

GENERATION Y :

Engaging young adults in opera and danse



Autumn 2013

Best Practice Guide





RESEO AND GENERATION Y

RESEO has been active for over 15 years in the field of opera and dance education, bringing together organisations from all over the world to share, collaborate and experiment new ways to widen access and inspire curiosity in two art forms that are all too often perceived as lacking mass appeal. The network defines itself as a platform for initiation and exchange of artistic collaboration and a resource for educational research, constantly aiming to develop its structure and actions while raising the public profile of opera and dance education. RESEO's activities include organising biannual conferences, advocacy, coordinating projects and spreading good practice along with regular newsletters and publications.

RESEO conferences are an essential aspect of its work and follow a tried-and-tested format that combines presentations, practical workshops, round tables and informal moments. Given the diversity of member profiles – ranging from large and prestigious opera houses to small independent companies – and the wide array of their skills and competences, much importance is given to enabling the exchange of ideas and methodologies between European counterparts, with several hours of conference time usually dedicated to case studies and member contributions.

Opera, dance and young adults

How to engage young adults with opera and dance? While established educational policies for school-age audiences are widely used across Europe, initiatives aimed at the 18 – 30 age group vary wildly in aim, nature and content, often falling into the grey area between education and marketing. The decision to focus RESEO's autumn 2013 conference on young adults reflects a perceived need to take stock of what is being put into practice, study their particular needs, aims and requirements, promote the exchange of best practices in the field and come up with new, innovative and daring solutions for engaging these audiences.

Whether as performers, spectators or working behind the scenes, young adults embody the future of opera and dance as art forms. The years between 18 and 30 are an intense period of discovery, initiation, curiosity and important decisions, but also of potential disappointment and insecurity at a time when youth unemployment is reaching record levels across the world. While young people face considerable difficulty entering the labour market, art organisations in turn are facing their own challenges with funding cuts and other issues related to the current financial crisis. RESEO



has therefore decided to approach “Generation Y” under three different aspects, providing ideas for increasing the involvement of young adults in the arts at several different levels.

Young people in vocational training

What goes on behind the scenes at an opera or dance performance is as much part of the magic as what happens on stage, and motivating young people to undertake vocational training in the arts field is an important aspect of the work of opera houses and dance companies. RESEO members aim both to promote these rewarding professions and to provide optimal conditions for learning and career development.

Young artists

There should be no reason for young artists to starve in garrets in this day and age, but combined factors mean that choosing an artistic career still often means a precarious and uncertain lifestyle. Barriers to career progression include among others financial issues, lack of opportunities to gain relevant skills and experience, irregular project-based employment and unpaid work. RESEO’s members present here several tried-and-tested schemes that offer young artists chances to further their careers, gain experience in appropriate working conditions and in some cases even add a European or international dimension to their work. The projects furthermore reflect the increasing role of young artists in education and outreach initiatives.

University students

Art institutions, in particular opera houses, have long encouraged cooperation with the higher education sector and invest considerable time and energy into initiating young people to the art form and developing future audiences. While many schemes fall under the responsibility of marketing and communication departments, aiming to increase the numbers of young people at performances through targeted pricing and promotional initiatives, others involve direct partnerships with universities to offer courses, visits, conferences and internship opportunities. This guide offers an overview of various projects catered for student learners.



How to make use of this guide

This guide was compiled on the occasion of the Autumn 2013 RESEO conference “Generation Y: Engaging Young Adults in Opera and Dance” in order to provide attendees with a written trace of the case studies discussed during the sessions and include those of members unable to be present. Members were asked to select projects that they considered well defined, reliable and effective, with demonstrated results and measurable impact on target groups, the hosting organisation and the wider public. The projects were then selected for inclusion in the conference according to these criteria as well as their adaptability to different geographical areas, organisations, artistic forms and cultural backgrounds.

Best practices can be useful to education departments from several different points of view. Foremost a source of inspiration, they also provide a framework upon which to base new projects, facilitate the sharing of new methods and positive results and promote cooperation between organisations. Grounding a scheme in proven methods tends to boost effectiveness and credibility and can also have the non-negligible effect of reassuring funding bodies and institutions.

Making use of best practices does not however simply consist in simply copying another organisation's project. Education departments need to ask themselves several questions before deciding on a best practice, or indeed whether to use one at all: what is the goal we intend to achieve and in what context? Who are the target groups and the wider beneficiaries? What are our resources? Having identified a potential practice, it is then important to ensure that it makes sense in the given context and is adaptable to local realities, suits the specific goals of the project rather than just the general issues at stake, and fits the philosophy and general structure of the department. It is also essential to ensure that the method is cost-effective.

