

The logo for RESEO, featuring the word "RESEO" in a bold, white, sans-serif font. The letter "O" is replaced by a white circle with a semi-transparent pink gradient on its right side. The background is a large, abstract composition of overlapping pink and red geometric shapes, with a photograph of a group of people sitting in a circle on a wooden floor, viewed from above. The photograph shows several people sitting on chairs, some looking towards the center where there are papers and a blue dress on the floor. The overall aesthetic is modern and artistic.

EUROPEAN NETWORK  
FOR OPERA, MUSIC AND  
DANCE EDUCATION

RESEO CONFERENCE 2019

# GETTING CLOSER: AUTHENTIC COLLABORATION THROUGH OPERA, MUSIC AND DANCE

IN PARTNERSHIP WITH LA MONNAIE / DE MUNT  
26 - 28 SEPTEMBER 2019

# CONTENTS

<b>Introduction</b>	3
The Conference in Numbers	4
<b>Report</b>	5
Culture: An Answer to the Major Challenges of our Times	
Social Inclusion and Working With Vulnerable Members of Society	5
Projects with Schools	8
Conclusion	9
<b>Speakers</b>	10
Stefano Poletto	
Åsa N. Åström	
Lukas Pairon	
Imogen Flower	
Barbara Gessler	
Tina Ellen Lee	
Jean-Marc Mahy	11
Mirjam Zomersztajn	
Matt Clark	
Darren Abrahams	
Laura Fatini	
Chris Stones	
<b>Programme</b>	12
Thursday, 26 September 2019	
Friday, 27 September 2019	13
Saturday 28 septembre 2019	15
<b>About RESEO</b>	16

# INTRODUCTION

From 26 to 28 September, the RESEO (European Network for Opera, Music and Dance Education) Conference 2019 explored the theme of participatory and collaborative projects in partnership with La Monnaie / De Munt.

The programme of the conference stemmed from the following observation:

*Opera, music and dance education is increasingly recognised as a valid medium to connect with local communities. Participatory intercultural projects empower communities to discover their own capacity for creation, while enabling exchange among groups that would otherwise not come into contact.*

The Conference sought to address the following questions:

*What are the challenges involved in the participatory process, and how can arts education professionals overcome them? What does accessibility mean in this day and age, and how can participatory productions make links with the widest possible audience? How can arts educators continue to explore and develop their own practice?*

Many members of RESEO were among the eighty delegates present in Brussels, who included representatives from opera houses and opera and dance companies alongside individuals involved in various ways in opera, music and dance education.

RESEO conferences take a collaborative approach, aiming to foster connections between education professionals through debate and exchange. The collaborative projects presented throughout the conference included initiatives implemented by both institutions and individuals as well as European network projects. They followed the same guiding principles: quality, active listening, respect among project partners and taking the time to do things properly.

Over the past few years, cultural institutions and individuals have implemented an increasing number of collaborative projects requiring active participation from their beneficiaries. These projects, which tend to be developed alongside more traditional outreach

activities, are open to those with some or no experience of cultural activities, with some bringing together several target groups as part of “mixed” or intergenerational projects. The initiatives presented during the RESEO conference were predominantly aimed at more vulnerable members of the public, such as the homeless, people experiencing economic difficulties and to a large extent, migrants and refugees.

The projects varied considerably in format, aim, duration and originator. Some were designed with a specific output in mind, such as a production or performance. Others were more open-ended and focused on process with no definite outcome. A third type of project aimed to be replicable in different contexts. The common ambition of these initiatives was to give more vulnerable members of society, especially migrants and the homeless, the opportunity to discover and experience opera, music or dance.

The members of the network are driven by a desire to positively impact society. The idea that creating connections fosters self-confidence and social inclusion was brought up several times. Examples included giving street gangs and young people access to musical practice in Kinshasa, restoring dignity to detainees in Brussels prisons, providing London sex workers with the opportunity to perform on stage and discovering the common cultural roots of very diverse communities. The participatory work of La Monnaie / De Munt, Opera Circus, Glyndebourne, the European project Get close to Opera and the Opéra national de Paris - to cite but a few - illustrates in various ways the political and social dimensions of the education work of European opera houses and companies, and how it effectively contributes to bringing our societies together. Welcome news indeed.

