

# **OVERVIEW PRODUCTIONS FOR YOUNG AUDIENCES IN EUROPE**

SURVEY CONDUCTED BY RESEO  
SEPTEMBER 2009



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# Executive summary

The inventory conducted by RESEO in the summer of 2009 draws an analysis of what is produced for young audiences in opera houses throughout Europe pinpointing a number of trends. 54% of members (some 29 opera and dance organisations in 15 European countries) responded to the questionnaire, providing a range of responses that is sufficiently representative.

## **Interesting and innovative points of view**

One of the major characteristics of the sector is its diversity and this was reflected in the data collected, where opinions were varied and sometimes contradictory. The issue addressed seemed to provide more questions than answers, sometimes half-answers that are of value only in the context they are made in, thereby of no use in drawing general conclusions. The European context of this study reinforces this diversity. Each organisation has its own references within its own national context and they all have their own definition of what producing works for young audiences means.

## **Education Departments gradually becoming more and more independent**

Producing works for young audiences is generally a project that is inspired by both the education department and the management of the organisation. Most of the education departments are artistically and financially independent from the management but of course are closely associated when programming for young audiences. 93% of the organisations interviewed programme performances for young audiences and 79% of the education departments are involved in the production process. This shows that education departments have an increasingly prominent role within the institutions, even though dialogue between the department and the institution still needs to be reinforced.

## **The characteristics of productions for young audiences**

A large majority of education departments involved in the production of performances for young audiences are the producers themselves. What sets productions for young audiences apart is that the organisation has a tendency to commission new works rather than use existing works; productions for young audiences do not often tour. Performances for young audiences are by nature multidisciplinary and provide a new approach to the opera genre. Because there are very many types of performances the audiences tend to be broader than the spectrum initially targeted. Moreover, 81% of education departments produce performances where the young people are on stage. These participatory productions involve and link together both a pedagogical and artistic approach.

## **General trends and conclusion**

Productions for young audiences are gradually becoming a sector in their own right, as the different partners strive for artistic quality and question the relationship they have with their audience and the framework the projects should take place in.





# Introduction

This year, in order to prepare the conference in Oslo, scheduled for October 2009 on productions for young audiences, RESEO launched a study aiming to establish an inventory of productions for young audiences in Europe.

As a European association that groups together all those who work in the sector of education and awareness of opera and dance, RESEO has established itself as a platform for exchange enabling its members to share information, experiences, methods of work and ideas. RESEO thus encourages mutual benefits for its members and helps to valorise their projects.

The members of the network are services or departments in opera houses that work to improve awareness and education on opera and dance. They represent to date, 62 opera companies both large and small, from 22 countries in Europe.

The aim of this study on the productions for young audiences is to provide new insights into the current situation of the sector as well as to establish an inventory that will serve as a basis to elaborate new ideas for the members of the network and further the compilation of studies on this issue in more depth.

We will examine the nature of the organisations that host and/or produce these performances for young audiences, the types of productions made for young audiences in each organisation, the nature of the relationship established with the audience in the framework of a specific programme for young audiences and the distribution of the work produced to the general public.

The questionnaire that served as a basis for the study was sent to the members of RESEO on 15th May 2009 and was filled in during the course of June and July of the same year. The data requested in the questionnaire concerned the year of activity for which the members had all the necessary information. For most of them this was 2008.

In total, for this study, 29 questionnaires were sent back by the members, representing a rate of 54%. Those that responded came from 15 different countries of which France, Austria, Belgium, Denmark, Estonia, Finland, Germany, Greece, Italy, Lithuania, Luxembourg, the Netherlands, Spain, Sweden and United Kingdom,

This analytical report is an assessment of the information collected. The data was analysed using statistics software (SPSS) and figures are based for the most part on attendance.



The study however is in some respect partial. For instance:

- **The terminology used:** The definition of the terms used for this research was a recurrent challenge throughout the analysis. But the diversity it revealed is also one of the strong points of this research study and all the definitions have been integrated into the research in order to come up with the best interpretations possible.

- **Quantative Data:** Exploiting the quantitative variables proved to be difficult. The figures provided were often « approximate » and did not always cover the same elements. However, this difficulty provided a space for interesting insights and even though the figures were not as precise as we would have liked, it was still possible to draw conclusion on a number of « general tendencies ».

- **Partial inadequacy of the questions asked in regard to the reality of the working environment of those that responded:** Some of the questions were not adapted to the situation of certain members. An indepth comparative study would require new questionnaires to be issued that would be more appropriate for the context of each organisation.

- **An incomplete overall picture of the data provided:** Despite additional phone calls and reminders, complete data was rare because for some the requested data was not available or did not exist, or the questions asked were not adapted to the reality of the working conditions. The number of organisations that responded fully to each question is therefore indicated by the reference « N = » on each graph of this study.

The results of this study are nonetheless impressive and RESEO hopes that this report will be useful to each of its members but also to individual readers who can thereby position themselves personally and professionally in order to bring together the past, present and future of "education and awareness" of opera and dance in Europe.



## SECTION 1

### Defining a production for young audiences

The analysis revealed a great variety of definitions. Indeed, each member had a precise idea of what s/he considered to be a production for young audiences and this was different from one country to another.

#### The definitions below illustrate this:

A production like any other production regarding artistic quality and necessity, but targeting the audience from using a specific and professional knowledge of the audience's potential of aesthetic experience.

*"En forestilling som alle andre forestillinger i forhold til kunstnerisk kvalitet og nødvendighed, men med en klar og specifik viden om målgruppens æstetiske oplevelsespotentiale."*

Birgitte Holt Nielsen, Den Jyske Opera, Denmark

A production in which the young public is either involved themselves on stage or are involved during the performance by interactive artistic means.

*"Eine künstlerische interaktive Aufführung, bei der junges Publikum entweder selbst auf der Bühne steht, oder durch spezifische Vermittlungselemente in die Aufführung involviert wird."*

Dorothee Schaeffer, Bregenz Festival, Austria

A production for young audiences is not so different from a production for adult audiences. The difference lies in HOW and WHY young audiences go to the theatre and in the MEANS they are given to understand and enjoy the production.

*"Uno spettacolo per un pubblico di bambini e ragazzi non ha molto di diverso da quello che deve avere uno spettacolo per adulti, la differenza sta nel COME e nel PERCHE' il giovane pubblico viene invitato a teatro e ai MEZZI che riceve per poter comprendere lo spettacolo e goderne."*

Barbara Minghetti, As.Li.Co, Italy

A production for the young audience has to be as good as a production for adults: musically, on stage and content wise. It has to be much better, because you have to think about the needs of young people. You have to think about the length of the production, accessible language, understandable symbols, a good plot and a very good presentation. Thus: the same needs for young audiences as for adult audiences – only better..

*"Eine Produktion für junges Publikum muss den gleichen künstlerischen Ansprüchen genügen wie Produktionen für Erwachsene: musikalisch, szenisch und inhaltlich. Sie muss sogar noch viel besser sein, weil auf die Bedürfnisse des Publikums verstärkt Rücksicht genommen werden muss. Zum Beispiel müssen folgende Parameter beachtet werden: Länge der Produktion, verständliche Sprache und Bildersprache, stringente Handlung, gute künstlerische Präsentation etc. Daher gilt: Gleiche Ansprüche für Kinder wie für Erwachsene – nur besser...".*

Anne-Kathrin Ostrop, Komische Oper Berlin, Germany

They are also productions for the general public, productions that enable us to reflect on life and society.

*"Is ook een productie voor het grote publiek, is een productie die aanzet tot reflectie over het leven en de maatschappij."*

Linda Lovrovic, La Monnaie / De Munt, Belgium

A performance for the young or for families, that will touch them (either because of the subject, the way it is directed or the actors) and that will make them see the world and art differently. The presence of children on stage is not obligatory in productions for young people but it does produce more interest and focus from the young audience as well as providing the young actors with a practical experience of the creative process. What is most important is the artistic quality of the performance and the interest that the director has for this audience in particular.

*"Un spectacle qui s'adresse à un public jeune et familial c'est-à-dire susceptible de les toucher (par son sujet, son traitement/ sa mise en scène, ses interprètes... ) et de leur faire appréhender autrement le monde et l'art. La présence d'enfants sur scène n'est pas indispensable dans une production jeune public mais elle favorise nettement l'intérêt et l'écoute des jeunes spectateurs tout comme elle permet aux jeunes artistes d'appréhender, par la pratique, le processus créatif. Ce qui importe avant tout c'est la qualité artistique du spectacle et l'intérêt que porte le metteur en scène à la spécificité de ce public."*

Karine Desombre, Opéra de Lille, France

Something enthralling, educative, unforgettable.

*"Midagi kaasahaaravat, harivat ja meeldejäätvat."*

Alina Korsmik, Estonian National Opera, Estonia

## SECTION 1 : Defining a production for young audiences

Productions that through certain criteria such as length, use of language, approach to universal issues, conception, way of using certain codes, are specifically addressed to pre-school children, children or young people.

*"Une production qui, de par certains critères (durée, utilisation de la langue, manière d'aborder des sujets universels, conception, manière d'utiliser certains codes...), s'adresse spécifiquement à la petite enfance, l'enfance ou la jeunesse."*

Laura Graser, TRAFFO\_CarréRotondes, Luxembourg

Performances that allow young people to see opera and dance for the first time, using a format that is more accessible than performances for adults but with the same dose of magic.

*"Un espectacle que permeti als joves tenir un primer contacte amb l'òpera i la dansa, pensat en un format més accessible que els espectacles per a adults però amb tota la màgia d'aquests gèneres."*

Jordi Tort, Gran Teatre del Liceu, Spain

Productions for young audiences should enable children and young people to learn about the performing arts, to share their impressions with adults (parents, teachers or artists) and to start developing a critical analysis. They are undoubtedly of great artistic quality and should therefore be presented in optimal conditions (restricted numbers with specific introduction and preparation to the performance...).

*"Une production jeune public doit permettre aux enfants et aux jeunes de découvrir le spectacle vivant, de partager leurs émotions avec les adultes (parents, enseignants ou artistes) et de développer leur esprit critique. Elle est donc d'une qualité artistique irréprochable et doit être présentée dans des conditions privilégiées (accueil spécifique et jauge réduite si nécessaire...)."*

Agnès de Jacquilot, Opéra national de Paris, France

*"A production that caters for them in subject matter, style or venue. Productions for the young public should enter their imaginative world, as well as providing knowledge about the world at large and helping them to experience new ideas and art forms. It is doubly effective when productions are performed by young performers for a young audience."*

Rhian Hutchings, Welsh National Opera, United Kingdom

Productions that respond to the expectations and aspirations of the young, by sometimes using their own references, sometimes not, in order to awaken their interest in famous works, important issues or artistic disciplines that they are not necessarily familiar with.

*"Une production qui répond aux attentes et aux aspirations des plus jeunes, en puisant dans leur univers de référence ou non, dans la mesure où il est intéressant de les éveiller à des sujets (œuvres, thématiques, supports,...) qui ne leur sont pas forcément familiers.»"*

Flora Klein, Opéra national du Rhin, France

Productions for the young public are a great opportunity to have fun and to explore opera.

*"Tuotannot nuorille katsojille antavat oopperalle valtavan mahdollisuuden hauskoihin kokeiluihin ja uusien muotojen löytämiseen."*

Ulla Laurio, Finnish National Opera, Finland

Productions for young audiences originate from the desire to create an encounter through artistic and aesthetic sensibility, between artists and young "audiences in the making ». They are learning to acquire taste, to understand what being a spectator means and to fashion their way of seeing the world.

*"Une production pour le jeune public c'est le désir de créer une rencontre basée sur l'émotion artistique et esthétique, entre des artistes et de jeunes publics en « formation ». En apprentissage de leur goût et de leur démarche de spectateur et du regard qu'ils portent sur le monde."*

Marie Natunes, Opera et Orchestre national de Montpellier, France

Performances that are accessible (in the way they are conceived and their length), artistically demanding in order to reach all types of public and that improve their awareness of the different components that make up the opera world.

*"Un spectacle accessible (dans sa conception, sa durée) avec une exigence artistique pour permettre de sensibiliser tous les publics aux différents univers qui composent un opéra."*

Hélène Vintraud, Opéra national de Bordeaux, France

*"An opera for or by young people."*

Katie Tearle, Glyndebourne, United Kingdom



The definitions are rendered in the original language and then translated in order to fully appreciate the variety of responses fully. A number of observations can be made:

Productions for young audiences are sometimes defined according to their content, sometimes according to their intentions, or according to the audience they are addressing, specified or not. Some definitions refer to a specific type of young audience or to "young audiences" in general (there is no coherent group, just a number of target audiences); others speak about "family audiences" or "the general public".

Members sometimes distinctly refer to "productions addressing such and such an audience" or "productions that are accessible to" a wider, non-specified audience.

Making distinctions such as these is far from futile. Indeed, it enables us to underline the difference in artistic approaches. For example, these could be:

- An artistic approach that is precisely defined in advance and initially and specifically geared towards an age group.
- A more wide ranging artistic approach where the question of accessibility to the young is predominant.
- An artistic approach that is not defined by the age of the spectator (more uncommon).

Many of the definitions talk about "adapted productions". This is similar to defining an "adapted work", but does it mean that the musical language is adapted to the ears of a younger audience, that there are differences related to the way the content is interpreted or does the adaptation refer to other parameters that are unrelated to the work itself?

Finally, some members specifically mention "production for the young by the young", implying that the notion of participation in the production is an integral part of the definition. Productions for young audiences are thereby defined as an "interactive" relationship that is built up between the work itself and the young audience/actors.

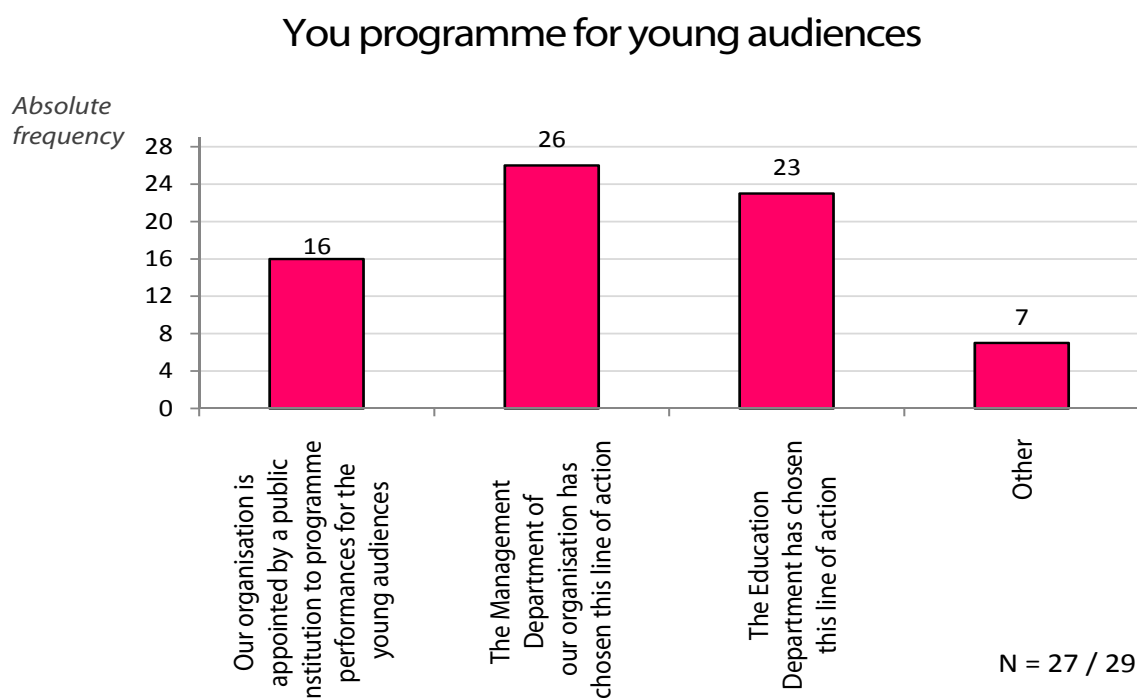


## SECTION 2

### Programming for young audiences

The information collected shows that a large majority of organisations (27 out of the 29 organisations that responded) have a specific programme for young audiences, except the Opéra national de Lorraine and the Het Muziektheater who tend to encourage access to the general programme through educational workshops and/or learning artistic disciplines.