YOUNG PEOPLE IN VOCATIONAL TRAINING



Momo by Junge Oper Stuttgart



Discovering the Opera (Projet de découverte de l'opéra) by the Opéra de Lille (France)

Bringing opera to underprivileged youth

Target group: Unemployed youth in vocational training

Partners: Ecole de la deuxième chance de Roubaix, Concert d'Astrée

Duration: 2013 then prolonged in 2014

Contact: Claire Cantuel ccantuel@opera-lille.fr

The project aims to help trainees develop transversal skills such as self-expression, communication with others, using one's voice as an instrument as well as giving them the chance to discover a cultural institution, an art form and a baroque orchestra. L'Ecole de la deuxième chance in Lille (« Second chance school », for school-leavers) and the Opéra de Lille started cooperating in 2009 and have since developed several courses on hospitality and the various opera professions, such as security, scenography and machinery). The baroque ensemble Concert d'Astrée joined the programme in 2013, allowing the students of the École de la Deuxième Chance in Roubaix to discover baroque music and opera. The project, which started in February 2013, gave participants the chance to discover the workings of an arts institution and of an orchestra, discover opera and baroque during a performance of *Actéon* and to work on speaking and staging in four artistic workshops. Families, partners from the arts world and other institutions and the Opera were invited to a final performance. The project allowed the ten trainees to develop their competences and to work on preconceptions about opera and had a positive global impact on the whole opera house, involving various departments and raising awareness about its themes. It also contributed to broadening opera audiences. Opéra de Lille strongly advises being aware of possible planning issues between the opera house and the training institution and allocating ample preparation time with the trainees (in this case two contact/presentation/immersion sessions) in order to be sure of their motivation, interest and reassure them about any misgivings. Opéra de Lille devised a tight schedule of two months with regular meetings in order to keep group cohesion and energy and encourage attendance, which was a major problem at the beginning of the project. The final performance is a good way to guarantee dedication and attendance.

For more information please visit <http://www.opera-lille.fr/>



Apprenticeship Scheme at the Royal Opera House (United Kingdom)

Bespoke apprenticeships at the prestigious Royal Opera House

Target group: 18+, ideally without having previously undertaken a degree

Partners: 10 different colleges, largely based within Greater London, though not all:

The Building Crafts College; Prospects College, Basildon; Newham College; South Essex College; City Gateway College; Amersham College; RADA; Uxbridge College; LeSoCo; Bridgwater College and CCSkills.

The Derek Butler Trust and other funders

Duration: Ongoing, annual intake

Contact: Bendy Ashfield bendy.ashfield@roh.org.uk

The ROH has been recruiting apprentices since 2007. The aim was to design a scheme that would allow the creation of bespoke apprenticeships in many different areas, so whilst each specific apprenticeship requires a different qualification the basic structure underpinning them is the same. All apprentices are employed under the same terms and conditions of contract and in most cases last 24 months.

All the apprenticeships incorporate time at college and all, except one, lead to a recognised transferable qualification. The cost of any college fees not paid by the government will be born by the ROH in addition to the apprentice's wages. During the two-year apprenticeship the apprentices study at college for varying amounts of time. Apprentices spend their time learning and honing their skills under the supervision of ROH's master craftsmen. They are placed either at the Bob and Tamar Manoukian Production Workshops in Essex or at the Royal Opera House in Covent Garden depending on which department they are working in. Each apprentice is assigned a mentor in the workplace. Additionally the Apprentice Manager and Apprentice Co-ordinator (based with the Personnel team) line manage the apprentices and deal with more pastoral issues. The strength of the relationship between apprentice, mentor and line manager is a key factor in ensuring retention of apprentices to the scheme.

In their second year, each apprentice spends time in a similar department in at least one other relevant, external workplace, therefore enhancing their employability and expanding their knowledge of different working styles as well as different types of theatre. The apprenticeships focus on **employment** and not just the qualification.

ROH now offers apprenticeships in a range of 8 (soon to be 9) disciplines and has now had 16 apprentices graduate from the scheme with only one who failing to complete the two years. Out of the 16, nine are working professionally in venues as different as the Sydney Opera House, the Olympics opening ceremony and at ROH itself. The very first apprentice was foreman in the Scenic Carpentry department and is now mentoring the current scenic carpentry apprentice!

For more information please visit <http://www.roh.org.uk/learning/schools-and-colleges/apprenticeships>



Routes into Glyndebourne by Glyndebourne (United Kingdom)

Roles at Glyndebourne for those starting out or looking to move into the arts sector

Target group: youth in vocational training/youth seeking to enter the arts professions

Duration: Ongoing

Contact: Lucy Lowe Lucy.lowe@glyndebourne.com

A scheme to create new routes to employment in the arts sector, *Routes into Glyndebourne* aims to reach candidates at any age or level who might not usually hear about opportunities to work at Glyndebourne or those who have struggled to access professional roles in the arts without significant work experience behind them.