**Sabine de VILLE**

Chair, Culture & Démocratie

[www.cultureetdemocratie.be](http://www.cultureetdemocratie.be)



## THE CONFERENCE IN NUMBERS

**73** DELEGATES  
IN **3** DAYS

**2**  
PERFORMANCES

**11**  
SESSIONS

**3**  
WORKSHOPS

**3**  
VENUES

**4**  
CASE STUDIES

**1**  
AGM





# REPORT

The following report aims to summarise the presentations thematically rather than in the order of the conference programme.



## **CULTURE: AN ANSWER TO THE MAJOR CHALLENGES OF OUR TIMES**

This theme was introduced by Peter de Caluwe, Director of La Monnaie / De Munt. After welcoming delegates, he reminded those present that culture is also, maybe even especially, able to provide answers to the major challenges of our times. Culture can build bridges and raise awareness of climatic, environmental, political, strategic, economic or social issues. In its artistic forms, culture can hold a mirror up to our world, opening minds to the possibility of change. This was one of the aims of the participatory projects implemented by La Monnaie / De Munt over the past ten years, presented by Linda Lovrovic, Coordinator of Flemish-language projects for schools and families. The projects with school audiences touched on major topics such as religion (*Brussels Requiem*, 2010), war and exile (*Sinbad*, 2014), and the Holocaust (*Push*, 2018). More diverse audiences that included adults and young people have also been involved in the Opera's productions. Romeo Castellucci's *The Magic Flute* (2018) included visually-impaired people and severe burn victims among the cast. Other projects aimed to bring together intergenerational beneficiaries. These initiatives have one aim in common: to use creative practice to open the operatic art form to those who are removed from it.

Barbara Gessler, Head of Unit, DG Education, Youth, Sport and Culture - Culture and Creativity at the European Commission, provided an overview of the institutional context of European cultural and artistic projects. Ms Gessler expressed confidence in Europe's ability to stimulate the creativity and inventiveness of European project leaders. She recalled the importance of the Creative Europe

programme while admitting that a large proportion of the subsidies will be allocated to media. She reminded delegates of the aims of the programme: cooperative projects, European networks, platforms that reflect the image of Europe, and translation, one of the main aspects of the programme. Greater attention will also be paid to the mobility of people who wish to take part in artistic projects in other countries and of performing arts and creative professionals. She specified that social inclusion is now addressed by the Creative Europe programme and guaranteed that the new Commissioner will be keen to continue the work undertaken. Finally, she sought to reassure British network members concerned about the aftermath of Brexit.

## **SOCIAL INCLUSION AND WORKING WITH VULNERABLE MEMBERS OF SOCIETY**

**"WHEN ALL ELSE HAS FAILED US, ALL WE HAVE LEFT IS CULTURE".**

This declaration by Tina Ellen Lee, artistic director of Opera Circus, was reflected in every project presented - one could go as far as to call it the mantra of the conference. Organisations, opera houses, speakers and individuals placed this objective at the heart of their work, sharing a desire to give voice to those who have none and restore dignity and enjoyment through a shared creative process. Social inclusion through artistic practice is the common aim of projects implemented in varied contexts (European, urban or rural, sometimes confronted with extreme poverty or violence). The members of the network agree that the results speak for themselves: artistic experiences grounded in participation and collaboration have the ability to create connections and restore those that have been lost.

### **Practical Workshops Demonstrating "Inclusive" Practice**

The first morning session actively involved delegates in two practical dance and singing workshops. These sessions, led by Åsa N. Åström (Head of Health and Community Dance at Balettakademien Stockholm) and Stefano Poletto (Choir Conductor for La Monnaie/De Munt's social programme) generated connections and playful complicity between participants, effectively demonstrating the role of body and vocal expression in creating pleasure and a sense of community.



