

# RESE



EUROPEAN NETWORK  
FOR OPERA, MUSIC AND  
DANCE EDUCATION



A photograph of a conference presentation. A man in a dark shirt stands on a stage, presenting to an audience. A large screen behind him displays a scene from an opera. The audience is seen from behind, seated in a modern, brightly lit room with large windows overlooking a waterfront. A Yamaha keyboard is visible on the stage to the left.

**AUTUMN CONFERENCE 2018**

## **LASTING LEGACY: ENSURING THE LONG TERM IMPACT OF ARTS EDUCATION**

15 - 17 NOVEMBER 2018  
HOSTED BY THE ROYAL DANISH THEATRE IN COPENHAGEN

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# INTRODUCTION

Creating long term community projects and partnerships through music, opera and dance education offers the potential to make a real impact on many levels.

But how do we plan for and ensure the legacy of these projects and what really happens when they end?

Large-scale, Europe-wide programmes such as the European Capitals of Culture initiative or the ongoing European Year of Cultural Heritage, as well as national arts initiatives, provide an opportunity for arts institutions large and small to create new connections with local communities, widen their audiences and deepen the impact of their education activities. While raising a city's international profile is one of the potential gains of participation in this kind of project, one of the key issues is how partners can sustain the regeneration and cultural scene that such projects often inspire.

The RESEO Autumn Conference 2018 in partnership with the Royal Danish Theatre invited delegates to take a look at the lasting impact of arts education projects and the civic role played by arts institutions. What is legacy and what are the best practices for creating and sustaining it? How can we work with local, national and European stakeholders to ensure legacy, and what happens when priorities diverge? From a global perspective, what is the civic role of our work?

Three days of discussions, debate, knowledge exchange and practical workshops that provided arts education professionals with new tools and methodologies to ensure not only the widest possible impact of their activities, but also their long-lasting legacy.

## THE CONFERENCE IN A NUTSHELL

**60** DELEGATES FROM  
19 COUNTRIES

**9**

SPEAKERS

**3**

DAYS

**4**

VENUES

**2**

COUNTRIES

**2**

KEYNOTES

**3**

WORKSHOPS

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PROJECT  
PRESENTATIONS

**3**

PERFORMANCES

# THE CONFERENCE AS SEEN BY CLAIRE JESURAN, MUSICOLOGIST AND MUSIC ADVISOR

At its 2018 Autumn Conference, hosted by the Royal Danish Theatre in Copenhagen (KGL Teater), RESEO (The European Network for Opera, Music and Dance Education) invited its members to explore the theme of the impact of arts education projects and the durability of their effects, while addressing the civic role played by institutions.

This complex topic was addressed through a dozen presentations, reports of innovative artistic experiences that included diverse audiences, practical workshops and debates. All of which enabled delegates to reflect on the following key questions: what is the impact of arts education in the long term? What is the best way to ensure this impact? How to best collaborate with stakeholders at the local, national and European level to sustain a given project? More generally, how can we define our civic role?

## THE COPENHAGEN ORCHESTRA, WHICH DATES BACK TO THE 15TH CENTURY IS ONE OF THE OLDEST ORCHESTRAS IN EUROPE

Taking place in three enchanting KGL Teater venues, the Old Theater (ballet), the Operahuset (opera) and the Skuespilhuset (theatre), the three days of exchange enabled the identification of new tools and methodologies that not only reinforce education activities, but also ensure their sustainability.

The content of the conference was defined by Rhian Hutchings, Chair of the RESEO Steering Committee, Alexandra Van Peteghem, Membership Coordinator, Roshnara Corby, Communications Manager, and other members of the RESEO Steering Committee. The event was delivered by Dorte Grannon Balslev, KGL Head of Development and Education, and Sofie Rask Andersen, Copenhagen-based conference coordinator.



The following summary offers a thematic account of the speakers' observations, which stemmed from the questions posed above.

In a welcome speech given at the Old Stage of the Royal Danish Theatre, Artistic Directors John Fulljames (Opera) and Nikolaj Hübbe (Ballet) offered a first example of durability: the Copenhagen Orchestra, which dates back to the 15th century is one of the oldest orchestras in Europe, and the Kongelige Teater, which is over 300 years old. The institution continues to play a leading role in the city, thanks to its location and influence testifying to the long-term impact of its work and arts education activities. It's important to change habits and offer audiences new experiences in order to ensure its durability. This led to projects such as "Ballet and Brunch", that invite anyone who wishes to attend to participate in free ballet rehearsal sessions followed by a brunch bringing everyone together. A considerable success that can also, it goes without saying, be applied to the opera field.



