

La fille du régiment artwork projected on the façade of the Teatro Donizetti, Bergamo

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AGE OF ANXIETY

Donizetti's birthplace of Bergamo, basking in autumnal sunshine, with its vital and hospitable festival, provided the perfect setting for the joyful reunion of 240 colleagues after too long an isolation. The conference themes of Renewal and Responsibility were explored from several angles, with managerial expertise balanced by the voices of artists and the active participation of 21 young delegates from our new Opera Management Course. Members appreciated the value of direct in-person contact, which encouraged questioning and honest responses, which in turn nurtured trust and a sense of belonging to a common cause greater than any individual theatre's survival.

The period after World War One was called the *Age of Anxiety*. Yet it also gave birth to a decade of extraordinary cultural creativity during the 1920s. The Salzburg Festival claimed a mission to offer harmony in a broken world. The opening production, and the festival's abiding symbol, was Hofmannsthal's version of *Everyman*.

After World War Two, W H Auden wrote a long poem *The Age of Anxiety*, which inspired Leonard Bernstein's second symphony, to which the composer gave the same title. In the same year 1947 that Auden published his poem, the Aix-en-Provence and Edinburgh International Festivals were launched. They represented a peace dividend; art as a symbol of renewal. For many years the Edinburgh Festival's logo was a Jean Cocteau drawing of white doves.

A century and half a century later we are reliving a pandemic-inspired age of anxiety. The fear this time is that art may see itself as the victim rather than the cure. The questioning of inherited, and in some cases discredited, models which we heard at our conference in Bergamo is healthy. It is overdue that we should seek to become more inclusive and sustainable and less hierarchical than in the past. Artists should voice their concerns about the future of their profession. They have good reason to be anxious.

But it is not enough to diagnose the ills of society and the culture that reflects it. The task of the next year or two is to initiate reforms which transform the opera sector. That is why we are working together with the philanthropic circle FEDORA on the three pillars of Next Stage; and why our extensive programme for the year 2022 will unravel and seek to find remedies for the concerns which beset both artists and managers. How may opera companies better relate to audiences, both old and new? How far should the business model evolve? How will a wider cross-section of society learn to like opera?

Anxiety is stressful, but it can make us creative.

Nicholas Payne

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LESSONS FROM BERGAMO

Taking its cue from the opera which reopened the renovated Teatro Donizetti on 19 November, Opera Europa's autumn conference offered an *Elixir of Life* beyond the pandemic, with sessions devoted to leadership challenges and priorities, and conversations about the next generation of leaders and the lives of artists today. Omnipresent were the 21 young professionals recruited for this season's reformatted Opera Management Course, who acted as rapporteurs for the four break-out sessions and, in groups of three, were given the task of summarising seven of the principal topics of the conference.

THE FORCE BEHIND THE INVITATION TO BERGAMO

The intense experience of this year's Autumn Conference opened with the warm welcome of the institutions of the city of Bergamo, the perfect demonstration of how much opera and opera-related events mean in terms of prestige for a city.

We had the chance to re-live the difficult but hope-filled story of Bergamo during the pandemic. Francesco Micheli, Artistic Director of Fondazione Teatro Donizetti, confessed that when the pandemic was spreading and killing so many people, he felt like our work was almost irrelevant. Watching the pictures and the videos of the Bergamo tragedy maybe made us agree.

But Art allowed people to say goodbye to the dead during the commemoration

event on 28 June 2020, particularly the moving performance of Donizetti's Requiem.

Art also gave people hope in a difficult moment: the story of the reopening of Teatro Donizetti, the beautiful theatre we had the chance to work in during some of the sessions, after an 80 million euro renovation (put on ice by the pandemic), is like a metaphor for a long, and sometimes difficult, but also much-desired rebirth.

As Francesco pointed out, the theatre didn't give up, because people asked the artistic community not to. The pandemic helped to spread opera all over the world (Donizetti Opera Tube reached 43 different countries) and people realised

they needed Donizetti's music. His life journey teaches all of us to hope and not to give up, especially to young people, still now, with projects dedicated to them such as Citofono Donizetti and Opera Wow.

At the end of the panel, and at the end of this beautiful, intense journey in Bergamo, we can say that maybe it's true that what we do might not seem that relevant sometimes, but, as one of our mentors told us: 'It's true, we don't save lives but at least we change them'.

Magid El-Bushra (Royal Opera House Covent Garden), Alessia Girgenti (Teatro Massimo Palermo), Anouck Rosier (Opera Zuid Maastricht)

CHANGED PRIORITIES FOR OPERA

The session had an Italian focus with Barbara Minghetti (Como) and Sebastian Schwarz (Torino) discussing some of the challenges they face. However, there were three main points that related to all European Opera Houses.

1. The importance of reprioritising the heart and soul of Opera: community focused theatre. One suggestion was to engage artistic companies to create community projects, telling stories

about the people and contributing to the recognition of issues of diversity on stage.

2. The importance of having leaders with the competence to lead businesses; leaders who are not just focused on short-term success, but on the long-term well-being of an opera company.
3. The importance of giving artists a voice in our processes and programme across

all spaces. Bringing artists on board with the community focus from the start will not only help the first point of making community a priority, but it will also help the artists feel a sense of ownership of the theatre.

Hannes Föst (Theater Magdeburg), Laura Roling (Dutch National Opera), Kate Rooney (Royal Opera House Covent Garden)

Were you unable to join us in Bergamo? Some of our conference sessions are available on Opera Europa's YouTube channel!