This employment programme offers carefully designed, paid roles across a variety of Glyndebourne departments creating wider access to development opportunities for talented people, who are new to Glyndebourne.

In artistic terms Glyndebourne is globally renowned for spotting, securing and nurturing operatic talent on stage. The 'Routes' programme echoes this by reaching individuals who are able to make a valuable contribution to Glyndebourne 'behind the scenes' in a variety of departments – regardless of their level of experience or stage of their career. The posts cover a broad range of areas across the organisation including artistic, technical, production and administrative departments. The benefits to Glyndebourne are spotting, securing and nurturing talent that is able to make a valuable contribution to the organisation and, in the longer term, to the arts.

Roles allow successful candidates to access, learn and develop the skills needed to advance their careers long-term. Glyndebourne's Head of Learning and Development, Helen Parsons said: "Being able to say that Glyndebourne played the first part in someone's success story is our aim. We believe Glyndebourne can make a difference to those starting out in their careers and those seeking to make a career change later in life; we will invest in providing a "break" to people looking for a way to change direction. Working at Glyndebourne is now a realistic prospect for candidates from a wide variety of backgrounds."

'Routes into Glyndebourne' seeks to address the challenges that people at the beginning of their careers regularly experience. Too often those recently out of education or training are told they don't have enough experience to be considered for a professional role. Glyndebourne's 'Routes' programme aims to redress this by developing new roles designed for candidates without previous or significant work experience in the desired fields. Posts will also be available to candidates looking to access jobs that act as a 'stepping stone' into new areas of work that have not previously been their primary field of employment.

For more information please visit <http://glyndebourne.com/routes-glyndebourne>



Junge Oper Vocational Training by Junge Oper Stuttgart (Germany)

In-depth technical training with Junge Oper Stuttgart

Target group: Youth in vocational training, young artists

Duration: Ongoing

Contact: Barbara Tacchini Barbara.tacchini@staatstheater-stuttgart.de

The Junge Oper gives young people wishing to work in opera and music theatre a chance to experience the field, to create their own work and further their careers through real responsibilities. The Junge Oper allows young people to work with professionals and grow as artists, employees and technicians. The Junge Oper Stuttgart employs for most of its opera-performances a "Projektorchester". In the case of "Momo" young musicians from the Musikhochschule Stuttgart and the Musikhochschule Trossingen were casted and form the orchestra under the professional direction of conductor Till Drömann. Junge Oper offers positions for youth in vocational training for the various professions involved in the running of an opera house, e.g. interns for the office and for the education department, but also young stage designers for small productions. For "Momo" the Junge Oper employed a young student in music as a part time music theatre trainer (giving workshops in schools) and as an assistant choir director.

Oper Stuttgart (Junge Oper is part of the Oper Stuttgart) organises an annual "Ausbildungstag" ("Education Day"), during which young people are given the chance to see behind the scenes of the opera house and obtain information about the various possibilities related to vocational training at the opera as technicians, shoemakers and scene painters among others. In the case of "Regentropfenfänger" (a small staged concert for children) a lighting technician undertook vocational training and was involved and trained for two years in all the different technical departments. Junge Oper Stuttgart gives great importance to valorising the goals and the learning objectives of young people wishing to undertake vocational training, inviting them for an in-depth conversation rather than basing the decision to accept them on just a CV or cover letter. It is essential to find out if the young adult in question has a heart for the theatre and is willing to give 100% for the duration of his or her training.

For more information please visit <http://www.oper-stuttgart.de/jungeoper/>

YOUNG ARTISTS



Musiciens-Relais by the Académie européenne de musique of the Festival d'Aix-en-Provence



Lucia 2.0 by Den Jyske Opera (Denmark)

Lucia di Lammermoor gets a contemporary reworking in this cross-disciplinary project by Den Jyske Opera.

Target group: Young artists

Partners: The Royal Academy of Music in Aarhus, Potemkin Film School, Danseinstituttet

Duration: Sept. 23rd 2013-April 2014

Contact: Birgitte Holt Nielsen bhn@Jyske-opera.dk

The aim of *Lucia 2.0* is to create a multidisciplinary artwork with young artists in training, including composers, dancers and film students. A student of non-classical modern music composes his own interpretation of the music and drama of the opera *Lucia di Lammermoor* and this music combined with the original form the basis for a choreography created by young dancers in training. Young film students then film the resulting performance and cross-edit the footage with extracts of Den Jyske Opera's new production of *Lucia di Lammermoor*. The result will be screened in connection with the DJO national tour.

