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Opera Education: the cases of La Fenice and As.Li.Co.

Supervisor

Ch. Prof. Vincenzina Caterina Ottomano

Assistant Supervisor

Ch. Prof. Michele Girardi

Graduand

Ilaria Buscaino

Matriculation Number 892375

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Introduction

The Opera seems to be a genre in crisis in today's world, as it attracts fewer and fewer audiences. Young people, in particular, prefer to spend their leisure time on other entertainment. This is due to several factors, both cultural and economic: ticket prices considered to be too high, the lack of music education in Italy, and the genre itself perceived as too elitist. This is why educational programs promoted by lyric and symphonic foundations and institutions such as As.Li.Co are crucial for the survival of the Opera.

The purpose of this thesis is to analyze the music and Opera education programs offered by these institutions to introduce young people to this type of performance, to foster a generational change in the audience.

The choice of the analysis and development of this topic are the result of a personal interest and passion linked to Opera and reflection about Opera Houses today.

This thesis aims to present and describe the different programs proposed by lyric and symphonic foundations, identifying their strengths and weaknesses. To this goal, the educational programs of all opera foundations and As.Li.Co were analysed, highlighting their approach to young audiences.

The first chapter gives a general introduction to the performing art sector and the history of lyric and symphonic foundations from both historical and legislative perspectives, a special focus was made on the pandemic period and subsequent return to normality.

The second chapter focuses on the importance of music education and secondly on the analysis of the educational programs of the thirteen opera-symphonic foundations in Italy.

The last two chapters illustrate two institutions linked by a collaborative relationship: the first is La Fenice Theatre in Venice, a pivotal institution in the history of Opera and As.Li.Co association, which has been involved in promoting Opera to the younger generations for many years.

1. The context

1.1 An overview of the live entertainment sector in Italy

The term “live entertainment sector” encloses different genres like theatre, music, ballet, circus and traveling show including the activities of street artists and the different forms of theatre and urban shows¹.

This work will focus on the lyric opera, but it is necessary to make a general introduction on the sector to better understand the context in which we are moving. The field is characterized by a heterogeneous and complex reality, what emerges is a general inability to generate common politics and strategies². The picture became even more complicated with the spread of the Covid-19 pandemic between 2020 and 2022 which forced the Italian government, its lawmakers, and theatre directors to question the future of the sector as the pandemic amplified the fragilities of the cultural industries³.

The first problem to highlight when it comes to the performing arts sector is the tendency of managers to consider the audience as a compact whole, when in fact it is a heterogeneous group. There is a part of the population that never attends a live show in a year, and the market ignores the potential of expanding to this huge segment⁴. Regarding the sector of the attendees, we can divide them into four macro-groups:

- the first group gathers those spectators who are extremely loyal and are likely to have a fixed subscription that constitutes an important source of income;

¹ *Temi dell'attività parlamentare: lo spettacolo*, Camera dei deputati, <https://leg16.camera.it/522?tema=150&Lo+spettacolo>.

² LUCIO ARGANO, *Alcune coordinate per il futuro dello spettacolo dal vivo in Italia* in «La cultura per un nuovo modello di sviluppo. IV Rapporto annuale Federculture 2007», Rome, Allemandi & co., 2007, p.1.

³ A paragraph will be dedicated to the analysis of the Covid-19 period and reprise further in this chapter.

⁴ MICHELE TRIMARCHI, *Lo spettacolo dal vivo tra responsabilità istituzionali e opportunità economiche*, «Aedon rivista di arti e diritto on-line», 2, 2002, pp.8: p. 2.

- the second category concerns attendees who are motivated and participate with careful interaction;
- the third portion regards those people who consume taking to the extreme their participation;
- the fourth group consists of those who participate according to their interests and convenience, based not only on an economic point of view but also on the overall offer⁵.

These four groups need to be treated differently in terms of communication and relations, but sometimes cultural organizations still use an outdated marketing approach by treating them as one.

Another critical point is public funding for the sector: Law No. 163 of 13 April 1985 established the *F.U.S. (Fondo unico per lo spettacolo)*⁶ for the funding of performing arts institutions. Funds are disbursed, after careful analysis by the Government, to those foundations whose cultural value is demonstrated however, this process discourages institutions from innovating by binding them to criteria that are too limiting.

Private funding may represent a solution, but it requires a deep understanding of private stakeholders. Many cultural organizations are resorting to new fundraising activities that focus on stakeholder relations. It is crucial to identify the interests of stakeholders through constant dialogue and their involvement in the organization's activities. Unfortunately, the idea of stakeholder funding based on solidarity rather than mutual exchange still prevails in the sector, discouraging related marketing research⁷. The opera-symphonic foundations are the most reluctant to change. They are bound by rigid constraints that prevent them from

⁵ LUCIO ARGANO, *Alcune coordinate per il futuro dello spettacolo dal vivo in Italia*, «La cultura per un nuovo modello di sviluppo. IV Rapporto annuale Federculture 2007», Rome, Allemandi & co., 2007, p.3.

⁶ A paragraph will be dedicated to the F.U.S. funds related to the lyric opera.

⁷ ALESSANDRO CROCIATA, *All'ombra del F.U.S.: economia dello spettacolo dal vivo e stakeholder finanziari*, «Economia della cultura», 1, 2007, pp.101-7: pp.105-7.

demonstrating their modernity, they are instead moving away from much of the public.

1.2 Opera-Symphonic Foundations

1.2.1 A Brief History

The history of Opera-Symphonic foundations began in 1920 with the establishment of the *Ente Autonomo* Teatro alla Scala. It was later elevated to a non-profit organization and its statute was approved by the *Regio Decreto* of 29 December 1921 No.2143. Some of the peculiarities of the *Ente Autonomo*:

- it was governed by a commission composed of representatives of the city, the owners of *Palchetti* and those citizens who had contributed financially to the restoration of the stage after the First World War;
- a nine-year trial period was envisaged, after which private individuals would be expropriated from their equity exposure;
- for the first time, the roles of Secretary and Adviser have been established;
- at the time, La Scala was the only institution to benefit from the 2% surcharge on ticket prices provided for by the *Regio Decreto* 30 December 1923 n.3276 on the subsidization of Opera Houses⁸.

The idea of subsidised theatre was born in the fascist era and influenced the future of the Italian live performance sector. In 1934, the *Cassa Nazionale di Assistenza per I Lavoratori dello Spettacolo* was established, and the Government increased the tax fees for live performances by stipulating that a 6.17% share of radio subscription fees would be allocated to subsidize theatrical and musical activities⁹.

⁸ *Gazzetta Ufficiale del Regno d'Italia*, 8 May 1931 n.106, pp. 701-703.

⁹ ROBERTO DE LELLIS, *Stato e spettacolo: breve storia di uno sviluppo anarchico*, in *Regole dello spettacolo: manuale per conoscere la storia, le leggi, gli enti e le imprese di spettacolo in Italia e Francia*, Roma, Bulzoni, 2009, p. 26.

In 1946, Decree No. 538 for opera houses was approved, which stipulated that 12% of the royalties collected by the State for performances and entertainment should go to the Autonomous Opera Houses¹⁰. This choice was reaffirmed by the decree No.62 of 1948 where it was assumed that two-thirds of the subsidy would be allocated to musical events¹¹.

Another influential decree for the performing arts is Decree No.10 of 1952, which allocated 2% of the RAI licence fee to theatrical and musical events. This grant, together with the *Regio Decreto* of 1934, remained in force until the establishment of the FUS.

In 1997, Law No.800 of 14 August 1967 was signed, and opera and concert activity were recognised as being “of major general interest, as it is intended to foster the musical, cultural and social education of the national community”¹². Article 2 of the Law earmarked specific funds for the support of autonomous opera houses with a fund of ITL¹³ 12 billion. The law also defined the bodies of these entities:

- the president: the mayor of the city where the theatre is located, has the legal representation of the institution;
- the superintendent: responsible for the management of the organisation, his term of office lasts four years and he is appointed by decree of the Ministry of Culture and Entertainment;
- artistic director: responsible for the artistic management of the institution and the development of events from an artistic point of view. Appointed by the board of directors, which also fixes his term of office and remuneration, from among the most important musicians;
- board of directors: appointed by Ministerial decree and composed, in addition to the president and the superintendent, by:
 - a) Three representatives of the municipality, including one from the minority;

¹⁰ *Regio Decreto* of 1946 No. 538, art.7.

¹¹ Decree No.62 of 1948, art.1.

¹² Law 14 august 1967, n.800.

¹³ Italian *Lire*.

