Helsinki, Helsingin Koominen Ooppera
 Finland, Savonlinna, Savonlinna Opera Festival
 France, Aix-en-Provence, Festival d'Aix-en-Provence
France, Baugé, Opéra de Baugé
 France, Bordeaux, Opéra national de Bordeaux
 France, Caen, Théâtre de Caen
 France, Dijon, Opéra de Dijon
 France, Lille, Opéra de Lille
 France, Lyon, Opéra national de Lyon
 France, Massy, Opéra de Massy
 France, Montpellier, Opéra-Orchestre national de Montpellier Occitanie
 France, Nancy, Opéra national de Lorraine
 France, Nice, Opéra de Nice
France, Paris, Les Arts Florissants
 France, Paris, Les Talens Lyriques
 France, Paris, Opéra Comique

France, Paris, Opéra in Situ
 France, Paris, Opéra national de Paris
 France, Paris, Théâtre des Champs-Élysées
 France, Paris, Théâtre du Châtelet
France, Paris, Théâtre et Musique
 France, Rouen, Opéra de Rouen Normandie
 France, Strasbourg, Opéra national du Rhin
 France, Toulouse, Théâtre du Capitole
 Georgia, Tbilisi, Tbilisi State Opera and Ballet Theatre
 Germany, Augsburg, Theater Augsburg
 Germany, Berlin, Deutsche Oper Berlin
 Germany, Berlin, Komische Oper Berlin
 Germany, Bielefeld, Theater Bielefeld
 Germany, Bonn, Theater Bonn
 Germany, Braunschweig, Staatstheater Braunschweig
 Germany, Dortmund, Theater Dortmund
 Germany, Düsseldorf, Deutsche Oper am Rhein Düsseldorf-Duisburg
 Germany, Essen, Aalto Musiktheater Essen
Germany, Frankfurt am Main, Oper Frankfurt
 Germany, Giessen, Stadttheater Giessen
 Germany, Heidelberg, Theater der Stadt Heidelberg
 Germany, Karlsruhe, Badisches Staatstheater Karlsruhe
 Germany, Köln, Bühnen der Stadt Köln
 Germany, Magdeburg, Theater Magdeburg
 Germany, Mainz, Staatstheater Mainz
 Germany, München, Bayerische Staatsoper München
Germany, Saarbrücken, Saarländisches Staatstheater
 Germany, Stuttgart, Staatsoper Stuttgart
 Germany, Wiesbaden, Camerata Nuova
 Germany, Wiesbaden, Hessisches Staatstheater
 Germany, Wuppertal, Wuppertaler Bühnen und Sinfonieorchester
 Grand Duché de Luxembourg, Luxembourg, Grand Théâtre de la Ville de Luxembourg
 Greece, Athens, Greek National Opera
 Hungary, Budapest, Armel Opera Competition and Festival
 Hungary, Budapest, Hungarian State Opera
 Iceland, Reykjavík, Icelandic Opera
 Ireland, Dublin, Irish National Opera
 Ireland, Waterford, Blackwater Valley Opera Festival
 Ireland, Wexford, Wexford Festival Opera
 Israel, Tel Aviv, Israël Opera
 Italy, Bari, Fondazione Petruzzelli
 Italy, Bereguardo, ASTRAEA srl
 Italy, Bergamo, Fondazione Donizetti
 Italy, Bologna, Teatro Comunale di Bologna
 Italy, Bolzano, Fondazione Orchestra Haydn
 Italy, Brescia, Teatro Grande di Brescia
 Italy, Cagliari, Teatro Lirico di Cagliari