DJO advise investing a lot of time in partnerships with institutions dealing with young artist training. It is necessary to take into account the amount of planning and follow-up that is involved, as well as organisational differences between said institutions and opera houses.

For more information please visit <http://www.jyske-opera.dk/>



Professional training with Pôle Sup 93' and the Orchestre National d'Ile de France (France)

A formative experience for young musicians.

Target group: Young artists in their second or third year at Pôle Sup' 93 (Seine Saint Denis Higher Education Center)

Duration: Ongoing since 2012

Contact: Vanessa Gasztowtt vanessa.gasztowtt@orchestre-ile.com

The project is the result of a collaboration between ONDIR and Pôle Sup'93, who offer a three-year course leading to the Diplôme National Supérieur Professionnel de Musicien (Professional Musician Higher Education Diploma DNSPM) and a degree in "Arts, specialized in music", in partnership with the Université Paris 8. The students at Pôle Sup'93 are musicians and the placement is part of their training for the DNSPM.

The placement includes four steps: an audition with the student with a concerto extract of his/her choice and orchestral excerpts selected from the program he/she will have to play in front of a jury (future tutors, the Director of Pôle Sup'93 and the Director of the Orchestra); a one-to-one session between the student and the tutor preceding the first rehearsal with the orchestra; orchestra rehearsals during which the student and the tutor share the same music stand; and finally the student's participating in two concerts in Ile-de-France as part of the Orchestra, alongside his/her tutor.

The student does not replace a professional musician but is in addition to the initial number. Once the placement is over, the tutor fills in an evaluation sheet that will be taken into consideration for accreditation.

The project allows the young artist to experience a pre-professional placement that provides real technical competences and keys to career development. It also valorizes the role of the orchestra musician and gives the tutor the opportunity to develop knowledge transmission skills. For the implementation of such projects the support of the orchestra as well as the musician tutor is recommended.

For more information please visit www.orchestre-ile.com



Opéra Studio by the Opéra National du Rhin (France)

A high-level training opportunity that meets the needs of the modern stage

Target group: Young artists in training

Duration: Ongoing

Contact: Vincent Monteil vmonteil@onr.fr

Opéra Studio aims to provide young artists with a high-level training course through masterclasses, coaching, « aperitif » concerts and participation in cultural and educational events. In 2013-2014 the project will bring together eight singers and two pianists and vocal coaches, helping learners build bridges between previous training and the needs of the modern stage.

Under the leadership of Marc Cléméur, Director General of the Opéra national du Rhin, *Opéra Studio* became a production centre for children's opera in 2009 , with productions including *Ali Baba and the forty Thieves*, *Puss in Boots*, *Snow White* and *Aladdin and the Magic Lamp*. As employability of the singers is one of the main objectives of the course, the Opéra National dedicates one children's opera and on orchestra production to *Opéra Studio* each season, with *Aladin* and *La Colombe* and *Le Pauvre Matelot* – two short operas in one evening – in 2013 – 2014.

The project offers young artists a paid opportunity to integrate a large opera house while developing their skills and repertoire, and allows young audiences to meet and exchange with the young artists during workshops and rehearsals and identify with them.

For more information please visit <http://www.operanationaldurhin.eu>



Opus Tutti – Play to Play by Companhia de Música Teatral (Portugal)

Artistic development through community intervention with Companhia de Música Teatral

Target group: Young artists

Partners: Laboratory for Music and Communication in Infancy of the CESEM-FCSH (UNL), Education Service of the Calouste Gulbenkian Foundation, Teatro Municipal de São Luiz

Contact: Artur Silva artur.silva@musicateatral.com, Vera Herold vera.herold@sapo.pt

Duration: Throughout 2014

The aim of the project is to conceive good artistic practices and community intervention models, integrating actions directed at several target-audiences, namely young adults.

Throughout the last three years CMT has invited young artists to participate in initiatives aimed at developing artistic skills that can help to mediate interaction with infants and their families. Some of these participants were then invited to participate in the *Opus Tutti* artistic residencies in order to raise ideas to use in musical-theatrical micro-pieces for infants. This process led to a final output, called *Play to Play* (Peça a Peça), a set of musical-theatrical experiences associated with small sound or plastic installations. Twelve young versatile artists and educators interested in developing their artistic action through child's play were involved in its creation.

Play to Play is one of the initiatives of *Opus Tutti*. The initiative has a strong impact on the young artists who participate as a new experience for them that challenges their social skills and contributes to their personal development, as well as on the target audience of families and infants. Selection of participants is a crucial aspect for the success of the initiative; artistic qualities are important but not enough. Expert guidance can be needed to develop the “communicative musicality” of skilled artists.