## **WHAT IS LONG-TERM IMPACT AND WHAT ARE THE BEST WAYS TO ENSURE IT?**

Tatiana Chemi (Professor at Aalborg University and Chairman of Educational Innovation) insists from the outset that in order to correctly define it, the notion of long-term impact must not be associated or assimilated with money. Impact can only be defined by a process that truly resonates with the participant and creates a sense of deep meaning, rather than being defined in economic terms. Young listeners/spectators must above all be made to feel at home in surroundings that are initially not theirs and empowered to create a safe space. They will only then be able to experience the peculiar and enchanting thing that is the “artistic object”. They can then begin to remodel this object, which will enable them to transmit it in turn, thus creating long-term impact.

University research is a potential guarantee of long-term impact, and a significant amount of research has been carried out on the modes of operation, effects, funding, evaluation and, more recently, long-term impact of arts education. Dorte Grannon Balslev (KGL Head of Development and Education) discusses the German Theaterpedagoge, who address these aspects in their work. The observations and publications of professors such as Tatiana Chemi are implemented by direct or indirect partners, thus ensuring the legitimacy of arts education.

## **NOWADAYS, SPACES OF ARTISTIC CREATION ARE MOVING TOWARDS BECOMING SPACES OF PARTICIPATION**

Moreover, educational services and the networks that build bridges between them are nowadays part and parcel of most cultural institutions with a reasonable budget, regardless of the degree of involvement of their management. In this day and age, arts education is a fact and one that is often integrated into the social purpose of the cultural institution, thus casting a positive light upon the potential for long-term evolution. In order to ensure this, it is necessary to create a culture of conscientious and ongoing exchange between the different levels of a cultural institution (we will come back to this later).

Sustainability also stems from the constant questioning of the very purpose of arts education. Historically, cultural spaces were perceived as inaccessible by a majority of people, who felt they did not master the necessary conventions and were thus the objects of prejudice. In the Sixties and Seventies they became places of education, where culture was patronisingly imparted to young people, before going through an “outreach” phase, in which arts education provided young people and those in need with the opportunity to discover certain art forms. Nowadays, spaces of artistic creation are moving towards becoming spaces of participation, where young people have the possibility, according to Dorte Grannon Balslev, to play an active role and in turn being able to create a personal relationship with culture and guarantee the long-term impact of arts education.

## **HOW CAN SMALLER PROJECTS, LARGER-SCALE PROJECTS OR LARGE-SCALE NATIONAL/EUROPEAN PROJECTS, INCREASE SUSTAINABILITY?**

Several projects, some of which were presented as workshops, others more informally in the corridors of the KGL, were at the heart of this reflection on long-term work:

### **“Child to Child” by Kompagni B**

Kompagni B is a ballet company for young professionals within the KGL. In this project, teenage dancers bring primary school children with no dance training into a choreography of their own creation. By “inspiring” them through effective communication and a non-verbal non-conceptual process of imitation, they obtain compelling results.

The “Child to Child” format, developed by the young dancers within a rigorous framework elaborated by Ann Thayer Crosset (USA), the Artistic Director of Kompagni B, is intended to be taken up and adapted in other countries. The company reaches 10,000 children and teens a year with performances, workshops and long-term partnerships.



## European Capitals of Culture and El Sistema

National initiatives and large-scale programmes such as the “European Capitals of Culture” provide an opportunity for arts institutions to create new connections with local communities, broaden their audiences and deepen the impact of their education activities. While there is no doubt that the international profile of a city is enhanced by this type of cultural project, a fundamental question remains around the numbers of new initiatives partners create through these projects and how they can be transformed into activities with lasting impact.

