

Figure 16a: Contextual diagram person “A”

Personal Background

- Artistic background. Went to grammar school.
- Dancer, afterwards teacher in primary school.
- Studied psychology, had early opera experience.
- Positive about opera but chose dance first.
- Work experience in Ballet/Opera Ed. :18y .
- First Ballet Ed. officer, since 1999 director of the Department of Education and Access.
- Used art in her lessons.

ROH: Company related aspects

- Since 1999 3 auditoria, 1467 collaborators, state theatre.
- Mission includes: increase and understanding of musical art in all its forms; attract, excite and inspire the widest possible audience, through performing at the highest international standards, at affordable prices; develop the artform and promote appreciation for the artform to people of all ages.
- Education is part executive board.
- Education has now 3,5% of overall budget (+1% according to 2004 for archive).
- Length of education experience 29y.
- ROH2 – programme from 2002 to widen access.

OPERA PRACTITIONER’S VIEWS/ BELIEFS

O.E. What? Bringing together people and opera & ballet; enable them to explore, benefit from, contribute to the work (it is a two-way system); to give as many people as possible the experience; make the organisation aware what the wider society thinks about opera. Not just introduce the artform but also give them the chance to actively take part in opera/ballet.

O.E. Why? As many people as possible should experience opera to see whether it is something for them. The company and department should not impose something on people but should enable as many people as possible to join opera, it is our duty to the taxpayer. Opera Education brings the artform forward (creation, active intervention of participants). Link with wider society forces you to reposition yourself towards the changing situation in society. Important that the opera knows how it is because we are not supposed to pretend being something we are not. Do what department can do best and as such fill out the gaps in the provision. Learn company what wider community thinks about opera.

O.E. How? Instead of one-off programmes, develop with partners programmes on a continuous basis. Always take changes in society into account when developing the programme in order to get a richer overall provision. Produce new works to bring the artform forward.

Influences: project linked, society linked, influence of the house when working with own artists.

Place in the company: closely linked with rest of the house now, more in house activities than 18 years ago. Full support of chief executive.

Socio-cultural Background

- First opera in London French orientated.
- First performance finest English Opera by Purcell in a school
- State funding. Increased at reopening in 1999 to widen access
- Cultural policy focuses on culture for all, youngsters, and Creativity (difference between Labour and Conservative years).

ROH: Educational work within the company

- Commitment to education in the widest sense, to contribute to lifelong learning, creative and artistic development of people, both in the wider society and in the organisation, set standards for education work in performing arts, make resources of ROH more available + ensuring performances for and by YP, involve staff and artists in the education programme.
- Audience development projects: inspiring newcomers, informing existing audience. Art form development: enabling to develop artistic skills, developing work exploring the artform.
- All audiences.

Figure 16b: Contextual diagram person "B".

Personal Background

- Cultural/musical background.
- Studied economics and music at university.
- Music teacher at école nationale.
- Does not like opera.
- Work experience in Opera Education: 23 y.
- Used interactive music workshops (electro-acoustic music) in her lessons.
- Started Animation et JP with colleague from university in 1983.

ONP: Company related aspects

- Since 1989 4 auditoria, 1200 collaborators, state theatre.
- Mission of the cy includes: the provision of a broad lyrical programme and bring this to a wide audience (before 2004 central). Find readable signs for the audience of today within the existing opera repertoire (at the center of the mission since 2004).
- Educational work is part of the service culturel which now functions without resource person. Programmation JP = part of communication and marketing, but artistically reports to the artistic director.
- 0,85% of overall budget (1,09% in 2004) (Dix mois = funded by Education Nationale).
- Length of education experience 23y.

OPERA PRACTITIONER'S VIEWS / BELIEFS

O.E. What? Inventing something with children. The musical methodology is important. Initiating YP to a world they do not know. Take the audience seriously (one does not necessarily need a production specifically of YP).

O.E. Why? Introduce high quality opera to YP so that the experience is not a missed one and youngsters might disconnect. YP Need to know about this part of their cultural heritage. If they do not like it that's ok, but they should at least explore it.

O.E. How? Initiating preferably through creating something with the young. Give youngsters the codes to read a performance. Welcome the audience in the best way possible. Work on 'l'école du spectateur' for individuals. Workshops. Joint programme with other partners in Paris (emmenez nous au spectacle).

