EOALAB
Pre-Conferencing Session
November 3, 2020
### Agenda draft pre-conferencing session

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

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

- **Language**: What courses could be offered in English?
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 forte’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
Our activities so far
<table>
<thead>
<tr>
<th>Time</th>
<th>Friday 28 June</th>
<th>Saturday 29 June</th>
<th>Sunday 30 June</th>
<th>Monday 1 July</th>
<th>Tuesday 2 July</th>
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<tbody>
<tr>
<td>9:30</td>
<td>Registration open</td>
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<tr>
<td>10:00 - 10:30</td>
<td>Welcome</td>
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<tr>
<td>10:30 - 10:45</td>
<td>The state of the opera today and its implications on music education. Keynote 1 (Sybrand van der Werf) Keynote 2 (Calliope Tsopaki)</td>
<td>Short Coffee break</td>
<td>Live experiences from the creators of 4 new operas: challenges and opportunities in opera creation. Open discussion with all creators involved</td>
<td>Short Coffee break</td>
<td>Short Coffee break</td>
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<tr>
<td>11:30 - 11:45</td>
<td>Short Coffee break</td>
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<tr>
<td>11:45 - 13:00</td>
<td>Panel discussion with the two keynote speakers and the audience. The Incubator students participate in this discussion. Moderated by Joachim Junghans. Willem Hijstek Concert Hall - Conservatorium Maastricht</td>
<td>LUNCH</td>
<td>WORKSHOP 2: Create contemporary repertoire and renew standard repertoire: the “new” as a challenge for creators by the teachers/experts from Maastricht</td>
<td>LUNCH</td>
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<tr>
<td>13:00 - 14:00</td>
<td>LUNCH</td>
<td></td>
<td>WORKSHOP 2: Create contemporary repertoire and renew standard repertoire: the “new” as a challenge for creators by the teachers/experts from Maastricht</td>
<td>Coffee Break</td>
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<tr>
<td>Time</td>
<td>Friday 28 June</td>
<td>Saturday 29 June</td>
<td>Sunday 30 June</td>
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<tr>
<td>9:30</td>
<td>Registration open - Welcome</td>
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<tr>
<td>14:00 - 15:30</td>
<td>General meeting between the partners in this ISP.</td>
<td>Short Coffee break</td>
<td>Performance of the Zanetto and Telephone</td>
<td>&quot;Experimental Opera Incubator&quot; with the incubator students.</td>
<td>Short Coffee break</td>
</tr>
<tr>
<td>15:30 - 15:45</td>
<td>Short Coffee break</td>
<td>&quot;Experimental Opera Incubator&quot; with the incubator students.</td>
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<tr>
<td>15:45 - 18:00</td>
<td>Open kick off of the &quot;Experimental Opera Incubator&quot;.</td>
<td>Opening night of two opera creations. <em>The Fly</em> by Chris Kavour <em>Blood on Canvas</em> by Felipe Gonzalez</td>
<td>Performance <em>The Fly</em> by Chris Kavour <em>Blood on Canvas</em> by Felipe Gonzalez</td>
<td>Opening night of two opera creations. <em>Cidade Sen Luz</em> by Iago Hermo <em>Dine’ Bahane’</em> by Willie Arets</td>
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<td>18:00 - 19:30</td>
<td>Dinner</td>
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<td>20:00 - 22:00</td>
<td>Performance of the Zanetto Telephone conductor Joongbae Jee directed by Matthias Kaiser</td>
<td>Social</td>
<td>Social</td>
<td>Social</td>
<td>Farewell Party</td>
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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)
<table>
<thead>
<tr>
<th>Time</th>
<th>Sunday, January 19</th>
<th>Monday, January 20</th>
<th>Tuesday, January 21</th>
<th>Wednesday, January 22</th>
<th>Thursday, January 23</th>
<th>Friday, January 24</th>
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<tr>
<td>09.00</td>
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<td>9.30 Getting E-MOTIONAL António Salgado and Claire Binyon (ESMAE)</td>
<td>9.30 Library of moments Joachim Junghanss (ZUYD)</td>
<td>9.30 EOALAB incubator + CO-LAB</td>
<td>9.30 EOALAB incubator + CO-LAB</td>
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<td>10.00</td>
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<td>10.00 Introduction to EOA and ISP</td>
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<td>11.00</td>
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<td>9.30 Library of moments Joachim Junghanss (ZUYD)</td>
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<td>11.00 Coffee break</td>
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<td>14.00</td>
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<td>14.00 EOALAB incubator (ESMAE, LMTA ZUYD teachers)</td>
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<td>14.00 EOALAB incubator + CO-LAB</td>
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<td>15.00</td>
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<td>14.00 Performance improvisation Susanne Schimmack and Sybrand van der Werf (ZUYD) &amp; Bruno Pereira and José Telmo Marques (ESMAE)</td>
<td>14.00 Performance improvisation with Vykinats Baltakas (LMTA), Rugilė Barzdžiukaitė and Lina Lapelytė (Sun&amp;Sea: Marina), Anna Kirse (JVLMA)</td>
<td>14.00 EOALAB incubator + CO-LAB</td>
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<td>16.00</td>
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<td>14.00 EOALAB incubator (ESMAE, LMTA ZUYD teachers)</td>
<td>14.00 EOALAB incubator + CO-LAB</td>
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<td>17.00</td>
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<td>17.00 Intro for students</td>
<td>Free time (optional visit to MO Lithuanian National Opera and Ballet Theatre)</td>
<td>Free time Individual tasks</td>
<td>Free time Individual tasks</td>
<td>17.00 Coffee break</td>
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<tr>
<td>18.00</td>
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<td>18.00 Opening concert</td>
<td>Free time (optional visit to MO Lithuanian National Opera and Ballet Theatre)</td>
<td>18.30 Opera JAM! All students and teachers of EOALAB</td>
<td>Free time Individual tasks</td>
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<td>19.00</td>
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<td>19.30 Opening dinner Publikas</td>
<td>18.30 Performance and improvisation concert</td>
<td>18.30 La Boheme Lithuanian National Opera and Ballet Theatre</td>
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<td>19.00 Closing dinner Publikas</td>
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<td>20.00</td>
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<td>Publikas</td>
<td>18.30 La Boheme Lithuanian National Opera and Ballet Theatre</td>
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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
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 mine. 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: collaborative 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