## YOUNG PARTICIPANTS DEVELOP SELF-DISCIPLINE AND LEARN TO COMMUNICATE IN A NON-AGGRESSIVE WAY WITH THEIR MUSICAL PARTNERS

In this context, Tatiana Chemi refers to the Venezuelan national project “El Sistema”. Now a gigantic international project, El Sistema was started by an economics teacher and music lover with almost non-existent means, who began by inviting young people from the favelas to practice music in a garage with buckets, jars and other such makeshift instruments. Noting the promising transformations of these young people who initially believed that they had no future, he appealed to the political authorities to support his project. Today, “El Sistema” is a huge governmental education scheme, which counts thousands of amateur musicians, 8000 teachers, 600 choirs, and dozens of orchestras made up of children who would probably not have had access to musical practice. The Simon Bolivar Orchestra, which emerged from the initiative, is a shining example. Made up of musicians who have all become professionals, it now performs around the world. The young participants develop self-discipline, learn to communicate in a non-aggressive way with their musical partners and cultivate a different image of themselves which they share with their parents who, in turn, are made aware of and induced to participate in musical activities. This is a project with lasting impact, which shows once again how important it is to appeal to authorities at all levels and interact with them.

### Kulturby 2017

Another major project is “Kulturby 2017”, Aarhus European Capital of Culture 2017, presented by Karine Buhl Slaeggerup, one of its leaders and the Director of the Secretariat and Development of the



Hans Christian Andersen International Festival. She noted that the need for the 18 communes and towns around Aarhus to raise funds and work together, that finally led to the awareness of the benefits of collaboration even after 2017. This is a key testimony to the lasting effect of cultural activities. Karin Buhl also noted a gradual change in the mind-set of investors: if, at first, they were interested above all in the visibility of their business, they gradually evolved towards wanting a more socially responsible role and the desire to participate in education projects, both for the benefit of their staff and the wider public.

### Matera 2019

The project “Matera 2019” (the southern Italian town will be European Capital of Culture in 2019) was presented by Vania Cauzillo, Director of Compagnia teatrale L’Albero. One of the planned initiatives is the community project “Silent City”, which brings together an orchestra from Bologna with young people and senior citizens from Matera. The project is rooted in the personal narratives of various participants: a way to create strong links between generations and eventually (re)create a common future in a town that many young people choose to leave.

Vania Cauzillo said that part of the financial resources planned for Matera 2019 had already been allocated to the follow-up to 2019.

The long-term impact of Matera 2019 will be measured in three ways:

- Changes in the general perception of the artist by locals,
- More women working in the cultural sector,
- A sustainable economic impact, notably in tourism, which is developing considerably ahead of the project.



## **LEARN**

Simon Sharkey, Associate Director of the National Theatre of Scotland, described a further project on long-term work and sharing sustainability in local communities. As Director of the LEARN department, he works innovatively in a participatory context to push the limits of theatre. His projects are based primarily on the desire to make participants “hungry for more” - therefore, a long-term goal. He discussed methods for finding a narrative and creating new forms to tell stories. But above all, he gives a voice to vulnerable members of society, who get involved and end up making changes to their lives. Simon Sharkey works, among others, with patients suffering from dementia and their families, with whom he manages to create a form of theatre that reflects upon loss and mourning. He also offered a practical workshop for RESEO members (see workshop descriptions below).

Two other workshops also focused on durability:

## **#CARMEN**

The project is part of TalentU, a Danish National Opera programme. This contemporary and creative response to the most staged opera in the world after *La Traviata* and *The Magic Flute* highlights the intrinsic qualities of Bizet’s work. This three-year pilot project targets young people from all walks of life between the ages of 15 and 22. The idea is to explore and develop the opera, while pushing the participants further in their personal and artistic work, notably through a process that emphasises the (bodily) power of singing and movement. Lene Juul Langballe, Producer at the Danish National Opera, and Birgitte Naeslund Madsen, TalentU facilitator, proposed a particularly challenging practical workshop, in which the group built a mini-show from accessible extracts from *Carmen* in just one hour. By employing accessible techniques and encouraging participants to overcome their inhibitions, Lene

and Birgitte helped them develop their creativity and identify ways to reproduce this model in other contexts. The project aims of course for long-term impact.

## **KGL+ School Partnerships**

Durable partnerships with schools are created for and by the KGL+ Ballet School, with school children performing a repertory work each season. This year, around 1,200 10-year-olds from 15 schools will be involved. Laura Navndrup, Head of Education at the Danish National School of Performing Arts and the dancer Georgia Kapodistria, described the ins and outs of the project to delegates and proposed that they try it out for themselves.