Åsa Åström workshop © Pieter Claes

### At the Extremes of Poverty and Violence

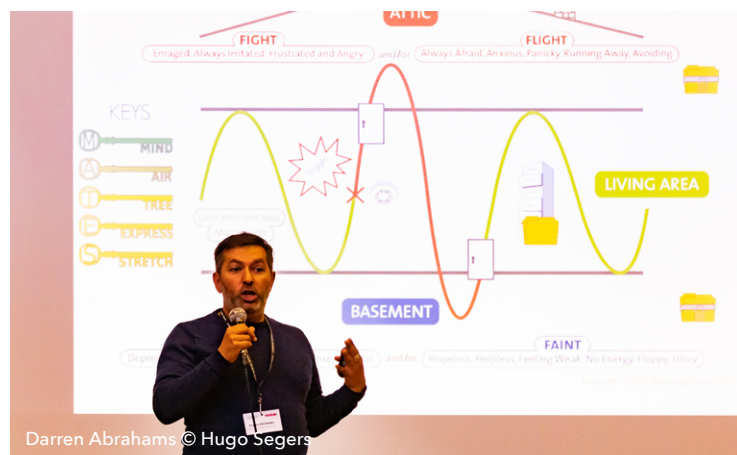
Lucas Pairon, Director of Social Impact of Making Music (**SIMM**), presented a research programme developed by the SIMM European platform around two projects, one based in Kinshasa and the other in London. The programme involves several different partners and focuses on the social impact of musical practice. In Kinshasa, two social musical projects, Espace Masolo (a brass band involving street children and youths) and Beta Mbonda (in which young gang members learn percussion instruments), enable participants to perform in public and explore the Congolese repertoire. Mr Pairon evoked the terrible context of poverty, abandonment and extreme violence in Kinshasa, a city in which music is everywhere but there are no “social” music projects. Lucas Pairon discovered only two such initiatives, which could possibly be explained by a lack of trained facilitators. After seven months of interviews with young people, Mr Pairon observed that

## THESE PROJECTS CREATED PRIDE AND APPETITE FOR LEARNING AMONG YOUNG MUSICIANS,

who take control of an instrument and perhaps, by extension, of their own lives, sharing a common experience and organising leadership. According to Lucas Pairon, the experience enables them to experiment with democracy. Making music is an activity which seems to possess them completely. Does it enable profound change, or help prevent extreme violence? The images created by photographer and filmmaker Françoise Plissart give the impression that artistic practice has helped these young people move forwards from both a personal and social point of view.

In London, Imogen Flower, a Guildhall School of Music PhD student, is researching a project conducted around music and opera with sex workers in partnership with SIMM. The main aim of the project is to deconstruct the stereotypes and archetypes inflicted upon sex workers and enable them to integrate a cultural community and develop their self-confidence through creativity.

The company **Opera Circus** was presented by Tina Ellen Lee, Artistic Director, and Darren Abrahams, an independent researcher, singer and president of Darren Abrahams Ltd. The work presented had been carried out in war-ravaged and impoverished areas (the two often go together). The originality and strength of the presentation lay in the combination of Tina Ellen Lee’s artistic skills and the scientific and cultural knowledge of Darren Abrahams. Their work is grounded in current findings on how trauma affects the brain and how collective artistic practice can help overcome what Darren Abraham refers to as “the deregulation of traumatised persons”. Artistic activity helps people surmount trauma by strengthening identity, connection, hope, resilience and empathy. It builds creativity, inclusion and security through collective creativity, bringing a group together in shared competence. Their primary identity is no longer that of refugee or impoverished person, but singer or creative. Human relationships are once again possible and take place in a spirit of openness and peace. It is in this spirit, said Darren Abrahams, that work should be undertaken in and outside the opera house. Practitioners have great power to bring about



change and provide people with a voice. Opera Circus has been very active in areas of Bosnia devastated by the war in Yugoslavia. Tina Ellen Lee exposed with great conviction the way she gradually moved away from institutional practice in favour of grassroots engagement, favouring methodologies based on gradually spreading the word, taking the time to do things properly, exchange and the careful and patient building of a creative process. Talk to people and ask them what they need, she suggested, what they want, what they are missing and start with that. Work with exactness rather than compassion.



Myriam Zomersztajn, Manager of the “A Bridge Between Two Worlds” La Monnaie / De Munt social programme, introduced Jean-Marc Mahy, a former detainee, whose personal experience enabled him to champion the importance of artistic practice in prison. The arts allow prisoners, he stated, to bear the harsh reality of life in jail and can also, as was his experience, be the first step on a path that begins with singing and leads to reading, education and writing, ultimately preparing detainees for release and reintegration into society.

