EOALAB Pre-Conferencing Session

November 3, 2020

Agenda draft pre-conferencing session

Start	End	Agenda point	EOALAB Presenters
16:00	16:15	Log-in, welcome, agenda, introduction of presenters; introduction of participants (if less than 15)	ALL
16:15	16:20	Show new info video	Joachim
16:20	17:00	Insights into findings, experiences and best practices from each working group (1, 2, 3 and coordinator)	Each presenter
17:00	17:20	Open discussion or Q and A Our project will continue for about 12 more months with 2 events still left. • Which findings and practices do you find most relevant, which ones inspire you? • Which areas should the project explore more in its remaining runtime? • Which areas would you like to learn more about?	ALL
17:20	17:30	Summary, closing remarks and farewell	ALL

Goals

- provide insights into findings and experiences
- best practices on **shared education from each WG (curricula and exhcange, innovating opera education, language teaching)**
- stimulate the discussion around opera education of the future.

Abstract pre-conferencing session

- **/ Pre-Congress seminar**

- "EOALAB Impulse! – strengthening institutional collaboration to create opera training of the future"

- **Date: Tuesday, Nov 3rd, 16:00-17:30 PM**

- Presenters: Charlotte Salemakers (Antwerp), Roberta Faroldi (Parma), Bruno Pereira (Porto), Christofer Fredriksson (Stockholm), Joachim Junghanss (Maastricht)

- Duration: 90 min

- **A Zoom Webinar including breakout-rooms**

- Structure: A presentation of the project, our findings and best practices to now; reactions from and discussion with the participants – input and ideas on the project

- Abstract:
  - What needs to **change in opera education** to **prepare students for future careers**? How can it **embrace innovative ways of learning and teaching**? Which opportunities does it provide for HMEIs to **collaborate across borders**? EOALAB (European Opera Academy LAB) is a new partnership between seven European Conservatories and the AEC to trigger innovation in opera education. The partners collaborate across borders to create learning laboratories, exchange best practices and develop intellectual outputs which will be available to higher education institutions in music. Nurturing the concept of **shared education**, the EOALAB's vision is to **trigger innovation** in the opera education and beyond. It aims to reinforce the link between education, training and the labor market through student-centered teaching and learning approaches while leveraging cross-border collaboration and exchange of best practices. EOALAB creates opera training laboratories for artistic experimentation and employability for both, students and young professionals. All members are part of the European Opera Academy (EOA), a network of 15 higher music education institutions sharing opera education.
  - Join the lab! EOALAB is a work in progress. In the pre-conferencing seminar partners of EOALAB will **provide insights into their findings and experiences up to now**, **share best practices** and **stimulate the discussion around opera education of the future**.

EO A LAB

Funded by the
Erasmus+ Programme
of the European Union

Working Group 1

A manual on shared education

"It takes a village to raise a child"

analogy

"It takes a network of HEI's to be able to offer the education we aim for"

Shared Education is based on the following principles

▶ Including student and teacher exchange in the heart of your curriculum

▶ Giving students more flexibility and providing guidance in this process

▶ Clearing obstacles for exchange

▶ Make (teacher) exchange programme-based

▶ Enhancing the (educational) value of exchange for an institution

▶ Deepen institutional collaboration

Manual subjects: Suggestions for setup and improvement

- 1 Curriculum design
- 2 Student perspective
- 3 Teacher perspective
- 4 Design of modules
- 5 Application process
- 6 Learning from exchange at institutional level
- 7 Link professional field

REQUEST: Please note down the recommendations that stick with you so we know we're on the right track.