#### 1 – A joint initiative of the education department and the management



**Figure 1**

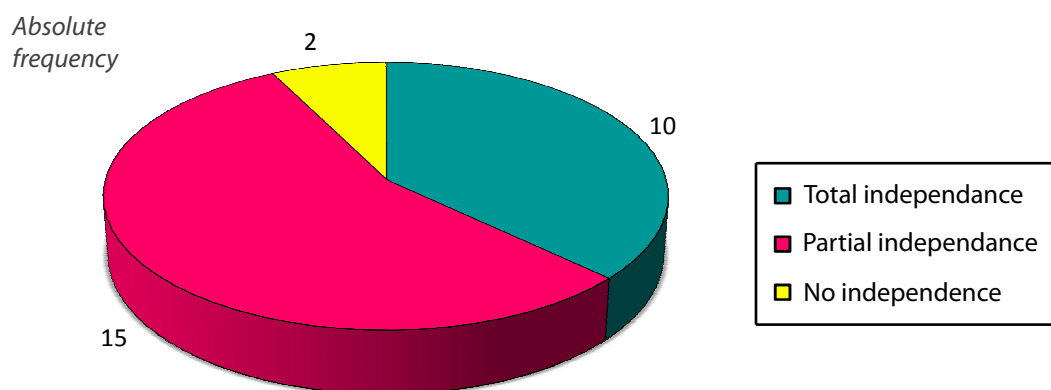
#### **Figure 1**

**For most of the members, programming for young audiences is a joint initiative of the education department and the management.** Seven members underlined that the decision to programme was also made for other reasons : school establishments or nearby towns requested it, they felt the need to explore this art form, the programming was based upon a social requirement to provide for all types of audiences or they aimed at participating in the cultural learning of young people. **A large majority of the organisations have a democratic approach to their work.**

**59 % of the organisations are appointed by a public governing body to undertake this type of action.** Those who are not appointed by a public governing body are for example some British organisations (Glyndebourne and Welsh National Opera), German organisations (Komische Oper Berlin, Deutsche Oper am Rhein et Staatsoper Stuttgart), Bregenz Festival, La Monnaie, Opéra Royal de Wallonie, Teatro Real, Greek National Opera and Aslico. This shows that European member states have varied responses to the question of public support to the arts. In France for example where the state centralises many cultural and artistic policies, all of the opera companies are assigned a specific contract defining their role. This is not the case in the United Kingdom or in Germany where state interference is relatively low. Culture and Arts policies are more in the realms of the local and regional authorities or autonomous or federal regions. These opera companies receive state funding but with arms length policy. Support for culture and the arts (including performing arts for young audiences) is therefore based on different mechanisms according to the national systems in place, established through different political and historical contexts. However, it is interesting to note that most of European states, have few or no policies for supporting the performing arts for young audiences. Even though public funding is still the main source of income for educational budgets (Anthony Sittler, Mapping the sector of opera and dance education, 2008), these are rarely specifically allocated to young audiences.

## 2 – A close cooperation in the choice of programming

### Choosing the programme for young audiences



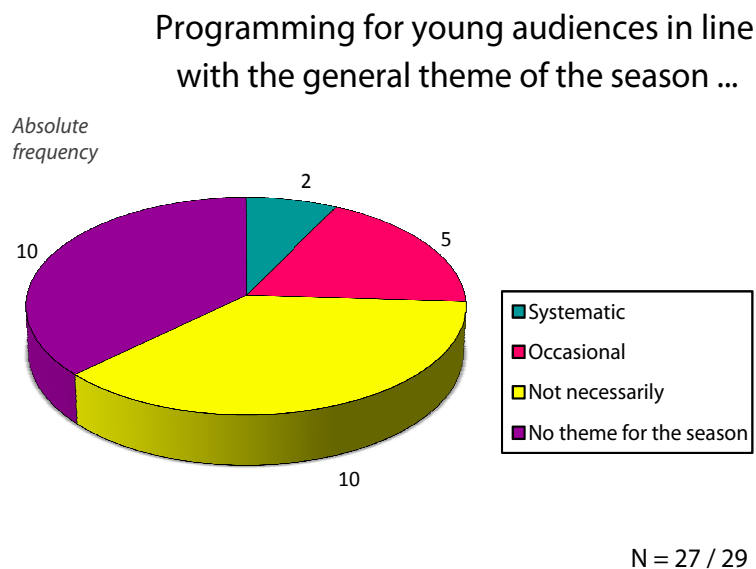
N = 27 / 29

**Figure 2**

## Figure 2

This graph shows that **26 members out of 28 are almost completely independant in choosing the programme** and 15 of them are totally independent. The organisations that are partially independent (11 out of 28) are tied for the most part to the management (assisted by the Musical Director, the Artistic Administrator and the Financial Manager) in the choice of programming for young audiences. Either the education service decides on the programme and has to submit its proposals for agreement to the General and Artistic Director(s), or the Artistic and General Director(s) decide on the programme and ask the advice of the education service.

In both cases, **the education department is nonetheless a key decision-maker, not just a consultative voice.** This shows that the management works in close collaboration with the education department in choosing the programme for young audiences; and in 39% of the cases gives it total independence. Some members went on to indicate that this independence was jointly attributed to the technical department, music department, production unit and planning department. However, this independence does not imply autonomy in the budget allocated to the education service.



**Figure 3**

## Figure 3

We can see on this graph that the majority of organisations do not have a theme for their season for the general public. If they do, then this does not imply that the performances for young audiences will follow this trend, except in the case of La Monnaie and of Opéra de Rouen where the two are systematically linked. In the case of the Lithuanian National Opera, Komische Oper Berlin, Bregenz Festival, Teatro Real and the Greek National Opera, the two programmes are often or sometimes linked but not always.



## SECTION 3

### Education services involved in the production process

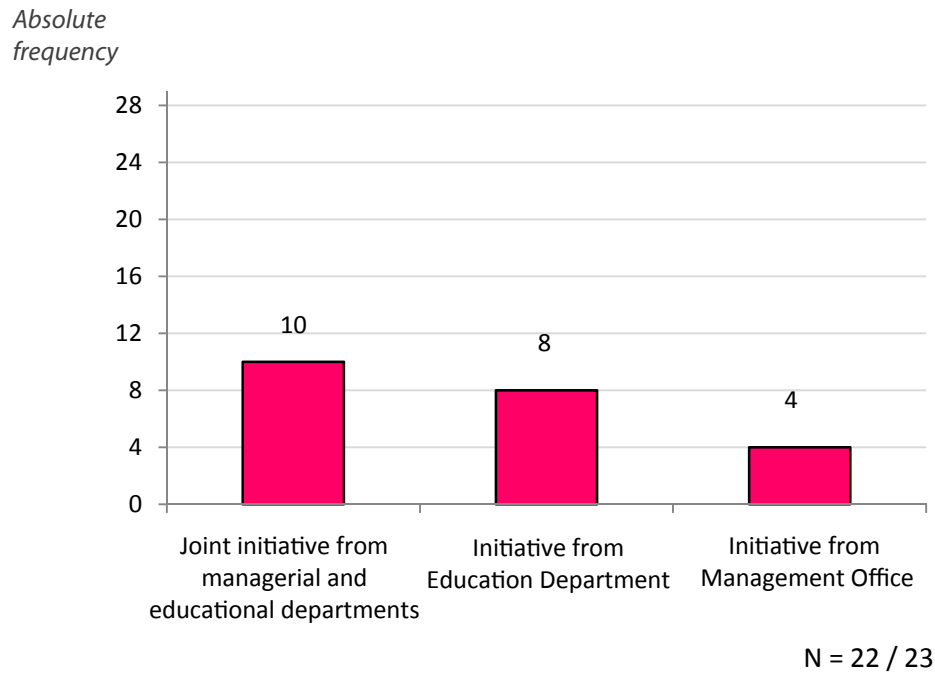
**79 % of education services that responded to the questionnaire are involved in the production of performances for young audiences (23 out of 29 organisations who responded).**

These are the Finnish National Opera, TRAFFO\_CarréRotondes, Gran Teatre del Liceu, Opéra et Orchestre national de Montpellier, Opéra national du Rhin, Welsh National Opera MAX, Glyndebourne, Opéra national de Paris, Opéra de Lille, As.Li.Co, Deutsche Oper am Rhein, Operaverkstan Malmö, Bregenz Festival, Opéra de Rouen, Opéra national de Bordeaux, Opéra de Massy, Komische Oper Berlin, Opéra national de Lyon, Kungliga Operan, Den Jyske Opera, Staatsoper Stuttgart and Teatro Real.

The Opéra Royal de Wallonie, La Monnaie, Lithuanian National Opera and Estonian National Opera present performances for young audiences but their education services are not involved in the production process, either because they do not have an education service (Estonian National Opera), or because the education service does not have the possibility to produce works (La Monnaie, Lithuanian National Opera), or again because the project outgrew the education department and became that of the institution (Opéra Royal de Wallonie). These services are involved in the project by giving their advice on the programming.

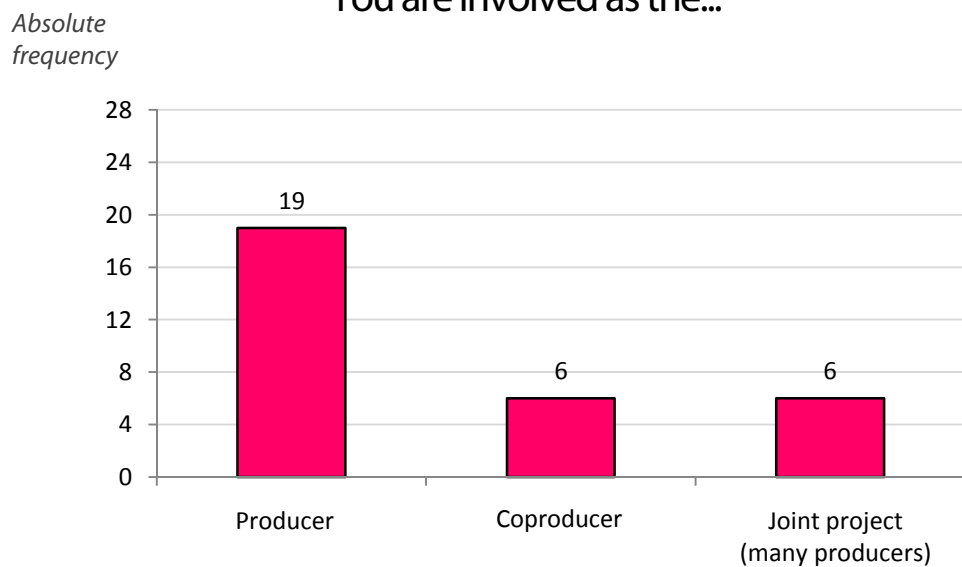
RESEO also has education departments within the network that are not involved in a production process because their organisation does not produce performances for young audiences. This is the case for the Opéra national de Lorraine and the Het Muziektheater. This is not a priority for the organisation or for the education department which is more focused on access to the general programme, providing dissemination of information to the young spectators as well as an active accompaniment before the performance.

## You produce works for young audiences...



**Figure 4**

## You are involved as the...



N = 25 / 29

**Figure 5**



## 1 – Initiative for the production project

### Figure 4

We can see from this graph that the **education departments are strongly involved in the initial proposal of productions** since 8 of them set up the initiative and 10 cooperated with the management in the proposal phase.

### Figure 5

This graph shows that the **majority of those who responded to the questionnaire were involved as producers of the performances for young audiences** (19 out of 25). In most cases, they take on the initiative themselves, and commission the work. If the organisation takes part in an existing co-production, it is a co-producer; and if the project is a joint initiative by a number of partners then it is co-producer in a joint project.

However, it is interesting to note that there are **less coproductions and joint projects**, particularly as the members involved in the joint projects are also producers for other productions. L'Opéra national de Bordeaux, l'Opéra national de Lyon, l'Opéra de Lille, l'Opéra de Rouen, l'Opéra Royal de Wallonie and Bregenz Festival are some of the organisations that are co-producers of performances. **This reveals that productions for young audiences are often the sole initiative of the organisation that has commissioned the work, clearly rendering apparent the lack of coproductions and joint projects.**



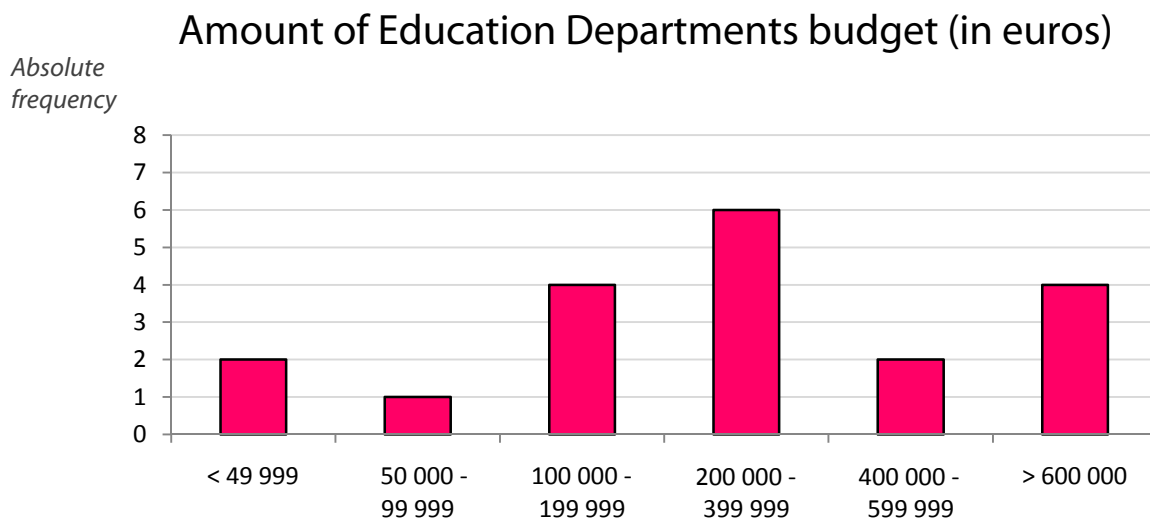
## 2 – Involvement of the education department in the performance and touring of the production

**54 % of education departments are involved in the touring of the production once it has been presented in their organisation.** This highlights the involvement of the education department in the evolution of the performance, from its beginnings to its distribution, its first performance before the public and potential programmers. One of the dilemmas that was mentioned in the questionnaire, concerning the distribution of the performance is the **difficulty in selling the production**, and this for a number of reasons:

- Reluctancy of other venues that will not commit themselves to buying a production for young audiences;
- Cost of the production too high for other organisations, particularly if the production is technically very complicated or more so than usual (more performers, musicians, technicians...);
- Limited network of venues;
- Lack of financial capacity to extend the distribution network of the work;
- Difficulty in finding venues that are adapted to performances for young audiences.

Sometimes the artists, orchestras and technicians are not sufficiently available. Finally, the pedagogical dimension of productions for young audiences is seen as a constraint as well as an opportunity. The number of performances is limited because of this (performances must take place within specific time schedules and venues...) but it can also facilitate the selling of the production if it is associated with a didactic programme.

