



La Monnaie
De Munt



OPERA HOUSES AND THEIR COOPERATION WITH HIGHER EDUCATION

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Opera houses and their Cooperation with Higher Education

Introduction

The Bologna Declaration, which was signed on 19 June 1999 by 29 European countries (including Switzerland) aims at furthering convergence in European higher education courses and diplomas, therefore allowing greater student mobility by mutually recognising qualifications and promoting a “Europe of Research”.

This Declaration is based on three main characteristics:

- It can be applied to any institution of higher education;
- Technical terms have been redefined: now we commonly use the terms Bachelor’s and Master’s degrees;
- A standard academic year is composed of 60 credits or ECTS, corresponding to the time spent by each student on each course.

Teaching is organised in three phases. The first phase is called “transitory” and leads to a Bachelor’s academic degree, the second one is “professionalising” and leads to a Master’s degree and the third phase corresponds to the former Doctoral degree.

In Belgium, the Bologna Declaration caused universities to rethink their teaching in a more transversal way. Students are thus invited to choose optional courses in addition to their major. University teaching is increasingly encouraging the students’ curiosity and open-mindedness. To support this transversality, La Monnaie conceived the *University campus Opéra* project. This co-operation between La Monnaie and four Belgian universities enables students to attend three opera productions per season. In exchange, the universities commit themselves to providing students with a whole course on opera history. This course is worth six ECTS¹ and includes a six-hour introductory course dedicated to each opera viewed by the students at La Monnaie.

One of the project’s particularities is the fact that it is open to students from all academic fields. It aims at allowing students who are unfamiliar with music to take part in it and thus discover its rich and complex universe.

¹ ECTS : *European Credit Transfert System*



We must point out that this openness is not only a lip sermon: the students enrolled in this program take courses ranging from medicine to geography, psychology, economics, literature and law. About 1,000 students have registered since the project was launched during the season 2005-2006.

The second co-operation project between La Monnaie and institutions of higher education is called *Sup'Opéra*. This project is aimed at future professionals in the field of formal education. It consists in education days which allow these students to discover La Monnaie from artistic and historical viewpoints, as well as to participate in education workshops in the opera house. This project is experiencing a growing success. More than 500 students participated during the 2008-2009 season.

To keep these programmes close to and in constant exchange with artistic but also education realities, La Monnaie wishes to rethink and finetune *University campus Opéra* and *Sup'Opéra*, and assess them through comparing them to the kinds of programmes launched by its European counterparts. As this specific type of programme had never been researched by RESEO, the European Network for Opera and Dance Education, Isabel Joly and Katherine Heid offered the Network's logistic support for this research. A survey was sent to 54 of RESEO's members in May 2009.

38 members answered this survey, which amounts to a substantial return rate of 70%. Among these organisations are three festivals², one philharmonic orchestra³, one touring opera⁴ and 33 opera houses. They correspond to a representative sample of Europe, including 17 European countries⁵ which range from Finland to Greece, from Portugal to Lithuania. Among these 38 organisations, 29 are developing opera education activities for the target group of university students. Nine organisations⁶ do not run or have stopped running education activities in their field. The reasons for this decision vary: **Yo-Opera** and the **Foco Musical** of Lisbon focus on younger age groups (aged 12 to 17 and 2 to 12 respectively).

² Festivals : Bregenz, Glyndebourne, YO !OPERA

³ Orchestre philharmonique du Luxembourg

⁴ Opera North

⁵ Austria, Belgium, Denmark, Estonia, Finland, France, Germany, Greece, Italy, Lithuania, Luxembourg, the Netherlands, Norway, Portugal, Spain Sweden, & United Kingdom

⁶ AsLiCo, Den Norske Opera, Estonian National Opera, Foco Musical, Göthenburg Opera House, Junge Oper der Staatsoper Stuttgart, Opéra national de Lyon, 'Orchestre philharmonique du Luxembourg & YO !OPERA



Other organisations, such as **AsLiCo**, have abandoned this kind of project for lack of qualified intermediaries in university courses. The **Opéra National de Lyon** has chosen to focus exclusively on socially disadvantaged target groups. Finally, other houses have developed several pricing and welcome schemes for young people based on ages, without approaching students specifically.

In the questionnaire, opera education activities are defined as any project or education activity aimed at making opera accessible through education work adapted to the target group.

To support the recognition of university qualifications which followed the Bologna Declaration, the study's target group is defined as a "student", thus a person regularly enrolled in a university, a school, a conservatoire, a school of art, etc. in order to obtain a Bachelor's or a Master's degree. This target group follows, during its university curriculum, a project run by the opera house/the organisation.

Finally, the term "institution of higher education" includes any education institution (university, conservatoire, school of art, etc.) which delivers Bachelor's or Master's degrees to successful students.

I. Analysis of the survey results

I.1. Opera education activities

I.1.1. Creation and goal of the opera education activities

Opera houses have long been encouraging close links with institutions of higher education. Indeed, it can be observed that almost half of the organisations have been running actions aimed at students for more than 10 years. This is especially significant in Britain and Scandinavia, as well as in some leading continental opera houses such as the **Opéra national de Paris**, the **Opéra national de Bordeaux** or **Het Muziektheater**. **La Monnaie** designed the *University campus Opéra* and *Sup'Opéra* projects following the Bologna Declaration, during the 2005-2006 season.