1 Curriculum design

- The connection between the **curriculum and the planning** of the academic year: *When is the planning finalized in your institution, how does that date relate to deadlines for Erasmus and exchange projects?*

- **Modular design** of curriculum: *Develop a course as a module that can be repeated and is adjustable in timing.*

- **Digitalizatio**n of curriculum: *What courses can be offered in a blended or fully digital way?*

- **Language**: *What courses could be offered in English?*

2 Student perspective

Main challenges: **Financial situation** and **insecurity** about change

▶ **Financial:**

    ▶ Accommodate funding/grand opportunities

▶ **Insecurity:**

    ▶ Offer clear information: housing, living (food, leisure...), programme, points of contact, travel, legal issues, institutional culture (organise chats with your students before the exchange, put info online/forward to a national webpage for exchange students)

    ▶ Provide guidance: IRC, buddy programme, teachers (if the teachers know about the benefits so do the students...)

    ▶ If the study programme does not facilitate exchange: Exchange after graduation!

    ▶ Look for the personal connection: Organise a class concert with "songs from your home country", or a dinner with their national dishes...

3 Teachers perspective

- Exchange within a specific network or topic will broaden your scope and is **a source of information to reflect on your own teaching practice**

- Thematic networks like EOA could act as a **learning community** and provide a bubble of experts that **support teachers to professionalize themselves** in certain topics of expertise

- **New perspective** could be beneficial to the learning trajectory, as the main objective always must be **student-centred learning**

- As a teacher, exchange can **enlarge your professional network**

TIPS for teachers:

- Stay in touch with your student during the exchange

- Stay in contact with the professor at the host institution and discuss the students' situation

- Consider inviting the professor at the host institution for a teacher's mobility in your home institution

- Be actively involved as a teacher in the international activities of your home institution

- Consider participating in a module of a host institution - using teacher mobility

- For teachers of theoretical subjects: Consider sharing your courses and lectures online

- As a teacher; be aware that the choices that you make in mobilities could be useful in the development of the curriculum design and improvements in your home institution

4 Design of modules

- Schools who have semester-based curricula could benefit more from longer modules. Some specific themes could benefit from a more intense short-term exchange e.g. language bath

- Modules can be "local" or "traveling"

- Create a "pool of best-practices" with teachers from your partner-institutions on specific topics and let these teachers travel around and create a traveling module

  - \+ teachers can shine in their expertise at home and abroad

  - \+ teachers can share their best practices (professionalization)

  - \+ students get the chance to experience the forté's of multiple institutes at home

- Make modules production-based (local), invite external expertise to your institution for this production, this can also be interdisciplinary and from the professional field

5 Application process

- **Prepare** your incoming students to become ambassadors of your institution when they return, they can inform the next applicants

- **Facilitate** direct contact between the (main) teachers

- Use **EASY** and **Erasmus Without Papers**

- Make an **introductory video** of the school and on the practicalities on travel & accommodation

- **Highlight** your specific fields of expertise to attract students that are a good match

6 Learning from exchange at institutional level

▶ **Debrief** the outgoing students after an exchange experience and steal good ideas

▶ **Identify** the items on which you want to evolve as an institution

  ▶ Invite expertise to your institution

  ▶ Send teachers/ staff out to gather best practices on these topics (mission)

  ▶ Ask returning students about their experiences in these topics

▶ **Create** a structure for learning from exchanges (IN+OUT, STUDENT+TEACHER+STAFF) so it can feed into educational decision making

  ▶ Organize a "debriefing" with student, teacher, programme responsible

  ▶ Involve your quality assurance staff when receiving feedback

 ▶ Ask returning students/teachers/staff to give a debriefing/presentation

7 Link professional field (link to WG2)

- Hire the best teachers you can!
- Use outgoing teachers as ambassadors to promote your institution
- Involve professionals during productions / projects / lessons / feedback-sessions / exams
- Make "working techniques" as part of the curriculum
- Contemporary repertoire & working with composers as a part of the education
  - Remark: Students must feel a passion for contemporary music and have trust in the composer and his/her intentions
- Teaching area (rooms) should resemble a professional context
- Make it possible for students to already work in a professional context during their studies
- Keep constant contact with the professional field through artistic boards / programme councils / curricula design meetings:
  - Offer the right subjects/courses in the correct sequence (learning curve)
  - Make sure all topics are covered in the subjects/courses
  - Include enough staging experience
  - Foresee guidance on the reflection of the meaning of being an artist and developing your identity and philosophy
  - Learn how to plan your year load in the professional field
  - Learn the basics of personal financial management