Influences: physical working circumstances, policy of the management of the house, the RESEO meetings, cultural and educational policy.

Place in the company: in the house but constant battle to do what one wants to do.

Socio-cultural Background

- 1671 fist opera at Royal Academy of Music, Italian inspiration
- ONP = state funded + principal opera of Paris and France.
- Cultural policy: 1959 to open up cultural heritage in France to the widest public possible, in 1982 the aspect of giving the French the possibility to create and to invent has been added. (this in the wider dialogue of world cultures).
- 1983 protocol art and education + cultural institutions.
- 1993 plan de relance education culturelle.
- *Ecole du spectateur.*

ONP: Educational work within the company

- Mission: The educational mission encompasses the training of artists and the development of taste of the Public for lyrical art and to recall the place of theatre in society
- Programme: Animation et programmation JP, Dix mois d'école et d'Opéra, Opera et Université. Introduction programme for the general audience.
- Target groups: schools, youngsters, families, general audience, universities.

Figure 16c: Contextual diagram person “C”.

Personal Background

- Cultural background.
- Musical amateur, studied philosophy and cultural management. Cultural manager.
- Late contact with opera, passion for opera through work.
- Work experience in Opera Education: 10 y.
- Mapped the field and designed an education programme for the company.
- Started with Opera Domani in 1996

TSC/AsLiCo: Company related aspects

- Since 2002 1 auditorium, 24 collaborators, regional theatre.
- Mission of the company includes: identify young, exceptional singers. Provide musical training. Produce opera's to give these young artists a stage.
- Education is at the heart of the company, head of OD = manager of TSC.
- 7% of the overall budget for OD and for TSC giorno.
- Length of education experience 11y

OPERA PRACTITIONER'S VIEWS / BELIEFS

O.E. What? Bring opera closer to YP in a pleasant way, but not only to children, also to families and people from the region.

O.E. Why? Make part of the Italian cultural heritage accessible to the wider audience, revitalise the audience. When children had a good first experience they might come back later.

O.E. How? A performance for YP and families, workshops, training for teachers, Pocket Opera, brings small scale versions of Opera's in the small theatres of the region.

Influences: political situation at the moment is crucial for a lot of theatres and although OD will continue, this might affect the programme. European perspective, depends also on the goodwill of teachers.

Place in the company: at the center of the company.

Socio-cultural Background

- Italy = opera country, north = birth of opera.
- TSC/as.Li.Co. regionally funded. A small Company, but with leading role.
- Cultural policy: 1967 reform, but first real link between cultural institutions and new audiences in the legal regulation of 2002,
- Place of art in school is better now, but still low profile.
- Cultural policy concentrates on preserving and opening up rich cultural heritage. The policy is vulnerable within overall Italian politics (see 2005).

TSC/AsLiCo: Educational work within the company

- The educational mission: opera is not part of YP world, thus cannot relate to 4 centuries of Cultural heritage, so establish a comprehensive programme to make opera appealing to YP.
- Opera Domani: laboratories, training sessions for teachers, adapted opera for children. TSC giorno programme for schools, families and universities.
- Target groups: schools, youngsters, families, general audience, universities.

Figure 16d: Contextual diagram person “D”

Personal Background

- Musical background.
- Went to conservatory became music teacher.
- Early opera experience.
- Passion for opera
- Work experience in Opera Ed. :11 y, first as freelancer, 1999 as Head of dept.
- Took initiative to come at Opera with music students before edu.dep. existed

TRM/KMS: Company related aspects

- Since 2000 not one but 3 auditoria, 450 collaborators, state theatre.
- Mission includes beside performing high quality opera. and ballet: dynamism, young talent, current issues in existing existing repertoire, open up to a wider audience.
- Education is 2% of overall budget. 10% linked to activities towards the overall audience.
- Education is part of communication group, but no resource person, reports directly to general manager.
- Length of education experience 12 y.

OPERA PRACTITIONER'S VIEWS / BELIEFS

O.E. What? Open doors/accessibility, Better mix young and regular audience, Take young audience serious
The right opera for the right audience, Work with/in schools in an interactive way.