### A Focus on Migration

An increasing number of cultural institutions and outreach professionals are designing activities aimed at migrants. These projects tend to do away with an artistic output in favour of practice that takes into account migrants’ specific cultural and artistic backgrounds. They aim for steady progress, with periods of advancement and stagnation. Whatever the scale of the project, this setup does not in any way dispense with the need for funding. Some of the projects presented were supported by European funds. Others are funded in the first instance by the institutions themselves then by funds raised from both the public and private sector. Some, such as [Glyndebourne’s Giufà](#) project, unfold in a series of developments.

The [OUI project](#) by Opéra national de Paris was presented in its inaugural phase. The project, launched in the summer of 2019 by the choreographer Régine Chopinot, aims to bring together language and body work. The process, designed and implemented in collaboration with social sector organisations, gives a lot of freedom to the participants with a creative session in February 2020 as the only firm commitment. The project will unfold over three years and its name refers to its three aims. The first year is a circle (“me and others”). The second year is an arch (living together with others). The third and last year of the project is the I (“I stand upright alongside others”). The process includes the gradual construction of a relationship with the opera, guided tours, meetings and the creation and production of a production. A documentary will be filmed, as both a contribution to the project and its potential renewal.

The Giufà project, which began in 2016, was introduced by Darren Abrahams (Director), Laura Fatini (Artistic Director) and Chris Stones (Acting Head of Education at Glyndebourne). A collaboration between artists, young people and creative organizations across Europe, Giufà was presented as part of an active session involving the Conference delegates that enabled them to experience its participatory and playful approach. The project



is based on the enigmatic and nomadic figure of Giufà and the founding narratives shared in various forms. A cultural exploration of migration, Giufà brings together old and new Europeans in a shared narrative around the question:

## HOW CAN WE CREATE COMMON GROUND THROUGH THE ARTS?

The European dimension is eclipsed by universality. The different incarnations of the project are implemented by artists and organisations working with migrants who bring together groups of different sizes according to location. The project was implemented in Setubal (Portugal) in May 2018, in several villages in northern and southern Italy and in Battle (UK). Further European expansion is in the pipeline.

The European dimension was at the forefront of a presentation led by six delegates who took part in a seminar in Matera as part of the Get Close to Opera Erasmus + Project, of which RESEO was a partner. Valérie Urbain (Royal Opera of Wallonia-Liège), Marie Evreux (Opéra de Lyon), Ragnhild Motzfeldt (Norwegian National Opera & Ballet) and Miriam Riaie (Malmö Opera), heads of education and social projects in their respective houses, reported on the one-week training course. The aim of the seminar was to design a workshop, adapted to each of the participating institutions, that would enable migrants, especially women, to approach opera in a formative and enjoyable way and to build vocabulary in the language of their host country.

Each speaker described the process that led to the creation of projects employing multiple intelligences: a valuable experience not only for the beneficiaries, but also for the speakers themselves. The projects included a guided tour designed and tested with social workers close to the opera in Liège, a sensory visit of Lyon, the production of a magazine by young people and opera professionals in Oslo,



© Pieter Claes

Matt Clark, Programme Director, presented the work of Jeunesses Musicales International, who are very present in schools. He described how the organisation seeks to promote the mobility of productions between member countries.

**IT IS NECESSARY TO ENABLE ENCOUNTERS BETWEEN ARTISTS AND ALLOW AUDIENCES TO DISCOVER NEW MUSICAL FORMS AND MAKE THEM THEIR OWN.**

the creation of texts to be put to music with young people in Malmö, and a similar project in France with Compagnie Minute Papillon represented by Violaine Fournier. This last project was implemented with the conductor Laurence Equilbey, Mark Withers of the London Symphony Orchestra and a group of young migrants. A libretto based on the participants texts will be written around the figure of Robinson Crusoe, put to music by Mark Withers and will be performed in May 2020.