For more information please consult www.musicateatral.com and www.opustutti.com



Sommer Oper Bamberg 2013: Don Giovanni by Sommer Oper Bamberg (Germany)

A unique workshop concept for excelling young artists

Target groups: Young opera singers at the beginning of their career and young orchestra musicians starting their professional education.

Partners: E.T.A.-Hoffmann-Theatre (Bamberg), Landestheater Coburg, Bavarian Youth Orchestra, Conservatories in Linz, Maastricht & Salamanca

Duration: 8th of September – 12th of October 2013. The project has taken place every two years since 2005.

Contact: Till F Weser info@sommer-oper-bamberg.de

Sommer Oper Bamberg aims to bring together two target groups in a singular operatic experience thus combining elements of talent support and stage production that are usually not connected: Singers masterclasses, orchestra workshop, chamber music experience, a complete opera production, shows within the municipal theatre's regular schedule, etc. SOB therefore offers an opportunity for "learning by doing" in the music opera business.

SOB consists of a varied format including the three-week workshop "*Europe Visiting Bamberg*" for students of orchestra music from various European countries, an Orchestra Workshop with renown international mentors and coaches aimed at helping students broaden their stylistic repertoire, a practically relevant and application-oriented masterclass with Angelika Kirchschrager and an Opera Workshop that helps students gain musical and scenic experience, including Italian language teaching and career and application guidance.

The project provides career opportunities and professional development for students, provides participating organisations with access to the young artists of tomorrow and invigorates the image of opera in general as an art form of today and full of young creative talent.

For more information please visit <http://www.sommer-oper-bamberg.de/en/>



Gåvan – The Gift by Malmö Opera (Sweden)

Target group: Young artists

Partners Malmö Theatre Academy, Malmö Academy of Music, Stockholm Academy of Dramatic Arts, Malmö University – teacher training

Duration: Autumn 2011 - January 2013

Contact: David Johansson David.Johansson@malmoopera.se, Maria Sundqvist Maria.Sundqvist@malmoopera.se

Two young librettists/dramatic writers from two different universities were given the task of writing two librettos each on the theme “The Gift”. The pieces were to be no longer than 15 minutes long with four characters and set in a bar or restaurant, meaning the four short operas could be performed in an hour.

Four students of composition then chose one idea each to work with, beginning the development from synopsis to libretto. Librettists were given feedback from their teachers, as well as from Maria Sundqvist, libretto writer and artistic director of Operaverkstan. They also had regular meetings with the composers to discuss the development of the stories.

The music was written during the spring/summer of 2012.

Seminars during which the librettists, set designers and the conductor talked about their involvement in the project were held before the performance and open to the public. There were also partnerships with a school from Backaskolan and the Malmö University teacher training department.

There was a total of seven performances of *The Gift* at Verkstan, Malmö Opera’s small black box stage that almost sold out. Jonas Forsell, a well known composer and librettist and Anna Einarsson, composer and jazz-singer were invited to see the performances and give their opinions as reviews on our website. A person who was completely new to opera was invited to write a review and the audience to post own opinions/thoughts on post-it notes on a wall in the foyer when the performance was over.

The project therefore allowed several young artists to get a taste of working with an opera house and observe the various stages of creative development involved in cooperation with a team, as well as strengthening partnerships between Malmö Opera and local higher education institutions. Malmö strongly believes in the importance of having a strong team with experience of working with new operas in order to guide the artists in training through the creative process.

For more information please visit <http://www.malmoopera.se/forestallningar/gavan>



Memorial/Traces, a project by Cathy Milliken (Australia)

A cross-disciplinary project bringing together composition and film

Target group: young artists, 20 young instrumental and Music Technology students from the Queensland Conservatorium of Music/one student from the Griffith Film School, Griffith University.

Partners: Queensland Conservatorium of Music, Griffith Film School, Griffith University.

Duration: 2 weeks (music)/4 weeks (film)

Contact Cathy Milliken cjm@cathymilliken.com

The project was devised by composer Cathy Milliken and the ensuing performance was held during the Crossbows Festival at the Queensland Conservatorium in 2012.

The aim of the project was to facilitate students from various arts faculties and disciplines to work together using a common starting point using in this case, twelve graphic score cards and their instructions to “Memorial” and “Traces” by Cathy Milliken. The scores to “Memorial” and “Traces” are a set of twelve graphic score cards with performance instructions. They can be performed by a variable number of musicians for pitched and non-pitched instruments as well as by a group of dancers, filmmakers, or theatre-makers. “Memorial” is the purely acoustic realisation. “Traces” is a visual and acoustic realisation. They can be performed together.

The project required firstly a getting to know and appreciation of each other's specific terminology. The students then investigated how the graphic score cards could be adapted to the various arts disciplines, how they could utilise their own knowledge and skills as well as how they could adapt their particular skills to new solutions found by others. For the performance some realisations were fixed, others were improvised.