## **Key learning points on creating lasting impact for arts education**

1. It is of utmost importance to ensure people are made to feel at home when invited into (artistic) surroundings that are foreign to them. There must be excellent communication at the beginning and throughout the project.
2. In the same spirit of welcome but more concretely, new audiences can be structurally integrated as in the “Ballet and Brunch” mentioned above. Opening up (even partially) to artforms with which they are familiar and breaking with conventions can enable them to feel at home.
3. Intergenerational projects, such as the Matera community project mentioned above.
4. Engage volunteers, not only to compensate for possible financial shortcomings, but also to create links between participants and volunteers. The latter support the project, and in some cases also the participants.
5. Foster teaching skills in artists from the very beginning of their professional training in addition to their artistic development. This can be undertaken, partially or totally, through “transfer of inspiration” rather than traditional training, according to the degree of compatibility with the teaching methods.
6. Appeal to the business community as soon as a clear idea for an arts education project emerges, as companies today regularly include education projects in their activities. In some countries, it is still necessary to solicit political authorities to ensure the largest possible tax deduction.
7. More broadly, build bridges between all stakeholders. The Passerelles (education and socio-artistic) department of the Festival d’Aix-en-Provence led by Frédérique Tessier has multiple exchanges with teachers and schools,

representatives from the non-profit and social sector, artists and educators, thus contributing to local development. As already pointed out, this kind of work is fundamental to creating sustainable impact for arts education activities.

8. Large-scale European community projects such as Orfeo & Majnun, a major pilot project presented by Frédérique Tessier highlighting millennial Western (Orpheus) and Eastern (Majnun) myths. Seven European cities took part in this complex project, namely Brussels, Aix-en-Provence, Valletta, Vienna, Krakow, Rotterdam and Sante Maria da Feira. Composed by three musicians from different horizons (Howard Moody (UK), Moneim Adwan (FR-Pal) and Dick Van der Harst (BE)), the opera was delivered over two years and is sung in three languages (English, French and Arabic). It was interpreted by various communities, schools, Conservatoire students and professional musicians.



## CONCLUSION

It is not easy to measure the enduring impact of a person's encounter with the world of art, but to recall one of the key phrases of the 2007 European Research Symposium in Paris, "Despite differences in research, experiments and surveys carried out in various countries (public and targeted institutions, methodologies employed, expected effects, political will), a constant appears very clearly in the results observed: arts education modifies (in some cases in the long term) perceptions and behaviours with regards to knowledge and methods of learning (..)". Let us add that arts education can also modify and broaden - sometimes in a sustainable way - young people's self-perception.

Among the elements for answering the questions raised at the Copenhagen RESEO Conference, let us begin with the primordial role of cultural institutions that are historically rooted and have a local and (inter)national reputation: institutions that are already "sustainable" in essence. They are part of a feeling of the citizen's pride in their city, a feeling that can spread, if it is skilfully distilled, to those who initially do not feel that it is for them.

In order to create a lasting impact for arts education, several artistic, technical, communicative or emotional methods can and must (continue to) be implemented:

- Making people feel at home
- Changing the habits of the public, but also those of cultural stakeholders.
- Building intergenerational bridges that make it possible to imagine or to construct a common future.
- Stimulating teaching among artists that is not necessarily traditional, but "inspiring", using the specific techniques of the artist involved.
- Creating a culture of conscientious and ongoing exchange with different levels of the cultural institution, between teachers and schools, representatives of the non-profit and social sector, artists and educators.
- Drawing lessons from big projects such as the European Capitals of Culture, national projects like El Sistema or Kulturby 2017 Aarhus.
- Integrating university research into the arts education approach, as it gives a foundation and credibility to the various interlocutors.

In general, in order to achieve long-term effects of arts education, it is essential to create, in addition to educational work in many forms, careful and permanent exchanges between the various levels of education and cultural institutions, but also with the outside world - patronage, sponsoring, and finally political authorities at all levels.

In conclusion, let's make everyone "HUNGRY FOR MORE"!

Claire Jesuran, February 2019



# WORKSHOP DESCRIPTIONS



## **OPERA: LEGACY AND EMPOWERMENT. TALENTU IN #CARMEN**

TalentU is a musical theatre talent programme for young people (15-22) at the Danish National Opera (Aarhus, DK). TalentU explores and develops opera as an art form, challenging and empowering its participants and their personal and artistic work. Their current production #CARMEN is a creative, young response to the world's third most popular opera. In this practical workshop, delegates took part in a short creative session that enabled them to explore the music, energy and power of Carmen and its performers. The workshop included a practical warm up as well as reflections on if, why and how we can create long-term impact.