### 3 – Budgets and funding of the productions

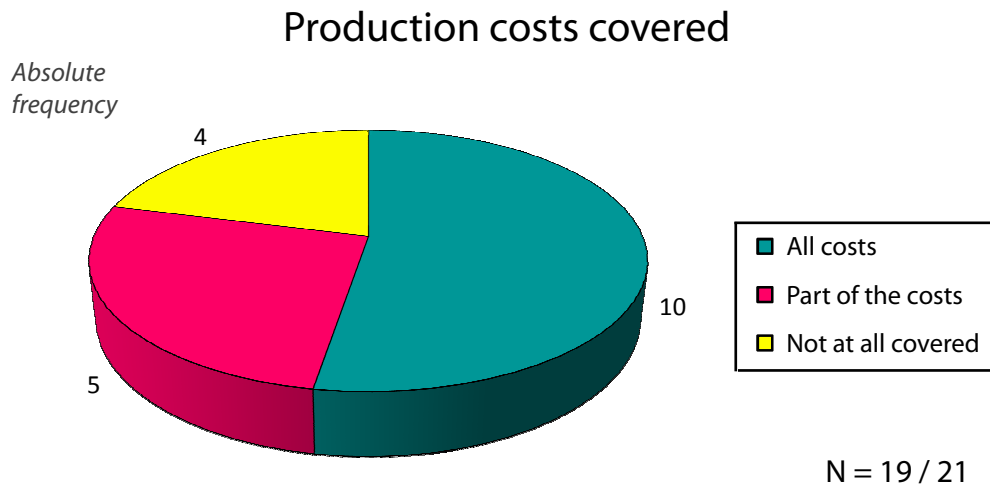


N = 19 / 21

Figure 6

### Figure 6

**75% of members (representing 21 answers out of 28) have an independent financial budget.** The amount of each budget varies (from 23 000 to 1 000 000 euros); however the majority of education departments have a budget of between 200 000 and 400 000 Euros. Of course, it is necessary to underline that these budgets do not all include or cover production costs.



**Figure 7**

## Figure 7

The graph above shows that **a majority of education services cover all the production costs**. It is important to mention that the budgets stated do not necessarily all include the production costs. Indeed, some of the budgets that appear very high do not cover any production costs; at the same time others that appear much lower include all these costs. Analysis of this data does not presuppose an estimation of the number of performances produced by the organisations. The situation is very different from one organisation to another. Still, this data allows us to consider that a production for young audiences accounts for significant proportion of the education budget and often represents a large part of the amount that the department spends on the season. The graph shows that in certain cases, the production costs are only partly covered, or sometimes not covered at all by the budget of the department. In this case, the organisation itself participates in the budget beyond the capacities of the education department.

Finally, out of **26 of the organisations that responded, 14 receive financial support from sponsors for productions for young audiences (representing 54 % of education departments)**. However the questionnaire does not provide the information however on how the funding is obtained, either directly by the education department or transferred from another department that redistributes the funding.



## SECTION 4

### What are the types of productions offered

Of 78 % of those who responded, the figures provided clearly indicate the intensity of their annual programme.

**94 % of the organisations who produce performances for young audiences are also involved in the creative process or the conception of the work.**

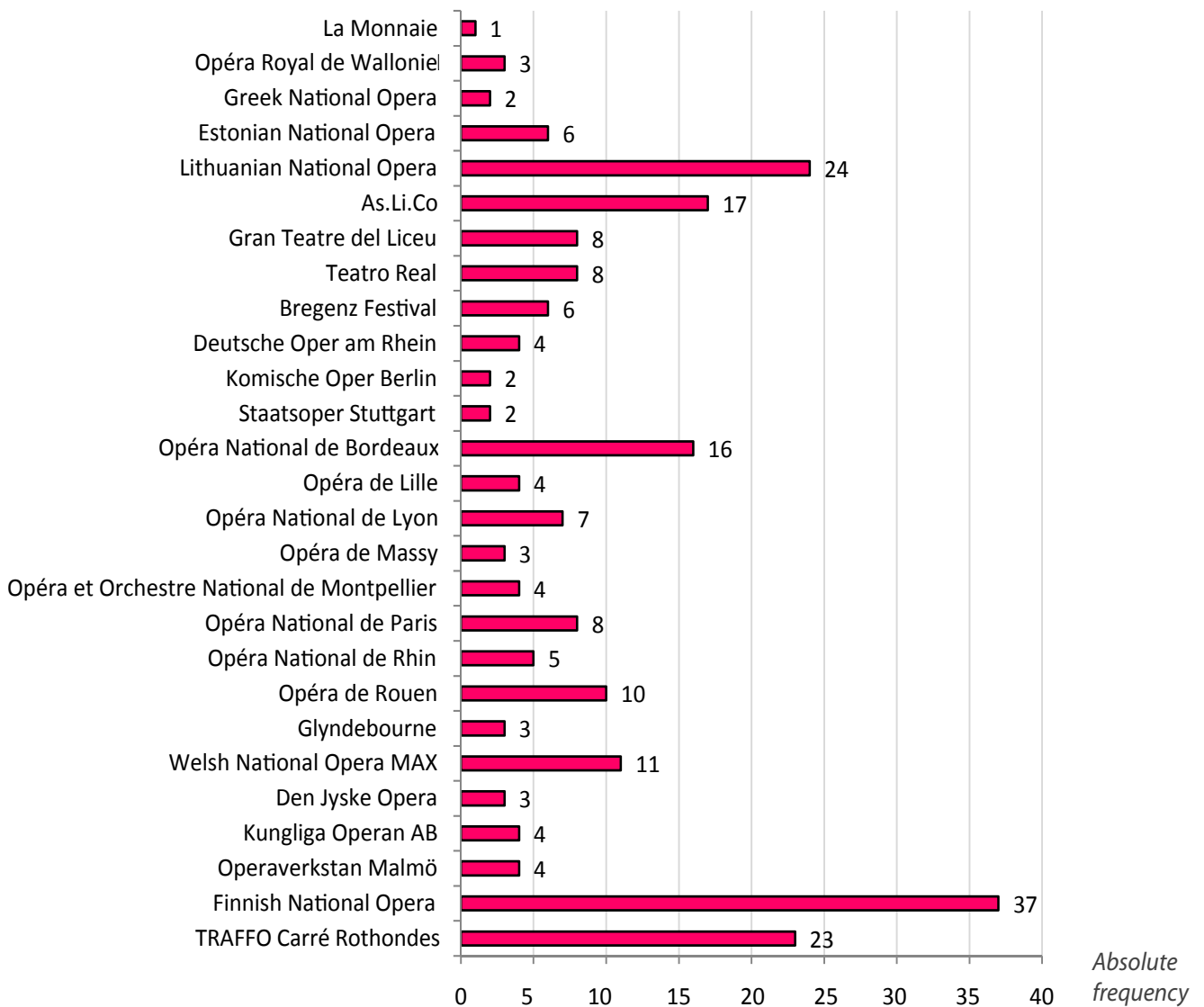
The distinction between production and creation exists but is not always clearly defined. Some talk about new productions referring to the works that are completely new (creations) and distinguishing them from the repertoire or from contemporary works that are staged and produced differently (new productions). The terms are sometimes confused and used indifferently.

However with this data it is clear that **creating performances for children and young people is one of the major activities of most of the members of RESEO.**

**It is important to provide the following information on the data collected:**

**This data does not allow us to clearly identify the reality of the intensity of the production of performances for each organisation. Where possible, concerts were excluded as indicated in the introduction of the questionnaire. This is the case for example when concerts are indicated in the "other" category. However, it may be that some members included concerts in the category "musical performances" which has thus slightly exaggerated numbers. This is due to the fact that the definitions requested were not precise enough. This has rendered the analysis of the data more complex, excluding the possibility of clearly classifying the data we received. Figures in the study are therefore indicated in the same way that they were provided in the questionnaires.**

## Number of performances presented to young audiences in a given season (produced and hosted)



N = 27 / 29

**Figure 8**



## 1 – Intensity of programming and producing for young audiences

### Figure 8

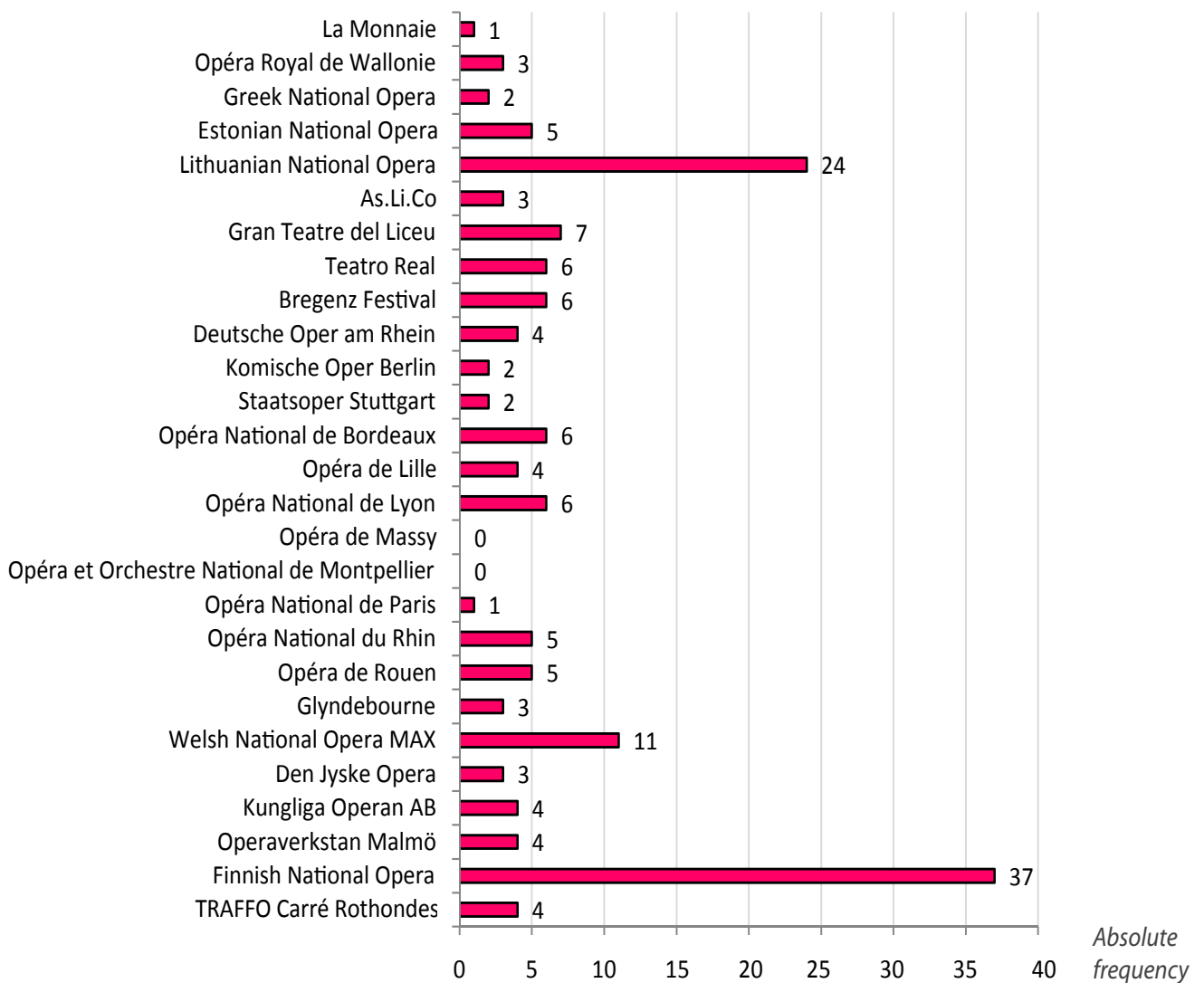
#### **The intensity of the programming for young audiences varies from organisation to organisation:**

11 members out of 29 produce from 1 to 5 productions a year, 9 members programme between 5 to 10 performances per year, 2 members are within the bracket of 10 to 15 productions per year, 2 members between 15 and 20 and finally 3 members programme more than 20 productions per year. These figures are directly taken from the questionnaires; however those that responded seem to have different definitions, some more « strict » than others, about what a production for young audiences is and how it relates to the other productions, which explains why some of the differences appear “excessive”. Thus the Finnish National Opera presents 37 productions per year of which 23 are participatory. The TRAFFO\_CarréRotondes also has an intense production year because it works as a specialised venue for young audiences.

If we leave out the three highest ratings (Finnish National Opera, TRAFFO\_CarréRotondes and Lithuanian National Opera), **the average amount of programmed performances (either produced or hosted) is 6 per year.**

These results, as relative as they may be, give an “idea” of the activities of each member in terms of programming for young audiences. We can underline that the **great majority of organisations, programme less than 5 young audience productions per year, but of course some organisations as we have already seen, are far more dynamic and specialised in this sector.** In the following graph, produced performances only were selected in order to provide a clearer analysis of the activities of RESEO members.

## Number of performances for young audiences produced in a given season



N = 27 / 29

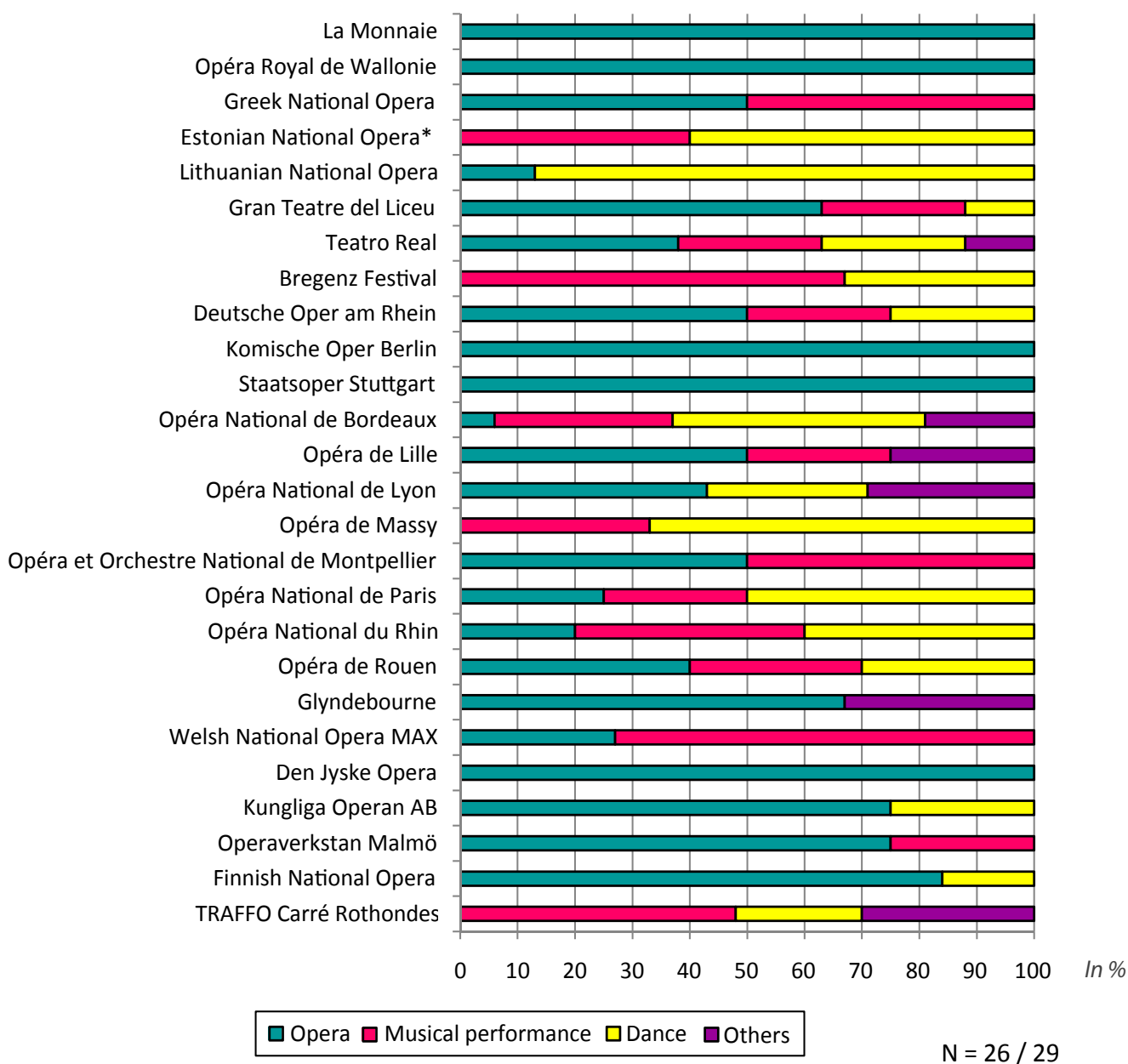
**Figure 9**

## Figure 9

The graph 9 shows that **most of the organisations (17 out of 29) produce less than 5 productions per year** and 8 organisations produce between 5 and 10 a year. If we leave out the two highest ratings the average number is slightly less than 4. By comparing the two graphs it is clear that the **production process in the member organisations that responded is generally between 3 to 4 productions a year.**

Again, we can comment on the fact that in most cases the number of produced performances varies only slightly in relation to the number of programmed performances. We can therefore conclude that productions for young audiences presented in each organisation are often produced by the organisations themselves. Productions for young audiences do not often tour.