Concerning the motivation to run such programmes, all organisations openly admit that of course self-interest is an important factor: the strategic idea of initiating young people to the opera world through education activities with the aim of building a future audience is recurrent.

It has its origins in the desire of gathering more young people in the auditoriums, where the audience is ageing.

Grand Théâtre de Provence

Others argue that they want their house to be open to all groups. The education activity then initiates people to an art form little or unknown to the group.

Opera houses have to be education centres for all groups.

Opéra national de Paris

What are the goals of these actions? To be open to all groups, make young people discover cultural life (no matter if they are at nursery school children or young working adults), and make them enter a creative process thanks to our programming.

Opéra de Dijon

Finally, some organisations insist on the education role which an opera house must play.

Because we want to enhance opera education in all education levels and introduce young people to the opera by giving them the possibility to feel it.

Lithuanian National Opera

Only in one case was an opera organisation approached directly by a university. Thus, in the case of the **Glyndebourne Festival**, the project which implements education activities comes from the institution of higher education as much as the organisation itself.



We can see that very few organisations benefit from specific funding to run education activities aimed at higher education⁷. It is therefore interesting to point out that many of them issue reports on their education activities. Their referent can be a government⁷, a Minister of Culture and Communication⁸ or a Minister of Culture⁹. Interpreting the motivations behind the organisations' education activities and the fact that almost all of them must issue reports on the use of a part of their total funding to a public or even private authority, allows us to highlight opera houses' strong will to prove that the public or private money received is redistributed to society through education. This also makes it possible to argue against the elitist label which has long been associated with opera. We could therefore consider that opera education, which can be afforded by most people nowadays, is a new trump card which opera houses can use to illustrate the idea of their policy of openness to all groups of society.

In the same way, it is interesting to note that while all organisations report on the use of their funding, none of them reports back to a Ministry of Education. This may show that these organisations are not granted specific funding to run education activities linked to higher education, but that part of their organisation's total budget is allocated out of the opera houses own free will.

1.1.2. The nature of the relationship between the opera organisation and the institution of higher education

21 out of the 29 organisations which had answered this survey, point out that they run education activities with *any* interested university. However, in some exceptional cases¹⁰, university programmes adapt their style and content to the opera house's programming; the university and/or the department chosen for co-operation is then the one which best corresponds to newly designed common education projects.

⁷ The Opéra de Dijon, the Opéra of Lille and the Opéra national du Rhin receive regional funding.

⁷ Het Muziektheater

⁸ Opéra national de Paris

⁹ Royal Danish Theatre, Royal Opera House, English National Opera

¹⁰ English National Opera, Finnish National Opera, Royal Opera House



Other organisations choose to work exclusively with music, musicology, theatre or art departments. Only three organisations¹¹ make a geographical choice and work exclusively with the universities located in their immediate region or city.

In 20 cases out of 29, the opera house's contact person in the institution of higher education is a professor. Most of the time, s/he teaches an artistic course. Three organisations¹² have direct contact with a university dean and four¹³ with the president of the university. We can note that many French organisations¹⁴ deal with the universities' cultural departments.

The "ideal" contact person is a motivated person, sensitive to culture in general and to opera in particular. The choice of a contact person in the institution of higher education is strategic, as it allows for support and/or for interesting project orientations thanks to the opera house's contact in the institution with which it wishes to collaborate. It is however important to network with several contact people in the university, each one of them with a different job position in the institution of higher education; indeed, having only one contact inside the university can be risky for the project's continuity should this person leave, as there is no guarantee that his/ her motivation and investment in the co-operation will be continued by his/her successor.

Finally, exclusive collaboration with only one contact person can limit the multidisciplinary impact of the education activity.

Thus, a combination of two contacts, eg. a professor, chief education officer or dean seems advisable. The co-operation between **Opera North** and Leeds University thus seems a relevant example; in this case the intermediary is not a professor but the chief education officer. Depending to the opera house's programming, it establishes co-operations with professors giving courses likely to best correspond to the opera seasons' content. Therefore, their education project evolves over the seasons.

¹¹ Glyndebourne, Kungliga Opera, Royal Danish Theatre

¹² Opéra de Dijon, Opera North, Royal Opera House

¹³ Bregentzer Festspiele, Opéra de Dijon, Opera North, teatro Real

¹⁴ Opéra de Lille, Opéra de Rouen - Haute Normandie, Opéra national de Bordeaux, Opéra national de Paris, Opéra national du Rhin



I.1.3. Opera education activities inside the organisations

In 25 out of 29 organisations, the opera education department is in charge of the concept, the organisation and the management of the opera education activities aimed at the institutions of higher education. A few organisations follow a different pattern: the **English National Opera's** education department depends on the Orchestra director whereas in the **Royal Danish Theatre** it is the Dramaturgy department which is responsible for the education programme for the higher education group. The education and cultural departments of the **Grand Théâtre de Provence** and the **Opéra de Lille** depend directly upon the Secretary General.

