



## **European Opera Days**

### ***Evaluation survey of the 2011 edition***

Each year on the occasion of the European Opera Days, opera houses in Europe and beyond open their doors and invite all citizens to discover the art of opera - and what happens 'behind the scenes'. This year's European Opera Days took place on 7 and 8 May and were celebrated in 105 opera companies across 25 countries. For the fifth edition of the EODs, we decided to assess this event in order to have a European overview and improve our European coordination.

Seventeen opera houses, who participated in the European Opera Days, volunteered to answer this survey (led in May-June 2011). They constitute a representative sample in terms of geographic repartition (14 countries) and size of structures.

The full results of the survey are available on <http://www.operadays.eu/en/press.asp>.

Here is an overview of selected results:

1. The opera houses rated the coordination by RESEO and Opera Europa of the European Opera Days positively (16 indicated that they were either 'very satisfied' or 'satisfied').
2. Most opera houses welcomed more newcomers (61% on average) than regular visitors.
3. Two thirds of the visitors were under 35 years of age.
4. The theme was seen as inspiring and a help in structuring the event by the 16 opera houses that chose to follow it.
5. All opera houses but two organised activities targeting specific audiences (children, teenagers, elderly people, families, newcomers, season ticket holders, special needs etc.)
6. Of the 11 opera houses who had participated in the previous editions of the EODs, 6 observed either a stable number of participants or an increase in comparison to previous editions.
7. The budget allocated to the European Opera Days was very different from one opera house to another, ranging from 500€ to 23,000€ Only four opera houses received financial support from external partners for this event.
8. The number of people participating in the European Opera Days was very different from one opera house to the other, ranging from 36 to 10,000 visitors. Of course, the number of visitors depended on the kind and number of activities offered.
9. The activities offered were numerous and diverse: opera, dance, concerts, recitals, site specific performances, open rehearsals, occasions to meet the artists, guided tours, films, conferences, exhibitions, workshops etc.

- 10.** While the European coordination team had suggested participating houses to offer only complimentary activities, the event was not completely free of charge in some of the participating houses. Ten opera houses exclusively offered free activities, four proposed some free elements, and four only offered paid activities.
- 11.** All opera houses underlined that the European dimension of the event was essential. However, only twelve promoted this perspective in their communication.

We would like to thank the following opera houses for their participation in this survey:

*Companhia de Ópera do Castelo (PO), De Nederlandse Opera (NL), English National Opera (UK), English Touring Opera (UK), Festival d'Aix-en-Provence (FR), GöteborgsOperan (SE), Gran Teatre del Liceu (ES), Greek National Opera (GRC), La Monnaie - De Munt (BE), Macedonian Opera and Ballet (MA), Madlenianum Opera (RS), Moscow State Music Theatre for Children (RU), Opera Nationala Bucuresti (ROM), Opéra Royal de Wallonie (BE), Opera Theatre Company (UK), Slovak National Theatre (SL), Theater Magdeburg (DE)*

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