Italy, Como, Teatro Sociale di Como AsLiCo
 Italy, Firenze, Maggio Musicale Fiorentino
 Italy, Genova, Teatro Carlo Felice
 Italy, Jesi, Fondazione Pergolesi Spontini
 Italy, Macerata, Associazione Arena Sferisterio
 Italy, Milano, Accademia La Scala
 Italy, Milano, Teatro alla Scala
 Italy, Modena, Associazione Teatrali Emilia-Romagna ATER
Italy, Modena, Fondazione Teatro Comunale di Modena
 Italy, Napoli, Teatro di San Carlo
 Italy, Palermo, Teatro Massimo
 Italy, Parma, Teatro Regio di Parma
 Italy, Pesaro, Rossini Opera Festival
 Italy, Reggio Emilia, Fondazione I Teatri
 Italy, Roma, Teatro dell'Opera di Roma
 Italy, Torino, Teatro Regio di Torino
 Italy, Trieste, Teatro Verdi Trieste
 Italy, Venezia, Palazzetto Bru Zane
 Italy, Venezia, Teatro La Fenice di Venezia
Japan, Tokyo, New National Theatre
 Kazakhstan, Astana, State Opera & Ballet 'Astana Opera'
 Latvia, Riga, Latvian National Opera and Ballet
 Lithuania, Vilnius, Lithuanian National Opera
 Netherlands, Amsterdam, Nationale Opera & Ballet
 Netherlands, Den Haag, OPERA2DAY
 Netherlands, Enschede, Nederlandse Reisopera
 Netherlands, Maastricht, Opera Zuid
 Netherlands, Rotterdam, Operadagen
 Norway, Bergen, Bergen National Opera
 Norway, Oslo, Den Norske Opera og Ballett
 Norway, Oslo, OperaNorge
 Norway, Trondheim, Trondheim Symfoniorkester
 Oman, Bareeq Al Shatti, Royal Opera House Muscat
 Poland, Gdansk, Opera Bałtycka w Gdansk
 Poland, Krakow, Capella Cracoviensis
 Poland, Poznań, Teatr Wielki - Opera Poznań
 Poland, Warsaw, Opera Narodowa / Teatr Wielki
 Poland, Wrocław, Opera Wroclawska
 Portugal, Lisboa, Teatro Nacional de São Carlos
 Russia, Moscow, Bolshoi Theatre
 Russia, Moscow, Helikon Opera - Moscow Music Theatre
 Russia, Moscow, Moscow State Academic Music Theater for Children
 Russia, Moscow, Novaya Opera of Moscow
 Russia, Moscow, Stanislavsky Music Theatre
Russia, Novosibirskaya, Novosibirsk State Academic Opera and Ballet Theatre
 Russia, Perm, Perm State Opera and Ballet Theatre
Russia, Rostov-on-Don, Rostov State Opera
 Russia, St. Petersburg, Mikhailovsky Theatre

Serbia, Belgrade, Belgrade National Theatre Opera
 Serbia, Belgrade, Madlenianum Opera and Theatre
 Slovenia, Ljubljana, Slovene National Theatre
 Spain, Astigarraga, Asociación Intermezzo Programaciones Musicales
 Spain, Barcelona, Fundació del Gran Teatre del Liceu
 Spain, Bilbao, ABAO
 Spain, Madrid, Teatro Real de Madrid
 Spain, Oviedo, Fundación Opera de Oviedo
 Spain, Peralada, Fundació Castell de Peralada
 Spain, Santa Cruz de Tenerife, Auditorio de Tenerife
 Spain, Sevilla, Teatro de la Maestranza
 Spain, Valencia, Palau de les Arts Reina Sofia
 Sweden, Göteborg, GöteborgsOperan
 Sweden, Karlstad, Wermland Opera
 Sweden, Malmö, Malmö Opera och Musikteater
Sweden, Stockholm, Folkoperan
 Sweden, Stockholm, Royal Swedish Opera
 Sweden, Umeå, NorrlandsOperan
 Switzerland, Basel, Theater Basel
 Switzerland, Biel, Theater Konzert Biel / Solothurn
 Switzerland, Genève, Grand Théâtre de Genève
 Switzerland, St. Gallen, Genossenschaft Konzert und Theater
 Switzerland, Zürich, Il Pomo d'Oro
 Switzerland, Zürich, Opernhaus Zürich
 Turkey, Ankara, Directorate General of the State Opera & Ballet of Turkey
 Ukraine, Kiev, Kyiv National Academic Operetta Theatre
 Ukraine, Kiev, National Opera House of Ukraine
 Ukraine, Lviv, Lviv National Academic Opera and Ballet Theatre
 United Kingdom, Alresford (Hampshire), The Grange Festival
 United Kingdom, Birmingham, Birmingham Opera Company
 United Kingdom, Belfast, Northern Ireland Opera
 United Kingdom, Cardiff, Music Theatre Wales
 United Kingdom, Cardiff, Welsh National Opera
 United Kingdom, Garsington, Garsington Opera
 United Kingdom, Glasgow, Scottish Opera
 United Kingdom, Glyndebourne, Glyndebourne
 United Kingdom, Leeds, Opera North
 United Kingdom, London, English National Opera
 United Kingdom, London, Independent Opera
 United Kingdom, London, National Opera Studio
 United Kingdom, London, Opera Holland Park
 United Kingdom, London, Opera Rara
 United Kingdom, London, Philharmonia Orchestra
 United Kingdom, London, Royal National Theatre
 United Kingdom, London, Royal Opera House
 United Kingdom, London, Theatre Projects

Save the Dates

28-30 June 2018

Measuring the arts

Opera Europa summer conference at Opernhaus Zürich

Register NOW!

19-25 August 2018

Opera Management Course hosted by Poznań Opera House

27-29 September 2018

Artistic Administration forum meeting at English National Opera, London

Contact Audrey@opera-europa.org for more information

4-6 October 2018 **Human Resources forum meeting at Opéra de Lille, Lille**

Contact Audrey@opera-europa.org for more information

17 - 20 October 2018

Opera Europa autumn conference

together with Education, Audio-visual & Digital Media and Technical & Production forums

More information very soon!

25-27 October 2018

Marketing & Communication forum meeting at Auditorio de Tenerife, Santa Cruz de Tenerife

Contact Audrey@opera-europa.org for more information

Opernhaus Zürich © Dominic Büttner