These projects were all conceived with participants in mind alongside a focus on dialogue, exchange, active listening and fellowship. Get Close to Opera is research-focused and has seen the publication of a range of reports and a toolkit addressing skills for social inclusion and interculturality. All materials produced are available on the [Get Close to Opera online platform](#), further enabling exchange of knowledge and practice. Sybilla Britani, RESEO project manager, Vania Cauzillo, Artistic Director of Compagnia Teatrale L'Albero and Rhian Hutchings, Creative Director of Operasonic summarised the findings of the project, pointing out the diversity of the projects drawn from a common tool and the relevance of work based on multiple intelligences and flexible and adaptable methodologies.

It is necessary, they said, to increase the impact of these activities by reflecting on the meaning of cultural inclusion.

**PROJECTS WITH SCHOOLS**

While one of the main themes of the conference, the topic of schools was occasionally brought up in relation to the vulnerable status of certain beneficiaries. The only project specifically dedicated to schools was implemented in Italy by [Europa InCanto](#), who are working to expand it beyond Italian borders. The initiative is firmly European and has been implemented in Spain, Belgium, Greece and Austria. It involves teacher training and a careful documentation process around a given production, culminating in a performance in which children sing, fully costumed, on stage with sets and professional singers.

This is more and more feasible thanks to new technologies. Video and animation can overcome language barriers: Matt Clark cited the examples of the cartoon "The Red Ball" which was met with considerable success in China, and that of "Bach in the Street", a performance led by a refugee violinist and a dancer.

El Sistema Opera Méditerranée also make use of image with their project "Peter Pan opéra trans-média". Presented by Sergio Montessori and Magali Thomas, the project uses video to enrich the production, the focus of a musical and staging process for which children trained in singing and dancing for six hours per week. The project has toured in the South of France and notably in Cannes, Nice, and Draguignan. The question now posed is how to "grow" it - and what is "growth" in this context? The project is now the focus of a research project with the Université de Nice around the links between opera and science.



Rhian Hutchings & Matt Clark © Hugo Segers



## CONCLUSION

In order to address the theme of participatory and collaborative projects, the RESEO Conference 2019 alternated presentations, interactive sessions, workshops, experimentation of methodologies, project exchange and calls for contributions. Collaboration, one of the main advantages of events of this nature, alongside exchange of expertise and practice, was actively put into practice during the conference itself.

The work of cultural institutions and professionals places them at the very heart of today's society, its troubles and its varied resources. One-off or ongoing initiatives designed with the most vulnerable

members of society in mind help us to create connections and to make opportunities for creativity available to all. While it remains necessary to deepen our reflection around what social and cultural inclusion through creativity actually mean, take steps to ensure sustainability and avoid "magical thinking", the dedication of the cultural sector to making our societies increasingly humane and connected is to be acclaimed.

**Sabine de VILLE**

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# SPEAKERS



**Stefano Poletto**  
Choir Conductor, « A Bridge  
Between Two Worlds »

Stefano Poletto studied at the Conservatorio di Verona (Italy) before working with the Scala, the Orchestra Internazionale d'Italia, the Orchestra Filarmonica d'Italia, the Istituzione Teatro Lirico Sperimentale di Spoleto and the Offerta Musicale di Venezia. He has lived in Belgium for the past 15 years and since 2007 has directed four choral workshops, including three in prison, as part of La Monnaie / De Munt's "A Bridge Between Two Worlds" programme.



**Lukas Pairon**  
Director, Social Impact  
of Making Music

Lukas Pairon co-founded the contemporary music ensemble Ictus, of which he was the general director until 2013. In 2005 he founded the philanthropic organization Music Fund. His PhD-research in Kinshasa (DR Congo) for the University of Ghent (Faculty of Political and Social Sciences) focused on the role of music in social work. He created the international research platform on the social impacts of making music (SIMM), which he has directed since 2017.



**Åsa N. Åström**  
Choreographer, dancer  
and teacher

Åsa N. Åström is a former dancer with an extensive contemporary dance career in Sweden, France and Germany, often in the field of community dance and in collaboration with different artists. After four years as a dance coach working with the elderly, Åsa started Dance for Parkinson in Stockholm and founded the Swedish network of Dance for Parkinson. She is now head of health and community dance at Balettkademien in Stockholm.