I.1.4 The target group of opera education activities

The target group participating in opera education activities is, in most cases, enrolled in humanities (80%) and artistic courses (75%). When an opera project is proposed as a course option, it is self-evident that students enrolled in a non-literary or artistic course are rarely implicated. The programme's openness to all academic disciplines is therefore only valid on a theoretical level.

Some organisations create projects with less "predictable" groups. For example, the **Opéra national de Paris** regularly organises projects with students enrolled in a course in the French National Institute for Young Blind People and the **Vlaamse Opera** collaborates with students enrolled in social studies.

It is not surprising that the number of students engaging in these opera education activities varies a lot from one organisation to another. The **Greek National Opera**, which will launch its university programme this 2009-2010 season, counts two students to date.

At the other end of the spectrum, three organisations declare they work with more than 1.000 students: 3.000 at the **Opéra National de Paris**, 5.000 in the **Teatro Real** and 8.000 in the **Bayerische Staatsoper**.



Apart from the **Bregenger Festpiele**¹⁶, no organisation announces a specific target number or goal for the seasons to come. This confirms that education work is part of a larger policy, which consists in opening the doors to all groups of society and recruiting new and diverse opera goers.

When an opera house communicates directly with the students who take part in its education activity, electronic support is used: e-mailing is the favourite way of communicating. Five organisations¹⁵ use a newsletter to reach the students.

For broad communication, opera houses have many contact people for their activities present on student campuses, whether these contacts are cultural or student centres, student organisations or professors.

Several organisations say that their actions are relayed via student Internet forums; this way of reaching students seems particularly relevant, as it allows opera to become a discussion topic and a way of sharing a musical experience between young people in the same way as the last pop concert they went to and the last CD they bought. Frequent use of new digital media, which students are familiar with, could also help rejuvenate their image of opera. The students' interest in the genre probably also depends on the image of this genre and, regardless of the genre, on the image of the opera house itself.

While a majority of organisations communicate directly with the target group, many of them also combine it with indirect means of communication (80%). The institution then guarantees the relaying of the information.

One-third of the organisations are informed about the general cultural practices of the students. All these organisations declare that nothing is explicitly undertaken to have access to this information; privileged and interpersonal contact seems to be the recurrent way of obtaining this information.

Analysing the information obtained, it seems that in average the students attend between one to five performances per season. Deductions based on this information regarding the students' cultural practices is to be made with great care as it is very hard to know if the data makes a distinction between access to the performances within the education activity's framework or outside of it.

¹⁶ The Bregenger Festpiele says its goal is to reach 150 students in the seasons to come.

¹⁵ Bregenger Festpiele, Gran Théâtre de Provence, Opéra de Dijon, Opéra Royal de Wallonie, Deutsche Oper am Rhein



I.1.5. The characteristics of education activities

90% of the organisations organise their education activities on their own premises. However, 60% of the organisations also run education activities on university campuses. While the opera house displays openness by welcoming students to their houses, it also delivers a positive message by meeting students on their own premises.

The bridge between the opera and the student world is therefore crossed from both sides. When opera education activities are linked to access to a performance, it is important that the first step was made by the opera house itself. After this first step, the students are called upon to “open their campus” to the opera house.

The leaders running these activities are members of the education department of the opera house in 22 cases out of 29. Otherwise, the activity may also be run by the opera house’s director¹⁶, an artist in residence inside the organisation¹⁷, the head of the drama department¹⁸, a member of the orchestra¹⁹ or a member of the technical department²⁰.

A recurrent feature in the organisation of the activity is pairing two activities: one run by a member of the opera house’s education team, the other by a university professor. Education activities became more multifaceted, involving many different contributors and set in different places.

The final “highlight” of education activities is identical in all organisations: the access to a performance. Seven organisations²¹ go one step further and aim also at the students producing their own opera. In most organisations, the education activities are run irregularly throughout the season. In addition, some organisations prefer to focus on a specific project; then the activities’ frequency is treated on an individual case basis. This is the case of the **Glyndebourne Festival**, the **Greek National Opera** (one activity per season) and the **Kungliga Opera** (two activities per season).

¹⁶ Finnish National Opera

¹⁷ Kungliga Opera

¹⁸ Royal Danish Theatre

¹⁹ English National Opera

²⁰ English National Opera

²¹ Bregentzer Festspiele, den Jyske Opera, Finnish National Opera, Het Muziektheater, Opéra national de Paris, Opera North, malmö Opera



I.1.6. The various forms taken by education activities

Three types of activities are proposed to students in 80% of the organisations: meeting an artist, viewing performances and accessing rehearsals. 50% of all opera houses offer seminars and 60% offer participatory workshops, whereas a conference cycle is only proposed in 30% of the organisations. We should note that the **Royal Opera House** is the only organisation which proposes all six above mentioned types of activities, whereas all the others “only” offer five of them.

Some organisations propose original actions. The **English National Opera (ENO)** organises *opera debate days*, a sort of conference in which a particular theme is studied in an in-depth manner. The **ENO** also proposes guided tours run by its technical department and coaching for future musicians by their orchestra musicians. The **Finnish National Opera** proposes composition workshops and the recording of CDs or DVDs of the students’ creations.