- b) a representative of the Province;
- c) a representative of the Region, or a representative designated by the assembly of the presidents of the provinces of the Region;
- d) a representative of the provincial tourist board;
- e) a representative of the local autonomous care, stay or tourism company, if any;
- f) the director of the local music conservatory or an accredited music institute;
- g) a representative of the entertainment industry;
- h) three representatives of entertainment workers;
- i) two representatives of musicians;
- l) the artistic director.

The Board of Directors deliberate:

- a) general directives;
 - b) activity programs;
 - c) budgets, changes thereto and balance sheets;
 - d) purchases, disposals and leases of real estate;
 - e) the statute;
 - f) the legal and economic rules governing staff.
- board of auditors: checks management documents, ensures the proper keeping of books and records, examines the budget and final accounts, submits specific reports, and carries out cash audits¹⁴.

This law was important in defining the profile of “classical” music in Italy, its consequences in the development of the sector are still visible today.

This Law, however, did not solve the economic and efficiency problems of the autonomous opera houses, which continued to accumulate deficits despite higher production levels. These entities were organized in such a way that they functioned independently and suffered from the interference of the public apparatus in terms of management and control. This inevitably led to a strong bureaucratization of the institutions, their submission to the decisions of the trade

¹⁴ Law 14 august 1967, n.800.

unions, and their total dependence on public funds to reduce deficits¹⁵. In 1970, a law was enacted to ensure the recovery of the deficit, which increased the fund established by Act No. 800 of 14 August 1967 to the sum of ITL 4 billion¹⁶. Until 1985, the music industry saw a series of laws that tried to tame the deficits. The trend is to strictly divide state spending between music and theatre sectors: 55% of resources go to music, including opera, while 15% go to theatre¹⁷. This trend will be confirmed with the establishment of the *F.U.S. (Fondo Unico per lo Spettacolo)*.

1.2.2 F.U.S. (Fondo Unico per lo Spettacolo)

The Law 30 April 1985 “New discipline of State intervention in favour of the performing arts” established a Single Fund to provide financial support to foundations, bodies, associations organs and enterprises operating in the artistic field and to promote and support events and initiatives of national importance. The fund is divided annually between the different sectors in these parts: 45% for the music and dance activities, 15% for drama activities and 1% for circus activities. Every three years the National Council for the Performing Arts draws up a programme for the formulation of support and incentives for performing arts activities. In this proposal, guidance is given for the forecasting of needs for the three-year period and based on the remaining share of funds, as well as the most appropriate forms for the development and support of individual sectors¹⁸.

This law also institutes two organs:

- The aforementioned National Council for the Performing Arts, whose main function is to draw up proposals for the formulation of the three-year

¹⁵ GAETANO ARMAO, *Le trasformazioni dell'ordinamento giuridico delle fondazioni liriche in Italia*, CDIM- Comitato Nazionale Italiano Musica, Ministero dei Beni e delle Attività Culturali, 2008, p. 24.

¹⁶ Law 10 May 1970, n.291.

¹⁷ DE LELLIS, *Stato e spettacolo: breve storia di uno sviluppo anarchico*, cit., p. 46.

¹⁸ Law 30 April 1985, arts. 1-4.

programme of support and financial incentives for performing arts activities;

- The Performing Arts Observatory: this body is set up to monitor the performance of the sector, also with a view to comparison with the experiences of other countries. It has the following tasks:

- a- sampling all data and news on the performance sector both in Italy and abroad;
- b- acquire knowledge on annual expenditure in Italy, including that of regions and local authorities, and abroad, intended to support and stimulate the sector;
- c- draw up sampling and analysis documents of data and news that can help identify trends in the performing arts sector as a whole and its individual forms in the national and international market¹⁹.

This Law also regulates tax benefits: 70% of declared profit is not included in composition of the taxable income for the purposes of IRPEF, IRPEG, and ILOR²⁰ for:

- a) musical theatre, ballet, drama, circus, and traveling show business undertakings under the ordinary accounting scheme pursuant to Articles 13 and 18 (6) of Presidential Decree No. 600 of 29 September 1973, provided that they are reinvested in the production of shows
- b) theatrical, musical, circus, and traveling show business enterprises under the ordinary accounting system if reinvested in restructuring, technological, and structural renovation.

For the purposes of the tax relief:

1. reinvestments must be made within the tax period following the one to which the tax return relates;
2. the first public performance of the show must take place within one year of the filling of the tax return;

¹⁹ Law 30 April 1985, arts. 3-5.

²⁰ IRPEF: *Imposta sul reddito delle persone fisiche*; IRPEG: *Imposta sul reddito delle persone giuridiche*; in 2004 was substituted by IRES; ILOR: *Imposta locale sui redditi*; in 1998 substituted by IRAP.

3. refurbishment, technological renovation, and structural renewal must be commenced within one year of filing the tax return and completed within two years of the commencement date²¹.

Unfortunately, the establishment of the *Fondo Unico per lo Spettacolo* did not bring about what the sector's operators hoped for. Its efficiency was undermined because it did not identify the criteria for disbursement that were compatible with the objective of adopting an investment and development perspective, rather than one of covering expenses²².

There was to be a turning point with Law 134 of 1998, which sanctioned the transformation of Opera Houses into Foundations.

1.2.3 From Lyric Entities to Lyric Foundations

In 1993, a referendum repealed the institution of the Minister of Tourism and Performing Arts²³, whose powers were transferred first to the Performing Arts Department of the Prime Minister's Office, and then to the Ministry of Cultural Heritage²⁴. Finally, Decree Law No. 97 of 29 March 1995 (later converted into Law No. 203 of 30 May 1995) was enacted on the "reorganisation of tourism, entertainment and sport". With this decree, the Ministry of Tourism delegated the Government to issue one or more decrees transferring competencies and finances, in the field of entertainment, to the Regions to regulate criteria, bodies, and decrees for the coordination of the sector²⁵. All private or public bodies, associations or institutions carrying out activities of national importance in terms of size, tradition, and catchment area, have been recognized as a priority theme of national interest, as well as those who formed the distribution circuit of national

²¹ Law 30 April 1985, art.8.

²² ENRICO CORI, *Aspetti istituzionali e dinamiche organizzative nel teatro d'opera in Italia*, Milano, Franco Angeli, 2004, p. 27.

²³ Law No. 617/1959.

²⁴ D.L. 4 August 1993, n.273.

²⁵ D.L. 29 March 1995 No.97, art.1.

or international events. The opera sector was going through a difficult period from the managerial and economic point of view due to the size of the number and high cost of staff compared to total costs and the insufficient pursuit of income opportunities. The transformation of the lyric bodies in foundations should have led to a better and more rational progress of their relevant functions²⁶.

The reform came with the D.L. 29 June 1996, n.367 containing “Provisions for the transformation of entities operating in the music sector into private law foundations”. The D.L. stated that priority national interest entities should be transformed into private law foundations. It also specified the purposes of the foundations:

1- the foundations of which art.1 pursues, on a non-profit basis, the dissemination of musical art, with regard to the professional training of artistic profiles and the musical education of the community;

2- for the pursuing of their objectives, the foundations provide directly for the management of the theatres entrusted to them, preserving their historical and cultural heritage and realize, also in different locations, on national or international territory, opera, ballet, and concert performances; they may also carry out, in accordance with institutional purposes, commercial and ancillary activities. They operate according to criteria of entrepreneurship and efficiency and respecting the bond balance²⁷.

It was also written that they had “legal personality under private law and were governed by the Civil Code and its implementing provisions”²⁸. Art.10 stated that the statute should grant the autonomy of the administrative bodies of the foundation, and it should also determine the purpose of the foundation, its composition, the powers, and competences of its organs. The articles of association had to provide for the modalities of participation, whose total contribution to the patrimony of the foundation should not exceed 40% of the same patrimony. Information where also provided on administrative bodies, workers’ disciplines, recruitment of artistic bodies, heritage protection,

²⁶ ARMAO, *Le trasformazioni dell’ordinamento giuridico*, cit., pp. 34-36.

²⁷ D.L. 29 June 1996, n.367, art. 3.

²⁸ *Ivi*, art. 4.

accounting, and budgeting²⁹. In art. 24 the distribution criteria for the share of the *Fondo Unico per lo Spettacolo* allocated to the opera-symphonic foundations were regulated: these criteria were determined on the quantitative and qualitative elements of production offered, taking account of expenditure reduction measures. This reform aimed to remove the activity from public regulations, which were considered too restrictive, and to facilitate collaboration between administrations and private entities to attract private funds.