**Imogen Flower**  
PhD student, Guildhall School  
of Music and Drama

Imogen's research focuses on understanding the platforms that performing arts, particularly music, can offer people with experiences of marginalisation, particularly how these platforms can be built, sustained and utilised by the members of marginalised communities themselves. Her PhD research is centred on "Sex Worker's Opera" (SWO), a sex worker-led devised performance.



**Barbara Gessler**  
Head of Unit DG Education,  
Youth, Sport and Culture -  
Culture & Creativity,  
European Commission

Barbara Gessler worked at the European Parliament before joining the European Commission in 1994. Until 2016, she ran the Culture Unit at the Education, Audiovisual and Culture Executive Agency, which implements the EU's funding programmes in these areas. Since 2017, she is responsible for the Creative Europe culture sub-programme at Directorate General Education, Youth, Sport and Culture.



**Tina Ellen Lee**  
Artistic Director,  
Opera Circus

Tina is a singer, actress and co-founder of Opera Circus, now mainly producer and artistic director of the company. Opera Circus commissions new work of opera and music theatre, runs inclusive and diverse projects with children and young people using the creative arts in the UK and in Wider Europe, in particular the Balkan region. Tina leads the International Youth Arts Programme The Complete Freedom of Truth. Opera Circus is a partner in the Erasmus + research project, Get Close to Opera.





### **Jean-Marc Mahy**

#### **Educ'Acteur**

Jean-Marc Mahy was born in 1967. He spent twenty years in prison, including three in solitary confinement, from the ages of 17 to 36. He spent his time reading, listening to radio programmes, studying and obtained six degrees. Upon his release, he continued his education and became an « educ'acteur » (educator-actor). His autobiographical monologue "Un homme debout" ("A Man Standing") has been staged over 300 times.



### **Darren Abrahams**

#### **Co-Founder, The Human Hive and the Starr Trust**

Darren is a coach, therapist and trainer and is the creator of many programmes designed to expand the potential of individuals and groups. He works internationally as a facilitator and project leader in the fields of creativity, music and trauma, arts and community, social entrepreneurship and personal development. He is a qualified trauma therapist, a Certified High Performance Coach and a professional singer.



### **Mirjam Zomersztajn**

#### **Coordinator, "A Bridge Between Two Worlds"**

Mirjam Zomersztajn studied social science of work, international politics and cooperation with development at the Université Libre de Bruxelles. From 1999 to 2008, she directed the Centre Communautaire Laïc Juif (CCLJ) where she created the tolerance programme « La Haine, je dis non ! » ("I Say No to Hate"). She has coordinated "A Bridge Between Two Worlds" since 2009.



### **Laura Fatini**

#### **Director, playwright and theatre educator**

Based in Italy, Laura's plays have been performed in Spain and France. She is part of The Complete Freedom of Truth (TCFT), an international creative network with the ambition to develop global youth citizenship through culture and the arts. In 2018 she was artistic director of The Giufà Project, commissioned by Glyndebourne and created in collaboration with Opera Circus and other international partners in Italy, Portugal and Romania.



### **Matt Clark**

#### **Programs Director, JM International (JMI)**

Matt joined JMI in 2007 and now oversees the organisation's 12 international programmes. As a student at the University of KwaZulu-Natal, he organised grassroots social music activities that connected and empowered youth previously divided by apartheid. At JMI, Matt has been able to grow his passion for music and social change, standing firmly behind its mission of enabling young people to develop through music across all boundaries.



### **Chris Stones**

#### **Acting Head of Education, Glyndebourne**

Over the last 6 years, Chris has produced youth operas for the Glyndebourne stage and led the development of Glyndebourne's vocal talent programme, including initiatives such as the Glyndebourne Academy and the development of singing strategies for East Sussex and Brighton & Hove Music Hubs. Prior to Glyndebourne, Chris was active as a community musician, manager and producer in the north of England.

# PROGRAMME

## THURSDAY, 26 SEPTEMBER 2019

VENUE: LA MONNAIE/DE MUNT WORKSHOPS, RUE LÉOPOLD 23, 1000 BRUSSELS

All sessions will be delivered in either English or French and simultaneously translated into either French or English.