## Breakdown of productions by genre



\* Estonian National Opera also offers productions of theater performance but did not specify in which proportion

**Figure 10**

## 2 – Genre and type of production offered by RESEO members

### Figure 10

Opera represents the major activity of our members (23 out of 27) closely followed by musical performances (17 out of 27) and dance (15 out of 27). However, we can note that for young audience programming in each member organisation, **opera is often no more prominent than other forms**. L'Opéra de Massy, l'Opéra national de Paris, Lithuanian National Opera and Estonian National Opera are very much involved with dance, as this represents at least 50% of their productions at least. The category « others » encompasses theatre as well as mixed forms without music, participatory performances (if the organisation has made this distinction) and other initiatives such as « photoperative concert » in Glyndebourne. In general, one can state that there is a **wide variety of performances for young people which clearly favour permeability between artistic genres**.

### Figure 11

This graph indicates the types of musical productions in the programming for young audiences by our members. Following the data collected through the questionnaires, **57 % of the works presented were new works, 27 % were new productions and 16% were adapted works**.

New works in this study implies "newly created works" ; new productions implies "work for the contemporary repertoire performed in a new way or new stage direction" and an adapted work implies "all repertoire works that have been adapted in order to be suitable for young people". On analysing the data it became clear that there was difficulty and ambiguity in integrating or excluding from these categories, those productions that were unusual or un-conventional. **Categorising such works was extremely difficult because each organisation had a different definition of the creative and productive processes and terms were confused**. In the same way, as there is "permeability" between artistic genres, there is also **"permeability" between the different types of productions**.

**This being said, we can underline that organisations involved in producing works for young audiences will tend to "commission" new works rather than use existing works.**

## Breakdown of types of musical productions (opera and concerts included)

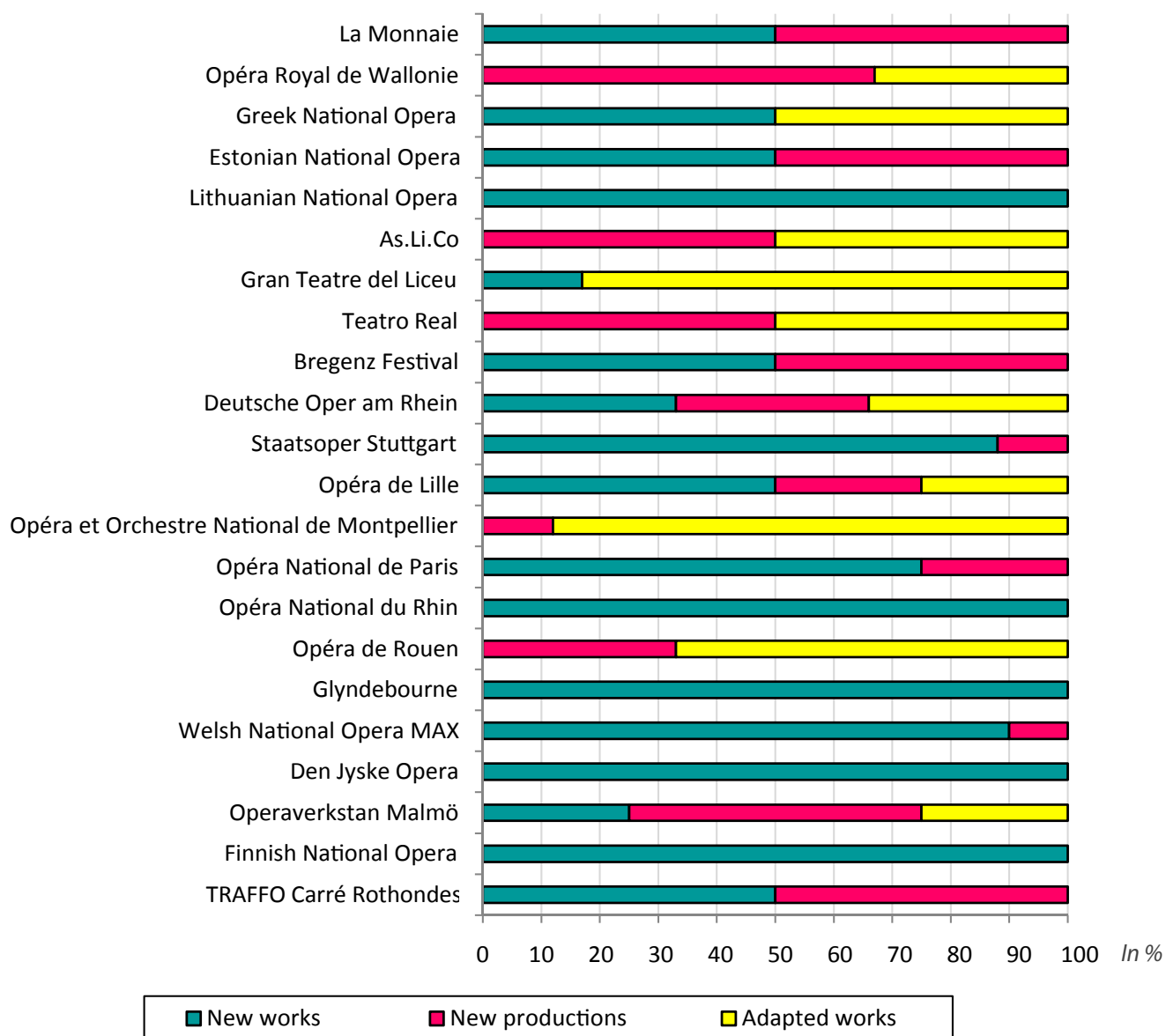


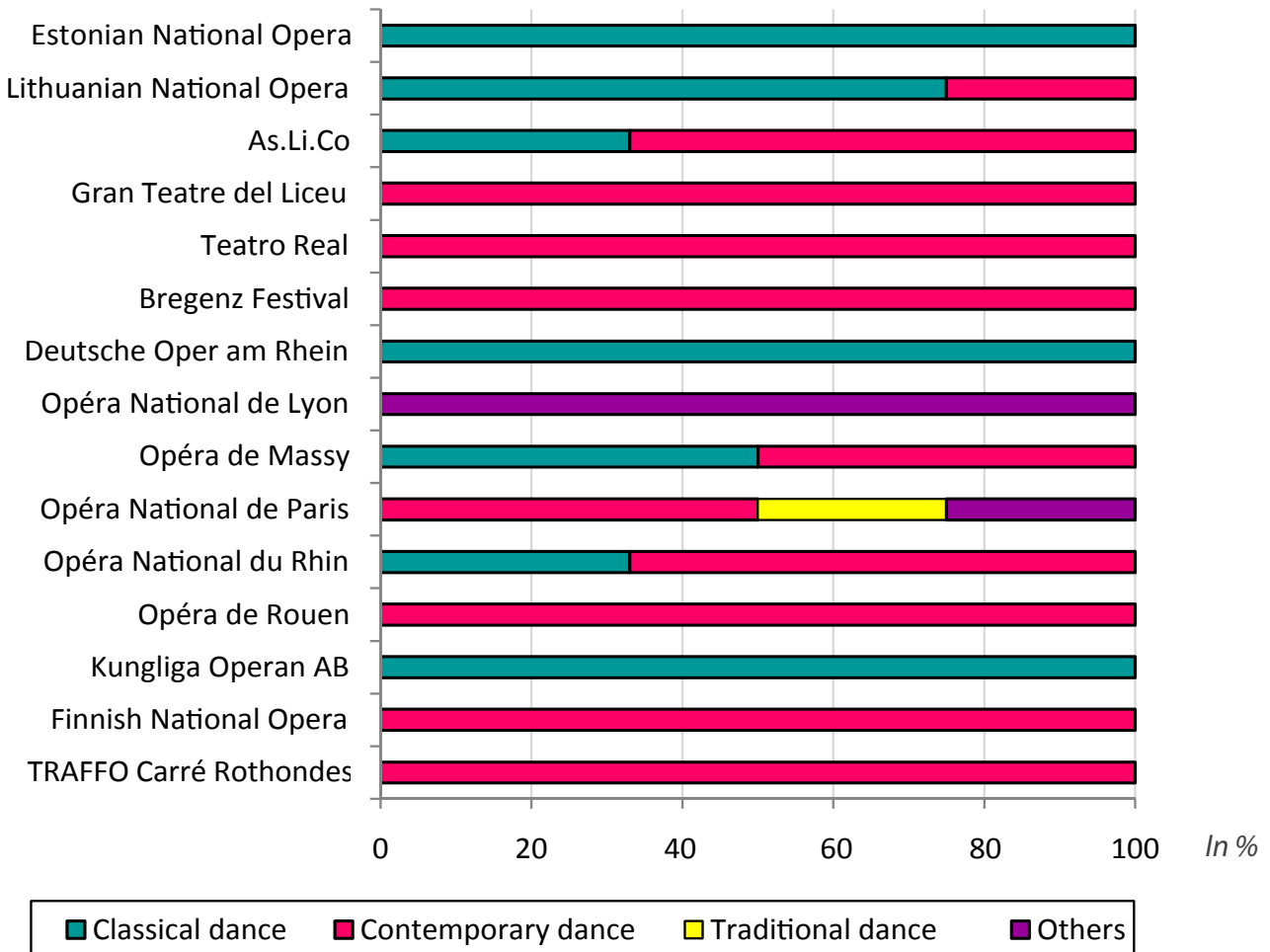
Figure 11

N = 22 / 27

**Figure 12**

**Most of the productions from the dance field are contemporary or modern dance.** 65 % of the dance productions presented were contemporary dance, whilst 26 % were classical dance productions. Amongst the members involved in presenting dance performances, l'Opéra national de Paris also stages traditional dance performances and baroque dance performances and l'Opéra national de Lyon presents performances using extracts of choreographic works.

### Breakdown of types of production for dance performances



N = 15 / 15

**Figure 12**

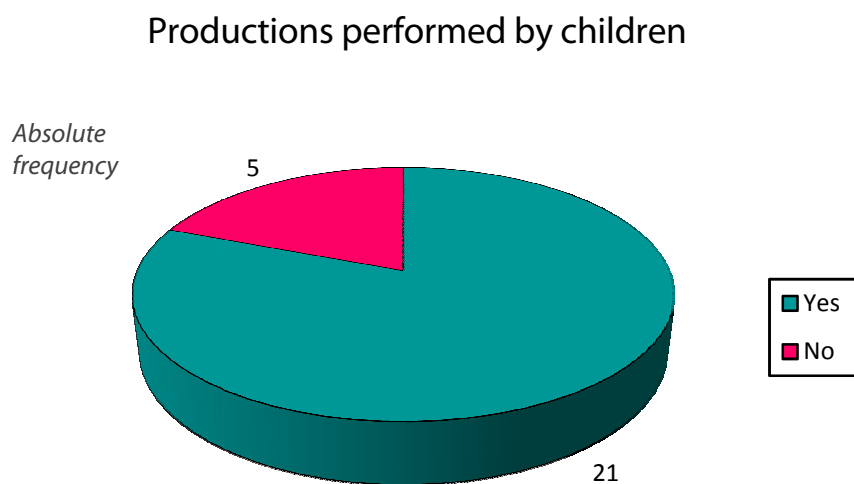




## SECTION 5

### The role of children in the production

#### 1 – Productions for young audiences performed by children



N = 26 / 29

Figure 13

**81 % of organisations (21 out of 26) present within the programming for young audiences, productions that are performed by children.** Most of the organisations agree that the presence of children on stage has an impact on the audience because:

- The presence of children on stage allows young audiences to identify with the young performers;
- Young performers provide energy to the project, which has a dynamic effect on the attitude of the spectator;
- In this way, children on stage are revalorised, especially when they are involved in professional productions working with professional adults;
- Children on stage allow for an more "interactive" exchange between the spectators and the actors (this reinforces the link between the work and the audience);

- Young audiences may feel the desire to start learning an artistic discipline themselves. These types of performance show that artistic practice is accessible to everyone;
- It makes listening easier. Audiences are more attentive and more interested;
- It appeals to a wider audience (families also attend, widening the audience that attends Opera).

One organisation underlined that the presence of productions performed by young people was a way of promoting and communicating on the educational activities of opera houses.

Productions involving children on stage can be broken down as follows:

- **Children are involved in a non-professional production** (young amateurs in the framework of a end-of-school-year performance for example)
- **Children are involved in a professional production linked to an training course** (young amateurs trained for the performance)
- **Children are involved in a professional production process** (young semi-professionals or young adults within vocational training for example)

These categories are important to identify because they are essential to the definition of young audience productions. A production for young audiences is a production for young people but also by young people, which requires educational expertise as well as a high artistic standard of work.

## Figure 14

This graph opposite shows the types of productions performed by children in each organisation.

**67 % of the organisations produced performances linking professionals with amateur training programmes.**

This result is highly significative as it indicates that most of the organisations go beyond a pedagogical process to reach for higher artistic standards. The aim is to promote the value of the creative and educational process in search of artistic endeavour.

**52 % of organisations are more enclined to work on professional productions with semi-professional children and 33% on amateur productions involving children.**

We can therefore establish that productions involving young people on stage can be both participatory/ education projects that "nourish the fertile and fundamental ground on which to built cultural and artistic action" as well as a professional production in its own right, with all the artistic and professional requirements for any other quality production for adults.