The D.L. 367/1996 was a turning point in the jurisdiction of associations dedicated to the administration of musical activities, however it was destined to have further changes. Some indirect changes would be introduced only after a few months: with Law 15 March 1997, n.59³⁰: in particular in Art.11, which stated that, within twelve months of the entry into force of the law, the Government should issue one or more D.L. aimed at rationalizing the order of the Presidency of the Council of Ministers, by abolishing or unifying certain Ministers or Central Organisations; by reorganising public bodies operating in areas other than welfare and social security, as well as private entities controlled indirectly or directly by the State operating in the public promotion and support of the national production system.

Unfortunately, of the thirteen Lyric Entities, only the Teatro alla Scala resolved to transform it into a foundation, since the others did not meet the fundamental conditions for making the conversion³¹. Less than two years later, the Government decided to operate drastically: was issued the D.L. 23 April 1998, n. 134 which dictated provisions on “Transformation into foundations of opera and similar concert institutions, pursuant to art.11, paragraph 1, letter b) of the Law 15 March 1997, n.59”. Once again, this D.L. confirmed the Government’s preference for the foundation structure and tried to simplify access to foundations for private individuals. The first article provides that, as soon as the law comes into force, all

²⁹ *Ivi*, arts. 11, 12, 13, 14, 15, 16, 22, 23.

³⁰ “Delegation to the government for the conferral of functions and tasks to the regions and local authorities, for the reform of Public Administration and for administrative simplification”.

³¹ ARMAO, *Le trasformazioni dell’ordinamento giuridico*, cit., pp. 73-74.

the autonomous entities of the opera and similar concert institutions would be transformed into foundations and would have acquired legal personality under law. The novelty of this decree was that this time the transformation was operated *Ope Legis*, independently from any will of the internal bodies of the foundations. This transformation was necessary to give to privates a single type of entity, to have a clear regulatory framework that allow them to communicate with entities³². In art.3 directives are given pending the participation of private parties: pursuant to D.L. 29 June 1996, n.367, the Board of Directors is appointed by decree of the Government Authority competent in matters of entertainment, operates with the appointment of the majority of its members and is composed of the president of the foundation, which is identified pursuant to art.11 of D.L n.367/1996, and four other members:

- a component, designated by the Government Authority responsible for entertainment matters;
- a component, designated by the region of the territory in which the foundations are located;
- two components, designated by the mayor of the city where the foundations are located, pursuant to art. 36, paragraph 5, Law 8 June 1990, n.142.

Art.4 provides for a series of commas encouraging the entry of private parties into foundations: it is stated that the foundations resulting from the transformation should have obtained the participation of private subject by 31 July 1999. If at the end of the term, the private participation is less than 12% of the public funding for the management of the foundation's activities, the contribution granted by the State may not change in increase until the year following that during which the conditions are being realized. Consequently, to the participation of private persons the statute is possibly modified according to what is written in the D.L. 29 June 1996, No. 367 to favour the economic participation of private subjects. It is also

³² *Ivi*, p. 74.

stated that only those who ensure an annual contribution of at least 12% of the total funding for at least three years from their entry into the foundation can appoint their representatives on the Board of Directors³³.

Regarding the distribution criteria of the *F.U.S.* was issued the Ministerial Decree 10 June 1999, n.239, which provides slightly different rules from D.L. n.237/1996. Due to the transformation *Ope Legis* into foundations, the criteria were removed so that it was not relevant whether the autonomous entity was a foundation. The criteria, which are provided by the art.1, are the following:

- the share of the fund to be disbursed is decided taking into account the extent of contributions received in the past;
- the amount to be granted shall be decided taking into account the characteristics of the projects and the programmes of activities on a three-year projection, on the basis of production surveys and qualitative assessments of the projects;
- the amount to be paid shall be decided considering the costs of the functional staff, with exclusive reference to those resulting from the national collective labour agreement.

The art.2 determines the effectiveness of the three different criteria in terms of percentages on the fund's quotation: 60% for the first criteria, 20% for the second criteria, which has been divided into two equal sums – one determined based on the production surveys, the other produced based on the artistic quality of projects and programs- and finally another 20% for the third point.

Unfortunately, even this reform has not brought the desired results but has acted as a trigger for the problems that already exist. The participation of private individuals is not yet an acquired objective in most lyrical foundations, and the reasons are many: the tax advantages granted are not attractive, moreover the lyrical foundations suffer particularly the effects of the “Baumol disease”³⁴.

³³ D.L. 23 April 1998 n.134, art.2.

³⁴ This is an economic phenomenon that implies an increase in unit labour costs in those sectors where there has been no growth in productivity, in response to wage growth in another sector because of productivity growth.

Speaking of the case of the lyrical foundations we can see on the one hand a fluctuation between total costs and revenues with a reduction of the total contribution of the State, on the other hand, there is a steady increase in real terms in the State's contribution to the number of performances. The State contribution, institutionalized in view of the high quality of the product, is one of the main causes of the "cost syndrome" that allows a level of production that box office revenues would never have allowed. Another factor to be considered is that almost all the *F.U.S.* allocated to the opera foundations is absorbed to pay the staff's wages, and this share allocated by it is not even sufficient. Another problem with this reform is the failure to identify an efficient governance model. These inefficiencies emerge by referring to the possibility of private individuals, considering their capital injection, to appoint board members and the relations between the superintendents and the artistic director. For the first problem, at present time there is no rule that provides for the automatic appointment of private grant holders before the end of the term of office of the other board members. The second problem concerns the conception of the role of the superintendent, conceived as the one who should take care of the administrative and accounting management, the relations with the staff and the activity of artistic production. It is very difficult for one person alone to cope with these different and demanding tasks. A possible solution could be a clearer differentiation between artistic and administrative management. In subsequent years, several reforms were enacted to try to address this situation³⁵.

³⁵ ARMAO, *Le trasformazioni dell'ordinamento giuridico*, cit., pp. 86-88.

1.3 An economic analysis of the sector: an analysis of supply and demand

In this paragraph, we will make a deeper analysis of the opera sector. The Italian opera system is characterized by the presence of three main organizational systems: the opera foundations, the traditional theatres, and minor theatres and concert institutions. The Lyrical foundations are in the main Italian cities and are considered the main axes of the Italian opera tradition, they usually operate on a regional market, but their prestige can sometimes lead them to an international market. The traditional theatres are mostly located in medium-sized cities, some of which enjoy a prestige that is not inferior to that of the lyrical foundations, for this reason, their audience may be wider than that of the province of origin but unlike lyrical foundations present a wide variety of legal forms and organizational characteristics. The third type includes both provincial theatres and those institutions that, populating large cities on the peninsula, can propose good quality seasons even if characterized by discontinuous activities.

The offer of live performances of classical music is spread over a large number of entities, considering that only the thirteen lyrical foundations are considered independent of production and distribution centres.³⁶

To better understand the offer of this sector let's look at the SIAE's report for 2022, a particular year as it is marked by the post-covid recovery: in the first part of the year the trend in programming seems to be uncertain but during the autumn seems to lay the foundations for a more decisive recovery. In 2022, 2.643 opera performances were made in Italy, twice the number of the previous year, but still lower than the more 3.400 performances in 2019 (-23%). The offer of opera performances corresponds to 2.1% of the complex of theatrical performances made in Italy in 2022. In northern Italy we find almost half of the offer with a

³⁶ CORI, *Aspetti istituzionali e dinamiche organizzative*, cit., pp. 10-13.

percentage equal to 49.15%: in particular, Lombardy has the highest rate of shows (17.37% of the national total)³⁷.

Let's now analyse the demand: between the performing arts, opera and prose theatre seem to be those that enjoy a lower elasticity of demand than prices, at least in the short term, because of the reduced availability of substitute goods compared to other forms of entertainment. It is difficult to make reliable forecasts of demand since the behaviour of the cultural consumer is not predictable as it is influenced by many factors. One of the theories that tries to explain the demand of theatre analysing the behaviour of consumers is that of Stigler and Becker: it sees a correlation between the consumption of cultural goods, the development of further knowledge and the intensification of the consumption through the ability to appreciate and understand the product, moreover this type of "learning by consumption" would generate higher expectations regarding the quality of the representations, determine an improvement of the same. This study on the demand for cultural goods focuses on the time factor as the accumulation of knowledge cannot be considered a short-term factor and it should prompt reflection on the need to anticipate as soon as possible the moment when the wealth of knowledge begins to accumulate. To do so it is important to create a collaboration between schools and theatres and create initiatives that are not limited to the schedule of lessons, but also include collateral activities such as seminars or workshops that encourage active student participation. The exposure to the arts during school years seems to be the best way to ensure the generational renewal of the theatrical demand, for this reason the collaboration between school and theatre should not be an isolated case but be included in a policy of attraction and development of potential demand, which today is non-existent.