Q & A

- *Do you think these subjects / titles cover what is needed for a transparent manual on shared education?*

- *How do you think we can disseminate this information? How can it be put in practical format to inform your staff/teachers?*

- *How far/detailed should we go in giving specific examples? (separate chapter? Or part of the manual?)*

- *Would it be beneficial to offer a "shared education hot-line" where your staff or teachers could reach us?*

Thank you for your attention!
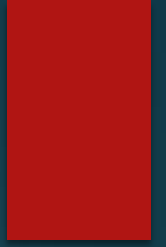
Working Group 2

Insights and findings WG2

- Activities WG 2
- Insights and findings

What WG2 does

Test innovative approaches opera making

→ to develop policy recommendations

- contemporary and innovative practices on new opera making

- debate and reflection (incl. employability and the consequences for opera training curricula)

Format: Written publication and video documentation

- Our Activities
  - Preview Festival Maastricht
  - Preview Festival Vilnius
  - Preview Festival Porto

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Erasmus+ Programme
of the European Union

Our activites so far

Preview Maastricht
28 June - 2 July
Muziekgieterij
Erasmus+

EOLAB presents
preview Vilnius
19-24 January, 2020
Lithuanian Academy of Music and Theatre

	Friday 28 June	Saturday 29 June	Sunday 30 June	Monday 1 July	Tuesday 2 July
9:30	Registration open-Welcome	Registration open-Welcome	Registration open-Welcome	Registration open-Welcome	Registration open-Welcome
10:00-10:30	Welcome	**Panel discussion between professionals about current evolutions in the opera 'market',** * Sybrand van der Werf (director) * Matthias Kaiser (director) * Carlos Azevedo (composer) * Ana Ablamonova (producer) * António Salgado (singer) Moderated by Zoe Smith.	**"Experimental Opera Incubator" with the incubator students, moderated by Ana Ablamonova.**	**Panel discussion: Engaging with the audience: the (im)possible role of the artist in audience development.**	**Panel discussion: how to deal in education with the changes in the current opera practice: challenges for the conservatory curricula for opera**
10:30-11:30	**The state of the opera today and it's implications on music education.** Keynote 1 (Sybrand van der Werf) Keynote 2 (Calliope Tsopaki)	Short Coffee break	**Live experiences from the creators of 4 new operas: challenges and opportunities in opera creation.** Open discussion with all creators involved	Short Coffee break	Short Coffee break
11:30-11:45	Short Coffee break	WORKSHOP 1 **Movement/Improvisation / Acting (teahcers PORTO)**	LUNCH	WORKSHOP 3 **Collaboration and co-creation: opera as a group sport.**	WORKSHOP 2 **Create contemporary repertoire and renew standard repertoire: the "new" as a challenge for creators by the teachers/experts from Porto**
11:45 - 13:00	**Panel discussion with the two keynote speakers and the audience.** The Incubator students participate in this discussion. Moderated by Joachim Junghanss. Willem Hijstek Concert Hall - Conservatorium Maastricht	LUNCH	WORKSHOP 2 **Create contemporary repertoire and renew standard repertoire: the "new" as a challenge for creators by the teachers/experts from Maastricht**	LUNCH	LUNCH
13:00 - 14:00	LUNCH	WORKSHOP 2 **Create contemporary repertoire and renew standard repertoire: the "new" as a challenge for creators by the teachers/experts from Vilnius**	Coffee Break	WORKSHOP 1 **Movement/Improvisation / Acting by teachers/experts from MAASTRICHT**	WORKSHOP 3 **Collaboration and co-creation: opera as a group sport.**