Lene Juul Langballe (DK) Producer at the Danish National Opera and Birgitte Næslund Madsen (DK), TalentU, facilitated the workshop.

## **BALLET: CREATING LASTING PARTNERSHIPS**

Each season, KGL+ School Partnerships works with schools on a piece from the ballet repertoire. In the autumn of 2018, 1,200 10 year olds from 15 different schools staged the ballet Napoli.

This practical workshop invited delegates to experience the project first hand, led by two of the dancers behind the project. Ninety minutes of creative engagement with the Bournonville ballet enabled participants to discover ways to bring classical performing arts in into the classrooms as part of a long-term relationship.

Laura Navndrup (DK), Head of Education at The Danish National School of Performing Arts and Georgia Kapodistria (CY/DK), Dancer and Dance Practitioner, facilitated the workshop.

## **THEATER: LEGACY AND NARRATIVE, GETTING THE STORY RIGHT**

The National Theatre of Scotland was launched 13 years ago. Since that time the Learn department has designed and delivered a multitude of programmes, projects and productions. At the heart of all of those projects has been professional artists finding stories to tell and then finding forms for the telling of the stories.

In this workshop Simon Sharkey shared some of his approaches and techniques to finding stories and creating new forms of theatre. He invited delegates to take part in creative exercises to unlock personal narratives and supported them in shaping cross-art form narratives.

Simon Sharkey (UK), National Theatre of Scotland, facilitated the workshop.

# PRESENTED PROJECTS



## **GROWOP! FESTIVAL - DANISH NATIONAL OPERA**

GrowOP! is an exciting new Opera Festival for young audiences and singers. The only opera festival in Denmark entirely dedicated to the encounter between opera, children and teenagers. GrowOP! rethinks opera as a modern and inclusive art form for children and youth, creating work in unexpected places and in new ways.

Presented by Birgitte Holt Nielsen (DK), Producer B&U, Danish National Opera

[More about GrowOp!](#)

## **THE HONG KONG ARTS FESTIVAL**

Young Friends of Hong Kong Arts Festival Society  
The Young Friends of the HKAF is an integrated arts education and audience development programme designed to nurture young student's interest in the arts. Established in 1992, it has been an outstanding success providing to be very popular with students.

Presented by Kenneth Lee (HK), Senior Outreach Manager, Hong Kong Arts Festival

[More about the Young Friends of Hong Kong Arts Festival Society](#)

## **NATIONAL SURVEY OF MUSIC EDUCATION PRACTITIONERS IN JAPAN**

The National Survey of Music Education Practitioners focused on music education practitioners and how they perceive their work from an individual perspective. Tokyo Bunka Kaikan believe that understanding the reality of practitioners is fundamental to developing a healthy environment for individuals and musical culture itself.

Presented by Yukiyo Sugiyama (JP), Lecturer, Tokyo Bunka Kaikan

[More about Tokyo Bunka Kaikan](#)

## **CREATING A NEW OPERA FOR BIRMINGHAM**

Quilt Song is an upbeat new opera, specially designed for people who might think that opera is not for them. Undercutting operatic conventions, it includes a variety of modern musical styles. By developing Quilt Song's historic connection to Birmingham the community have developed a sense of meaning and ownership.

Presented by Susie Self (UK), Composer, Selfmade Music.

[More about Quilt Song](#)

# SPEAKERS

## **Simon Sharkey**

Simon is currently Associate Director of the National Theatre of Scotland and one of the original team of senior managers who founded the company. He leads the Learn department and is responsible for the large scale site specific productions the Company is synonymous with.

## **Karin Buhl Slæggerup**

Karin Buhl Slæggerup, Head of Partnership & Development European Capital of Culture, Aarhus 2017, Now Head of Secretariat & Development, H.C. Andersen Festivals, Odense. Karin is in charge of developing the H. C. Andersen Festivals through a development and growth strategy to double the turnover of the festival over the next five years.

## **Nikolaj Hübbe**

Nikolaj Hübbe is the Artistic Director of the Royal Danish Ballet. He is a graduate of the Royal Theater Ballet School. Since becoming artistic director of the Royal Danish Ballet, Hübbe has successfully staged new productions of Bournonville's Napoli (2009) and A Folk Tale (2011) as well as Marius Petipa's La Bayadère (2012).