REIMAGINING HIERARCHIES

One central point about this conference has been audience development: cultural participation is audience development and audience development means cultural institution development.

- We should work to help build a non-hierarchical relationship to our communities.
- It is important to focus your efforts as opera can't be everything to everyone.
- The idea is to initiate change in our communities and let them change you

by rethinking the relationship between virtuosity of technique and quality of expression.

- By empowering audiences we give them room and amplify their voices.

The future of leadership in opera has been another focal point of conversation. After a huge crisis, a bold process of reform has been started at Badisches Staatstheater Karlsruhe. Through coaching and the installation of a round

table with all departments, a new culture of open communication was established. Employees have started task force groups, to discuss and evaluate several burning issues, the future structural model being one of them. Re-imagining Hierarchies will be at the heart of our future efforts, to strengthen the artistic growth of the opera world.

Florian Köfler (Badisches Staatstheater Karlsruhe), Joëlle Trauffer (Grand Théâtre de la Ville Luxembourg), Keith Stonum (Staatstheater Hannover)

CULTIVATING THE NEXT GENERATION OF LEADERS

A specific profile for a leader in the theatre field does not exist.

Everything starts from a great passion and builds slowly by modelling itself according to the person and the space that surrounds it. A school, a mentor, a boss has to make the new leader to discover her/his own talent.

For the new generation that approach to the theatre field is good to have an active

dialogue with the superiors in order to avoid mistakes, especially at the beginning of a career. First, a leader has to be able to listen and to understand what happens around. To have a look inside the institution she/he manages and get to know the pros and cons in that position, being able to admit mistakes sometimes.

Each institution is very different from each other, and this is the beauty of it.

Therefore, it is necessary to create a balance between critical thinking and listening in the leadership position. Give trust to the employee and make sure that everyone can own her or his part in the goals of the theatre.

It's a gallery of personalities: without them nothing will be possible. Ultimately, it is about the people and for the people!

Cinzia Cacace (Teatro Regio Parma), Xolane Marman (SA Operatunity), Niels Thibaud Girerd (Icelandic Opera)



THE ARTIST'S VOICE

Raehann Bryce-Davis took the stage not to sing but to raise her voice and present the Black Opera Alliance. The pandemic and the murder of George Floyd triggered the creation of this Alliance with the aim of empowering black people and challenging institutions to truly represent all members of society and make opera more inclusive.

They created an action plan, the Pledge for Racial Equity and Systemic Change in Opera, which suggests improvements in the opera world, such as hiring black

artists, giving them more visibility and place in the programmes, as well as training and hiring artists from diverse backgrounds and communities.

It was highlighted that organisations need to foster new narratives by hiring librettists, composers and dramaturgs that can tell their own stories.

Two other recommendations were made:

1. To expand our networks to reach the diverse talent that is waiting to be found

2. To grow the talent that we wish to see on and behind the stage by making opportunities accessible to everyone

It was also pointed out that these changes cannot be carried out without new policies. Some of these actions can be applied to other realities and all of our institutions in Europe and the whole society will benefit from them.

Müge Altay (FEDORA), Guillaume L'Hôpital (La Monnaie Brussels), Paloma Alvar Nuño (Teatro Real)

THE LIFE OF THE ARTIST

Are artists efficiently prepared for the reality of the professional world today?

Can they still make a career with less and less stable ensembles? How may artists and institutions or companies help and learn from each other? Moderated by Karen Stone, the Life of the Artist panel raised awareness on how artists are struggling to survive and find their path in a more and more competitive professional world.

Precarity, lack of time for artistic development and limited access to performative spaces that enable artists to learn by doing were stated. In a time of competing individuals, Opera managers have to succeed in the challenge to build or maintain systems of collaborative work that solve these problems and raise awareness for Opera being a team sport. Opera managers have to take on nothing less than the challenge to provide an

environment of open and inclusive spaces of love and admiration. Doing so, institutions and artists can reach their common goal of creating remarkable opera through cooperation, communication and, above all, respect for each other.

Audrey Brahimi (Opéra Orchestre de Montpellier), Łukasz Dobrowolski (Baltic Opera Gdansk), Benedikt Simonischek (Komische Oper Berlin)

ECO-RESPONSIBILITY

Instead of perceiving the climate change issue as a burden, we should see it as an opportunity for opera. Making theatres more eco-responsible is an enriching challenge for artistic creation; it will benefit the financial balance in the long term (e.g. reduced energy costs, recycled materials) and it should transform the hierarchical structures of opera houses into more sustainable models, where collaboration is the key.

Tools and frameworks are available to start the transformation. The Theatre Green Book and the OSCaR project (Opera Sceneries Circularity and Resource Efficiency) offer efficient and collective methods to implement eco-responsible solutions in theatres. The Eco-Perform project will propose trainings to increase sustainability knowledge and skills to a wide range of professionals of the performing arts sector.

Many initiatives already exist in opera houses. By extending them and joining forces to design mutualised solutions, opera companies will have a significant effect on environmental protection and make performing arts an example and a leader in eco-responsibility.

Kevin Blersch (Staatstheater Nürnberg), Violaine Charpy (Opéra national de Paris), Celia Grau (Opera Europa)



The 2021-22 Opera Management Course participants

EUROPEAN OPERA-DIRECTING PRIZE 2022

Aspiring directors from seven different countries contested the semi-final round of the 12th European Opera-directing Prize for a place in the final which will take place live in Copenhagen on 23 February 2022. The winner will be invited to stage Britten's *The Turn of the Screw* for the Royal Danish Opera in September 2023.