Another variable to be considered in the analysis of the demand for cultural goods is the concept of a substitute product. As for the opera house, the substitute products could be the other cultural events offered in the same territory, but in a

³⁷ *Rapporto SIAE 2022*, pp.163: p.56.

wider sense every other form of entertainment and recreation present in the territory could be interpreted as a substitute for the enjoyment of an opera performance. Another argument must be made about recordings (DVD, CD): while we can consider them as a substitute product, they could also stimulate the desire to see the performance live having a reinforcing effect on demand, moreover the sale of production rights can also help theatres whose reputation is not consolidated in attracting new audiences, reducing their margins of uncertainty and allowing them to better organize the performance seasons³⁸.

Let's now analyse the attendance data of the SIAE 2022 report: in general, the turnout has increased but the demand is still low compared to 2019. In 2022, viewers of opera performances recovered from the previous year (+165%) but slightly lower than in 2019 (-29.85%). Comparing the data with 2021 we can see an increase in attendance of +32.5%, so we can assume a positive reactivity by the public after the pandemic lock-down. The summer season gathers a third of the total audience, since in this season the shows are held in outdoor arenas and theatres that can accommodate a greater number of participants. The peak of attendance is recorded in August, with an average value of 1.257 spectators per performance. Northern Italy counts over 65% of the total national spectators, mainly concentrated in two regions: Lombardy (427.369 spectators, 24.60% of the national total) and Veneto (405.684 spectators, 23.35% of the national total). Veneto has the highest average attendance rate per performance, almost three times the average national rate, with 1.960 spectators per performance. The centre of Italy collects almost 16% of national total with a more balanced regional distribution, and southern Italy has the lowest attendance rate (almost 165 thousand units), and the audience is mainly concentrated in the regions of Campania and Puglia. The lyric sector is worth 22% of the total national expenditure incurred in 2022, the total national revenues have doubled compared to 2021 (+98.5%) but is still low compared to the 2019 data (-27.5%). The opposite trend is recorded for individual spending, which with an average value

³⁸ CORI, *Aspetti istituzionali e dinamiche organizzative*, cit., pp. 13-18.

of 48.64€ per capita has slightly increased compared to the situation before the pandemic (+3.4% on 2019) but lower than in 2021 (-25%). The average revenue is about 32 thousand euros, which is lower than both 2021 (-0.86%) and to 2019 (-6%), these data are influenced by the decreasing trend of spending and the public. Expenditure is again concentrated mainly in Lombardy and Veneto, which alone earn over 30 million euros (almost 35.6% of total national income) and almost all the total expenditure of the North-West (86.7%), the average individual expenditure here exceeds by more than 50% of the national average expenditure and is 74.15€. In the other regions, we find much lower amounts, except Campania (which collects almost 41 thousand euros of income per performance) and Piedmont (which collects 34.4 thousand of euros per performance)³⁹.

As we can see from this data, we can see that the sector has been severely affected by the restrictions caused by the Covid pandemic, but it is recovering slowly but steadily.

1.4 An overview of the Covid-19 pandemic period

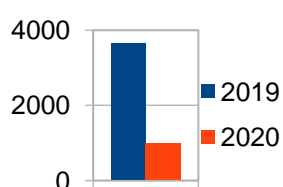
The years between 2020 and 2022 were affected by the Covid-19 pandemic, a period of severe restrictions to contain it. These measures have affected many sectors of the economy, and one of the most affected was the entertainment sector. Let's see the SIAE's report of 2020 compared to that of 2019. In 2019 the number of recorded opera events amounted to 3.667, with several entries equal to 2.5 million with a peak in July and August, the expenditure at the box office was equal to 112.4 million euros and the public expenditure amounted to 117.9 million euros⁴⁰.

The opera industry was one of the most affected by the pandemic as it had to give up its traditional outdoor summer seasons. The number of opera performances in

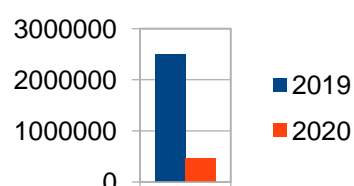
³⁹ *Rapporto SIAE 2022*, pp.163: pp. 57-58.

⁴⁰ *SIAE – Annuario dello Spettacolo 2019*, pp. 34-35.

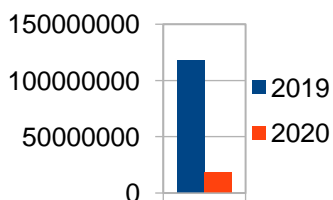
2020 has dropped to 1.007 (-72.54%), the sector has lost 81.20% of its viewers and we can note that the admissions are all concentrated in January and February, marking the loss of 2 million spectators who usually attend summer events. The opera sector has suffered the highest loss in terms of box office expenditure compared to the entire theatrical sector, with a value of 16.5 million euros (-85.35%), public expenditure amounted to 18.2 million and is almost in line with box office expenses⁴¹.



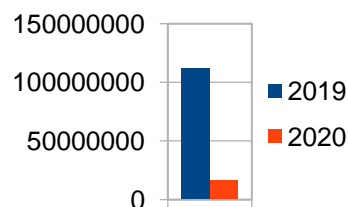
Graphical comparison: number of performances.



Graphical comparison: number of entries.



Graphical comparison: public expenditure.



Graphical comparison: box office expenditure.

⁴¹ SIAE – *Annuario dello Spettacolo 2020*, p.34.

During the Covid-19 period, the *F.U.S.* grant was crucial: D.L. No.34 of 19 May 2020 stated that the *F.U.S.* share for the years 2020 and 2021 for symphonic opera foundations would be divided considering the percentages disbursed in the three years 2017-2019⁴². The share allocated to opera-symphonic foundations in 2020 and 2021 was 182.812.800,65 euros, the amount increased by 0.30% compared to that of 2019 which was 182.273.999,99 euros⁴³.

The greater amount of State contributions and the decrease in costs of digital production has been a benefit for opera-symphonic foundations that have been able to invest in technological innovation. In response to the pandemic, the politics itself pushed for innovation in terms of digitalization for the entire culture sector: in the *PNRR- Piano Nazionale di Ripresa e Resilienza* 50 million euros has been earmarked for digital cultural heritage platforms⁴⁴. The first theatre to broadcast his melodramas was the Teatro Massimo in Palermo, which inaugurated its web-tv on 9 March 2020 with a wide program of shows resumed by his latest great success. Specially designed for live television are two productions made by Mario Martone for the Teatro dell'Opera in Rome: *Il barbiere di Siviglia* by Rossini and *La traviata* by Giuseppe Verdi. The first production premiered on Rai3 on 5 December 2020 and recorded an audience of over 680.000, the second performance was broadcast on the same net on 9 April 2021 and was watched by more than 1 million viewers. To conclude this overview of successful operas aired in the pandemic period, we cannot forget the multi-textual show directed by Davide Livermore *A riveder le stelle*, which was pre-recorded and broadcast on Rai1 on the evening of the premiere of the Teatro alla Scala⁴⁵.

The pandemic period has been a very difficult time for theatres however, as this series of experiments with the broadcast shows, it also forced these institutions to reinvent themselves and explore distribution channels and new experimental configurations.

⁴² D.L. No. 34 of 19 May 2020, art.183 par.4.

⁴³ *2020 F.U.S. relation*, p.56 and *2021 F.U.S. relation* p.72.

⁴⁴ *Piano Nazionale di Ripresa e Resilienza*, p.108.

⁴⁵ LAURA PERNICE, *Streammare l'opera lirica. Gli esperimenti di digital liveness del teatro musicale contemporaneo*, «Connessioni Remote», 12/2021, n. 3, pp. 77-100: pp. 88-91.

As we have seen, the opera has had to face many difficulties, first of all the problem of the generational turnover of the public: for this reason, it is vital to educate the young generations about music from an early age and it is important to establish communication between schools and theatres and create educational programs regulated according to the age of scholars. In the next chapters, the pedagogical importance of music education will be analysed. The programs of the lyrical foundations will also be analyzed, with an in-depth study of the educational office of the La Fenice theatre in Venice. Finally, the projects of the platform *As.Li.Co – Opera Education* will be studied, which for years has been involved in promoting opera performances to the younger generations.

2. Opera and young people in Italy

2.1 The importance of Musical Education: The Venezuelan model

In this chapter, the importance of proper musical education during school age will be analysed. There will be a general introduction that will explore the pedagogical benefits of music education, so it will continue with a more focused analysis of the importance of music education related to opera and young audience.