O.E. Why? Accessibility: Opera is something for everyone. Better self-esteem; the young attendees are part of something. Bring the youngsters in contact with the artform; a good contact could lead to visits in the future.
Get into a dialogue with your audience. Personal development of attendees.

O.E. How? Interactive workshops, projects tailored to schools needs, performances for youngsters, given by a through a Diversified team of freelancers.

Influences: challenges, new working space, new performance spaces, new management system, involvement of teachers, RESEO.

Place in the company: better integrated than 12 years ago (colleagues have the impression they might have missed something).

Socio-cultural Background

- First opera in Brussels 1650.
- 1700 first public theatre = La Monnaie.
- Federal Institution but regions. define policy for education and culture.
- Cultural policy focussed on 'participation'.
- Protocol between education & culture 2002.
- cultural cellule within the dep. of educ. 1995.
- 'muzische vorming' = part of educational targets for primary school since 1997 .
- 'muzisch-creatieve vorming' = part of edu.targ. for secondary school (1997 first grade; 2002 second and third grade).

TRM/KMS: Educational work within the company

- Access to youngsters and to these group that normally would not come to the opera: through teaching them about this part of our cult. heritage, through offering an exceptional emotional experience, through apprehension in a creative and interactive way, through discovering the theatre.
- Make the audience sensible for lyrical arts, through activities stimulating creativity and reflection
- Workshops for schools, training for teachers, performances in the regular programme and specifically for youngsters work with socially deprived groups, rehearsals, open door activities, guided tours, introductions to performances
- Target groups: all audience groups: But Flemish education branch concentrates on working with schools, teachers and families

Figure 16e: Contextual diagram person “E”.

Personal Background

- Musical background.
- Went to university and became history teacher in secondary school.
- Late opera experience
- Mixed feelings about opera, artform does not support mediocrity
- Work experience in Opera Ed. :7 y, since 1998 as Head of dept.
- Used arts in history and cultural lessons.

KMS: Company related aspects

- Since 2000 not one but 3 auditoria, 450 collaborators, state theatre.
- Mission includes besides performing high quality opera and ballet: dynamism, young talent, current issues in existing repertoire, open up to a wider audience.
- Education is 2% of overall budget. 10% linked to activities towards the overall audience
- Education is part of communication group, but no resource person, reports directly to general manager.
- Length of education experience 12y.

OPERA PRACTITIONER'S VIEWS / BELIEFS

O.E. What? Open doors/accessibility certainly for schools. Share a high quality part of cultural heritage with youngsters. Interactive work with schools if possible leading into a performance.

O.E. Why? Accessibility for schools since schools are the first places of democracy, Opera is there for 'all' Belgians.

Creative workshops lead to higher self-esteem + personal development; High quality experience because artistic pleasure turns people in better citizens; Defend the place of music in school. Democratic responsibility is linked to funding (here “E”'s and BF's view mingle).

O.E. How? Performances for youngsters. Workshops leading or not in a performance, Long-term projects. Work with well-trained team

Influences: General Management's view (not expressed but clear), Politics (not expressed but clear). Quality of the team. Reflection. Financial threshold, Pedagogical barrier: commitment of the teacher. Successful projects are projects with all parameters right.

Place in the company: Full support of + development thanks to general manager (part of agreement with new manager), part of democratic mission of the House, promotional aspect of the education programme = integrated in promotion of the House.

Socio-cultural Background

- First opera in Brussels 1650.
- 1700 first public theatre = La Monnaie.
- Federal Institution but regions define the policy for education and culture.
- Cultural policy focussed on 'democratic aspect'.
- Culture-Enseignement since 1997.
- Etats généraux de la culture: collaboration entre écoles et institutions cultures
- 2006 on coherent view between culture and education.

TRM/KMS: Educational work within the company

- Access to youngsters and to these group that normally would not come to the opera: through teaching them about this part of our cult. heritage, through offering an exceptional emotional experience, through apprehension in a creative and interactive way, through discovering the theatre.
- Make the audience sensible for lyrical arts, through activities stimulating creativity and reflection
- Workshops for schools, training for teachers, performances, work with soc.deprived groups, rehearsals, open door activities, guided tours, introductions to performances
- All audience groups: But French education branch concentrates on schools, teachers, families.