	Friday 28 June	Saturday 29 June	Sunday 30 June		Monday 1 July	Tuesday 2 July
9:30	Registration open-Welcome	Registration open-Welcome	Registration open-Welcome		Registration open-Welcome	Registration open-Welcome
14:00 - 15:30	**General meeting between the partners in this ISP.**	Short Coffee break	performance of the Zanetto and Telephone	"Experimental Opera Incubator" with the incubator students.	Short Coffee break	Short Coffee break
15:30 - 15:45	Short Coffee break	"Experimental Opera Incubator" with the incubator students.	DINNER	DINNER	"Experimental Opera Incubator" with the incubator students.	WG 2 meeting session--> Teachers will be working on the IO 2.
15:45 - 18:00	**Open kick off of the 'Experimental Opera Incubator".**	DINNER		"Experimental Opera Incubator" with the incubator students.	DINNER	DINNER
18:00 - 19:30	DINNER	Opening night of two opera creations. **The Fly** by Chris Kavour **Blood on Canvas** by Felipe Gonzalez	**Performance The Fly** by Chris Kavour **Blood on Canvas** by Felipe Gonzalez		Opening night of two opera creations. **Cidade Sen Luz** by Iago Hermo **Dine' Bahane'** by Willie Arets	**CLOSING SESSION of the European Opera Academy Partners.**
		Social	Social		Social	Performance of two opera creations. **Cidade Sen Luz** by Iago Hermo **Dine' Bahane'** by Willie Arets
20:00 - 22:00	performance of the Zanetto Telephone conductor Joongbae Jee directed by Matthias Kaiser					**FAREWELL PARTY**

Student feedback

What worked?

- 5 days of brainstorm: a **changing experience** (had different ideas about opera before joining)

- Need: Students are in agreement that **interdisciplinary approach is relevant/** required, in balance with core skills (traditional system)

- Hint: Endeavor is not to find answers, **but to keep asking questions**

- Good: **many different participants** have been combined in the ISP

- Do: **Provide spaces in the curriculum** for students **to experiment** and grow

- Good: Sense of agreement about **necessity to adapt curricula** (for example including improvisation) – even though difference in institutional cultures, similar ideas/directions/strategies

- Idea: Create project output in form of a real opera!

- Curricula: add learnings to **improve specializations** - improvisation, dramaturgy, political awareness, involvement of the market

- Audience development: use/ employ **different performance venues**

- Keep: focus on **process of creation** of operas

- Add: Put importance of **body awareness**

- Concrete hints

- Include an **annual review** of the opera curriculum

- Need for **more movement** classes!

Student feedback

Improve

- Reflect on **the political systems within the institutions** (how can we get more artistically open/ flexible leaders into position? Are there guerillia tactics in case? What are change tactics?)

- Find more **engaging ways** to extract student opinions (for example panel discussion with only students on stage and no moderation)

- Incorporate **conflict learning and management**

- Incorporate **project management practices** when coming to shared education

- Communication difficulties: Include touching on the challenges regarding communication between students/teachers/admin

- Offer individual coaching from teachers with students

- **Involve the teachers more**

- Draw more on the **diversity of our teacher team** (jazz improv, free improv)

- More **Focus on Workshops, limit topics**

- Danger of creating a "bubble" of ideas but little actions

- Better/ **consequent attendance** is a must!

- **Include more breaks/ space** between the ISP events (too much activities) (More room in the schedule)

- Select students who are interested/ experiences in/ with policy discussions

- Break down large groups into **specific smaller groups** (policy, practice)

- More mingling between cultures within student groups as well as teachers (common groups) wanted

- **Gather information from students in different ways** (interviewing students/ open student sessions/ talking one-on-one)

- Enable student participation in **panel discussions**

- Appeal to **more EOA partners to come** to the event

- **Clarify expectations** (for example – developing operas within 5 days versus produce operas in 1 year)

- Reduction in terms of effort

- For students: balance practical experiences with panel discussions **(less discussions, more practice/ action)**