In Italy there is no effective program of music education in schools: it is taught only until middle school and with a small number of hours (two per week) and is completely ignored in most high schools. The teaching method is also not adequate: a practical approach to the instrument is preferred, but the importance of a critical approach that could develop through knowledge of the history of music and the study of great composers is omitted. The absence of music education in the Italian school system leads to a number of problems: first of all, the lack of generational turnover in the “classical” music audience, the lack of new quality works and also the risk that the musical heritage will be transformed into some knowledge for a few elites and lose its popular character. A music education program can also help build a more just and aware society, as the Venezuelan educational model based on a strong music education teaches.

The Venezuelan *El Sistema*, as it is called, is one of the most effective programs of collective music education. It was founded in 1975 on the initiative of José Antonio Abreu, and the model is based on social principles such as combating differences, inclusion, integration, relationships, and mutual help. The strength of this model is the social network of families of children, teachers, educators, and local institutions: these forces are a social alternative to juvenile delinquency and

educational poverty⁴⁶. The program can count on ministerial financial resources and for many young people it can also represent a possibility of a future professional outlet: the best musicians are addressed to the Orquesta Sinfónica Simón Bolívar, which is one of the most famous in the country. The growing need for training has led the organization to equip itself with technical-artistic institutions to provide schools and orchestras with an increasing number of self-produced musical instruments. *El Sistema* also stimulates research, preservation, and transmission of traditional Venezuelan music, strengthening national identity. This system brings the musical lesson to a more cooperative learning mode: the collective practice of music is stimulated from a young age and children are encouraged to make music in groups, choirs, or orchestras. The centers of this educational model are the *Nucleòs*: educational structures that manage spaces, hire teachers, and organize courses at a national level. The activities are completely free and open to children from an early age. They are oriented to the total development of the person through educational activities that include rhythmic, bodily, vocal, and instrumental expression⁴⁷. This system also helps children to develop a sense of responsibility, collaboration, and teamwork in the perspective of a more conscious and inclusive society. This is made possible thanks to the pyramidal educational structure where children who have more advanced skills help those of lower level in a perspective of peer education and help to develop a non-competitive educational context⁴⁸. Parallel to this system, others have been developed: such as the Special Education Program, for the inclusion of young people and children with disabilities, the Program of Orchestras in prison centers, for the reintegration of prisoners into society, and Hospital Attention Programmes dealing with children suffering from chronic diseases.

⁴⁶ ANTONELLA COPPI, *El Sistema e il Coro de Manos Blancas. Modelli educativo-musicali tra realtà consolidate e senari futuri*, «Musica docta di Pedagogia e Didattica della musica», pp. 81-100.

⁴⁷ *Ivi*, p. 83.

⁴⁸ *Ivi*, pp. 84-6.

The Venezuelan program was the inspiration for similar programs in other countries, also in Italy in 2010 a similar model was launched. The Italian program is still young, and its lines of action are focused on the need to contain educational poverty, that is linked to education to music and its use. The pedagogical concept starts from the premise that:

In Italy, the lack of musical education is not only a cultural problem but a denied right. To deny musical education, and with this, the education to the movement and the development of proprioception means to deny to every human being the possibility to fully develop his physical, creative, and mental faculties⁴⁹.

As we can see, music education is important not only from a cultural perspective but is also important for educating more conscious citizens.

In those schools where music education exists, there is a notable benefit: music has a positive impact on the academic performance of children, helps the development of social skills, and gives an outlet to creativity, which is also important for the development of children's personality.

It is possible to distinguish three main theories on music education:

- theories based on auditory education;
- theories that prefer an active way of making music, using both voice and tools to encourage creativity and expression;
- theories that aim to acquire reading skills and chorus practices.

The school should encourage the development of musicality and consider it an essential element of training, first because it promotes the integration between the different components of the personality: perceptive-motor, affective-social and cognitive. Music also offers the opportunity to socialize, as building a common musical language plays an important role within a group, the music itself is a sharing experience. This potential of music should not be ignored, but rather should be used by schools as a means of education for integration, sharing and

⁴⁹ Ivi, p. 89.

solidarity. Music offers endless creative possibilities, a good musical educational path should stimulate the imagination in scholars. Listening and interpreting are the best ways to stimulate creativity in students. Listening is not intended as a passive activity but should help students identify those elements that have made a piece a whole (the hierarchy of elements and their continuity). It is an important operation because the other important aspect of creativity is production, both in the form of improvisation and effective composition. The music activity is highly educative as children learn to be independent and will acquire greater awareness in their abilities⁵⁰.

2.2 Musical Education in Italy

It is a fact that in Italy Musical Education is relegated to a marginal role. As has already mentioned: except for conservatories and music high schools, music teaching in Italian public schools stops with end of middle school, with programs that favour a practical approach and almost ignore the cultural context and the history of music.

If we look at the ministerial program of teaching for middle school, it says that “the primary objective of music education is to promote the active participation of pupils, in double aspect of reception (listening) and communication (practice)”⁵¹. The contents’ choice is based on the needs of the different classes, the indications on the contents given by the Ministry are not intended as a purpose but rather as stimuli. The teacher can use previous experience of pupils. The distribution of topics during the three years is at the discretion of the teacher, but it is recommended that the different field of teaching (musical ear education, listening, notation learning, vocal and instrumental practice, creativity) are treated

⁵⁰ DANIELE BRANCA, *L'importanza dell'educazione musicale: risvolti pedagogici del fare bene musica insieme*, «Studi sulla formazione», 1/2012, pp. 85-102.

⁵¹ *I programmi della Scuola Media*, Educazione&Scuola, last accessed on 22 January 2024, <https://www.edscuola.it/archivio/norme/programmi/media.html>.

globally and not considered independent moments. Regarding the development of abilities and contents proposal, we have four main areas:

1) Musical ear education: ability to distinguish and memorize sounds in melodic, harmonic, rhythmic, timbre and formal aspects. Ability of a correct reproduction of sounds, especially through the voice, whose correct setting of which will be taken care of. (...)

2) Notation: understanding the correspondence between sound and sign for a first introduction to the conscious use of musical notation, both intuitive and traditional, with hints to the graphic systems used by contemporary music.

3) Reading of a piece of music, understood as guided and reasoned listening: ability to become aware of the simplest constituent elements of each piece of music. Listening will range in various dimensions, without preclusions of time, nationality, gender, not neglecting music of non-European civilization and religious singing.

4) Creative-expressive activities.

a) Ability to reproduce certain musical models: with the voice, with the available musical instruments, individually or in a group. Choral practice will be done, after adequate preparation, improvising, imitating, and reading. (...) The instrumental practice will be explored both with common instruments in schools and with those produced by the pupils themselves and using common objects.

b) Ability to make a personal contribution to the realization of the proposed musical models, intervening on the dynamic structure, agogical, timbre, up to vary the rhythmic, melodic, and modal structure.

c) Ability to recreate with voice or with available means, alone or in a group, the main elements of the musical language. In other words, like what

happens with other means of expression, ability to give shape to simple logical musical ideas individually or combined⁵².

We can see that these programs are rarely followed in middle schools, and music education hours are reduced to the practice of an instrument with which teachers try to capture the pupils' attention in various ways. As already mentioned, in Italian schools music education lacks the balance between practical knowledge and musical culture. This is partly due to the training of teachers themselves: modern music training in conservatories is influenced by a "craftsman" and technical mentality of musicians. The training of musicians who want to become teachers in conservatories is mainly technical, it lacks a broader vision of culture that allow them to face the work of educators. An exception can be made by those musicians trained by the Schools of Music Education, who prepare teachers who are not specialized in a particular field of music education. However, these studies do not constitute a compulsory and exclusive qualification for access to teaching. Another training accessible to those who want to become a teacher of music education is the university in Disciplines of Arts, Music and Entertainment: in this case, to access it is not necessary a specific musical training⁵³. As you can see, in Italy the practical and theoretical aspect of music are strictly separated, even in the formation of those who will be the future teachers.

And then there is the problem of the duration of learning music in public schools as teaching stops with the end of middle school, except for those students who choose a high school that has a specific musical address or for those who independently cultivate a passion for music. Several associations are trying to stimulate a change in the Italian school system. The most famous is the *Società Italiana per l'Educazione Musicale (Siem)*, Italian representative of the ISME: International Society for Music Education, a UNESCO body accredited by the

⁵² I programmi della Scuola Media, Educazione&Scuola, last accessed on 22 January 2024, <https://www.edscuola.it/archivio/norme/programmi/media.html>.

⁵³ MARIA CECILIA JORQUERA JARAMILLO, *Educazione musicale in Italia tra tradizione e innovazione*, «Revista de la Lista Electrónica Europea de Música en la Educación», No.2, October 1998, <https://roderic.uv.es/items/cc62ff03-4c25-424b-bdc7-35f8a084e7e9>.