The 5-member jury viewed detailed projects on 23 and 25 November from the following talented young directors (from left to right):

Ana Grigorović - Serbia

Lorenzo Ponto - Italy

Andrea Tortosa - Spain

Olga Poliakova - Belarus

Ella Phoebe Marchment - Britain

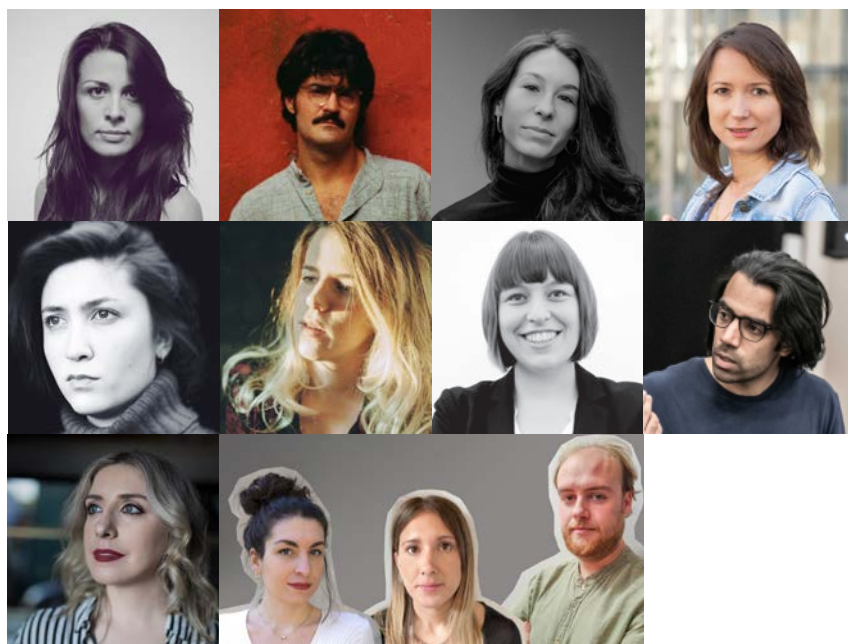
Marialuisa Bafunno - Italy

Marie-Christine Lüling - Germany

Anthony Almeida - Britain

Victoria Stevens – South Africa

Andrea Ceriani (team pictured) – Italy



The competition is supported by Camerata Nuova e. V, the philanthropic society led by Armin and Marja Kretschmar and based in Wiesbaden, in association with Opera Europa, which helps to identify the host theatre and assemble the representative jury, whose members this year are:

Laura Berman, Intendantin Staatstheater Hannover, (chair)

Matthieu Dussouillez, Directeur-Général Opéra national de Lorraine Nancy

John Fulljames, Director Royal Danish Opera Copenhagen (host theatre)

Randi Stene, Director Norwegian National Opera Oslo

Katharina Thoma, stage director and former EOP prize-winner

The prize-winners of the 12th competition will be announced in Opera Europa's next newsletter and online at <https://eop-opera.com/>

Nicholas Payne



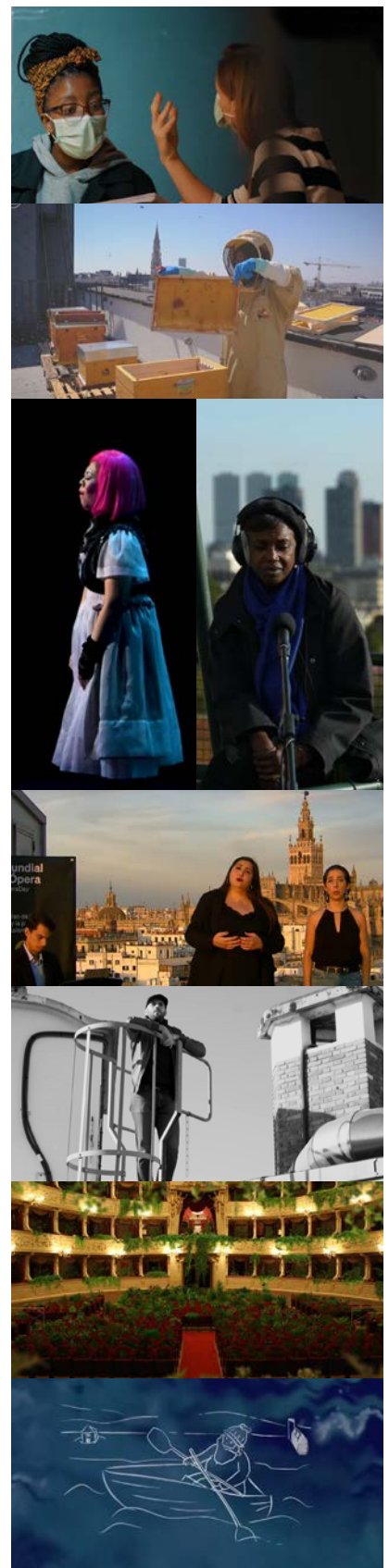
WORLD OPERA DAY RETROSPECTIVE

The third edition of World Opera Day with its motto 'Opera Reboot' seized the opportunity to underline the positive value of opera for society.

More than 70 operatic organisations worldwide contributed with ambitious activities linked to one or more of this year's strands: green opera; equal opportunities; and jobs for the next generation of talent. The 44 listed Opera Europa members prepared a special action for World Opera Day, while over 100 members raised awareness on World Opera Day via their social networks.