![preview Vilnius logo]

	Sunday, January 19	Monday, january 20	Tuesday, January 21	Wednesday, Jamuary 22	Thursday, January 23	Friday, January 24
09.00						
10.00		10.00 Introduction to EOA and ISP *Balcony theatre*	9.30 Getting E-MOTIONAL António Salgado and Claire Binyon (ESMAE) *Balcony theatre*	9.30 Library of moments Joachim Junghanss (ZUYD) Balcony theatre	9.30 EOALAB incubator + CO-LAB *Balcony theatre and breakout rooms*	9.30 EOALAB incubator + CO-LAB REHEARSALS / PREPARATIONS *Balcony theatre*
11.00		11.30 Coffee break	11.00 Coffee break	11.00 Coffee break		
12.00	Arrivals	12.00 Same old, same new? The opera market between avantgarde and tradition Susanne Schimmack (ZUYD) *Balcony theatre*	11.30 EOALAB incubator *Balcony theatre and breakout rooms*	11.30 Composing contemporary opera with Vykintas Baltakas (LMTA), Rugilė Barzdžiukaitė and Lina Lapelytė (Sun&Sea: Marina), Anna Ķirse (JVLMA) *Balcony theatre*		
14.00		14.00 EOALAB incubator (ESMAE, LMTA ZUYD teachers) *Balcony theatre and breakout rooms*	14.00 Performance improvisation Susanne Schimmack and Sybrand van der Werf (ZUYD) & Bruno Pereira and José Telmo Marques (ESMAE) *Balcony theatre*	14.00 EOALAB incubator + CO-LAB Sybrand van der Werf (ZUYD) *Balcony theatre and breakout rooms*	14.00 EOALAB incubator + CO-LAB *Balcony theatre and breakout rooms*	14.00 EOALAB student presentations *Balcony theatre & other spaces (if required)*
15.00						
16.00					16.30 Opera as art in between Peter Missotten (ZUYD) *Balcony theatre*	
17.00	17.30 Intro for students *Balcony theatre*	Free time (optional visit to MO museum expositions)	Free time (optional tour of Lithuanian National Opera and Ballet Theatre)	Free time Individual tasks		17.00 Coffee break
18.00	18.00 Opening concert *Balcony theatre*				Free time Individual tasks	17.30 Reflection session *Balcony theatre*
19.00	19.30 Opening dinner *Publikas*	18.30 Performance and improvisation concert MO museum	18.30 La Boheme *Lithuanian National Opera and Ballet Theatre*	18.30 Opera JAM! All students and teachers of EOALAB *Grand Concert Hall of LMTA*		19.00 Closing dinner *Publikas*
20.00						

Student feedback

- 9 Students from 4 participating institutions
- Students tend to disagree being well-informed about the objectives
- The program **lived up to student expectations**
- Students regard the content of the **program relevant**
- Students think that the program **stimulated learning**
- Most students regard practice and feedback sufficient, this is still an area to develop
- Most student found the **difficulty level of the program appropriate**
- Most student found the **pace of the program appropriate**
- Most student feel a **sense of accomplishment,** yet 1/3 neutral
- Students express to be able to **use their learnings from the program**

Comments and Feedback

Reflecting on the workshop: In what way did the interdisciplinary collaboration/exploration contribute to your practice?

- To learn and **incorporate ideas of other people and defend mines**. To expand my knowledge as well

- It was really nice to meet people from other countries and talk about our studies and experiences. It's nice to know we're not so different after all.

- Made me gain some perspective

- It was new and it was a little bit scary, but fun nonetheless. One clear take-out, speaking as a composer: c**ollaborative creation makes for a strongly motivated and enthusiastic performers**, which turned out to be a key in our case.

- It makes me more **open to other ideas, more socially skilled, more innovative**

- It is always good to work in groups. That give us a **different way to look at some aspects of our behaviour** and it test us to be better and to work with **specific tasks**. Also the **practical way** of how we need to think to be able to present the final work was very important.