Ministry of Education, University and Research. This association is made up of professionals in the field of music training with the aim of:

- promote the diffusion of musical culture at every school and extra-curricular level as an integral part of general education;
- provide for the updating and professional training of teachers and those working for music education;
- encouraging scientific research around the problems of musical education⁵⁴.

The association has been operating for about fifty years on the national territory, organizing training courses, seminars, and conferences on music education. It also published various texts on music teaching, articles, and studies in his journals. *SIEM* has also contributed to some important goals:

- For Secondary School: compulsory (since 1977) and doubling of hours (since 1979) of Music Education;
- Reform of secondary school curricula (1979);
- Reform of primary school curricula;
- Reform of the Kindergarten guidelines;
- Transformation of the course of Didactic of Music into Conservatories from “extraordinary course” to “Conservatory School” (1992);
- Return to music-oriented Middle School with new programs;
- Recognition of the Diploma of Music Education as a qualification for the teaching of musical subjects in the Secondary School of first and second grade;
- Reform of music conservatories⁵⁵.

⁵⁴ *Chi siamo*, Società Italiana per l’Educazione Musicale, <https://www.siem-online.it/siem/chi-siamo/>.

⁵⁵ *Ivi*.

Among the objectives in which still engaged, we can mention:

- reform of the education system;
- Introduction of music in all orders of the Italian school system;
- Establishment of stable initiatives for teacher training⁵⁶.

The Italian school system needs a drastic change of both its programs and its mentality to introduce the education of music within it. A serious musical education is necessary first for the development of the personality of the pupils, then to make people more aware of the national musical heritage.

2.3 Lyric Foundations and educational programs for schools

In this paragraph, we will analyze the programs launched by the Lyric Foundations to educate the young generations about the Opera. What has already been said in the previous paragraphs about music practice education is even more important if we talk about this kind of performance. Opera is, in fact, a complex mixture of artistic languages: theatre, music, singing, and scenic art come together to form a unique performance that, is often difficult to understand without proper education. Many factors keep young people away from this type of performance: the advanced age of regular audience and its social and economic level, logistical issues, and a more diversified cultural offer that leads young people to spend their leisure time in other ways⁵⁷. This is why it is important to educate young audiences in the language of opera, to make performances enjoyable, and to stimulate the public change of audience that is vital for the survival of the Lyric Foundations. Data on the consumption of “classical” music, in which opera is

⁵⁶ *Ibidem*.

⁵⁷ OTTAVIA ARENELLA E GIOVANNA SEGRE, *Il pubblico della musica classica: innovare l'offerta per ampliare il consumo dei giovani*, «Quaderni IRCrES», 2/2019, pp. 3-18.

included, are comforting in this sense: in the period 2000-2010 users of this kind of live performances between 6 and 17 years went from 6.4% to 8.7% and remained at this level until 2019 (9.2%). Classical music remains a niche sector, but educational programs towards “classical” music have probably had a positive effect on young people. It is important to emphasize the role that families have when it comes to participation in live shows: the habit of a child to attend a live performance is linked to that of parents⁵⁸. Another way to attract young people to opera is represented by the activity carried out by theatres on social media: this activity has been growing over the three years between November 2019 and October 2021, characterized by the Covid-19 pandemic and the following safety measures. The most interesting thing that emerges from the data is that the age group that mainly talks about theatres and lyric foundations online is between 18-24 years with a percentage of about 68%. What emerges is that young audience is a minority in theatres, but they enthusiastically experience the opera online.⁵⁹ In light of what has been said so far, the importance of educational programs promoted by the lyrical foundations and of dialogue with schools is clear: the experience should not be limited to meetings at the theatre, but become an integral part of students’ lives with dedicated seminars, workshops, and lectures. Let’s take a closer look at the educational initiatives held by Lyric Foundations.

Opera-symphonic foundation Petruzzelli and theatre in Bari

Since 2013, the Petruzzelli Foundation has been implementing a specific program designed for young people. The number of spectators at the *Petruzzelli per i giovani* has exceeded 34,000 annually. The proposals are various:

- general rehearsals of operas and concerts;
- matinée presenting opera arias by the greatest composers;

⁵⁸ Istat, *Tempo libero e partecipazione culturale, tra vecchie e nuove pratiche*, 2022, pp.140: pp. 74-80.

⁵⁹ AGIS, *Social Media e Teatri dell’Opera*, <https://www.agisweb.it/lirica-presentato-il-rapporto-tra-i-teatri-dopera-e-i-social-media/>.

a new opera made specifically for young people;

- family concerts;
- guided visits to the theatre.

The table shows the costs for each proposed activity:

General rehearsals	10€
Matinée	5€
Guided visits to the theatre	1€

Looking at the 2024 program, one can appreciate the great variety of works proposed for schools:

- *Fidelio* by Ludwig van Beethoven;
- *Madama Butterfly* by Giacomo Puccini;
- *L'angelo di fuoco* by Sergej Prokof'ev;
- *Rigoletto* by Giuseppe Verdi;
- *La fille du régiment* by Gaetano Donizetti;
- *Tosca* by Giacomo Puccini.

On the website, there is also a section with videos of all the past operas performed specifically for schools⁶⁰.

Foundation Teatro Comunale in Bologna

The Foundation Teatro Comunale di Bologna organizes several special programs called "School at Opera":

- Narrating the Opera: a way to learn about the plots and listen to the most famous excerpts from different operas, performed by young talents of the *Scuola di Opera* of the Teatro Comunale di Bologna;

⁶⁰ Fondazione Petruzzelli, *Educational*: <https://www.fondazionepetruzzelli.it/educational/>.

- From text to opera: this project illustrates how some of the masterpieces of different literary traditions have been transformed by the greatest composers of classical music;
- Students at the Opera: a project aimed at primary and secondary school students, with the aim of bringing students closer to the Opera;
- All in masks!: a performance to celebrate the carnival;
- Guided visits to the theatre.

The table shows the costs for each proposed activity⁶¹:

Narrating the Opera	Free
From text to Opera	Free
Students to Opera	10€
All in Mask!	5€
Visits to the theatre	3€

The Teatro Comunale di Bologna foundation also offers a wide variety of opera performances for schools:

- *La serva padrona* by Giovanni Battista Pergolesi;
- *L'elisir d'amore* by Gaetano Donizetti;
- *Die Fledermaus* by Johann Strauss;
- *Dido and Æneas* by Henry Purcell;
- *Don Giovanni* by Wolfgang Amadeus Mozart;

And two symphonic concerts for the Carnival show:

- *Il carnevale degli animali* by Camille Saint-Saëns;
- *The young person's guide to the orchestra* by Benjamin Britten⁶².

⁶¹ This information considers only the prices of the single place reserved for schools.

⁶² Teatro Comunale di Bologna, *Classica young: progetti speciali*, <https://www.tcbo.it/classica-young-2023-2024-progetti-speciali/>.

Foundation Teatro Lirico in Cagliari

The Teatro Lirico di Cagliari Foundation offers performances at discounted prices for families as well as students from universities and conservatories. During the autumn of 2023, a rich program of events entitled “*La Magia del Teatro: Tutti al Lirico*” was proposed, which included Operas for children, Symphonic Concerts, concert conferences, and both virtual and live workshops.

The Table shows a summary of all the activities proposed by the foundation and their prices:

Families at Opera!	5€
Deals for Students	5€
Operas for schools	5€
Premieres of symphonic concerts	3€

The operas proposed for the school in the program of 2024 are:

- *Nerone* by Arrigo Boito;
- *Tosca* by Giacomo Puccini;
- *L'italiana in Algeri* by Gioacchino Rossini⁶³.

Foundation Maggio Musicale Fiorentino

The Maggio Musicale Fiorentino foundation offer a special workshop for schools, *All'opera... scuole a maggio!* involving 900 children each year in the staging of an opera and 4500 children in the audience. The project consists of two paths.

The main path is based on the formation of the children's choir that will go on stage: children from primary and secondary schools will be trained, during 12 workshops at school, by the theatre operators of Venti Lucenti - specialized in

⁶³ Teatro Lirico di Cagliari, *Attività giovani*,
https://www.teatroliricodicagliari.it/it/spettacoli/2022_attivita_giovani.html.

training projects and promotion of opera and symphonic music⁶⁴ – for choral and stage training of scholars, and rehearsals in the theatre to prepare the performance of the opera.

The other path is aimed at all classes that could not access the main route: it is based on a workshop with a choir master to prepare a piece to be sung by the audience during the performance. Based on the online materials provided by the dedicated portal, teachers will prepare their students for participation in the performance.