## Children on stage are involved in the production process

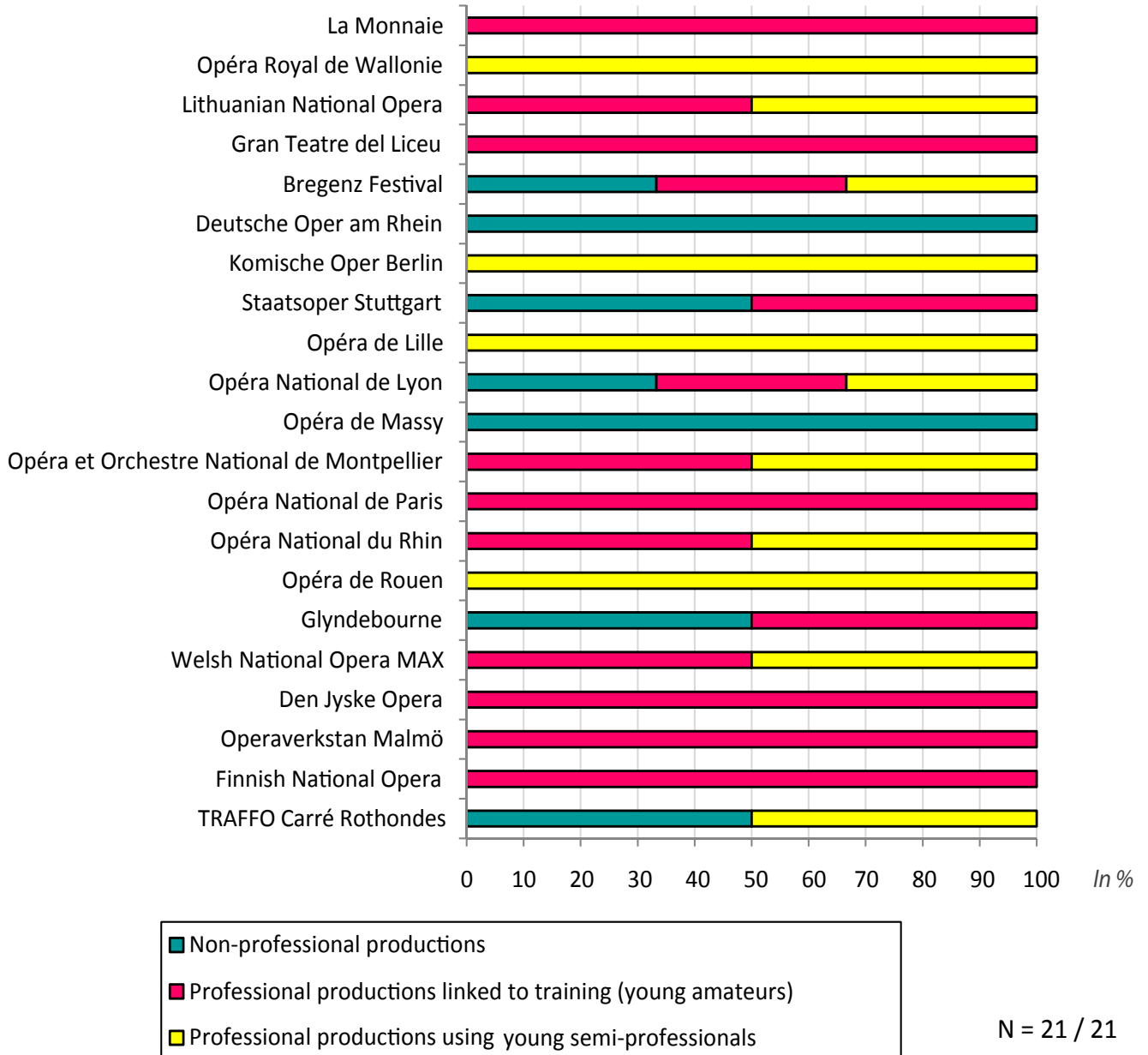


Figure 14

Some organisations clearly wish to make a distinction between the two, believing that the motivations and approaches to both of these categories are different. For organisations that promote the professional approach to productions, the presence of adults on stage is clearly an important asset. Indeed, such a presence reinforces the role of the children on stage as well as break the framework of an "education activity".

*"These performances are always considered as an "exercise" within a "junior" programme. Which is not the case when the we talk about the "presence" of children in an adult production."*

Vincent Debrix, Opéra de Rouen, France

### These productions also involve adults

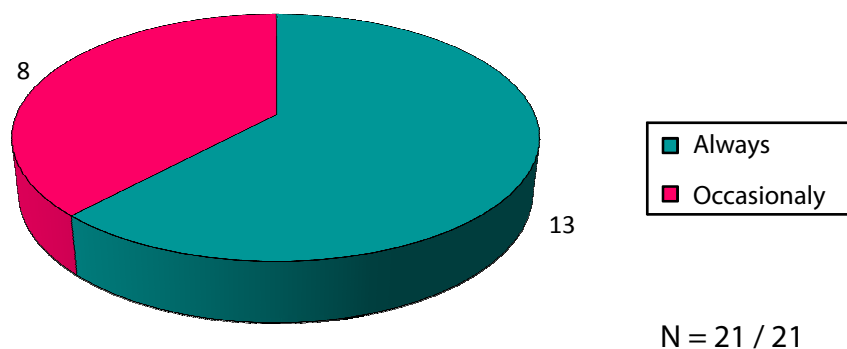


Figure 15

Other organisations, adopt an in-between attitude and consider that it is possible to reconcile a pedagogical approach and artistic quality.

Finally, although non-professional productions involving young amateurs are often seen as un-professional or lacking in artistic viability (quality depends on the capacity and commitment of the youngsters), it is nonetheless important to underline that their participation is beneficial for the spectator and also and more importantly for the young amateurs themselves who actively contribute to the making of the performance. **The youngsters can invest creatively and carry the project. They are, as is commonly accepted today, "coproducer of their own development"**. The idea is to consider creativity in the largest possible sense, not limiting it to just a successful or recognised creative work.

2 - Productions for young audiences involving children in the creative process

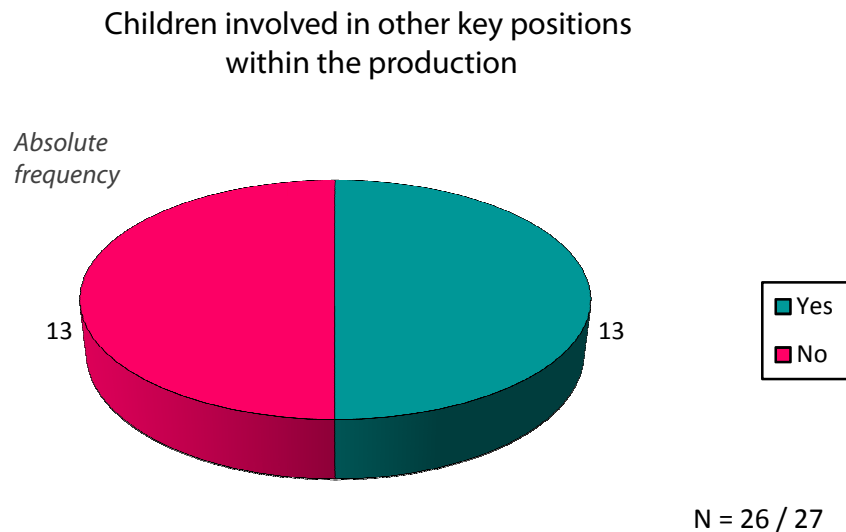
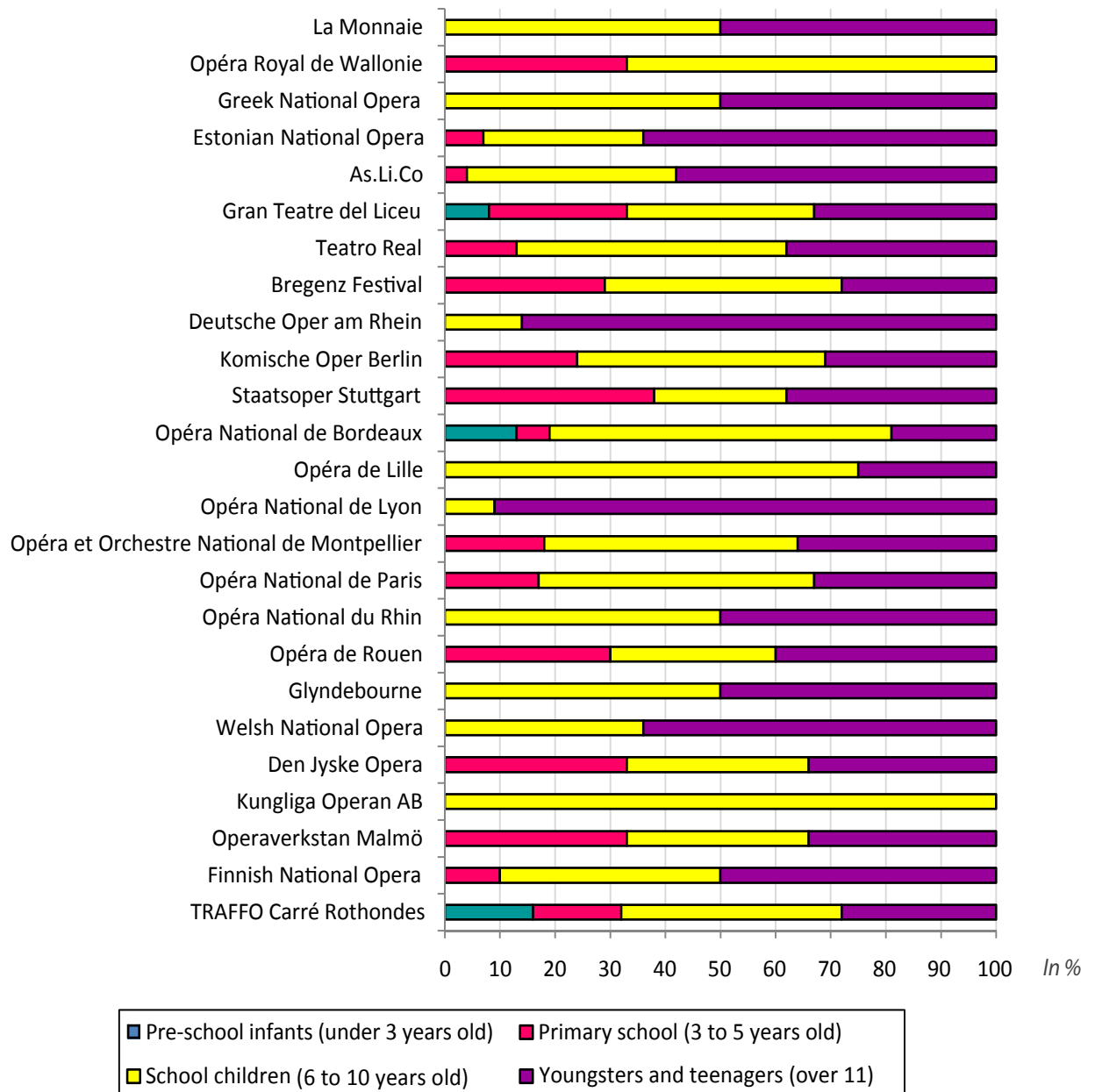


Figure 16

**50 % of the organisations also work with children in the other key areas that make up the production process** (costumes, make-up, set design, lighting, orchestra...).

## Breakdown by age group



N = 26 / 27

Figure 17

### 3 - The young audience

#### Figure 17

**The large majority of productions for young audiences offered by Opera houses are accessible to "school children", "youngsters and teenagers". Productions for pre-school infants and toddlers are few and far between.** Only three organisations (TRAFFO CarréRotondes, Gran Teatre del Liceu et Opéra national de Bordeaux) present performances that are accessible to pre-school infants and toddlers (under 3 years old). The term "accessible" (and "not conceived for") are used deliberately in order to underline the permeable nature of productions for young people so as not to categorise them immediately into age groups. **Some organisations are particularly keen on advocating that a child spectator has his or her own freedom of thought, of choice, of expression, in an effort to break down the barriers between age groups in productions for young people.**

The data collected relating to the question on the number of performances for all audiences in general and for schools in particular was unable to be used effectively since few organisations responded to this question. However, a general analysis shows a substantial amount of performances outside of school hours. This confirms a **tendency to develop family audiences that also contributes to breaking down barriers between groups of young audiences.** However, performances for schools are still significant particularly as they address all social categories and allow equal access to the arts (in addition to offering special prices).

## 4 - Particular emphasis on teenagers

Nonetheless, **80 % of the organisations that responded (20 out of 25 members) work specifically for teenagers** either by providing special workshops, or by producing performances that are aimed at this group. Here are a few examples:

*"Interactive workshops with pupils followed by a repertoire opera performance on the main stage."*  
(Den Jyske Opera)

*"Working with groups of young people (16 – 25 yrs old) "Youth Opera Groups" in collaboration with Stage Design Schools."* (Welsh National Opera)

*"Performances that are specifically geared towards students followed by critical debates on the performance. Project of making a production with teenagers."* (Deutsche Oper am Rhein)

*"Specific projects and productions for teenagers."* (Finnish National Opera)

*"Every 5 years, an opera production for young people, performed on the main stage."*  
(Glyndebourne)

*"Preparatory workshops followed by opera performances within the general programme. "Matinée ballets" on weekends and mini-operas produced by students working in Set Designing."*  
(Het Muziektheater)

*"Participatory operas for teenagers and access to performances within the general programme that could be of interest to them. Specific discovery workshops for teenagers".* (Gran Teatre del Liceu)

*"Extensive contacts with schools and high schools to improve awareness on opera and allow for an open invitation to all the performances."* (Opéra de Lille)

*"For teenagers during school hours, a process is put in place whereby the pupils present for example a piece of music they have prepared in class, followed by their attendance at a performance or perhaps a more ambitious project such as workshops for artistic learning.... Workshops that are related to one of the productions programmed are also offered to families. Special prices and subscriptions are offered to teenagers."* (Orchestre et Opéra national de Montpellier)



*"An annual "opera-studio" project". (Teatro Real)*

*"Specifically selected performances ; specific projects are developed ; with a specific communication policy." (TRAFFO CarréRotondes)*

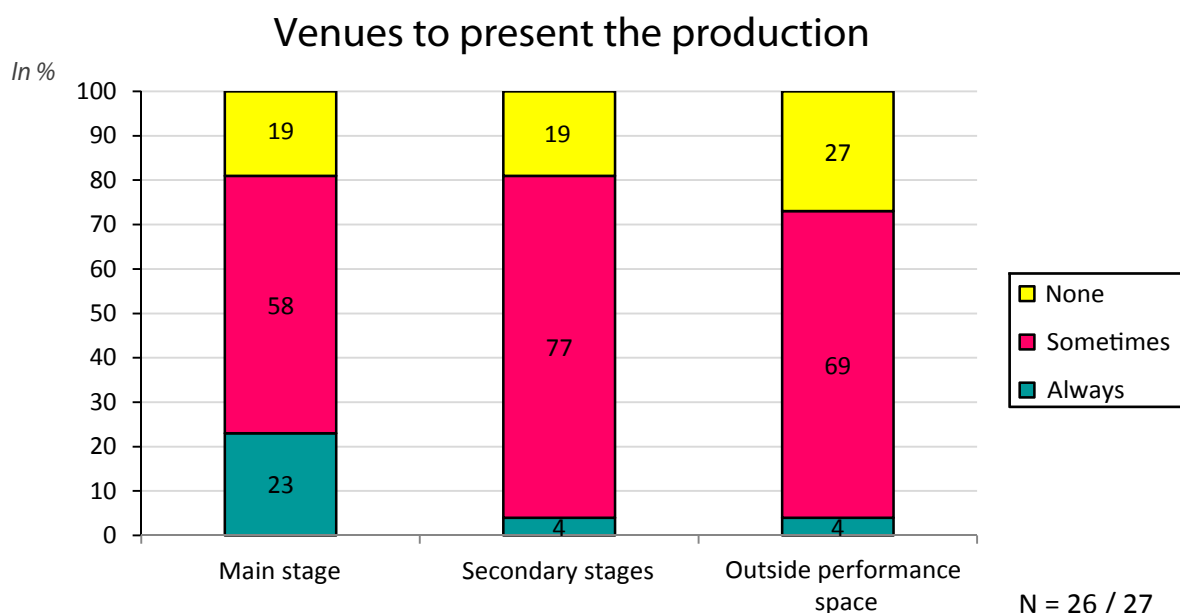
*"Specific school programming which provides them with access to the general programme as well as an accompaniment. This approach aims at improving their taste for the classics of the repertoire." (Opéra Royal de Wallonie)*



## SECTION 6

### The distribution of the production

#### 1 – Venues chosen for performances for young audiences



**Figure 18**

Analysis of the graph above indicates that **performances for young audiences always take place on the main stage for 23% of the members** (6 out of 26); these members are TRAFFO\_CarréRotondes, Lithuanian National Opera, Komische Oper Berlin, Opéra de Lille, As.Li.Co, Opéra de Rouen. Of course, these organisations are the ones that have, for the most part, a significant activity in the programming of performances for young audiences.