<table>
<thead>
<tr>
<th>List of topics and ownership</th>
<th>IO responsible</th>
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<tbody>
<tr>
<td>Explanatory text/ Summary - an approach honoring diversity of approaches - a how-to-read-this roadmap</td>
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<tr>
<td>Context- subchapter 1 for WG1 --&gt; 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)</td>
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<tr>
<td>Web-presentation</td>
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<tr>
<td>Overview of the whole creation- and editing process</td>
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<tr>
<td>All other Video-documentation</td>
<td>Mantas</td>
</tr>
<tr>
<td>Video documentation opera performances at ISP Maastricht</td>
<td>Peter</td>
</tr>
<tr>
<td>Improvisation, movement and E-Motion arousal as a body and vocal approach to opera making</td>
<td>Antonio</td>
</tr>
<tr>
<td>New opera making: tools, skills and methods (improvisation etc.)</td>
<td>Mantas</td>
</tr>
<tr>
<td>Mapping the (traditional and avantgarde/ small-scale) Opera labor landscape in figures, and drawing out consequences for higher education institutions</td>
<td>Susanne, Schimmack</td>
</tr>
<tr>
<td>Curricular development integrating project work into regular/linear education using the example of incubator/ ISP and our institution's curricula</td>
<td>Vykintas</td>
</tr>
<tr>
<td>Role of technology in creating, staging and performing</td>
<td>Peter</td>
</tr>
<tr>
<td>Views on vocal techniques and repertoire</td>
<td>Bruno, Susanne S, Antonio S</td>
</tr>
<tr>
<td>Opera politics and dissemination: approaching new audiences, opera and community, opera and landscape</td>
<td>Antonio</td>
</tr>
</tbody>
</table>
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
COMPETENCE CENTRE FOR
SHARED EDUCATION IN OPERA TRAINING
EOALAB - WG3
Opera language teaching
(Model for blended teaching):
ITALIAN
RUSSIAN
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!
From OPERA STUDENTS (Singers) to Professionals in SOUNDS (pronunciation - meaning - emotional significance) of many languages
Starting point:
Preliminary Questionnaire to check the STATUS QUO of learning/teaching foreign languages for Opera Singers in the EOA Institutions:
Many different 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
From Riga: 3 Teachers + 4 students/tutors
In Parma: 30 students + teachers

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.
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 renowned among both students and teachers) we could focus even more on the interpretation

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We are open to new experiments and suggestions!