The project also includes the organization of an opera and theatre summer camp- *All'Opera... In campo!* - at the Teatro Maggio Musicale Fiorentino between June and July which includes the realization of an opera performance that will debut in following autumn involving 100-150 children every year.

In addition, all project participants will receive the *All'Opera* card that allows them to have reductions on the purchase of tickets for performances scheduled throughout the theatre season⁶⁵.

Foundation Teatro alla Scala in Milan

The Teatro alla Scala Foundation organizes initiatives differentiated by age groups. For primary schools, there is the possibility of attending the shows scheduled in the morning. La Scala organizes a series of works specifically designed for children- *Grandi spettacoli per i piccoli*- which, thanks to the presence of different means of expression, offers them the opportunity to become passionate about musical theatre, each show lasts 60 minutes. The performances on the programme are drawn from the opera tradition or may be new compositions. The program also includes a series of shows and concerts - *Lalla & Skali* - that combine music, acting, and projections.

Middle schools can participate in afternoon activities such as:

⁶⁴ Venti Lucenti, *Chi siamo*, <https://www.ventilucenti.it/chi-siamo/>.

⁶⁵ Maggio Musicale Fiorentino, *Scuole*, <https://www.maggiofiorentino.com/scuole/>.

- Invitation to *La Scala Balletti* cycle, a selection of performances at a discounted price for students who join the G.I.S (Gruppo di Interesse Scala⁶⁶).
- Invitations to the Concerts at La Scala, a series of concerts designed for a young audience and structured in the form of performance-conference way; a path of listening training, with the aim of deepening the content and entertaining at the same time.
- Morning Rehearsals of the Philharmonic; students will have the opportunity to get closer to the world of symphonic music by listening to live performances. They will have the opportunity not only to listen to the greatest conductors on the international scene but also to witness from close such an important and delicate phase of the work.
- Performances cycle *Grandi Spettacoli per i Piccoli*.

High school students can attend afternoon ballet performances and concerts as well as some evening performances. Students can also attend the morning rehearsals of the Philharmonic Orchestra and have access to subscriptions to symphonic seasons, concerts, and songs.

. La Scala also offers some selected boxes reserved for children under 18 years accompanied by adults with a reduced price.

For the under 35 is reserved a wide range of proposals with the under 35 pass that grants some advantages throughout the season.

The table shows a summary of the activities with the relative prices⁶⁷:

⁶⁶ An initiative of the La Scala Cultural Promotion Service, which allows groups of people to participate in shows, seminars, rehearsals and various other initiatives at a reduced price, <https://www.teatroallascala.org/it/stagione/biglietteria/giovani-e-promozioni/promozione-culturale/promozione-culturale.html>.

⁶⁷ Teatro alla Scala di Milano, *Servizio di Promozione Culturale*, <https://www.teatroallascala.org/it/stagione/biglietteria/giovani-e-promozioni/promozione-culturale/promozione-culturale.html>.

Primary schools	Parterre: 15€; Boxes: 10€.
<i>Lalla & Skali</i> shows	Under 18: 1€ Adult companions: from 5€ to 48€.
<i>Un palco in famiglia</i>	Concerts: 10€; Operas and ballet: 15€
Under 35 pass	10€

Foundation Teatro San Carlo in Naples

The Teatro San Carlo in Naples offers dance performances and concerts for schools at a reduced price:

- *Don Chisciotte*, ballet;
- *Dialoghi Sinfonici – L'ora della Danza*, educational concert aimed at explaining the historical and cultural reasons behind the influence that some melodies have on our emotions. It is a dialogue with the audience that is invited to participate actively in the concert. The theme of this year's edition is dance as a union of music and choreography;
- *Romeo e Giulietta*, ballet.

As far as opera is concerned, there is a project - *Scuola In Canto* - that allows students to approach and sing opera. Two titles are scheduled for the 2023/2024 season: *Turandot* by Giacomo Puccini and *La traviata* by Giuseppe Verdi. The project consists of seminars, workshops, and meetings aimed at discovering the selected Opera, the path excites participants thanks to an original method based on playful moments that can introduce them to the lyrical world through singing and play. The project is divided into three levels:

- First level, workshops for teachers: is a training course divided into three meetings, provides education to music and singing to learn the metric, the

melody and intonation of selected pieces of the Opera that students will perform in the final performance;

- Second Level, School Workshops: at the end of their seminars, teachers will be helped by music teaching experts from Europa InCanto to hold seminars for students.
- Third Level, performances in the San Carlo Theatre: students will be involved in the performances of the selected works, will be accompanied by experienced singers.

The table shows a summary of initiatives and relative prices⁶⁸:

Shows for schools	10€
<i>Scuola InCanto</i>	20€

Foundation Teatro Massimo in Palermo

The educational project of the Teatro Massimo in Palermo offers performances for Kindergartens, Elementary, and Middle Schools involving theatre artists and take place both in the Great Hall and in the other halls of the Theatre (Sala Onu and Sala degli Stemmi). Also, in this theatre there are two performances where school children can actively participate as part of the company.

In the following table the prices for the different concerts, which in this case are related to the hall where the show takes place⁶⁹:

Shows in the Great Hall	5€
Shows in Sala Onu or Sala Stemmi	4€
Guided visits	3€

⁶⁸ Teatro San Carlo di Napoli educational, *Spettacoli per le scuole*, <https://www.teatrosancarlo.it/it/pages/spettacoli-scuole.html>.

⁶⁹ Teatro Massimo di Palermo, *Giovani e Scuole*, <https://www.teatromassimo.it/biglietteria/giovani-e-scuole/>.

Foundation Teatro dell'Opera in Rome

The training and teaching department of the Teatro dell'Opera in Rome is committed to two main programmatic lines. On one hand it aims to directly involve young people and offers them the possibility to discover the Opera in all its facets through high-level didactic projects. On the other hand, it offers high-level formation plans for all the young talents who want to practice their abilities through its Dance School, Choir School, and Youth Orchestra. All the activities proposed are intended to stimulate interest and passion for opera and ballet. The Theatre wants, through these educational projects, to spread a wider culture and musical sensitivity and to bring young people to professional training in music⁷⁰.

Foundation Accademia Nazionale di S. Cecilia in Rome

The educational sector of the Fondazione Accademia Nazionale di S. Cecilia promotes a season of educational and informative musical activities – *Tutti a Santa Cecilia* – dedicated to schools, families, and new audiences who wish to approach music. The season includes performances and concert lessons exploring the different facets of music. For schools, there are the *Prove d'Ascolto*, easy introductions to famous pieces, which can be accessible both online and in presence.

For high schools, the S. Cecilia renews the project *L'Offerta Musicale*, aimed at the dissemination of “classical” music among students. The programme offers interdisciplinary educational courses to be combined with a selection of concerts of the 2023/2024 symphonic and chamber music season⁷¹.

⁷⁰ Teatro dell'Opera of Rome, *Opera Giovani*, https://www.operaroma.it/opera-giovani/?_gl=1*h5w4ev*_up*MQ..*_ga*NTM3OTg3ODk3LjE3MDM0MzI4MzE.*_ga_XBT996MBT1*MTcwMzQzMjgyOS4xLjEuMTcwMzQzMjg0Ny4wLjAuMA..

⁷¹ Fondazione Accademia Nazionale Santa Cecilia, *Giovani*, <https://santacecilia.it/giovani/>

Foundation Teatro Regio in Turin

The Teatro Regio di Torino Foundation offers to the youngest spectators the children's opera "The Little Prince", from the children book by Antoine de Saint-Exupéry, which is coupled to the workshop *Cantiamo all'Opera* as the performance involves the active participation of the audience in the parterre.

For primary and middle schools there is the possibility of attending a reduced version of an Opera: designed for those approaching opera for the first time, but which allows them to enjoy the music to the full.

A wide program is also planned for older high school students, including both specifically designed performances with the project *All'Opera Ragazzi!* which also involves students in a lecture on the chosen title, will also participate in rehearsals and visit the theatre⁷².

Foundation Arena in Verona

The Arena di Verona Foundation offers general rehearsals with an in-depth meeting. With the project *Il Teatro si Racconta* it also offers performances specifically designed for a young audience with the artistic ensemble of the Foundation. With the initiative *Andiamo a Teatro* the theatre offers recitals and concerts with a deepening before starting at a discounted price. In addition, the foundation provides tickets for some performances of the summer Opera festival. The table shows a summary of the proposed events and their prices⁷³:

⁷² Teatro Regio di Torino, *Scuola all'Opera*, <https://www.teatroregio.torino.it/scuola-all-opera>.

