



Co-funded by the
Creative Europe Programme
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Opera InCanto

Grant Agreement n° 2018 - 3000 / 001 - 001

AEC Annual Congress

DATE: 8 November 2019



Project Partners



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Europa InCanto - Italy – COORDINATOR



Oper Leipzig – Germany



Orquesta Reino de Aragón - Spain



National Theatre of Split – Croatia



Gjenerata e re – New Generation - Albania



Association Européenne des Conservatoires, Académies de

Musique et Musikhochschulen - Belgium





Project Aims

- **Audience Development**
 - Create a new audience.
 - Tackle the **low participation** to the opera, especially between young people, by involving them to its production process.
- **Transnational mobility**
 - Creation of an **international co-production** of TURANDOT of Puccini , with young performers.
- **Methodology dissemination**
 - Circulate and enhance **Europa InCanto methodology**.

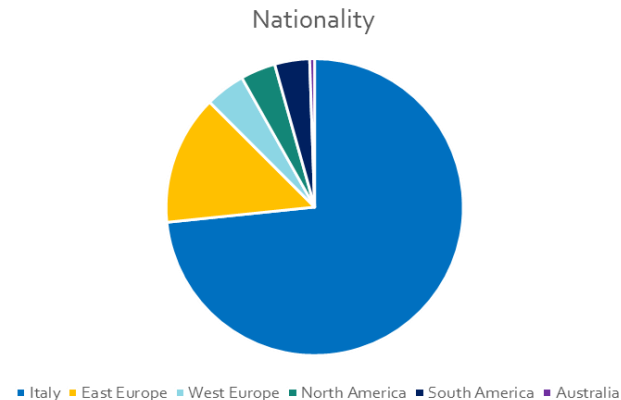


Transnational mobility

AUDITIONS

The total number of applicants was **206** from all around the world.

In particular, 135 from Italy, 26 from Asia, 22 from East Europe, 8 from West Europe, 7 from North America, 7 from South America and 1 from Australia.



- **20** pre-selected singers participated in a three-days training session in Tirana.
- **8** singers were selected and casted.



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InCanto Creative Approach

- Methodology
- Educational tools
- Production
- Expected results



Methodology

- **Teachers workshops**

All teachers will be able to get closer to the opera by taking part in **music laboratories**. This will allow them to acquire the necessary tools to guide their students during the project.



Methodology

- **Students workshops**

Teachers will transmit the knowledge to their students, also through the participation to the **Laboratories and musical appointments held by our staff in schools.**

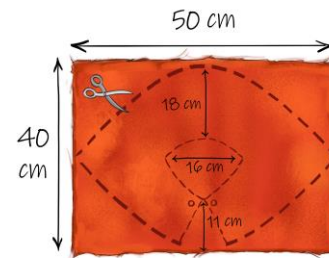




Methodology

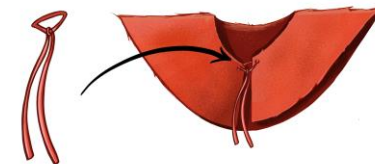
- **Costumes creation**

Participants will make their own costumes with simple recycled materials, according to the instructions of the paper patterns in the book.



Ritagliare sul
pannolenci il
cartamodello come da
disegno.

Annodare un laccetto
facendolo passare tra
i due forellini centrali.