**58 % of the organisations (15 out of 26) sometimes show their productions on the main stage and 19% (4 out of 26) never do.** We can nonetheless state that this reveals that members are keen to produce on the main stage as often as possible so that children can become acquainted with the reality of performing conditions.

**Most of the organisations also present their productions for young audiences on secondary stages and 73% of them take these productions outside of the opera house to present them in an open performance space.**

## Choosing outdoor performance spaces

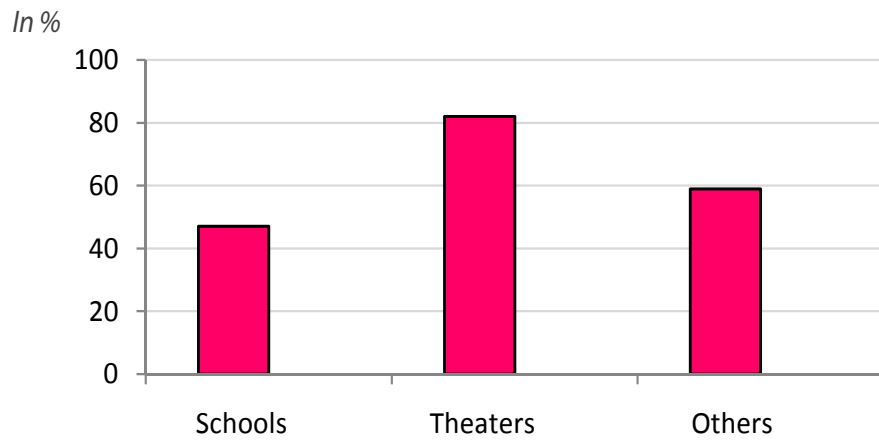


Figure 19

## Deliberately restricting audience capacity

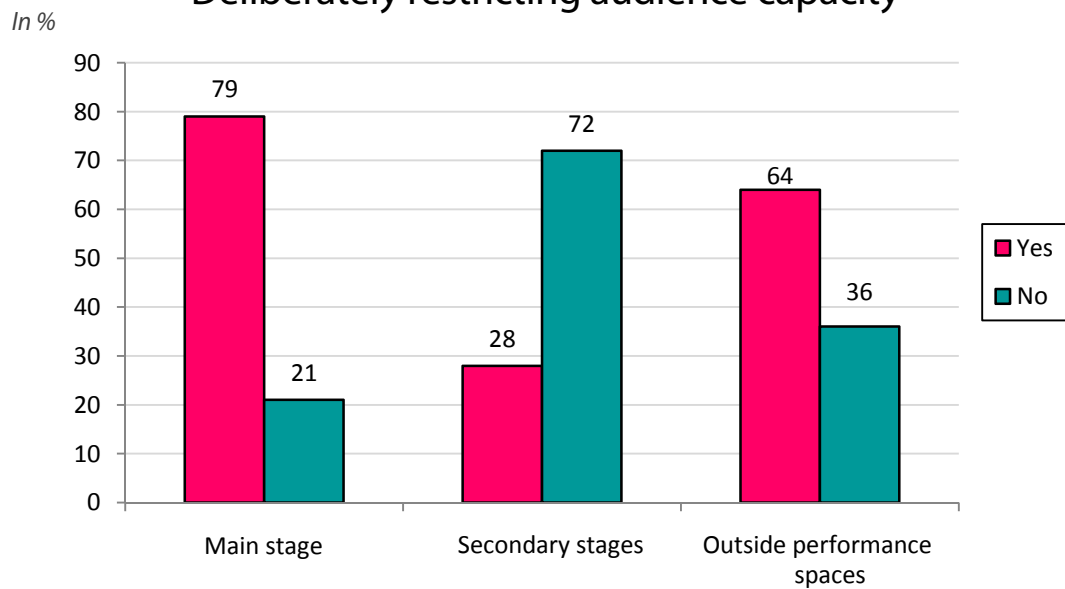


Figure 20

## Figure 19

**A variety of out-of-the-house performance spaces are used to show the production to a wider audience.** Apart from schools and theatres, there are also parks, squares, public areas, sports venues, concert halls, churches, community centres, regional cultural venues, museums and other venues; depending on the performance.

## Figure 20

On this graph, we can see that **79% of organisations that present productions for young audiences on their main stage (always or occasionally) deliberately and systematically restrict audience capacity**, for the school performances only or occasionally depending on the age of the audiences. On reading the questionnaires it became clear that for most cases, the organisations restrict **audience capacity on the main stage to an average of 350 seats** for a total audience capacity of more than 1000 seats (minimum size = 650; maximum size = 1700). It is also clear that the **average capacity for secondary stages is 250 seats** and in this case some 28% of organisations restricted the capacity down to 80 seats for some.

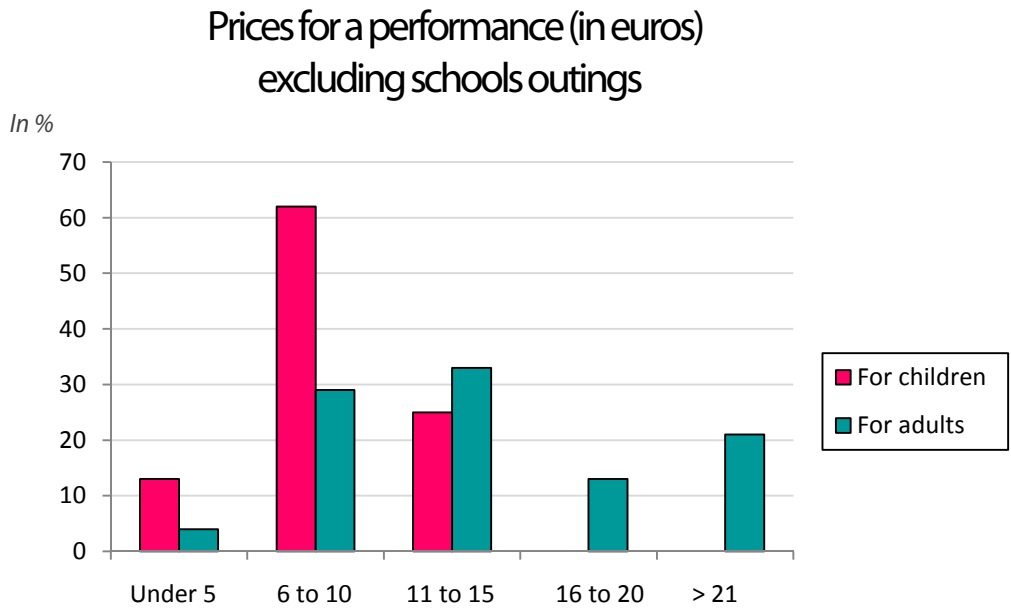
This shows that one of the important criteria of a young audience production is the quality of the experience of the audience. Indeed, by restricting audience capacity more attention is paid to each spectator in order to **improve the quality of the relationship between performers and audience and vice versa**, but sometimes also accommodating for the needs of the production. This was deliberately expressed by some of the members:

*"Audience capacity depends on each production. The maximum capacity is 200 people". (TRAFFO\_CarréRotondes)*

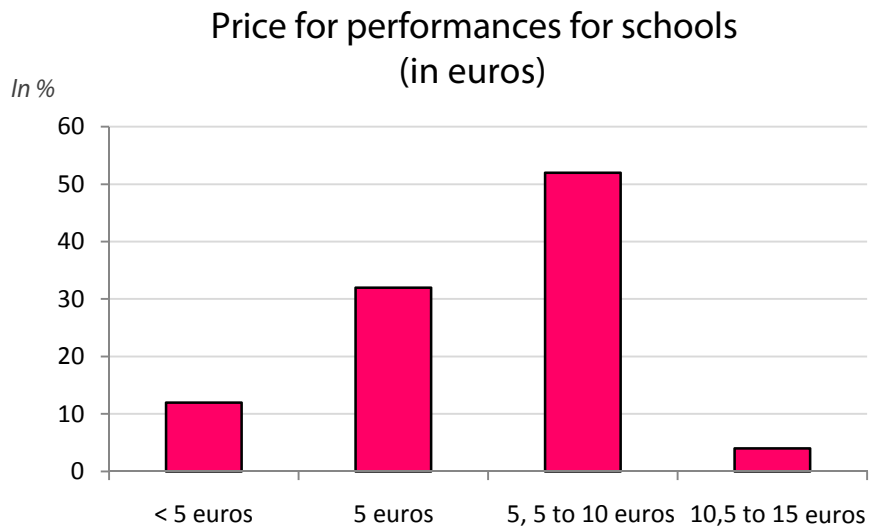
*"Maximum : 300 for certain performances and 125 for others depending on the age of the spectators and depending on the needs of the production". (Den Jyske Opera)*

*"The question of choosing the right venue depends on the « intimacy » that is required for some works and the adaptability of the size of the stage". (Opéra Royal de Wallonie)*

*"A production for young audiences should be shown in the best possible conditions (introducing and preparing the audience and restricting the numbers)". (Opéra national De Paris)*



**Figure 21**



N = 25 / 29

**Figure 22**

## 2 – Ticket prices for young audience productions

### Figure 21

The graph 21 provides an indication of the average price range for one ticket for a child or for an adult attending a performance outside of school hours. **The price range that is most common is from 6 to 10€ for a child's ticket and 11 to 15€ for an accompanying adult.** The lowest price for children and adults is 5€. Only 6 organisations out of 24 of those that responded provide the same ticket price for adults and children; the 18 other organisations systematically offer lower rates for children than for the adults. **The age of the spectator is therefore the determining factor in applying ticket prices.** It is interesting to note that the Estonian National Opera suggests a special price of 2€ for a child that is seated on the accompanying adult's lap.

### Figure 22

The graph 22 presents the price range of tickets for children attending a performance for schools. **The average price is from 5.50€ to 10€ as seen before, and it is also worth noting that most of the organisations start ticket prices at 5€ in order to provide equal access to cultural activities.** 13 out of the 25 organisations that responded (representing 54% of the organisations) ensure a free seat for an accompanying adult. The other 12 organisations price an adult's ticket at the same level as a child's ticket. Prices are therefore cheaper than performances for families, indicating that **prices are fixed according to the group they apply to.** The questionnaire did not request information on whether these costs were covered (or partly so) by public bodies.

**89 % of organisations (24 out of 27) provide low-price tickets for young audiences.** The question of access and participation in opera for young audiences is a major element of the budget policy of the institutions. It also shows that they are keen to develop customer loyalty in young people by offering subscriptions and low pricing that corresponds to their expectations.





## **SECTION 7**

### **Educational and artistic initiatives**

This section explores the types of educational and artistic initiatives put in place. What kind of activities and events are set up to offer learning experiences and opportunities to young people?

## Activities and educational material provided during the production process

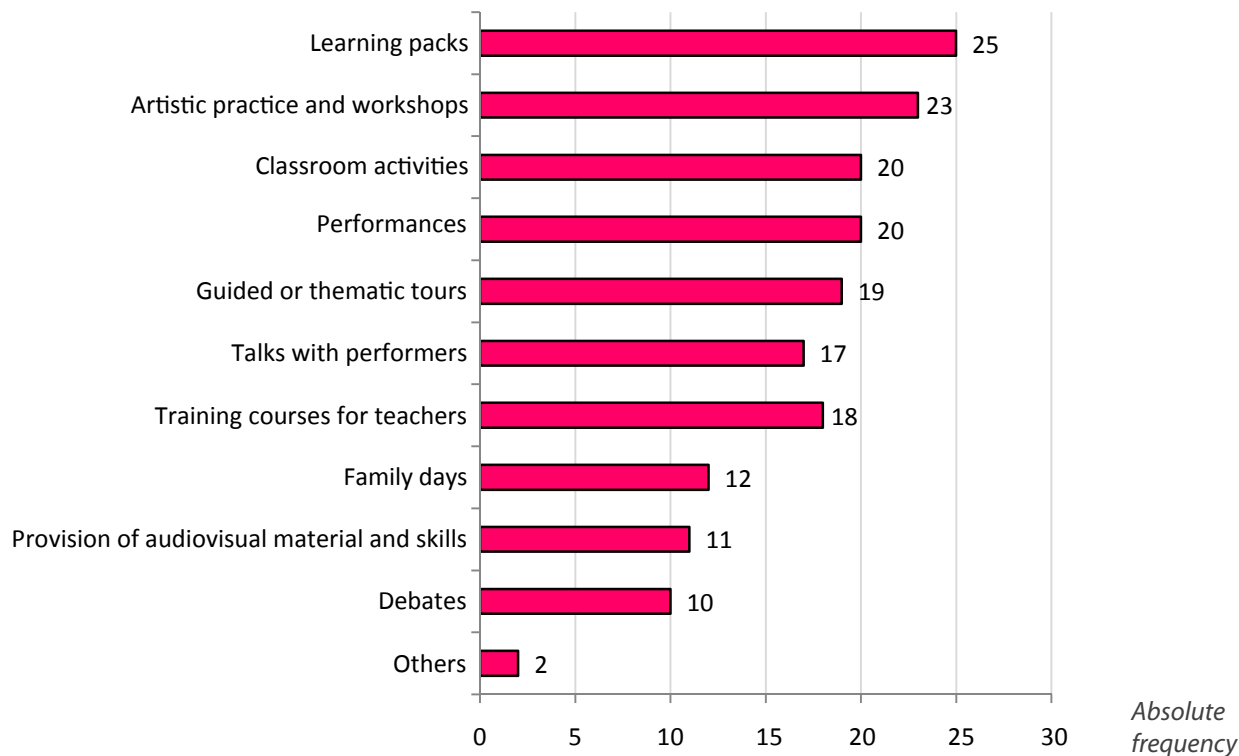


Figure 23

N = 27 / 29

## Post-performance activities

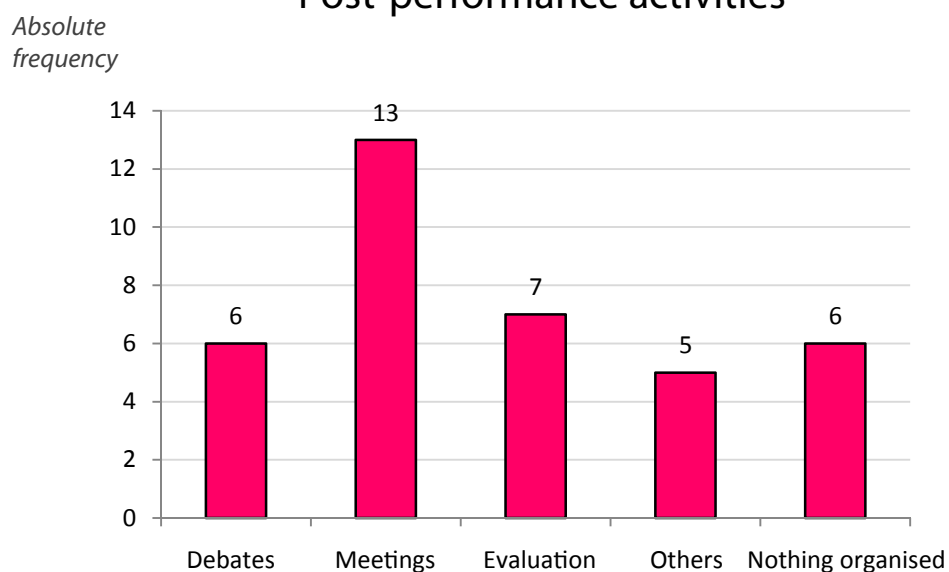


Figure 24

N = 27 / 29

## Figure 23

**The large majority of education departments set up workshops and/or projects** ; many other activities or support projects are put in place. In the graph opposite learning packs are the most common form of support material for education activities, more so than audiovisual material for example (CDs, CD-roms, ..) which are only used by 40% of education departments. **Members use a wide variety of items to prepare a spectator for a performance.** This underlines the fact that much attention is paid to the preparation of a young spectator so that his or her appreciation of an opera work can take place in the best possible conditions. It is worth noting that workshops and artistic learning have the highest rating along with classroom activities, whereas debates for example are less common.