The students were very excited to work creatively and collectively on this project. Here some reflections by one of the students (horn player, 2nd year): “I thought this was fantastic. Because we had already discussed the fact that ideas were out in the open and didn't belong to anyone in particular, there weren't any obstacles to overcome in terms of power struggles or things like that. Everyone was really committed to the whole project and this, in combination with people from different musical backgrounds (jazz, classical, etc.), resulted in some beautifully creative ideas”.

For more information please visit www.cathymilliken.com

For sound example of Memorial/Traces visit: <https://soundcloud.com/cathy-milliken>



Memorial/Traces



Artology Remix 2013/Picasso, a project with Cathy Milliken and Artology (Australia)

Art, music and music come together to involve young artists in the creation of a new performance piece

Contact Anna Cerneaz- Managing Director/Artology anna@artology.org.au

Target group: young artists in their late teens and early twenties

Duration: 4 weeks over 3 months

The basis is Picasso's **Les Femmes d'Alger**, or 'The Ladies of Avignon'. It is a painting considered the birth of the historical style known as Cubism and has provided the catalyst for this new work.

The young artists conceived this work through a series of intensive workshops and experimentation, working under the guidance of experienced artists from a range of genres including professional composers, instrumentalists, a poet, visual artists, a choreographer and stage director and others. The work moved freely between various visual and performance art forms. The project was carried out with Artology, an organisation in Sydney, Australia devoted to developing the creative potential of young people through experiential learning in the performing arts. Artistic leadership of the Remix 2013 Project lay with Cathy Milliken and final staging concept with Rhys Martin.

The process challenged the young artists to explore new techniques and to search for their own responses to Picasso's work; to work outside their comfort zone and collectively arrive at an understanding of the processes involved in artistic creation. The art work was performed at the Art Gallery of NSW on the 13 July 2013 and was open to the public and advertised throughout schools, tertiary institutions and arts organisations. The participants brought their friends and family so that the performance became a meeting ground for professionals and general public alike.

Profile Artology/Remix:

Lyle Chan -Artistic Director of Artology/Remix Program.

For more information please visit <http://artology.org.au/artology-remix/> and www.cathymilliken.com/projects





Vadstena Academy (Sweden)

Artist training with both new and forgotten operas

Target group: young artists

Contact: Nils Spangenberg info@vadstena-akademien.org

Duration: Ongoing

The International Vadstena Academy is Sweden's smallest opera house but one of its foremost centres of continuing education for young opera singers and musicians. It proves itself to be an invaluable experience for young artists on the road to a professional career, commissioning and staging both new and undeservedly forgotten operas dug out of antique manuscripts, giving both the participants and the audience the chance to encounter operas that are not part of the mainstream repertoire. Since Vadstena's opening in 1964, many of Sweden's professional opera singers such as Anne Sofie von Otter, Nina Stemme and Malena Ernman have performed at Vadstena Castle or the Old Theatre. The academy also offers training for those specialising in the varied crafts related to the opera world, such as lighting, costumes and set design. Summer projects usually involve the study of one or two operas – a forgotten or unknown work that is yet to be performed in modern times and/or a new work.

For more information please consult <http://www.vadstena-akademien.org/english/>



Border by Badisches Staatstheater Karlsruhe (Germany)

Giving young artists the chance to perform in a professional production

Target group: young artists in their late teens

Contact: Magdalena Falkenhahn magdalena.falkenhahn@staatstheater.karlsruhe.de

Border was a project that aimed to engage older teenagers with opera as a living art through giving them the chance to perform in a professional production. The production touched on themes such as biography in order to connect with the lives of local families. The focus of the presentation is a choir of around 70 students from Karlsruhe, divided into a singing group and an acting group. The choir is the most clearly recognizable element from the template by Euripides, the ancient drama *Children of Heracles*. There, too, the choir comments, intervenes and is part of the action. Placing the action into the present reflects a reality of life for families who had to flee or emigrate to other countries for different reasons. Taking the last three generations into account – even those who had to flee during the war – this phenomenon affects virtually every family in Germany.

The choir is of central importance as it constantly creates new structures and images. Hence, the choir operates 18 aluminum elements, "containers", which are sealed with bars on two sides. They symbolize transportation of goods and ideas. The "containers" can be made into a prison or a border strip by the choir, who therefore forms and builds its own stage.

The choir surveys the people involved. But the choir also questions the genre of opera. What are we doing here, why and by what means? The fact that most young people involved had only little to do with opera before reinforced this attitude. Staatstheater Karlsruhe considers that every stage director needs to address this question in their work, a question that also comes to the audience's mind during the performance.