MEMBERS' ACTIVITY ON WORLD OPERA DAY

Albanian National Theatre of Opera *La traviata* by young singers
Wiener Staatsoper Next Generation of talent videos
Sofia National Opera World Opera Day at Sofia Opera
Royal Danish Opera *A song a life*: Memories, words, and tones from citizens
Opéra Théâtre Metz Métropole Open rehearsal of *Frankenstein Junior*
Opéra Orchestre National Montpellier Discovery programme of the Theatre
Opera Fuoco: *L'univers vocal de Kaija Saariaho* masterclass with the composer
Opera national de Paris: Presentation of the Opera Apprenti programme
Réunion des opéras de France Publication of *Tous à l'opéra!*
Semperoper Dresden Presentation of the Young Artists programme
Staatstheater Hannover #FreedomAndSupportForAfghanMusic message
Opera Leipzig Launch of Young Singers' Development Programme
Greek National Opera opens the streaming platform for free
Hungarian State Opera Opening (Rebirth) Gala Concert at Eiffel Art Studios
Irish National Opera *A Thing I Cannot Name* stream
Wexford Festival Opera *I Capuleti e i Montecchi* stream
Teatro Sociale Como Concert for Afghan refugees
Teatro Regio Parma Next Generation of talent video
Fondazione Teatro Coccia di Novara *Pazzo per l'opera* with Alberto Mattioli
Tokyo Nikikai Opera Foundation *Die Fledermaus* video
Muziektheater Transparant Questioning gender-related hierarchies in *SOLA SOLETTA*
New Zealand Opera Sunrise Karanga & Waiata
Opera Trøndelag master class for young singers (15-20 years)
Operaen I Kristiansund Open *Il trovatore* rehearsal
Oslo Opera Festival Extracts from *Elisir d'amore* with young singers
Norwegian National Opera & Ballet Young singers' videos
National Opera & Ballet of North Macedonia Viva la Opera with young soloists
Teatro Nacional de São Carlos World Opera Day recital
Teatro Do Castelo VoxPop videos
Bucharest National Opera House *Recital Extraordinar*
Teatro Real Open Air concerts on Plaza de Isabel II
Teatro de la Maestranza Young concert - Recital on the roof
OBNC Conference on new technology and AI in opera
Theater St. Gallen Inclusion video
Kyiv Opera Theatre *When you can't go to the theatre, theatre comes to you* videos
Scottish Opera Presentation Young Artists
Opera North *Opera Connect* workshop online
OPERA UK Green, Equal opportunities and next generation of talent online discussions
Launch of Google Arts in 6 French Opera houses: **Opéra de Lille, Opéra National de Lorraine, Opéra National du Rhin, Opéra de Massy, Opéra de Vichy, Opéra Orchestre National Montpellier.**



World Opera Day 2021 – Events on the themes of Equal opportunities, Next Generation of Talent and Green Opera.



The focus on the **next generation of artists** was particularly well illustrated this year. Besides the OperaVision programme which put 7 young artist programmes in the spotlight on 25 October, opera houses have presented their young artists and young colleagues through video clips or by streaming their performances.

Representing our diverse world is the aim of the arts. Many opera houses and artists have highlighted their will to create **equal opportunities** on stage, backstage and in the audience with short films or through the topic of their productions. On social media, many and various contributions from all over the world with 'Happy World Opera Day' messages resonated with this message.

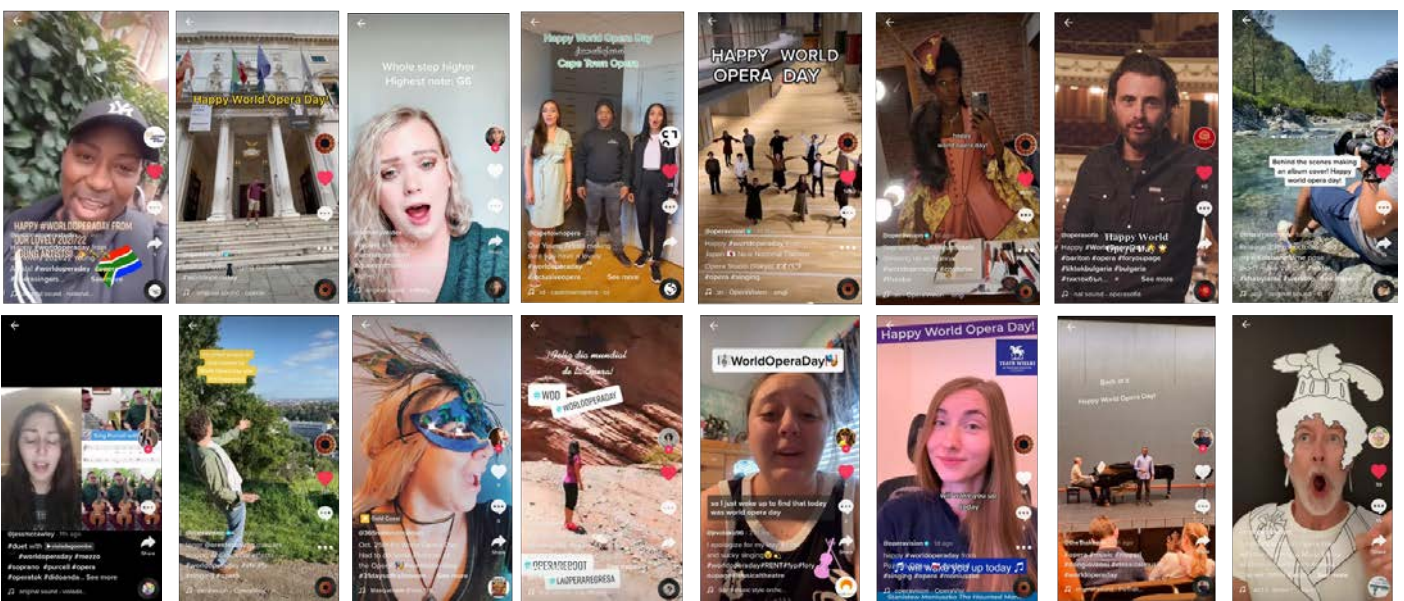
It is evident that we all have to seek for a **greener future**, and World Opera Day was an occasion to show the commitment of the opera world to the issue of sustainability. Opera houses presented through their eco-strategies or some of their productions, which are raising awareness on the topic.