09.30 **Registration**

10.00 **Official welcome**

Peter de Caluwe, General Director, La Monnaie/De Munt

10.10 **Conference opening**

Rhian Hutchings, RESEO Chair

Monica Zarna, RESEO Conference Manager

10.20 **La Monnaie/De Munt Introduction and presentation of the education programme**

Linda Lovrovic, Project Coordinator family programme and Flemish schools, La Monnaie/De Munt

10.40 **Parallel Workshops**

***"The Liberated Voice"***

**Stefano Poletto, Choir Conductor for La Monnaie/De Munt social programme**

In this participatory session the group will be acquainted with the pedagogy and the reality of the prison space. The beauty of the world of music (with all its emotions and beautiful tunes) is in stark contrast to the cultural poverty of prison life. Hearing oneself sing, adding one's voice to the others, creating a common sound, discovering new languages and melodies, creating one's own melody and text are subjects that drive this singing workshop.

***"Using Dance to Empower and Include"***

**Åsa N. Åström, Head of Health and Community Dance, Balettakademien Stockholm**

In this workshop participants will experience a physical approach using dance and movement for the inclusion of vulnerable groups, such as people with chronic diseases or belonging to different cultures. Through exercises, we will have a conversation about strengthening self-esteem, understanding body language, awareness of one's own movement as an individual and in response to others, as well as how to create a welcoming atmosphere and build trust.

11.50 **Coffee break**

12.00 **Keynote speech:**

***"Challenges of Change: Issues in Collaborative Artistic Work Within Marginalised Communities"***

**Dr. Lukas Pairon, Director, Social Impact of Making Music (SIMM)**

**Imogen Flower, PhD candidate, Guildhall School of Music-SIMM**

The arts are increasingly being wielded as a vehicle for social change, offering valuable platforms to otherwise silenced voices. More projects are emerging with the aim of enacting transformation by including diverse, marginalised and vulnerable groups in the creation and performance of artistic work. In this keynote, the speakers will explore some of the challenges to which these collaborations might give rise, prompting questions of intention, control, and sustainability.



12.45 **Lunch**

14.00 **Presentation : The Future of Creative Europe**

Barbara Gessler, Head of Unit DG Education, Youth, Sport and Culture - Culture & Creativity, European Commission

14.30 **Coffee break**

14.45 **Discussion: "The Importance of Culture in Prison"**

A testimony by Jean-Marc Mahy, Educ'actor (Arts Educator and Actor)

Moderated by Mirjam Zomersztajn, Manager of the social programme 'A Bridge Between Two Worlds', La Monnaie/De Munt

Jean-Marc Mahy went to prison at the age of 17. He was incarcerated for almost 20 years, following tragic events which - according to the law - fell under unintentional manslaughter. Today, Jean-Marc can (re)start living his life. A life that he chose to dedicate to others, testifying in order to help young people avoid going through what he did, and ex-convicts make it upon their release. Far from helping convicts reintegrate society, prison often worsens personal situations. How did Jean-Marc get back on his feet?

15.45 **RESEO Annual General Meeting**

17.15 **End of conference day 1**

## Evening programme

18.45 **Welcome cocktail offered by La Monnaie/De Munt**

20.00 **"Macbeth Underworld"** Pascal Dusapin

Opera performance

## FRIDAY, 27 SEPTEMBER 2019

**VENUE: LA MONNAIE/DE MUNT WORKSHOPS, RUE LÉOPOLD 23, 1000 BRUSSELS**

All sessions will be delivered in either English or French and simultaneously translated into either French or English.

09.30 **Registration**

09.45 **Introduction to 'Get Close to Opera' (GCTO)**

Vania Cauzillo, Artistic Director, L'Albero

Sybilla Britani, Project Manager, RESEO

"Get Close to Opera" is an Erasmus+ funded project developing inclusive and multicultural arts education and training programmes seeking to support best practice in migrant and refugee contexts.

10.00 **GTCO pilot projects presentations**

Valérie Urbain, Education & Social Projects Officer, Opéra Royal de Wallonie-Liège  
Marie Evreux, Cultural & Territorial Programmation Officer, Opéra de Lyon  
Ragnhild Motzfeldt, Education & Outreach Officer, The Norwegian National Opera & Ballet  
Miriam Riaie, Audience Development Manager, Malmö Opera

As part of 'Get Close to Opera', RESEO members took part in a training week in Matera and have been piloting workshops back in their home venues. They will present their pilots and explore what they have learnt from taking part.