The **Opéra national du Rhin** offers dance meetings as well as illustration contests and produces documents and education material with students in education courses. The project *Opera Direct* by **Opera North** consists in a “reflection day” centring on a production: the performing artists work on it with students enrolled in music and drama courses. These students then attend the performance. The **Deutsche Oper am Rhein** asks students that come to the performance to write a review about it. These texts are then displayed on their website. Students in architecture regularly go the **Théâtre du Châtelet** and draw its hall, stage, set, etc. These drawings are then displayed on the theatre’s website²².

Finally, four organisations, including **La Monnaie**, offer meetings with the artists after the performance. At the **Opéra de Dijon**, students only pay 5.5 euros to see the performance (2nd or 3rd category seats). They are then invited for a drink and a meeting with the performing artists.

²² www.chatelet-theatre.com/2008-2009/jeunepublic/2010blog.php



Three times per season, the **Opéra national de Bordeaux** invites students²⁵ from every university in the city to take part in the project *Opéra Crous*²⁶. The concept: give access to the performance, followed by a cocktail and a meeting with the performing artists. The total costs amount to 6 to 8 euros, depending on the type of production²⁷, to which the price of a university meal is added.

In the **Nederlandse Opera**, the project *Opera Flirt*²³ is proposed to young people of less than 30 years of age who have never seen an opera production. This “discovery” includes a guided tour, access to the performance, sandwiches and drinks if there is an intermission, a drink and a meeting with the production cast, for a total of 15 euros.

In **La Monnaie**, the project *A Night at the opera* offers, at the end of the performance, a cross-arts meeting between the performing opera singers and pop, rock or folk singers. A conference also takes place before the performance to give students and young people a better understanding of the production. The entire evening costs 20 euros per student, allowing access to every seating category.

Last but not least, a similar project, even if it happens in daytime and on university campuses, is the **Opéra national de Bordeaux’s** project *Campus en musique*: musicians of the Orchestre National Bordeaux Aquitaine organise chamber music concerts on university campuses. After the performance, a post-performance drink is offered, where they then present their instruments and work. The project is entirely funded by the Caisse des dépôts and the cultural departments of each university. It is free of charge for the students.

There are plenty of opera education activities with institutions of higher education and each one varies from the other, but organisations don’t seem to exploit them on the long term. Indeed, very few of them edit documents and reports and only nine²⁴ of them publish their education reports on the Internet.

²⁵ The contingent includes 100 to 150 seats every evening.

²⁶ The Crous is a French organism which financially supports university students on issues related to accommodation, sport or cultural activities. The Opéra National de Bordeaux has established a co-operation with this funding organisation.

²⁷ Three times a season: once for an opera production, once for a dance performance and once for a symphonic concert.

²³ Cfr. www.operallirt.nl

²⁴ Grand Théâtre de Provence, Opéra de Dijon, Opéra de Lille, Opéra national de Paris, Théâtre royal de la Monnaie, Vlaamse Opera, Théâtre du Châtelet, Opéra national du Rhin, Greek National Opera



New media and other multimedia technologies are rarely used by opera education and cultural services in Europe, even though some organisations²⁵ use these multimedia technologies to broadcast their activities. In this respect, the **Liceu** and its project *Opera Oberta* is extremely innovative, as it uses latest broadcasting technologies²⁶ to propose an introductory course to opera in universities. The course consists of a live broadcast of five operas chosen from among the season's performances, a broadcast of a 15-minute preliminary video as well as a live broadcast of a conference for each performance. The latter takes place in a university, is also broadcast in other participating universities and includes the possibility of a question and answer session. Then, an Internet portal²⁷ allows students to know more about each opera via access to written, video or audio documents. Finally, in a concluding test, the university enables students to assess their acquired knowledge.

This project was supported by the Catalonia Government and Barcelona's cultural centre, was launched in 2001 and englobes 50 universities in Spain as well as in Europe and in Latin America, which adds up to 2,000 students a season.

The **Royal Danish Theatre** and the **Théâtre du Châtelet** are the only two organisations with a blog space.

These blog spaces are different in nature, the **Théâtre du Châtelet's** being a resource space (including architectural drawings and photos made by students), that of the **Royal Danish Theatre** being a virtual exchange and discussion space for under 35-year-olds. Four other organisations²⁸ plan to create such a communication tool.

It seems obvious that past developments in the field of opera education and new technologies offer manifold domains yet to be explored.

²⁵ Greek National Opera, Opéra de Dijon, Opéra national de Bordeaux, Opéra national de Paris, Royal Danish Theatre, Teatro Real, Vlaamse Opera

²⁶ i2cat programm

²⁷ www.opera-oberta.org

²⁸ Het Muziektheater, Opéra national du Rhin, Vlaamse Opera, Deutsche Oper am Rhein



I.1.7 Educations activities and access to performances

All the organisations concerned with this survey, which provide opera education activities, follow these up with access to performances. However, while education activities are paired with the access to performances, access to performances is not always necessarily paired with an education activity.