Family days are also less-represented showing that **most of the education activities are provided during school time** in partnership with schools and teachers. The category "others" concerns projects with classes that become partners and take part in the whole production process as well as the rehearsals.

## Figure 24

By comparing the two graphs (23 and 24) we can see that **activities taking place after the production are few and far between.** Very few organisations request an evaluation of the productions from the audience (7 out of 27). Six organisations do not organise anything after the show and we can see again that debates are scarce. Very few organisations request an appreciation of the impact, understanding and general appreciation of the performance. But is this really necessary? Is it indeed possible or useful to evaluate the performance following the criteria defined in the study?

Some organisations (category "others") continue an education experience after the performance by organising artistic workshops (opera singing courses) or provide support material for the young spectators to provide feedback through drawing, writing, etc. or through online forums with the aim of encouraging discussions (critical debate).



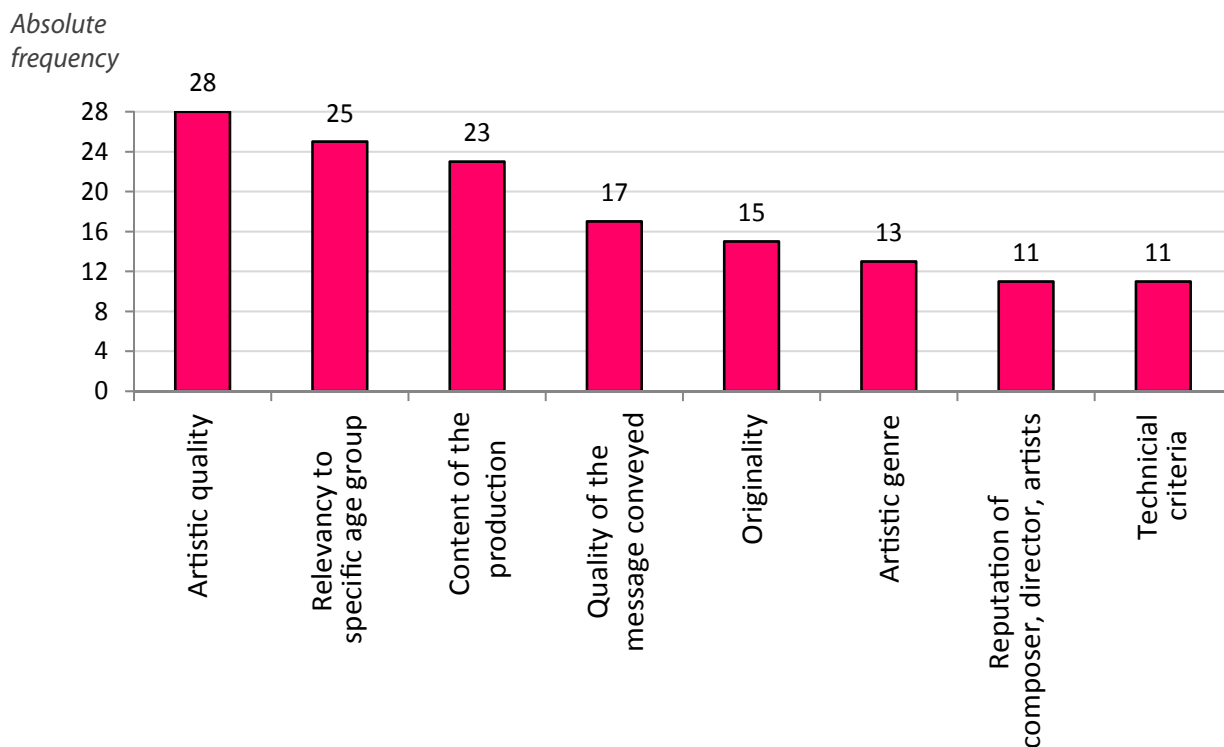
## SECTION 8

### Guiding principles behind the production process

This section examines the opinions of the managers of education departments. It is an analysis of the responses made which referred to the "ethos" behind the production process involving young people. The idea was to respond as precisely and sincerely as possible to the following questions: Is it possible to define criteria at a European level as to what makes a good production for young people? Why do we make productions for young audiences? Why are productions for young people important within the programming of an opera house?

#### 1 – Criteria for a « good production for young people »

#### Criteria cited for defining "a good production for young audiences"



N = 27 / 29

Figure 25

The graph above shows, by order of importance, the criteria that were most often cited by the members as being the most important in defining a “good production for young people”. **The artistic quality is without a doubt the most important criteria, cited by 100% of the organisations that responded, almost exclusively in the n° 1 position.** But how can we define the quality of a production? Is it possible to establish criteria at a European level that can define the quality of a production for young people? Further analysis of the graph brings us rapidly to the conclusion that the quality of a production is like a fine and fragile transformation process where content, rhythm, message and artistic interpretation all contribute to the material dreams are made of.

Relevancy to a specific age group is also an important ingredient. Analysis of the definitions given clarified this “relevance” as meaning the adaptation of the length of the performance, the rhythm and the way the subject was dealt with. **For most of the organisations a good production for young people is one that also interests adults.** On the other hand, the reputation of a composer, stage director or artist is surprisingly not considered a significant criteria, suggested by only 11 members, often ranking last place. It would be interesting to compile similar data on the productions for the general programme and see whether there is a difference.

It is important to underline that this is an attempt, an exercise to define the criteria used by members to evaluate their productions for young people. **This criteria is not rigid and can be modified depending on the context, the project and the audiences that take part, as it is the spectator qualitative interaction that culminates in a full accomplishment of the work.**

*“I see that a production should always be seen so that all the different contexts surrounding it (socio-economical and cultural context, conventions of the audience and cultural competence of the target group, structure of the company etc.) are taken into consideration and the quality is measured keeping the contexts in mind. A production/performance never happens in a void and the audience is just as important as the performance. Key point is how a performance communicates with its audience and what happens in this encounter. So when the cultural context changes, other criteria come to the foreground.”*

Ulla Laurio, Finnish National Opera, Finland

## 2 – Why programme performances for young audiences?

**The majority of members are convinced that it is important to programme for young audiences.** There are many reasons for this that were related by the members in response to the question "What are the reasons why productions for young audiences are important to the programming of an organisation like yours?":

- Programming performances for young audiences is in line with **our role of offering public services.** This implies responding to a cause of general interest, a social requirement to be accessible to all citizens.

- It also addresses international charters that state that **culture is a fundamental right** for all of mankind, and that this right is also applicable to children.

- Programming performances for young audiences establishes an initial contact with opera, that awakens **awareness of this artistic genre**, making it more accessible, more natural and shaking off preconceived ideas. It is also an initiation to progressively draw the public towards productions within the general programme.

- It is a way of **regenerating the genre** by suggesting new forms, new approaches and a wider artistic range. It is an obligation to reconsider artistic approaches that offer new challenges, new questions and new experiences.

- Programming performances for young people is fundamental in order to inspire "tomorrow's audience" but also to widen the scope of "today's audience". It also helps to bring parents to opera through their children.

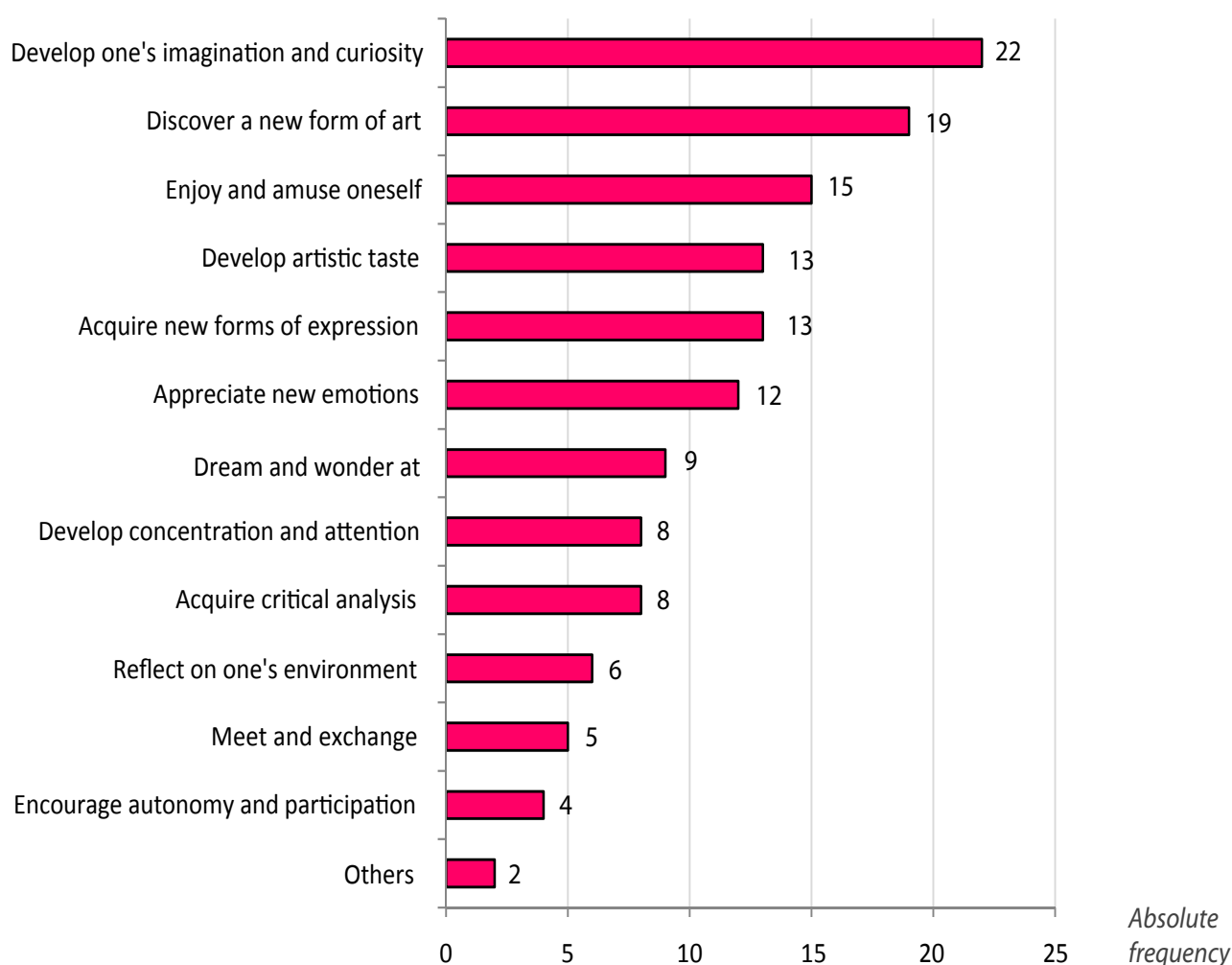
- It is a way of providing **cultural enrichment in young people** and **awaking their creative senses.**

- Productions for young people also **encourage the staff of the opera house** to look at who the audience is and what ways exist to reach the public at large. It is a good way of promoting the work of the education department.

- Programming for young people is also a opportunity to **develop new partnerships** with other organisations and to encourage a more open policy.

The members also provided their analysis on what, according to them, the effects that the performance has on young people should be. This revealed again the importance of programming performances that were accessible to the young and also showed that programmers have a responsibility in the choices made for young audiences.

## A performance for young people should enable a child to...



N = 27 / 29

Figure 26



This graph indicates in descending order the aims that were most often cited by the members. Further examination of these aims shows that **a performance for young people should above all enable a child to “develop his or her imagination and curiosity”, “discover new art forms “and “enjoy and amuse him or herself”**. Values such as “develop critical analysis”, “question oneself” or « meet and exchange » were rarely cited.

Members then had to classify the values chosen by order of importance (from 1 to 5, 1 being the most important).

By adjusting the classification made by each member in the graph above and underlining the values that were most often indicated in either first or second place, we can class the values in the following orders of importance:

- 1. Discover a new art form**
- 2. Develop one’s imagination and curiosity**
3. Appreciate new emotions
4. Develop artistic taste
5. Enjoy and amuse oneself
6. Dream/wonder at
7. Encourage autonomy and participation
8. Develop concentration and attention
9. Acquire new forms of expression
- 10. Develop critical analysis**
- 11. Question oneself**
- 12. Meet and exchange**

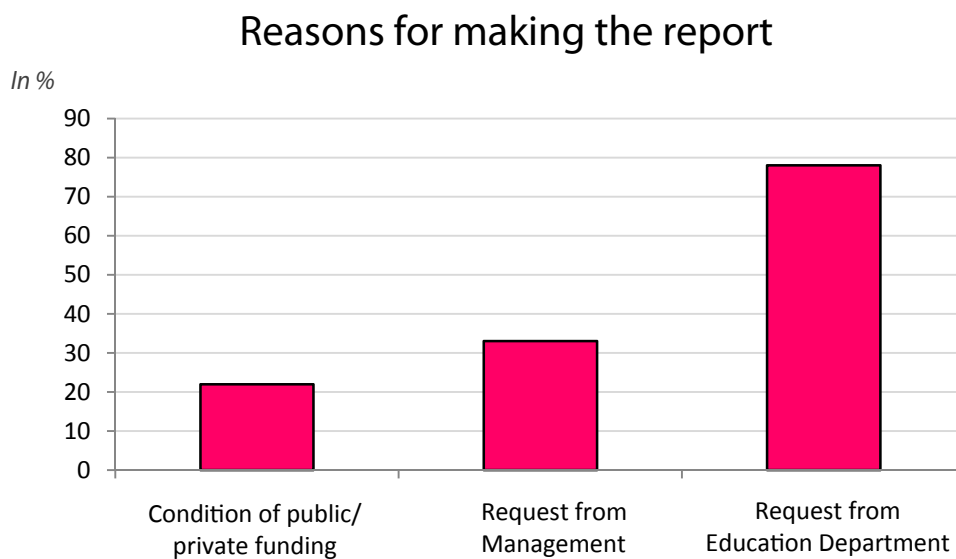
The values indicated in the middle range were very variable and were classified in all of the positions (1st, 2nd, 3rd, 4th and 5th). However, the first two values and the last three values were invariable in their top position as “very important” (1) (Discover a new art form and develop one’s imagination) or last position “not at all important” (5) (Develop critical analysis, question oneself, meet and exchange). Finally, two organisations added the following remark that a performance for young people should enable a child to **“promote and share a different way of looking at the world”**.