10.45 **GCTO Presentation of Final Recommendations**

Sybilla Britani, Project Manager, RESEO  
Vania Cauzillo, Artistic Director, L'Albero  
Rhian Hutchings, Creative Director, Operasonic

"Get Close to Opera" is now coming to a close and this session will launch the final project recommendations.

11.15 **Coffee break**

11.30 **GCTO Multiplier Event**

**When a Stone is Dropped into a Pond**

Tina Ellen Lee, Artistic Director, Opera Circus  
Darren Abrahams, Co-Founder, The Human Hive and the Starr Trust

How do we look at the work we do in the context of the divisions that exist within our communities? How do we adapt the things we are already doing to be more inclusive to a wider range of people and develop a greater understanding of who is in the room? How do we move away from the trap of fixed outcomes when the process should be the outcome? Darren and Tina have worked together since the 90's in a variety of ways both in the UK and across Europe in particular in Bosnia. They talk about multiple voices in the space, integration and inclusion and trauma and why our role as facilitators is so important.

13.00 **Lunch**

14.30 **How to Get the Horse in the Cart: Lessons Learned From Building a Young Audiences Touring Network**

Matt Clark, Programs Director, Jeunesses musicales international (JMI)

This talk explores some best practices, as well as some not so good ones, to facilitate the mobility of music productions for young audiences across Europe and to help you get "on the road" faster and more effectively.

15.00 **Production Space: Exchange Around International Co-productions**

RESEO actively supports members interested in touring their works, planning co-productions or collaborative projects with an international dimension via the Production Space. If you have a project or a production that you wish to develop, find partners for or simply discuss with other producers, then the floor is open to you.

16.00 **Coffee break**

16.15 **Participatory session: Be careful not to stop people, or you will end by stopping stories...**

Darren Abrahams, Director, Darren Abrahams Ltd  
Laura Fatini, Artistic Director, Glyndebourne  
Chris Stones, Acting Head of Education, Glyndebourne

Have you ever met Giufà? He is a dumb-wise-old-young man coming from who-know-where and going who-know-where. He has traveled for centuries and across countries, known by different names and with different faces, but wherever he goes he becomes local. In this interactive presentation you will meet Giufà and his tales and create a new one together using the creative methodology of the Giufà Project, a cultural exploration of migration linking Europeans old and new in shared storytelling.

17.30 **End of conference day 2**

## Evening programme:

19.40 **Departure for the dance performance venue**

Meeting point: in front of La Monnaie/De Munt main opera house

20.00 **"A Love Supreme"**

Dance performance

## SATURDAY 28 SEPTEMBRE 2019

### VENUE: LA MONNAIE/DE MUNT WORKSHOPS, RUE LÉOPOLD 23, 1000 BRUSSELS

All sessions will be delivered in either English or French and simultaneously translated into either French or English.

09.30 **Guided tour of La Monnaie/De Munt**

Two groups: one English speaking, one French

11.15 **Best practice: Member Case Studies**

"Scuola InCanto" présenté par Nunzia Nigro, Directrice générale, Europa InCanto

"O U I" presented by Agnès de Jacquilot, Young Audiences Manager, Opéra national de Paris

"The Giufà Project" presented by Chris Stones, Acting Head of Education, Glyndebourne

"Peter Pan opéra trans-média" presented by Magali Thomas, Artistic Director & Manager, El Sistema Opéra Méditerranée

12.45 **Wrap-up session**

13.00 **Lunch offered by RESEO**

15.00 **End of conference**



# 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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## **RESEO CONFERENCE 2019**

RESEO would like to thank the staff of La Monnaie / De Munt and especially Linda Lovrovic for her input and support throughout the conference and the months leading up to it.

**Conference Manager: Monica Zarna**

**Conference report written Sabine de Ville and translated by Roshnara Corby**

**With thanks to: Ruth Mariner, Rhian Hutchings, Frédérique Tessier and Vanessa Gasztowtt**

**RESEO** 

**LA MONNAIE/DE MUNT**