Different types of performances are proposed: opera productions (100%), dance performances and concerts (60%), recitals (20%) and theatre productions (less than 10%). However, it must be taken into account when analysing this last figure that not all organisations stage theatre productions.

Education activities are never organised after performances only: they take place either before the performance or before and after it.

I.2. The financing of opera education

I.2.1 Financial resources

In 80% of all cases, the organisation intervenes and finances the education activities and/or the access to the performances. In 50% of the programmes, the institution of higher education also contributes. One-third of the education activities are based on the financial support of a public or private sponsor. Only the **Glyndebourne Festival** has private sponsorship as its only means.

Nonetheless, let us remember that this festival does not run ongoing and regular education activities for the public and institutions of higher education, but works more on specific projects. The **Opéra national de Bordeaux** is another special case: it does not receive any financial help from institutions of higher education, but it is also one of the few cases where the education project is not co-ordinated by the university professors but relayed by the cultural services of each university.

In every organisation, part of the ticket price is paid by the students; however, they never have to contribute to the cost of education activities. In one-third of the organisations, they have to pay less than 10% of the standard ticket price. In other cases, a 50% reduction may apply.



1.2.2. Pricing schemes for students and/or the young public

It is quite hard to interpret this part of the survey. Indeed, numerous organisations do not make the difference between policies for young people and education policies aimed specifically at students. We also have to point out that if many organisations have fixed the age-limit for “youth” at 26, in Austria and Denmark the limit is set at the age of 35. The criteria defining who is “young” seem to vary a lot according to the country. The further absence of distinction between a “student” and a “young person” results in the absence of distinction in the price: youth prices and student prices are identical. Whether young people come with a school university group or alone, they will benefit from the same reduction upon presentation of their student card.

In many countries, students benefit from reduction cards to access performances, for example in the case of **La Monnaie**, the UCL Culture card. Culture cards of this type are also very frequent in France.

All in all, these systems establish a triangular relation between cultural institutions (including the opera houses), the student and the funding authority (city, region, province, etc.). Only two organisations have created their own youth card. In **La Monnaie**, the card MMLet’s go! costs 100 euros and allows under 26-year-olds to buy tickets at reduced prices³⁴. In the **Opéra national de Paris**, the Pass’Jeunes Opéra/Comédie française offers preferential pre-booking prices³⁵ for under 28-year-olds. This pass is also a last-minute “queue-jump”. Apart from the fact that here the opera house created its own reduction card, the Pass’ is relevant in the sense that it helps the house collect information on the public, their tastes, interests and numbers. When booking, the card must be mentioned to the opera house, which then helps offer them adapted events and performances”.

³⁴ 20 euros for 1st and 2nd-category seats, 15 euros for 3rd and 4th-category seats and 10 euros for 5th and 6th-category seats.

³⁵ In the Opéra national de Paris : 20 euros for an opera, 10 euros for a ballet performance, a symphonic concert or an recital, 7 euros for a chamber music concert or a performance at the Amphitêâtre Bastille, at the Comédie-française, 9 to 26 euros in the salle Richelieu, 8 euros in the Théâtre du Vieux-Colombier and in the Studio Théâtre.



The opera house can then gradually establish a more detailed profile of its public. Indeed, along with this Pass'Jeunes, the **Opéra national de Paris** also has a Pass'Enseignants, a Pass'convergences, a Pass'Collectivité, a carte privilèges (for over 65-year-olds) and a carte opéra. Every spectator has his/ her number, which enables the opera house to keep a record of its audience. Needless to say, it is very important for an organisation to know its audience²⁹.

I.3 Following up opera education activities

40% of the organisations state that they keep in touch with students after an education activity, be this via institutionalised contact or, more predominantly, by internal contacts. Also, some students become members of groups; for instance at the **Royal Danish Theatre** and the **English National Opera**. But once people reach 35, thus passing the age of the “youth” target group, the organisation often loses contact.

A link between the education activity run by education departments on the one hand, and the clubs, cards and other youth offers on the other hand, is rarely established.

²⁹ Cfr. II.1.2.



II. Must we run opera education activities for the higher education?

With our societies suffering from the consequences of the economic crisis of autumn 2008, restructuring and budget cuts are commonplace. However, the idea that education is “secondary” and certainly less important than what happens on stage must not gain ground. Even though producing high quality performances is the opera houses’ priority, it is strategically valid for their education departments to stress that public money, when used to run an education activity open to all, which therefore follows a democratic principle, goes back to the audience(s)- thus to the taxpayers. If we take into account that almost all houses declare they have to dedicate their total funding to public education projects, this argument of a reciprocal pendulum movement oscillating from funding to the public(s) themselves seems very coherent.

Thanks to an education activity aimed at higher education, an opera house can develop the audience of tomorrow. Strictly speaking, the idea is to give students, via an education activity, the intellectual and financial means to appreciate opera by teaching them about this art and/or making them experience its elements so that, out of curiosity or passion, they then return to the opera but, this time, not in the context of their school or university studies.

This is even more pertinent as several studies conclude that there is a generational effect of cultural habits. What one does at age 20, one will do at age 40. Whereas what one does not do at age 20 one will not do at age 40 either. This confirms the necessity and the importance of running education activities for young people in general, and students of higher education in particular.