25 October also provides an occasion to **meet your community** by opening your doors or by going out from the theatre. From Open rehearsals to free streams, from discovery activities to open air concerts and interviews in the streets, opera houses have been really creative to find ways to meet its audience.

Opera Reboot was followed worldwide. Besides an online discussion on the three strands held by Association for Opera in Canada, 18 Canadian opera companies have contributed with a special World Opera Day content underlining one of the three topics of the edition. Ópera Latinoamérica and 13 of their members in South America have contributed with special events. Many breath-taking rooftop concerts were shot in various Latin American cities and the first Brazilian opera forum was launched this World Opera Day. OPERA America members were active on social media with #WorldOperaDay messages. Worth a mention is the inaugural concert of Kosovo Opera on 31 October in the framework of World Opera Day. It was the first concert played by the newly created institution, which should start its very first season in autumn 2022.

This year we launched a #WorldOperaDay TikTok challenge, which brought 567,300 views to the OperaVision TikTok channel and generated over 100 #WorldOperaDay contributions around the world.

Celia Grau



FREEDOM AND SUPPORT FOR AFGHAN MUSIC

We believe that music is a universal language, understood by all peoples, able to speak to everyone's heart, expressing and giving voice to everyone's emotions. Over 52 members of Opera Europa and ECHO signed the charter below.

For World Opera Day, Opera Europa and ECHO invited performing venues to make a commitment: to bring Afghan music and musicians to their stages if and where possible; and to offer support and visibility to projects that stimulate the diffusion, composition, performance, and training of Afghan musicians.

Below are two examples of our member's initiatives.

FREEDOM AND SUPPORT FOR AFGHAN MUSIC



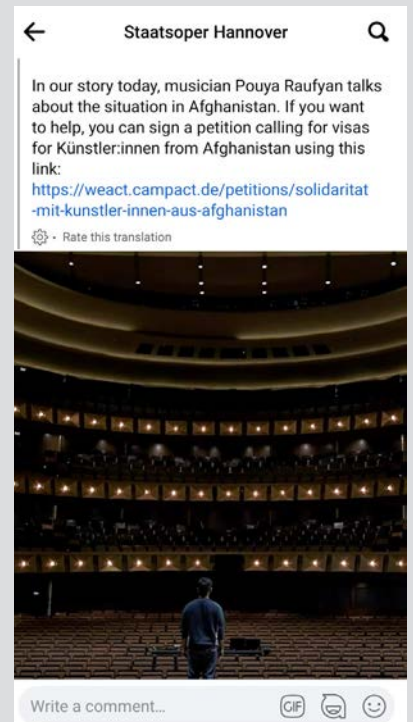
Opera Europa, the professional association of opera houses and festivals in Europe; ECHO, the European Concert Hall Organisation; and their undersigned members advocate that all people should be free to learn and perform music.

We believe Afghan music is part of our rich and diverse world's musical heritage and deserves a stage.

We commit to fostering our relationships with Afghan musicians in our networks.

We are aware of the direct and indirect consequences of recent events in Afghanistan for our own communities and wish to provide support wherever possible.

By highlighting Afghan musicians on our stages, we may change the perception of Afghan culture and show its grace, sensuality, and hope to the world. Communicating our civic engagement, we encourage other partners and stakeholders to join the cause.



Staatsoper Hannover raised awareness of the charter through Facebook with an Afghan story.



The Royal Danish Opera hosted a tribute to music and freedom in Afghanistan in the company of the Mirwais Fedai Trio.



WORLD OPERA DAY ON OPERAVISION

OperaVision celebrated World Opera Day with an exceptionally rich offer throughout October. This included live streams from two Royal Operas (*Jenůfa* from Covent Garden and *Iolanta* from Stockholm), a new *Carmen* from Tokyo, a World Opera Day Gala from Baku, a livestream from the World Expo in Dubai, *Rosenkavalier* from Garsington and an all-day young artist programme from seven partners on 25 October.



For this young artist focus on 25 October, we are very grateful to New National Theatre Tokyo, Opéra Comique, Royal Opera House, Staatsoper Hannover, Dutch National Opera, Polish National Opera, Teatro dell'Opera di Roma and Teatro Regio Parma for their contributions. The performances and documentaries they produced give a vivid picture of the care taken by opera studios in nurturing and stimulating young artists. Now that we have been introduced to these young artists, OperaVision audiences will be keen to follow their careers.

