Opera InCanto
Grant Agreement no°
2018 - 3000 / 001 - 001

AEC Annual Meeting for International Relations Coordinators
DATE: 22 September 2019
Project Partners

**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.
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.
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.
Methodology

• 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.
Educational tools

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

Sara Primiterra (AEC)