In addition, it seems that a bridge has to be crossed in both ways between the student world and the world of opera houses. Therefore, relocating some actions onto university campuses allows opera houses to give a positive message by starting dialogue in the framework of the students’ life.

This also helps “demystify” the people watching the opera, the genre and its framework, so that students can then come back to the world of opera, which they feel familiar with. Another bridge to cross both ways concerns the use of multimedia technology.



It is unnecessary to again underline the relevance of using opera houses' communication means to reach this target group. But, they could further aim at making students more present and welcomed on opera houses' websites, and at the same time opera houses could appear on the student or young communities' websites.

Finally, it seems that the education activities run by opera house's education departments are rarely implemented in a sustainable manner. Here again, a better use of multimedia technology and opera houses' websites could help promote the education activity and touch a potentially larger group.

Finally, an opera house's education activities can be an element which compensates for a lack of cultural education. Indeed, references and access codes to works of art are less and less known, and it is therefore important that education activities facilitate and support this learning process. An increasing part of society is excluded from complex and demanding forms of artistic expression, not due to financial aspects, but due to intellectual and cultural poverty. Therefore, culture cannot exist without education.

Anne-Sophie Noël, Head of Education, La Monnaie

Translated by Julia Guinot



Annexe 1 : Questionnaire sent to all RESEO Members

Opera houses and their cooperation with universities

Questionnaire

Dear colleagues,

In the following questionnaire, I am employing specific terms and expressions which I believe are important to define beforehand.

I define « **opera education activities** » as being any education project and activity aiming at facilitating the access to opera via education activities adapted to a designated target group. In this case, we will be focusing on the target group of **university students**, thus students enrolled in a university and taking regular courses.

In view of the differences throughout Europe, a « **university** » is defined as an institution of higher education offering courses which may, depending on the institution, range from the humanities to sciences, engineering, music, or fine arts, to name but a few. It is this target group which shall be highlighted in this study.

When filling in the questionnaire, you will notice that some questions can have several answers. Feel free in these cases to indicate several answers. I will sometimes ask you to rank the importance of these multiple options by using the number « 1 » for the most important, « 2 » for the second most important, and so on. This questionnaire should not take you longer than 30 minutes of your precious time.

Please send me the filled in questionnaire to my email address a-s.noel@lamonnaie.be until **30. June 2009**.

Thank you very much for your help!

Anne-Sophie



1. OPERA EDUCATION ACTIVITIES

1.1. Development of and reasons for your opera education activities	
a. Does your organization develop opera education activities for or with universities?	YES NO
b. Since when (opera season/academic year) does your organization offer such activities?	
c. Why did your organization decide to offer such education activities? <i>Multiple answers possible</i>	Because of the wish of your organization to develop an education project with this particular level of education.
	Because your organization receives financial support for such education activities. National level financial support Regional level financial support Local level financial support
	Because it was the wish of the regional/local authorities.
	You receive private funding to organize such activities.
	<i>Other, please specify:</i>
d. Should you be receiving (public or private) funding, do you have to report on your activities?	YES NO
e. If yes, whom do you report to?	
1.2. The nature of the cooperation between your organization and the university/universities	
f. What are your selection criteria for choosing a university with which you shall develop opera education activities? <i>Multiple answers possible, please rank their importance, "1" being the most important etc.</i>	You work with any university which expresses its interest to you.
	You work with the local university/ universities in your organization's town/city.
	<i>Other, please explain:</i>
g. Who is your contact-person in the university structure?	A researcher/ (junior/senior) professor, if yes , which subject does he or she teaches:
	A dean, if yes, of what faculty:
	A (vice) president of the university
	<i>Other, please specify:</i>
h. In your opinion, who would be the ideal contact-person?	



1.3. Your opera education activities within your structure		
i. Within your organization, is it the department responsible for education, which creates the concept and manages these opera education activities?	YES	NO
j. If not, which department manages these opera education activities?	General management	
	Another department. <i>Please specify</i> :	
1.4. The target group of these opera education activities		
k. What specific target group are the activities aimed at?	Musicology students (theory)	
	Music students (practice)	
	Students of any subject	
	<i>Other, please specify:</i>	
l. If your opera education activities target students of any subject, which academic field do these students belong to? <i>Multiple answers possible</i>	Humanities (philosophy, languages, education, social and political sciences etc.)	
	Art (Art history, design, dance, fine arts etc.)	
	Health sector (medicine, veterinary sciences, dentistry etc.)	
	Natural science and technology	
	Architecture and urbanism	
	Law	
	Economy	
	<i>Other, please specify:</i>	
m. How many university students participate in your opera education activities per season?		
n. Are you at the maximum of your capacity with this number of students?	YES	NO
o. If not, have you fixed a precise objective as to how many students you would like to involve in the next opera seasons/academic years?	YES	NO
p. Do you communicate directly with the students, if yes in which way(s) do you do this? <i>Multiple answers possible</i>	University newsletter	
	E-mail	
	Notices and flyers sent and displayed on the campus	
	<i>Other, please specify:</i>	
q. If you communicate <u>in</u> directly, thus via an intermediary, with the students, who is/are your intermediary/intermediaries?	A university teacher/professor	
	A secretariat	
	<i>Other, please specify:</i>	