The opera house considered the impact of the project as generally positive as it allowed youth to experience the whole process of the production, develop social skills and interact with artists, therefore increasing their knowledge of opera. The project also had a considerable multiplying effect on young audiences and through using their life stories as part of the production created a platform for exchange between the institution and people in Karlsruhe.

Staatstheater Karlsruhe advises presenting the project directly to potentially interested participants and taking into account potential difficulties in the long-term implementation of a project involving non-professionals and semi-professionals.

For more information please consult www.staatstheater.karlsruhe.de



UNIVERSITY STUDENTS



Border



Les Etudiants et l'Opéra (Students and the Opera) by the Opéra de Dijon (France)

A programme including several initiatives aimed at university students

Target group: University students

Partners: Various universities, Sciences Po Paris, l'ESC Dijon-Bourgogne, Alta-Musica, various Dijon arts institutions such as the National Theatre and local music platforms.

Dates: Ongoing throughout the university year

Contact: Julia Dehais jdehais@opera-dijon.fr

Les Etudiants et l'Opéra aims above all to develop student audiences and seeks innovative ways to interact and interest students in opera, classical music and contemporary dance through several different formats:

1. Student Nights : Six times a year, Opéra de Dijon makes students a privileged audience, offering them discounted tickets and the possibility to meet the artists over a drink. For the 13-14 season the Opéra is developing specific communication tools for Student Night such as kakemonos, totebags and snacks.

2. Targeted promotion: A condom in a "Spend the night with Don Giovanni" wrapper with the Opéra logo and the performance dates.

3. The *Ring* Blog : Six students from the prestigious Dijon Sciences Po Paris are given the chance to become contributors to the Ring blog in collaboration with the editor of Alta-Musica, a classical music magazine. The blog includes interviews with artists and features while giving students access to rehearsals and workshops in professional working conditions. www.ringopera-dijon.com.

The Opéra notes a positive impact on participants, the opera house and partner organisations. Advice for implementation of projects aimed at student audiences includes:

- Partnerships with universities and teaching staff, city arts institutions, arts and culture organisations,
- Being present on campus and in the classroom, using both booths and participative activities such as allowing students to try on costumes,
- Meetings with artists in an informal setting.

For more information please visit www.opera-dijon.fr/



Youth Ambassadors by Den Norske Opera & Ballett (Norway)

Involving young adults in local opera promotion

Target group: The project is aimed at young adults aged between 18 and 30 and draws a large number of university students.

Partners: Personal networks of the youth ambassadors

Duration: Ongoing

Contact: Tuva Narbuvoold ungdomsambassador@operaen.no

The main goal of the Youth Ambassadors scheme is to convey DNO&B performances towards a younger audience that might not otherwise relate strongly to opera and dance. Youth Ambassadors assist DNO&B as an active resource both through social media and face-to-face relationship building, events planning, blogging and a Facebook page. In return DNO&B offers courses and meetings to build and maintain relevant skills. They are offered free tickets and encouraged to see as many performances as possible. The work is on an annual basis, starting in August and ending in June with members remaining in the scheme for 2 to 3 years on average according to estimations. The Youth ambassadors work as independently as possible and are responsible for drawing up plans for the year, great importance being given to building a reliable core group and giving members individual responsibilities.

For more information please visit <http://www.operaen.no/>





Opera Oberta by the Gran Teatre del Liceu (Spain)

Bringing opera to university students in Catalogne

Target group: university students.

Duration: Ongoing.

Contact: Carme Trobalon Miramanda carmetrobalon@hotmail.com, Xavier Carreras

xavier.carreras@liceubarcelona.cat Gemma Felius gemma.felius@liceubarcelona.cat

Opera Oberta aims to bring students to opera in particular and music in general without them even having to leave the university. The programme introduces the various professional profiles involved in an opera production, promotes respect for artistic creation and shows the interconnections between opera and other artistic and scientific disciplines. The programme is based around the screening of four productions complemented by teaching materials such as video-seminaries, written material and photographs upon which the professor can base his/her classes. The four productions screened in 2013 – 2014 will include Monteverdi's *L'incoronazione di Poppea*, Mozart's *Die Entführung aus dem Serail*, Donizetti's *L'elisir d'amore* and Britten's *Midsummer Night's Dream*. Over 30 European and Latin American universities and an average of 1200 students currently follow the transmissions. Those taking the course are advised to undertake a research project on a chosen aspect of the opera world under teacher supervision which will then be diffused on the Gran Teatre website. Students are therefore given a chance to discover the art form and teachers to transmit knowledge in a familiar context. It is essential for the implementation of the project to have a solid team within the structure, as are excellent relations with the education and audio-visual department. The role of university professors must be constantly valorised.