October was our most successful month this year with 397,949 views for the content on our main channel, which is above the year's average monthly figure of 261,000 views. In October, our channel had 60% more views for full-length performances and 25% more for short-form content than the previous month. We gained an additional 2,400 subscribers to OperaVision's YouTube channel. There was good continued growth on TikTok with 7,000 new followers who enjoyed varied videos shared widely by artists and institutions wishing their communities a 'Happy World Opera Day' in imaginative ways.

The most viewed #WorldOperaDay TikTok video was an extract of Offenbach's *Le Voyage dans la Lune* by La Maîtrise Populaire de l'Opéra Comique which had 278,000 views. Taken from Opéra Comique's young artist feature, this was an effective means to promote the WOD young artists documentaries on OV. Some young followers went as far as learning the choreography.

Luke O'Shaughnessy

Dutch National Opera and Staatsoper Hannover responded to OperaVision's invitation to take part in EC's Young Artists' Forum at the World Expo on 23 October. At this critical junction when our new project for OV is under assessment by the Creative Europe programme, we gave the EC Vice-President, Commissioner Schinas, also present in Dubai, a good sense of OperaVision's role as a global platform for the next generation of talent.



OperaVision's Young Artists' Forum, World Expo Dubai



EC Vice-President, Commissioner Schinas with OperaVision's Luke O'Shaughnessy in Dubai for EU Honour Day

NEWS FROM THE SPECIALIST FORUMS

Specialist forums have been integral to Opera Europa's growth since Nicholas Payne took the lead of the organisation, with the launch of our first one – the Technical & Production forum in January 2004 during our Copenhagen conference. With a dozen focused thematic groups, our forums allow for a deeper involvement of our member companies. They facilitate peer-to-peer discussions, exchanges of knowledge and best practices.

More than ever, they are a true support network. Last season, the groups met online for more frequent meetings and proved that sharing experiences – even difficult ones – are vitally important in keeping a sense of cohesion and support among our members, during this sometimes intensely isolated time.

There was a growing request for different professional angles, and new forums were created. The **Chorus Managers** and **Orchestra Managers** forums were added recently specifically to look at issues relating to the practical details of rehearsals and stage/pit organisation during the pandemic.

The latest to be created is the **Dramaturgy** forum. A steering group has formed over the past months, consisting of Patricie Částková (Brno), Timothée Picard (Aix-en-Provence), Katharina Ortmann (Bayerische Staatsoper), Angela Fodale (Teatro Massimo Palermo), and Hedda Høgåsen-Hallesby (Oslo). The first meeting will take place online on 21 January and focus on programme books and their alternatives, and plans to meet in person shall be announced by then. If you wish to participate, contact susanna@opera-europa.org

The first groups to gather again in person were the **Artistic Administration & Producing** and **Techset** forums in Macerata last July.

Sustainability became the main topic as interest in both groups was understandably high. The Techset forum is continuing the dialogue and plans to organise an online meeting in the new year. An in-person meeting is foreseen in Antwerp in May.

The **Sustainability** forum - ever more relevant - aims to facilitate a transversal conversation amongst all levels within theatres. The conversation started last week during the Next Stage Sustainability call.

The **Marketing & Communication** forum met online a few weeks ago with the specific objective to see how the forum can support its members. As with most areas within a theatre, the pandemic has been especially trying on this department as the struggle to keep connected to the audience during closures while managing ever changing schedules and restrictions have taken their toll on the mental health of the teams. The forum will connect a few times online during the year on one-off topics and plans to meet in person in Brussels at the end of March to discuss Data strategies, collection and management.

The **Human Resources** forum dealt with pandemic related issues over the past 18 months and will now define a new focus on equal opportunities and leadership. The next meeting is planned to happen in person in Helsinki this May 2022. Hanna Fontana, host at Finnish National Opera and chair of the forum for 10 years, will take the opportunity to hand over the baton to someone new. The whole Opera Europa team is profoundly grateful for her consistent, thorough and highly valued work.

Finally, the **Costume, Make-up & Wig** forum is also planning a series of online workshops and tutorial meetings on various topics and will meet at the end of April for a live meeting to continue their work on co-productions best practises, measuring standards and the costume bible.

There are 15 active forums:

Artistic Administration & Producing

Audio-visual & Digital media

Business & Finance

Chorus Managers

Costume, Make-up & Wig

Dramaturgy

Education

Fundraising

Human Resources

Independent Producers

Marketing & Communication

Orchestra Managers

Sustainability

Technical & Production

TechSet (Technical Managers & Set Workshops)

For information on next meetings see page 16 and our website.

OPERA EUROPA MEMBERSHIP BENEFITS FOR 2022

The last 18 months have allowed Opera Europa to grow in many ways. Not only has the membership reached 220 companies across 44 countries, but our services and activities have multiplied.

The online **conferences** proved a decent alternative to our biannual events. Their success undoubtedly rests on the fact that, over the last 18 years, lines of trust and communication were built throughout the sector. However, all agree they are not fully a substitute for the real thing. Opera Europa hopes to resume its usual conference rhythm for 2022, bringing members together for debates, presentations, discussions, coffee breaks and performances.

Our **online forum meetings** have met a great success, and will certainly be part of the future Opera Europa activities, allowing distant members to stay connected on focused discussion themes. They will be offered in balance with specialist forum meetings in host theatres. These online events also allow Opera Europa and its members to share in a more sustainable way.



OPERABOOK

A recent survey tells us that over 80% of responding members are satisfied with **Operabook**, our new production and artist database, which continues to improve thanks to your feedback, and to grow thanks to strategic partnerships with artist representation bodies IAMA & AEAA's ClassicalMusicArtists platform, OMAI and AFAA and media platform Bachtrack.com. Members are understanding the interface and making the most of the various options, including Production rentals. To update or correct your data, simply contact casting@opera-europa.org.