	YES	NO
r. Do you know anything about the other cultural activities the students participating in your activities engage in?		
s. If yes, how do you obtain this knowledge? <i>Multiple answers possible</i>	Studies/questionnaires	
	Comparison of statistical data with other cultural institutions.	
	The university collects this information and provides it to you.	
	<i>Other, please specify:</i>	
t. If you have information on their cultural activities, what are they? <i>Multiple answers possible</i>	They have a season ticket for your organization.	
	They have a subscription to a different cultural institution.	
	They watch several performances (opera, dance, concerts etc.) per opera season/academic year.	
	<i>Other, please specify:</i>	
u. If you know how many performances these students go to see, beyond your own opera education activities, please specify roughly :	Between 1 and 5 performances	
	Between 6 and 10 performances	
	More than 10 performances	
1.5. The characteristics of your opera education activities		
v. Where do your opera education activities take place? <i>Multiple answers possible</i>	Within your organisation	
	On the university campus	
	<i>Elsewhere, please specify:</i>	
w. Should your opera education activities take place on the university campus, what are the reasons for this? <i>Please indicate a ranking by importance should you choose several options, « 1 » being the most important</i>	Convenience	
	Financial reasons	
	The wish to reach out and meet students in their own environment.	
	Because of a signed agreement between the university and your organization.	
	<i>Other, please specify:</i>	
x. Who are the teachers/trainers practically leading these opera education activities? <i>Multiple answers possible</i>	A member of the education team of your organization	
	A director/manager of your organization, if so what kind?	
	A university professor, if yes: what subject does he or she teach?	



	<i>Other, please specify:</i>	
y. What is the final “event” of your opera education activities? <i>Multiple answers possible</i>	Viewing of a performance	
	Performance of the students’ own work	
	<i>Other, please specify:</i>	
z. How frequent are these opera education activities?	The activities take place throughout the opera season/academic year	
	The activities take place punctually	
	<i>Other, please specify:</i>	
1.6. Format of the opera education activities		
aa. What format(s) do these opera education activities have? <i>Multiple answers possible, please rank in order of importance, “1” being the most important</i>	Conference cycles	
	Meeting an artist	
	Series of courses/seminars	
	Seeing a performance	
	Watching rehearsals	
	Practical workshops	
	<i>Other, please specify :</i>	
bb. Do you use multimedia technology to transmit your opera education activities for universities, for example to reach other campuses?	YES	NO
cc. Do you publish the documents used for your opera education activities?	YES	NO
dd. If yes, what elements are published? <i>Multiple answers possible</i>	Education manuals	
	Conference cycles	
	<i>Other, please specify:</i>	
ee. If yes, how do you publish? <i>Multiple answers possible</i>	On your internet site	
	Print	
	DVD’s	
	Television screenings	
	Broadcasting the events on the university campuses	
	<i>Other, please specify:</i>	
ff. Does the internet site of your organization provide blog space for the university students participating in your activities?	YES	NO



1.7. Opera education activities and attending performances													
gg. Do your activities link education and attending a performance?	<table border="1"> <thead> <tr> <th>YES</th> <th>NO</th> </tr> </thead> <tbody> <tr> <td></td> <td></td> </tr> </tbody> </table>	YES	NO										
YES	NO												
hh. If your opera education activities are linked with attending a performance, what sort of performance is it : <i>Multiple answers possible</i>	<table border="1"> <tbody> <tr> <td>Opera</td> <td></td> </tr> <tr> <td>Dance</td> <td></td> </tr> <tr> <td>Recital</td> <td></td> </tr> <tr> <td>Theatre</td> <td></td> </tr> <tr> <td>Concert</td> <td></td> </tr> <tr> <td colspan="2"><i>Other, please specify:</i></td> </tr> </tbody> </table>	Opera		Dance		Recital		Theatre		Concert		<i>Other, please specify:</i>	
Opera													
Dance													
Recital													
Theatre													
Concert													
<i>Other, please specify:</i>													
ii. If your opera education activities are paired with attending a performance, at what moment during the programme do the educational activities take place?	<table border="1"> <tbody> <tr> <td>Before the performance</td> <td></td> </tr> <tr> <td>After the performance</td> <td></td> </tr> <tr> <td>Before and after the performance</td> <td></td> </tr> </tbody> </table>	Before the performance		After the performance		Before and after the performance							
Before the performance													
After the performance													
Before and after the performance													