For more information please visit <http://www.liceubarcelona.cat> and <http://www.operaoberta.org>



Practise at the Opera by Den Norske Opera & Balett (Norway)

Teachers in training bring opera to school audiences

Target group: Students in teacher training

Partners: Oslo and Akershus University College of Applied Sciences

Duration: Ongoing

Contact: Frida Steenhoff Hov frida.steenhoff.hov@operaen.no

The point of departure for this project was the wish to train student teachers to be ambassadors and presenters of the arts. The student teachers prepare lesson plans based on performances, using visual expression as a starting point. The lessons are part of a larger programme about the performance in question and are intended to complement other teaching material, which is free of charge for schools. The teachers in training are encouraged to choose schools outside Oslo for their presentations so as to allow pupils who don't usually have access to opera to get a taste of it before attending their first performance, and are in charge of implementation and follow-up. DNO&B organises an evaluation meeting every year in June and integrates student feedback into the launch meeting for the next cycle of the project. These meetings are extremely important as they clarify expectations, use of time, cooperation methods, content, what the students will get from DNO&B and what they are responsible for investigating and evaluating. For DNO&B the project is a democratic and effective way to strengthen recruitment to the opera and ballet, giving pleasure and increasing interest, which in turn can help build future audiences.

For more information please visit <http://www.operaen.no/>



Publikintroduktioner (opera and musical introductions to audiences) at Malmö Opera (Sweden).

An opportunity for students at Malmö Opera

Target group: University students

Duration: Ongoing since autumn 2011

Contact: Thomas Wickell Thomas.wickell@malmoopera.se

Malmö Opera gives university students who are passionate about opera the chance to express themselves in public, meet and interview important figures of the opera world and inspire others with their passion. The principle of the Publikintroduktioner is for students to make a 15-minute speech 45 minutes before the beginning of the performance, presenting the show that is about to take place and the aspects they find the most interesting and important to know. They often interview directors, dramaturges and singers. The students meet the project leader, who drops-in at the introductions to listen and give constructive feedback, before every new presentation thus helping the student feel safer and also ensuring the quality of the introductions for Malmö Opera. The Project leader takes the time to show the student around the house and answer questions at the beginning of the project.

For more information please visit <http://www.malmoopera.se/besok-operan/introduktioner>





Zarzuela en la Universidad by Teatro de la Zarzuela (Spain)

Bringing Spanish lyrical heritage to university students

Target group: University students

Dates: November 2012 to May 2013

Contact: Almudena Pedrero almudena.pedrero@inaem.mecd.es

Zarzuela en la Universidad had the principal aim of bringing Spanish lyrical heritage to new audiences in a captivating manner by using innovative models of cultural and educational action. ***“Zarzuela at University: Introduction to the Spanish Lyrical Genre”*** was an educational program for students aged 18 and older. It consisted of an introductory course about the Spanish musical genre Zarzuela taught by specialists and supplemented by live streaming performances of Teatro de la Zarzuela’s 2012-2013 presentations. The programme included additional audio-visual resources such as lectures about history, libretti, authors and music features of each Zarzuela performance alongside interviews with the conductors and stage directors of each of the productions.

The performances streamed were *El Juramento*, *Reina Mora/ Alma de Dios*, *Marina* and *Viento es la dicha de amor*. Students received elective credits for participation and a high percentage of those who took the follow-up survey declared themselves extremely satisfied with the course.

For more information please visit <http://teatrodelazarzuela.mcu.es/es/actividades/actividades-pedagogicas/zarzuela-en-la-universidad>



Il Teatro Real por Dentro at the Teatro Real de Madrid (Spain)

Introducing students from all academic backgrounds to the world of the opera

Target group: University students

Duration: 4 dates per production – 8/9 productions per season

Contact: Simon Bauwens sbauwens@teatro-real.com

The project aims to introduce students not only to performance but also to the creation process and the workings of an opera house. The project can be considered as a course for university students and consists of a guided tour through the opera, conversations and informal meetings with opera staff and artists (the employees of various departments give some of their time on a voluntary basis), attending various rehearsals and a practical assignment at the end with discussion and feedback.

The students participate by subscribing to the 'course' through their universities and earn 1 ECTS credit upon completion. Students from all study branches can take part in the course, not just those in art and music related studies.

The only obligation is participation and the presentations that are made in the end are always of high quality and the discussions interesting, helping to break clichés and spark a debate on the role of opera in modern society. Participating students often become part of the regular (young) audience of the Teatro Real. Participating universities see the course as an interesting addition to their curricula and a good collaboration with them is crucial – it is often easier to find someone in the university staff who is passionate about opera and solicit their assistance than convince management to dedicate staff to the project.

For more information please visit <http://www.teatro-real.com>



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GENERATION Y: Engaging Young adults in Opera and Dance

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