The **Future New Productions** database, hosted on Operabook, is a central resource, and was the basis of our Co-production marketplace session in Bergamo. You may update your future plans at any time!

All staff from member companies may create their own account on www.opera-europa.org via the **Member resources** menu to access various resources, including the Members' address book, thematic threads in the Discussion board, past presentations in the Document Centre and Operabook. When creating your account, you may register to the specialist listservs and Opera Europa's e-newsletter.

Opera Europa is the lead coordinator of **World Opera Day**, celebrated for the third time this year on 25 October. Born out of the World Opera Forum held in Madrid in 2018, this event is growing and becoming recognised beyond the opera sector.

This increase in activity led Opera Europa's members to vote the first increase in membership fee in since 2009. Full membership was increased to 3.000€ per calendar year; Associate membership (for companies without a theatre base) to 1.750€; Junior membership (for companies with 3 or less full time staff) to 650€; and Affiliate membership (for organisations for whom opera production is not the primary activity) remains at 2.000€.

Your company will be receiving its 2022 membership invoice, to be paid by 31 January 2022. We hope to continue this journey with you!

Audrey Jungers

Over the last few months, Opera Europa has been involved in four funding calls with the European Commission:

- Opera Europa remains the lead partner in a bid for renewed funding from the European Union's Creative Europe programme, for **OperaVisionNextGeneration**, a large cooperation project with includes 29 members at this initial stage. Over the past 4 years, 93 companies have benefited from OperaVision's infrastructure and reach and offered productions on the platform.
- Opera Europa is also the main partner in FEDORA's application as a platform to support our joint **Next Stage initiative**, which involves 40 members.
- Opera Europa is involved with **Fortissimo's** bid for support from Creative Europe's Innovation Lab, led by Fondazione Haydn Bolzano e Trento.
- Opera Europa was invited to join the **ECOPERFORM** consortium, an Erasmus+ project which aims to create training schemes for the performing arts in matters of sustainability.

Opera Europa President Anna Maria Meo



**OPERA VISION:
4 YEARS,
235 PERFORMANCES,
93 COMPANIES FEATURED**

At the end of 2021, OperaVision is taking stock of its last four years of activity. Since its launch in October 2017, OperaVision has streamed 200 full-length operas, 23 concerts, 7 dance performance and 5 competitions. 63% of the performances have come from the 28 opera house partners which signed our cooperation agreement with the European Union in the framework of the Creative Europe programme. OperaVision is not an exclusive club and we are grateful to 65 other Opera Europa members who have contributed 86 performances to enrich the OperaVision offer over the last four years. Creative Europe contributed 2 million € of the 6 million € project budget.

In the darkest hours of the pandemic, OperaVision stepped up with an enhanced offer to audiences across the world. The tallest column in the graphic opposite shows that in 2020 OperaVision was sharing nearer 7 new productions per month rather than its customary weekly new additional stream.

Audiences have followed us and grew considerably in 2020. Of the total 24 million views acquired by OperaVision since launch, 14 million have been in the last 18 months. A third of these views has been for the full-length performances. The rest has been for the short-form content shared by OperaVision on its main channel and across our social media.

While nothing will replace the experience of sitting in a real theatre, OperaVision is playing an increasingly important role in sharing a digital experience of opera. The online environment can be a space for prolonging the conversation with audiences about these performances, as our impressive numbers on social media show. Although no substitute for animated exchanges in a noisy interval bar, OperaVision is the place - more than on any other online platform that currently exists - where audiences from across the world come together online to share an experience of opera in real time. At every OperaVision stream, our YouTube live chats unite people in living rooms across the world. While on TikTok (upstairs in teenagers' bedroom perhaps?), OperaVision's fast-growing social media channel is teasing the interest in opera of a whole new generation.

At the same time, audio-visual and digital media colleagues from Europe have met – in person and online – to share experience, learn from each other and develop best practice for the sector. Constant development of new technologies and communication channels feed the regular discussions between these professionals, and their meetings are open to all Opera Europa members.

The end of year brings reports to write and final expenses to claim for OperaVision's 28 partner theatres with the EC. We thank them for the efforts which have made such a success of this phase of the project. Many of these theatres will return, alongside some new partners, for the 2022-24 chapter of our online adventure; more on OperaVision Next Generation in the next OE News.