- it taught me the **value in interdisciplinary creative process**, helped me better understand the **cultural politics and economics of opera today,** and showed me what is **possible with improvisation**

Our internal workstreams

List of topics and ownership	IO responsible
Explanatory text/ Summary - an approach honoring diversity of approaches - a how-to-read-this roadmap	
Context- subchapter 1 for WG1 --> context of the project? In which ways does the EOA answer the current educational trends (diversity, re-imagining success, besides being a great network of sharing)	
Web-presentation	
Overview of the whole creation- and editing process	
All other Video-documentation	Mantas
Video documentation opera performances at ISP Maastricht	Peter
Improvisation, movement and E-Motion arousal as a body and vocal approach to opera making	Antonio
New opera making: tools, skills and methods (improvisation etc.)	Mantas
Mapping the (traditional and avantgarde/ small-scale) Opera labor landscape in figures, and drawing out consequences for higher education institutions	Susanne Schimmack
Curricular development integrating project work into regular/linear education using the example of incubator/ ISP and our institution's curricula	Vykintas
Role of technology in creating, staging and performing	Peter
Views on vocal techniques and repertoire	Bruno, Susanne S, Antonio S
Opera politics and dissemination: approaching new audiences, opera and community, opera and landscape	Antonio

First findings and best practices

- Making processes (Co-creation) - Bruno

- Activity planning - Joachim

- The role of media - Bruno

- Integration of student feedback - Joachim

- Team collaboration - Bruno

Working Group 3

EOA
COMPENTENCE CENTRE FOR
SHARED EDUCATION IN OPERA
TRAINING

Being an OPERA SINGER
(an INTERPRETER)
is a complex work
that implies to deepen:
a.Tecnique
b.Relation between Music and Words
c. Stagecraft (acting, body language etc)
A LIFE LONG WORK!

Starting point:
Preliminary Questionnaire to check the STATUS QUO
of learning/teaching foreign languages for Opera
Singers in the EOA Institutions:
Many differents styles and Courses
ONE POINT IN COMMON: Never Enough!

Conclusion: Reconsider the way we teach/learn a language for singers

OUR (ambitious!) GOAL: to imagine/experiment the most effective 3-5 days Workshop/Masterclass on Opera Language Teaching/Learning
(Structure –Tools & Suitable material – Guidelines)

OUR EXPERIMENTS:
RUSSIAN WEEK in Parma (Feb 2020)
ITALIAN WEEK in Riga (To be done)

RUSSIAN WEEK – 5 days activities

EU | O | A
RO | PERA | CA
PEAN | | DEMY

Students and teachers together in practical working groups, centred on Arias of Russian repertoire.

Every day at least 3 workgroups simultaneously, different for methodology and composition
The focus points of the activities were :
collective experimentation (each day a moment for feedback and suggestions),
"active learning",
student-centeredness,
mixing levels in small groups,
exchanging roles (teaching = learning and learning = teaching).

The students from Riga also performed as Tutors, thus experimenting a very fruitful and enriching approach.

The correct pronunciation of the Russian language in singing was only the first step to always reach a full and meaningful scenic-musical interpretation.

Two concerts: one held at the beginning of the activities (11 February), the other at closing (14 February), which involved the students (volunteers!) of Parma together with those of Riga.

Erasmus+

ITALIAN WEEK – 5 days activities

From Parma: 3 Teachers + 4 students/tutors
In Riga: students + teachers

EU | O | A
RO | PERA | CA
PEAN | | DEMY

We will certainly repeat the formula of:

collective experimentation,
"active learning",
student-centeredness,
mixing levels in small groups,
exchanging roles (teaching = learning and learning = teaching).

Italian Students as Tutors

Two concerts

But due to the different language (italian, more reknown among both students and teachers) we
could focus even more on the interpretation

We are open to new experiments and suggestions!

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