2. THE BUDGET OF YOUR OPERA EDUCATION ACTIVITIES

1.1. Model 1 : The opera education activities and attending a performance is paired and cannot be accessed separately													
jj. If your opera education activities combine education and performance attendance, is the budget for these education activities calculated as a global package?	<table border="1"> <thead> <tr> <th>YES</th> <th>NO</th> </tr> </thead> <tbody> <tr> <td></td> <td></td> </tr> </tbody> </table>	YES	NO										
YES	NO												
kk. What organization/institution finances these opera education activities? <i>Multiple answers possible</i>	<table border="1"> <tbody> <tr> <td>Your organisation</td> <td></td> </tr> <tr> <td>The university</td> <td></td> </tr> <tr> <td>A sponsor</td> <td></td> </tr> <tr> <td colspan="2"><i>Other, please specify:</i></td> </tr> </tbody> </table>	Your organisation		The university		A sponsor		<i>Other, please specify:</i>					
Your organisation													
The university													
A sponsor													
<i>Other, please specify:</i>													
ll. Does the student have to pay part of the opera education activity himself/herself?	<table border="1"> <thead> <tr> <th>YES</th> <th>NO</th> </tr> </thead> <tbody> <tr> <td></td> <td></td> </tr> </tbody> </table>	YES	NO										
YES	NO												
mm. Should the student have to contribute to the cost of his or her participation in the opera education activities, what percentage is covered by his or her contribution?	<table border="1"> <tbody> <tr> <td><10%</td> <td></td> </tr> <tr> <td>Between 10 and 25%</td> <td></td> </tr> <tr> <td>Between 26 and 50%</td> <td></td> </tr> <tr> <td>Between 51 and 75%</td> <td></td> </tr> <tr> <td>Between 76 and 100%</td> <td></td> </tr> <tr> <td>100%</td> <td></td> </tr> </tbody> </table>	<10%		Between 10 and 25%		Between 26 and 50%		Between 51 and 75%		Between 76 and 100%		100%	
<10%													
Between 10 and 25%													
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Between 51 and 75%													
Between 76 and 100%													
100%													
2.2. Model 2 : Opera education activities and performance attendance are not combined													
nn. Which department in your organization is responsible for the performance budget for these activities?	<table border="1"> <tbody> <tr> <td>Finance department</td> <td></td> </tr> <tr> <td>Ticket office</td> <td></td> </tr> <tr> <td>Education department</td> <td></td> </tr> <tr> <td colspan="2"><i>Other, please specify:</i></td> </tr> </tbody> </table>	Finance department		Ticket office		Education department		<i>Other, please specify:</i>					
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Finance department													
Ticket office													
Education department													
<i>Other, please specify:</i>													



pp. If your opera education activities are not combined with attending a performance, how is the price for a ticket for university students determined?	Your organization grants a reduction off the full price of the ticket.	
	Your organization offers fixed rates for tickets for university students.	
	<i>Other, please specify:</i>	
qq. If your structure offers a reduction of a certain percentage off the full price, what is this percentage?	50%	
	25%	
	10%	
	<i>Other, please specify:</i>	
rr. What seating categories are available to university students?	All categories are available	
	Only certain categories are available If so, which ones?	
ss. Why do you limit the access to certain categories?		
tt. Is your organization's pricing scheme for university students similar to the scheme offered to young people (under 26 :28 :30 years of age) or do they differ?	The prices are similar to the scheme for young people. In this case, what are the prices?	
	They are developed specifically for university students. In this case, what are the prices?	

3. THE FOLLOW-UP OF YOUR OPERA EDUCATION ACTIVITIES

uu. Do you keep in contact with the students who took part in the activities after their studies have come to an end?	YES	NO
vv. If yes, how? <i>Please specify</i>		
ww. What information do you have on whether and how often these students continue to attend performances or other measures in your organization once their studies have come to an end?	They continue to attend your organization's performances. If yes, how often?	
	They do not become part of the « regular », audience of your organization.	
	No information available	



<p>xx. By what means does your organization attempt to follow these students' future cultural activities/ practice?</p> <p><i>Please specify</i></p>	
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4. LAST BUT NOT LEAST

<p>yy. Do you have any feedback or comments on this questionnaire?</p>	
<p>zz. Would you be prepared to share with us the documents you use in your opera education work for university students? This would enhance this research initiative and its results and conclusions.</p>	



Annexe 2 : Organisations who took part in the survey

Austria	Bregenzer Festspiele
Belgium	La Monnaie Opéra royal de Wallonie De Vlaamse Opera
Denmark	Den Jyske Opera Royal Danish Theatre
Estonia	Estonian National Opera
Finland	Finnish National Opera
France	Grand Théâtre de Provence Opéra de Dijon Opéra de Lille Opéra de Rouen – Haute Normandie Opéra National de Bordeaux Opéra National de Lyon Opéra National de Nancy et de Lorraine Opéra National de Paris Opéra National du Rhin Théâtre du Châtelet
Germany	Bayerische Staatsoper Deutsche Oper am Rhein Junge Oper Stuttgart
Greece	Greek National Opera
Italy	As.Li.Co
Lithuania	Lithuanian National Opera
Luxembourg	Grand Théâtre de la Ville du Luxembourg Orchestre philharmonique du Luxembourg
Norway	Den Norske Opera
Portugal	Foco Musical
Spain	Teatro Real



La Monnaie
De Munt

DÉVELOPPEMENT CULTUREL

Sweden	Gothenburg Opera House Kungliga Opera Malmö Opera
The Netherlands	Het Muziektheater Yo ! Opera
United Kingdom	English National Opera Glyndebourne Opera North Royal Opera House