Luke O'Shaughnessy



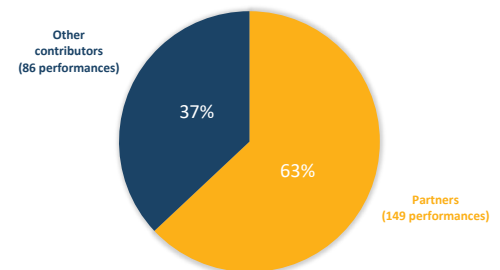
OPERA VISION



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

OperaVision Contributors

235 full-length performances

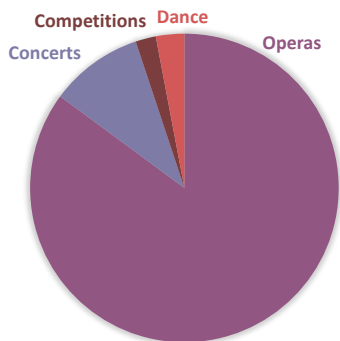


28 partner companies from 15 countries

65 other contributing companies from 26 countries

Total 93 companies from 34 countries

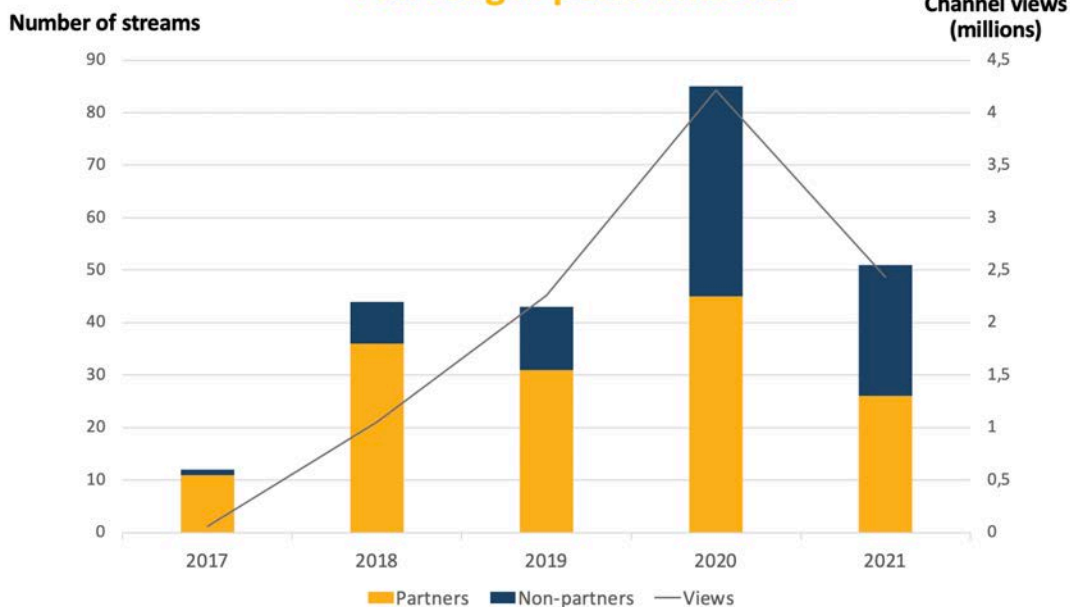
OperaVision October 2017 > December 2021



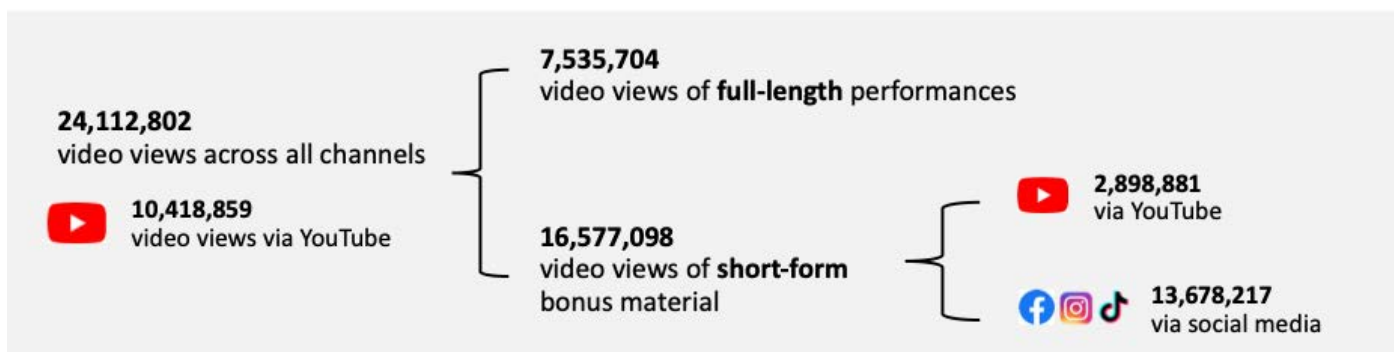
Totals 2017 - 2021	Live	VOD	Total
Operas	51	149	200
Concerts	9	14	23
Competitions	4	1	5
Dance		7	7
Total	64	171	235


Average 4.5 performances per month


Full-length performances



Audiences



 **1,922,673** visits to operavision.eu

 **1,609,593** unique visitors

 **9,483,734** pages viewed

Social media followers

 **70,628** |
  **35,709** |
  **8,545** |
  **7,461** |
  **32,383**

SAVE THE DATES

6 December 2021

Next Stage Equality online meeting

7 December 2021

Costume, Make-up & Wig forum online meeting

13 December 2021

Next Stage Digital transformation online meeting

10 January 2022

Education forum online meeting

21 January 2022

First Dramaturgy forum online meeting

2 February 2022

Techset forum online meeting

23 February 2022

European Opera-directing Prize final at Royal Danish Opera in Copenhagen

March 2022

Marketing & Communications forum meeting at La Monnaie/De Munt in Brussels

6-8 April 2022

OLA and Ópera XXI conference in Barcelona

8-9 April 2022

Artistic Administration & Producing meeting with OMAI in Berlin

29-30 April 2022

Next Stage Event at Deutsche Oper am Rhein in Düsseldorf

12-13 May 2022

Pearle conference in Gateshead

16-20 May 2022

Opera America conference in Minneapolis

19-21 May 2022

Human Resources forum meeting at Finnish National Opera & Ballet in Helsinki

15-18 June 2022

[Opera Europa Summer Conference in Prague and Litomyšl \(full details in next newsletter to be published in March 2022\)](#)

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



Città Alta Bergamo