## **John Fulljames**

John Fulljames is the artistic director of the Royal Danish Opera. Prior to working at The Royal Opera, John led The Opera Group (now Mahogany Opera Group). He has worked with a broad range of composers and has great experience in both creating and producing operas.

## **Tatiana Chemi**

PhD Associate Professor, Department of Learning and Philosophy at Aalborg University, Denmark. Chair of Educational Innovation, where she works in the field of artistic learning and creative processes. She is the author of many published articles and reports.

## **Laura Navndrup Black**

Based in Copenhagen, Laura Navndrup Black develops and delivers creative dance programmes for Dansehallerne and The Royal Danish Ballet, and is Head of Education at the Dance Partnership course at The Danish National School of Performing Arts.

## **Lene Langballe Juul**

Lene is head of education and outreach at Danish National Opera and the founder of the talent programme TalentU (2016), for which she was nominated for a prize by Danish Radio in 2017.

## **Birgitte Næslund Madsen**

Birgitte Næslund Madsen teaches music at Egaa Gymnasium, Aarhus and is the founder and conductor of the girls choirs EVE and Junior EVE. Since 2016, Birgitte has also worked with "TalentU", the youth talent programme at The National Opera.

## **Dorte Grannov Balslev**

Dorte is Head of Development and Education at the Royal Danish Theatre. In collaboration with colleagues across the Theatre, Dorte develops the content of the school partnership programme.

## **Ann Thayer Crosset**

Ann is artistic director of Kompagni B, a unique professional children's ballet company at The Royal Danish Theater. Kompagni B aims to reach 10000 children and teens each year with their performances and workshops.

## **Georgia Kapodistria**

Georgia Kapodistria is active as a dance practitioner in projects focusing on performance, facilitation and research. Alongside the creation of projects and participation in independent works, she collaborates with The Royal Danish Theatre.

## **Frédérique Tessier**

Frédérique has worked at the Festival d'Aix-en-Provence since 2002 and participated in the creation of its Education Service under Bernard Foccroulle, who became the Festival's Director in 2007. She currently directs the Education Service, which now coexists alongside the Socio-artistic Service as part of the Passerelles Department.

# SOME REFLECTIONS FROM PARTICIPANTS

How do we engage in conversation? Who needs to be in the conversation, and how can we start it? What conversations need to be started?

Maybe we're moving from learning to living... from learning about the arts to living within the arts, across art forms.

In my opinion we urgently need to find a way to bring artistic leadership and representatives of formal classical music education into the conversation

I'm really impressed by the integration of the Aix-en-Provence Festival. As arts learning and participation practitioners, we go to [wider opera sector] conferences to play with the rest of the system, but the rest of the system doesn't come to these conferences to play with us. Until that dialogue is properly integrated, we won't make the biggest impact that we can on people's lives.

[Learning and participation practitioners] having reached a certain professional level, when we go to [wider opera sector] conferences, we should really be the ones to raise the question of working with children using communities.





# PROGRAMME

## WEDNESDAY 14TH NOVEMBER 2018

VENUE: THE ROYAL OPERA HOUSE.

20.00 **Performance: La Boheme**

## THURSDAY 15TH NOVEMBER 2018

VENUE: THE OLD STAGE, THE BALCONY FOYER

10.30 **Registration**

Music by harpist Nina Schlemm, the Royal Danish Orchestra

11.30 **Welcome to Copenhagen and the Royal Danish Theatre**

John Fulljames(UK), Artistic Director of the Royal Danish Opera. Nikolaj Hübbe (DK), Artistic Director of the Royal Danish Ballet

11.50 **Introduction to the conference**

Rhian Hutchings (UK), Chair of RESEO  
Sofie Rask Andersen (DK), Conference Manager RESEO/RDT

12.00 **Keynote - On building and sharing legacy in local communities**

Simon Sharkey (UK), Associate Director of National Theatre of Scotland

14.00 **Lasting Legacy**

Performance and students workshop on stage with Kompagni B.  
Q&A with Ann Thayer Crosset (US), artistic Director of Kompagni B

16.30 **Panel: Creating Capital Collaborations on a European Level**

Karin Buhl Slæggerup (DK), Head of Secretariat & Development of the Hans Christian Andersen International Festival  
Tatiana Chemi (IT/DK), Professor at Aalborg University, Chair of Educational Innovation  
Vania Cauzillo (IT), Director of L'Albero  
Moderator: Rhian Hutchings (UK), Chair of RESEO