## SECTION 9

### Evaluating the productions

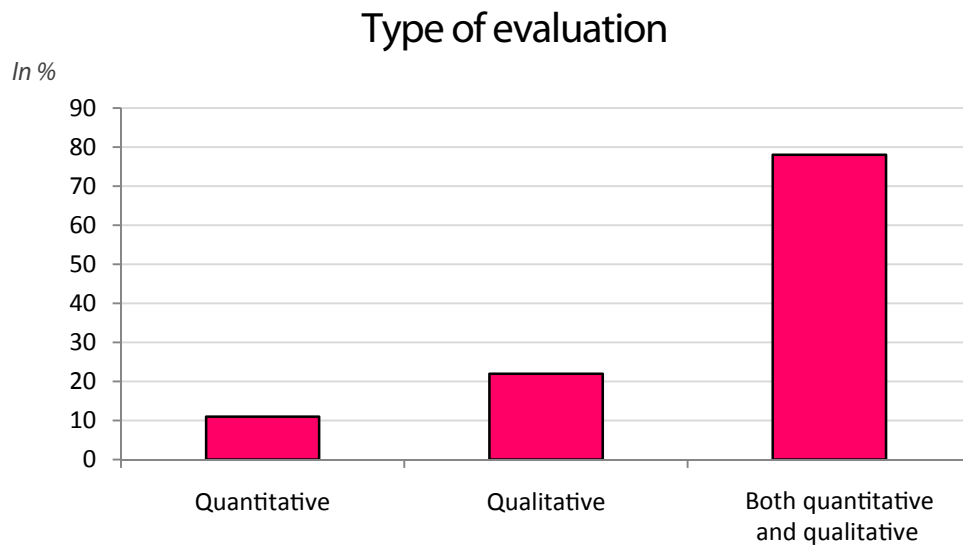
In an effort to improve educational practice, **70 % of education departments (19 organisations out of 27) evaluate of their young audience productions.**



N = 18 / 19

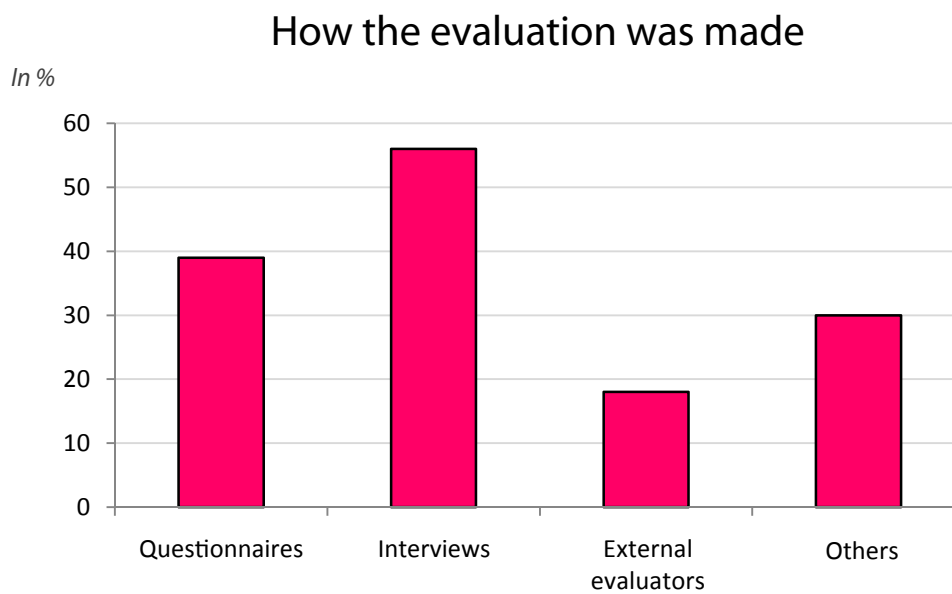
**Figure 27**

The graph above shows that this is mainly an **initiative of the education department** that aims to pinpoint the strong points and the weak points of each production **both in a qualitative and quantative manner.**



N = 18 / 19

**Figure 28**



N = 18 / 19

**Figure 29**

The category « others » refers here in particular to written comments, exchanges with the public and teachers, group discussions and budgetary evaluations.





# Conclusion

The results obtained after analysis of the questionnaires have enabled us to establish an assessment of productions for young audiences in Europe in 2009.

We have been able to establish that the project of making a production for young audiences is often the result of a joint initiative between the education department and the management of an opera company or house. 75% of education departments have their own budget and most of them are relatively independent in the choice of programming for young audiences. We can therefore consider that education department managers have a certain financial and artistic independence. 79% of education services are involved in the production of performances for young audiences and 50% of them are also involved in the distribution of the performance once it has been shown in the opera house. This capacity to produce works is often related to a search for legitimacy vis-à-vis the institution so that in order for young people outgrows the education department framework and gradually becomes the institution's project.

The various members involved, each from their own point of view, expressed their awareness of their responsibilities in the choices they made for children and their efforts to provide quality productions. They are constantly occupied with artistic quality, they pay constant attention to the way in which the young audiences are received and prepared and they are completely aware of the importance of accompanying artistic projects. Even if providing an objective definition of quality or what makes a good performance for young audiences was particularly difficult or even impossible, they nonetheless expressed the pleasure they felt through working on such projects as well as the thrill involved in discovering new forms of artistic expression and sharing them with the public.

Productions for young audiences are invariably characterised by the permeability between artistic genres, being at the crossroads of a number of artistic disciplines. They question the creative process and invite the artists involved to question their relationship with the public and the contexts this process is made in. The repertoire has to accommodate for the introduction of young audiences and opera has to adjust. By creating new performances for children and young people, be they the spectators or actors, the strictly educational aspect seems to give way to but at the same time strengthen a desire to awaken the senses to form and space. This gradual transformation that started a few years ago, and is more evident now, tends to erase the barriers that used to exist between performance for the general public and those specifically geared towards young people. It is somewhat paradoxical to realise that the development and growing success of performances for family audiences is bringing the adult public back to opera. This underlines that, through young audiences, opera houses are widening their audiences, which is one of their main objectives.

The study shows that there is a growing desire to consider that performances for young audiences can also be performances for the public in general, that is, of interest to both children and adults; however performances for young people are nonetheless still a question of age groups.

81 % of education departments produce performances that involve young people on stage. These participatory productions link together an artistic and education approach. Direct contact with young people through artistic workshops and through involving them in the different stages of the production process or during the performance itself, seems to be the common denominator of all the projects undertaken and dealt with in this study, regardless of the ethos behind the project.

Definitions requested in this study met with a variety of answers from the members involved in producing for young audiences. This variety shows how diverse concepts can be and how they influence the reality of the practices and references of each member.

Creating a production for young audiences is different for each and every member, and depends on a multitude of professional realities linked to personal convictions and commitments. Is it actually possible to define the same concepts with the same words? To produce a common language for all those working in this field? To put together all these ideas under a single definition of productions for young people?





## A RESEO Questionnaire



### Overview of productions for young audiences in Europe

This questionnaire aims to obtain a 'fact-based' picture about productions for young audiences by RESEO members to date. It will help define:

- Which are the companies who host or produce performances for young audience (SECTION 1)
- What is the content of productions offered for young audience in each company (SECTION 2)
- What place do young people have within a special programme for young audiences (SECTION 3)
- How education departments are involved in a production through educational work (SECTION 4)

In this survey, productions for the young audience are defined as all productions for **children and teenagers** such as pieces adapted for children, pieces involving children as interpreters on stage as well as pieces destined specifically for children. The survey also takes into account the inherent variety of art forms, including opera, dance and musical performances (excluding recitals and concerts) and sheds a light on companies who programme, produce and/ or are involved in creating productions for young audiences.

This questionnaire will allow RESEO to gather information in preparation of the Oslo conference (in October 2009) on the different aspects of productions for and with children and young people.

All financial information gathered will remain confidential (accessible only to members having filled out the questionnaire). Please answer all questions using data from the most recent year for which you have complete information. For most, this should be the season 2007/2008. If you are not referring to this season, please specify the season you are using as a bases for your answers here :

Some questions will be identical or similar to those asked in the 2008 survey "Mapping Opera and Dance Education in Europe", nonetheless thank you for answering these questions again.

Last but not least, this questionnaire aims to show the diversity of involvement and of professional practice throughout Europe. This means that some questions might not quite fit your own work context. We apologize for this and ask you to try to answer as logically as possible to such questions!

**Your name :** \_\_\_\_\_

**Your company :** \_\_\_\_\_

**For me, a production for the young public is...** (please give a personal definition of a production for the young public, using your own words and language; this information can be used on our website)

In your language:

--

Please give a short translation in English or in French:

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If your company is not programming for young audiences, could you please specify the reasons why?

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## SECTION 1 : INFORMATION ABOUT YOUR COMPANY

<b>PROGRAMMING FOR THE YOUNG AUDIENCE</b>		
Why do you offer productions for young audiences?  <i>Several reasons can be selected</i>	Your structure has been commissioned to do so by a public authority	
	It is a wish of your company's management	
	It is an initiative of your education department	
	Other reasons ( <i>please specify</i> )	
<b>2.</b> Is your education department autonomous in its choice of programmes for young audiences?	Complete autonomy	
	Partial autonomy (in cooperation with other departments, <i>please specify</i> )	

	No autonomy ( <i>please specify</i> )	
<b>3.</b> Do the performances offered to young audiences follow the themes of your company's main programme?	Always	
	Sometimes	
	Not necessarily	
	There is no theme for the main programme	
<b>PRODUCING FOR THE YOUNG AUDIENCE</b>		
<b>4.</b> Is your education department involved in producing for children and young people?	YES	NO
If no, what are the reasons?  <i>Several reasons are possible, please tick as appropriate</i>	Insufficient budget	
	The venue is not appropriate for this type of project	
	It is not a priority for the company	
	Other reasons ( <i>please specify</i> )	
If yes, is it upon the initiative primarily of : <i>Several answers are possible</i>	your education department	
	the company's management	
<b>5.</b> When producing for young audiences, the production is <u>generally</u> :	At your own initiative (you are the producer)	
	At the initiative of another company (you are coproducer)	
	A joint project between your company and other Opera Houses (in this case there are several producers)	
<b>6.</b> Amongst these productions, are there creations of new works?	YES	NO
If yes, it is an initiative of : <i>Several answers are possible</i>	your education department	
	the company's management	
<b>7.</b> Is your education department involved in the subsequent touring of a production, after it has been presented in your theatre ?	YES	NO
<b>8.</b> If yes, what are the main difficulties you encountered when trying to enable the touring of the production ? ( <i>please specify</i> )		

<b>9.</b> Does your company allocate a budget specifically for education?	YES	NO
If yes, what is the total allotted budget ?	€	
<b>10.</b> Does this budget cover the productions' cost ?	Completely	
	Partially	
	Not at all	
<b>11.</b> Do you have sponsors supporting your productions for young audiences?	YES	NO
<b>GIVE YOUR OPINION</b>		
<b>11.</b> As a company programming and/or producing for young audiences, what do you see as being the main criteria in order for a production for this target group to be "good"?  <i>(if several are true then please prioritise using numbers, starting with 1 – the most important)</i>	Artistic genre	
	Artistic quality	
	Quality of the plot	
	Content of the production (topic, characters, story)	
	Appropriateness (subject, length...) for the targeted audience	
	Originality	
	Fame of the composer, the director, the artists...	
	Technical features (important for the touring of the show)	
Other <i>(please specify)</i>		
<b>12.</b> What are the reasons for which you consider productions for young people to be important for the programme of your company ?		

## SECTION 2 : QUESTIONS ON PRODUCTIONS FOR YOUNG AUDIENCES

<b>1.</b> Is this season representative of your annual rhythm of programming and producing for the young public?	YES	NO
<b>2.</b> If no, <i>please specify</i>		

**3. Please classify only for the season 2007/08:**

Genre	Total number of works proposed for young audiences		Total number of representations given for young audiences		Total number of spectators for your programme for Young Audiences	Total number of spectators for your structure in general	
	produced	hosted	school groups	all audiences			
Opera							
Musical performances							
Dance							
Other (please specify)							
<p><b>4. Amongst all the <b>musical pieces/performances</b> offered in the young audience programme, how many of these would you describe as :</b></p> <p><i>Please specify the number for each category</i></p>					Creations (new works)		
					New productions (new staging based on existing compositions)		
					Repertoire works adapted to the young audience		
<p><b>5. Among all the <b>dance performances</b> offered in the young audience programme, how many of these would you describe as belonging mainly to the domain of :</b></p> <p><i>Please specify the number for each category</i></p>					Classical ballet		
					Contemporary or modern dance		
					Folklore / Traditionnal dance		
					Other (please specify)		
<p><b>6. Are some of your productions for the young public played or interpreted by children and/or young people ?</b></p>					YES	NO	
<p><b>7. If yes, do the children/ teenagers intervene within :</b></p> <p><i>Several answers are possible</i></p>					non-professional productions (involving young amateurs) ex : year-end performance		
					professional productions combined with training (involving young amateurs)		
					professional productions (involving semiprofessional children and young people)		
<p><b>8. Do these productions involve adults as well?</b></p>					Always		
					Sometimes		
					Never		

<b>9.</b> Do your productions involve young people in other domains of theatre (e.g. stage sets, orchestra, make-up, costumes) ?	YES	NO
<b>10.</b> Do you think that the presence of young people on stage has an influence on the audience?	YES	NO
<i>Please explain</i>		

### SECTION 3 : WHO ARE THESE YOUNG AUDIENCES ?

<b>1.</b> In your company's general programme, how many of the performances offered are accessible for / might interest:	Toddlers (under 3 years old)				
	Early childhood (3-5 years old)				
	Childhood (6-10 years old)				
	Pre-teens and teenagers (11 +)				
<b>2.</b> Does your education department work with / target teenagers in a specific way ?	YES	NO			
<i>If yes, please specify</i>					
<b>3.</b> Performances for the young audience are staged:					
	Always	Sometimes	Never	Please specify the audience capacity <b>for each stage</b>	Do you sometimes voluntarily restrict audience capacity ?
On the main stage					YES NO
On the side stage(s)					YES NO
In venues outside of the theatre				Maximum : Minimum :	YES NO
<b>3.</b> If some performances are staged outside of your theatre, could you please specify where ?				Schools	
<i>Please tick cases and specify if necessary</i>				Theaters	
				Other ( <i>please specify</i> )	

<p><b>5.</b> What is the average price of a ticket to attend a performance for the young audience ? Individual ticket (no group tarification):</p> <p style="text-align: right;">In school groups :</p>	<p>For a child : For an accompanying adult :</p> <p>For a child : For an accompanying teacher :</p>	
<p><b>6.</b> Are there any special ticket offers or pricing scheme for young people for the general programme of your structure ?</p>	<p style="text-align: center;">YES                      NO</p>	
<p><b>7.</b> Which of the following statements most closely correspond to your conviction ? (Please select <b>5</b> and then prioritise by numbering, starting with 1 – the most important) « A performance for young audiences must enable children/ young people to » :</p>		
discover new artistic forms	develop their artistic taste	
exchange and meet each other	improve their attention span and concentration	
develop their imagination and curiosity	develop a sence for criticism	
provoke new emotions and feelings	learn new forms of expression	
develop their autonomy and participation	enjoy themselves	
dream/ marvel at the show	reflect on their environment	
Other :	Other :	

## SECTION 4 : ACTIVITIES AROUND THE PERFORMANCE

<b>MEDIATION AND EDUCATIONAL WORK</b>		
<p><b>1.</b> What kind of activities does your education department run in the context of a performance for young audiences?  <u>Before the performance :</u></p>	Discussions	
	Providing education packs	
	Presenting the work	
	Offering guided and thematic tours	
	Meeting the artists	
	Practical artistic workshops in the opera house	
	Training teachers	
	Activities and workshops in schools	
	Giving access to audiovisual equipment (CDs, DVDs, CD-rom...)	
	Family days linked with the productions	
	Other ( <i>please specify</i> )	



<u>After the performance :</u>	Discussions	
	Meetings with the artists	
	Evaluation by the audience ( <i>please join a copy of your evaluation tool</i> )	
	Other ( <i>please specify</i> )	
<b>2.</b> If you publish education packs, how are they distributed?	They are available and distributed in the theatre	
	They are sent to people interested upon demand	
	They are downloadable on the company's website	
<b>3.</b> RESEO would like to put education packs of all its members on line (on its website), would this initiative be useful for you?	YES	NO
<b>EVALUATION OF THE PRODUCTIONS</b>		
<b>4.</b> Do you evaluate your productions ?	YES	NO
<b>5.</b> If yes, why do you evaluate?	Demand due to private or public funding	
	Evaluation commissioned by the management department	
	Evaluation commissioned by your education department	
<b>6.</b> If yes, these evaluations are mainly :	quantitative	
	qualitative	
	Both quantitative and qualitative	
<b>7.</b> How do you evaluate your production ?	Interviews	
	Written questionnaire	
	Independent evaluator	
	Other	

Thank you for your time and your valuable cooperation!

Please return this questionnaire to [aurelia@reseo.org](mailto:aurelia@reseo.org) by **Monday 15 June 2009**.

Do not hesitate to contact us if you have any questions !

The RESEO Team  
Aurélia Gaudio with Isabel Joly and Katherine Heid