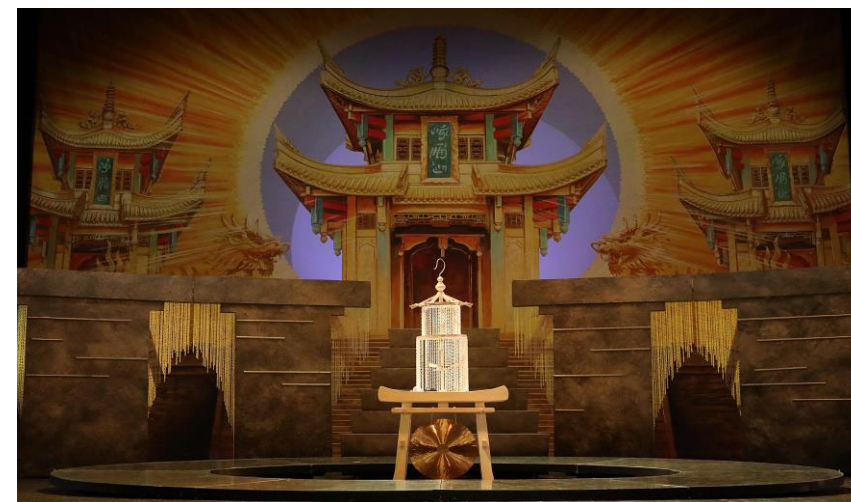


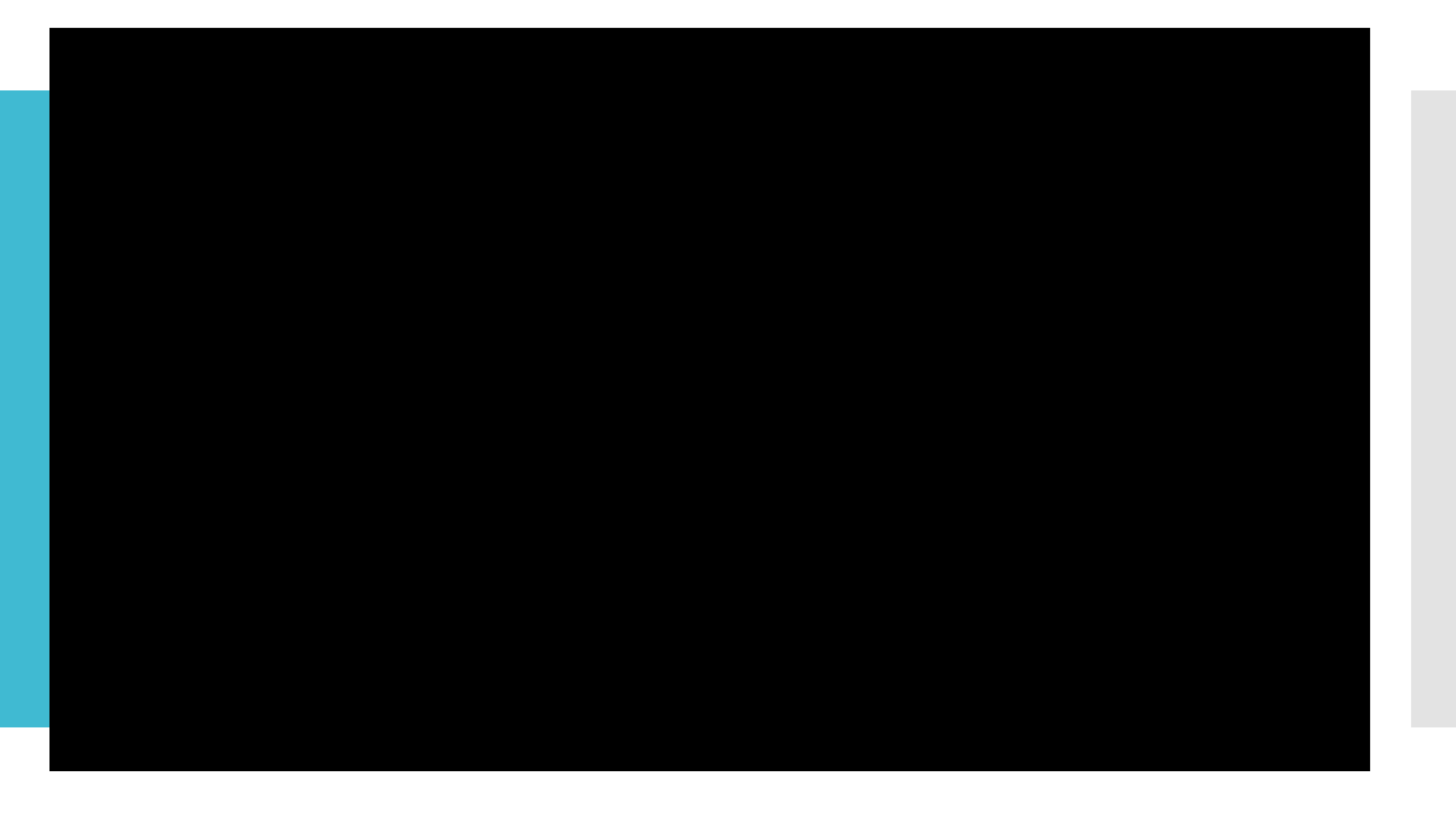
- **Final Performance**

Teachers and students will actively participate in the staging of the Opera.

They will be led by a conductor and they will perform choreographic movements "helping" the protagonists in each scene.

Methodology







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Educational tools

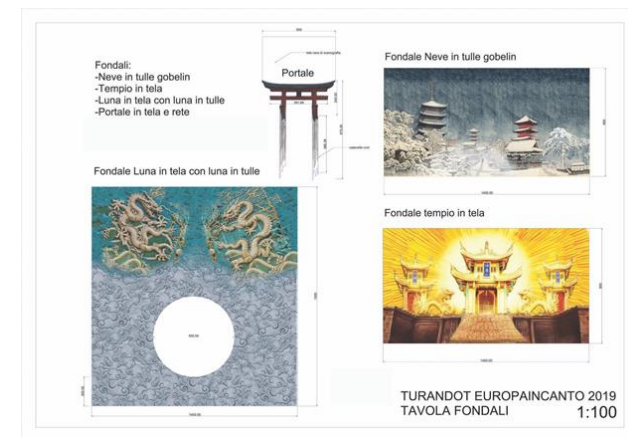
- Book
- CD
- DVD karaoke
- Scuola InCanto APP.





Production

- **Technical/Artistic Staff** for scenes and costumes preparation.





Opera InCanto in Figures

- About **1000 children** involved in each country
- About **15.000-20.000 audiences** attending to the opera performances in the four countries
- About **200 artists** registered for the auditions
- Besides the **72 musicians** and the **4 narrators** involved in the **4 Countries**, **7 singers** and **4 professionals** (costume designer, light and set designer, director, conductor) will benefit from mobility during the tournée
- **4 conferences**, one per country, plus many national dissemination events.
- **4 Training workshops** of **12 hours** for the teachers involved in the project
- **400 laboratories** with children to prepare them to the scene



Considerations by the AEC after the first year

- AEC is responsible of the Communication and Dissemination strategy but also for the Internal Evaluation → Raffaele Longo
- Internal Evaluation Report Year 1: strengths and challenges

Strengths:

- very strong impact on children, very good educational value: the InCanto Creative Approach makes the children a conscious audience and protagonist of the show (a real added character, not a choir) and the involvement of families is assured with the customs preparation
- Well-established methodology and routines of planned activities by the project coordinator
- First year activities completed according to the plan
- 1000 children and 2000 parents reached in Italy
- Great involvement of local primary schools
- Career opportunity and development for young music professionals



Considerations by the AEC after the first year

Challenges expected for the international implementation of the InCanto creative approach:

- First time experiment of “going international”
- Putting well established routines on paper
- Language barrier for children and teachers
- Resistance of local primary schools Time constraints: late preparations for second year actions
- Different ways of working
- Artistic standards of partners
- Combining freedom of actions of the partners with guidance from the coordinator

Thank you

Raffaele Longo