20.00 **Performance: Giselle**

# FRIDAY 16TH NOVEMBER 2018

VENUE: THE ROYAL PLAYHOUSE, FOYER

9.00 **Registration**

9.30 **Morning sing-along.**

Royal Opera singer Simon Duus and pianist Kristian Jørgensen

10.00 **KGL + - the Danish Journey.**

Dorte Grannov Balslev (DK), Development and Education, Royal Danish Theatre

10.30 **RESEO update.**

Rhian Hutchings (UK), Chair of RESEO

10.40 **RESEO Members Project Fair:**

**GrowOp! Festival - the Danish National Opera**

Presented by Birgitte Holt Nielsen (DK), Producer B&U, Danish National Opera.

**Young Friends of Hong Kong Arts Festival Society**

Presented by Kenneth Lee (HK), Senior Outreach Manager, Hong Kong Arts Festival.

**National Survey of Music Education Practitioners in Japan**

Presented by Yukiyo Sugiyama (JP), Lecturer, Tokyo Bunka Kaikan.

**Creating a New Opera for Birmingham**

Presented by Susie Self (UK), Composer, Selfmade Music

13.00 **Three parallel workshops on Legacy:**

**1. Opera: Legacy and empowerment. TalentU in #CARMEN.**

Facilitated by Lene Juul Langballe (DK) Producer at the Danish National Opera and Birgitte Næslund Madsen (DK), TalentU facilitator.

**2. Ballet: Creating lasting partnerships.**

Facilitated by Laura Navndrup (DK), Head of Education at The Danish National School of Performing Arts and Georgia Kapodistria (CY/DK), Dancer and Dance Practitioner.

**3. Theater: Legacy and Narrative, Getting the Story Right**

Facilitated by Simon Sharkey (UK), National Theatre of Scotland.

15.00 **Keynote - The Lasting Impact of Arts Education Projects and the Civic Role Played by Arts Institutions.**

Frederique Tessier (FR), Head of Education, Festival d'Aix-en-Provence

Presented in French with simultaneous translation in English.

16.00 **Reflection session.**

Dorte Balslev (DK) and Claire Jesuran (BE)

16.30 **RESEO Production Space.**

Moderated by Violaine Fournier (F), Omar Shahryar (UK) and Rhian Hutchings (UK)

## **SATURDAY 17TH NOVEMBER 2018**

**VENUE: THE ROYAL OPERA HOUSE, FOYER**

9.15 **Guided tours of the Royal Opera House**

11.00 **Performance: Klods Hans**

A Children's Opera by the company Pin-Opera based on Hans Christian Andersen's fairy tale. -

Soprano: Signe Sneh Schreiber

Baryton: Mads Bagge Lange

Pianist: Leif Greibe

### **VISITING OPERAVERKSTAN/MALMÖ OPERA**

15.00 **Guided tour of Malmö Opera**

Lars Fembro (SE), Head of Education.

16.00 **Performance: Nonsens 2.0.**

Ursonaten by Kurt Schwitters and music by Mauricio Kagel. Directed by Maria Sundqvist, artistic director.

16.30 **Presentation of the educational work by Operaverkstan/Malmö Opera**

Carolina Lindau (SE), producer

Hanna Nilsson (SE), Project Manager

18.00 **Performance: Opening night of La Traviata**

# ABOUT RESEO

**RESEO** is a network for arts education and creative learning with a specific focus on opera, music and dance. Founded in 1996, RESEO brings together organisations and artists from Europe and beyond to promote innovation and equal access to creativity, exchange ideas, and collaborate on shared initiatives, making us a true catalyst for development in the field. RESEO also works with a range of partners to advocate for the value of opera, music and dance education.

## **RESEO'S WORK IS GUIDED BY FOUR KEY GOALS:**

- Create a thriving, resilient membership
- Be a collective voice for the sector
- Stay ahead of the curve
- Run a sustainable organisation

Spread across 25 countries in Europe and beyond, RESEO's members pool their respective practices, cultures, values and practices. RESEO welcomes organisations and individuals involved in the opera, dance and music education field, including students and retired practitioners.

Find out more about RESEO and discover further resources and publications at [www.reseo.org](http://www.reseo.org)

## **RESEO EUROPEAN NETWORK FOR OPERA, MUSIC AND DANCE EDUCATION**

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