⁷³ Foundation Arena di Verona, *Teatro filarmonico: Arena Young*, <https://www.arena.it/it/teatro-filarmonico/arena-young>.

General rehearsals	5€
<i>Il Teatro si racconta</i>	3€
<i>Andiamo a teatro</i>	<p>Opera</p> <ul style="list-style-type: none"> • Young People: 7€; • Adults: 15€. <p>Concerts</p> <ul style="list-style-type: none"> • Young People: 7€; • Adults: 10€.

Unfortunately, it seems that there are no educational programs for the Foundations of the Teatro Carlo Felice in Genoa and the Fondazione del Teatro Lirico Giuseppe Verdi in Trieste, or at least no information is available on their websites. As can be seen from the programs proposed by the lyrical foundations, it seems that in general a more active and engaging approach is privileged, obviously combined with price reductions.

3. The Teatro la Fenice and its Education Program

After an analysis of how music education can have an impact from the pedagogical and sociological point of view and having investigated the importance of the educational programs promoted by the Lyric Foundations, let's now take a closer look at the Fondazione Teatro La Fenice in Venice. In this chapter there will be a brief introduction to the history of this theatre, then an overview of its administrative bodies. Subsequently, its educational programs will be analysed, considering the performances and workshops proposed for different age groups.

3.1 A brief history of Teatro La Fenice

The history of La Fenice Theatre begins at the end of the eighteenth century. During this period Venice had seven active theatres⁷⁴: S. Salvador (now Goldoni), S. Cassiano, S. Angelo, S. Moisè and then three theatres owned by the Grimani family: S. Giovanni Grisostomo (now Malibran), S. Samuele, S. Benedetto (now Rossini). The latter was destroyed by fire in 1773, and after its reconstruction was at the centre of a judicial dispute between the company of *Palchettisti*, the theatre's owner, and the Venier family, owner of part of the soil where the theatre was built. The Venier won the dispute, and the company was forced to sell the theatre. After this episode, the company decided to build a new, more pompous, theatre: La Fenice⁷⁵. After examining twenty-nine projects, the chosen architect was Giannantonio Selva, the theatre was inaugurated on 16 May 1792 with the opera *I Giochi di Agrigento*, composed by Giovanni Paisiello to a libretto by

⁷⁴ Teatro La Fenice, *Breve storia del Teatro*, https://www.teatrolafenice.it/wp-content/uploads/2019/02/128_822storia_la_fenice_it1.pdf. Per un'analisi dettagliata della storia e delle rappresentazioni si veda: ANNA LAURA BELLINA, MICHELE GIRARDI, *La Fenice 1792-1996: il teatro, la musica, il pubblico, l'impresa*, Venezia, Marsilio, 2003.

⁷⁵ The name is inspired by the legend of the mythological bird narrated by Herodotus. This name was a symbol of the new rebirth of society, just as the mythical bird was able to rise from its ashes.

Alessandro Pepoli. The theatre was one of the greatest Italian and European theatres, making the history of melodrama through the first performances of some of the greatest masterpieces. On 13 December 1836, the theatre was destroyed by fire, and reconstruction was entrusted to two brothers: Tommaso and Giovan Battista Meduna. Tranquillo Orsi worked on the ceiling decorations, while Giuseppe Orsato was entrusted with the decoration of the royal box. In 1842, Giuseppe Verdi's *Nabucco* was staged at the Fenice and between 1844 and 1857 he wrote five operas commissioned by the theatre itself: *Ernani* (1844), *Attila* (1846), *Rigoletto* (1851), *Traviata* (1853), *Simon Boccanegra* (1857). La Fenice, in this period, hosted the largest number of Verdi's premieres after La Scala in Milan. Two major renovations were required after reconstruction: the first, in 1854, to renovate the ceiling and decorations; the second at the end of World War I, between 1915 and 1918, during which the theatre remained closed. After that period, the theatre experienced a period of increasing recovery and prestige. In 1930, on the initiative of the Biennale d'Arte, the Fenice hosted the International Festival of Contemporary Music, which would have been important to increase the prestige of the Theatre. After the Second World War the Theatre continued to stand out with some absolute premieres of exceptional importance. On January 29, 1996, a devastating fire destroyed the theatre, and it was decided to rebuild it as it was before the fire. Reconstruction was not an easy task, as the fire made it impossible to rely on visual documentation and it was necessary to equip the new theatre with modern technical equipment⁷⁶. The rebuilt theatre reopens with an opening week between 14 and 21 December 2003: Sunday, December 14 began the week of celebrations a concert conducted by Riccardo Muti and performed by the Orchestra and the Chorus of the Teatro La Fenice. Once again, the Theatre rises from the ashes, to reaffirm itself as one of the most important institutions in the field of opera, symphonic, and chamber music⁷⁷.

⁷⁶ ELISABETTA FABBRI, *Il ritorno della Fenice: Mostra sulla ricostruzione artistica del Teatro La Fenice*, <https://architettura.unige.it/did/12/architettura/quarto0607/labrestauroa/galleria/fenice.pdf>

⁷⁷ Teatro La Fenice, *Breve storia del Teatro*, https://www.teatrolafenice.it/wp-content/uploads/2019/02/128_822storia_la_fenice_it1.pdf.

3.2 Organs and Administration

The Statute⁷⁸ states that the Teatro La Fenice is a “subject of private law with legal personality according to Law 26 January 2001 n.6, registered in the Register of Legal Entities of Venice at n.400”⁷⁹. It is further stated that:

its activities are aimed at the dissemination and promotion of musical art, opera and ballet through the organization and implementation of musical theatre, symphony, and chamber music performances, as well as music and ballet performances⁸⁰.

The Statute also defines who are the Private Partners of the foundation:

- I) Founding Members, who will implement the unavailable endowment fund of the Foundation to an extent equal to at least 3% of the assets as resulting from the last approved financial statements and to an extent not exceeding 40% of the value of the assets;
- II) Supporting members, who will participate in the activity of the Foundation with cash contributions and/or contributions of assets to the management fund⁸¹.

The Supporting Members may appoint a representative on the Board of Directors, whose stay is subject to their effective annual participation in the management of the Foundation⁸².

From art. 7 to art. 12 of the document are defined all the governing bodies and their functions.

The bodies of the Foundation are:

⁷⁸ It is the legal act that contains all the principles and assets of the governance of the Theatre.

⁷⁹ Teatro La Fenice of Venice, *Nuovo Statuto approvato dal consiglio di amministrazione in data 26 Luglio 2014*, p.1.

⁸⁰ *Ivi*, art. 3 par. 2.

⁸¹ *Ivi*, art.4 par.2.

⁸² *Ivi*, art. 4 par. 4-5.

- The President: Mayor of Venice, convenes and chairs the Board of Directors;
- The Board of Directors: is composed by a variable number of members⁸³, its main task is to approve the budget- both three-year and annual- and to approve the program of activities of the Foundation;
- The Superintendent: is appointed by the Ministry of Cultural Heritage and Activities, is the only Foundation Management Body and has great freedom both in the field of financial administration and in the pursuit of the artistic quality of the Foundation. Its main tasks are: to prepare the budget and, helped by the artistic director, the programs of artistic activity.
- The Board of Auditors: it is composed of three members⁸⁴ and has the main task of presenting, at least quarterly, a report on the activity of the Foundation to the Ministry of Finance and the Ministry of Cultural Heritage and Activities.

As for the organizational structure, the first figure that refers to the Superintendent is the Artistic Director, who is accompanied by a Music Director⁸⁵: the first figure has the role of programming and managing the artistic production of the Theatre; the second one is supported in the decisions by the Music Director, and is in charge of the major opera productions of the season and a considerable number of symphonic concerts. Functionally linked to the top are the three sectors in which the organizational structure of the Teatro La Fenice is divided:

A) The role of Production, which is divided into Artistic Direction and Technical Organization Direction;

B) The Instrumental role, which refers to the Marketing and Communication Direction;

⁸³ From 4 to 6: one nominated by the Ministry of Heritage and Cultural Activities; one nominated by the Veneto Region, one nominated by the Municipality of Venice, the rest nominated by the Private Associates.

⁸⁴ The President is elected by the President of the Court of Auditors from among its judges, a member of the Ministry of Economy and Finance and a member of the Ministry of Cultural Heritage and Activities.

⁸⁵ The figure of the Music Director is not always present over the years.

C) The control role, articulated in Direction Administration- Control and Finance and Direction Management of the Staff- Direction Organizational Development⁸⁶.

3.3 The strategy and the Education Office

As we have already seen, it is not easy for lyrical foundations to pursue both artistic quality and economic goals: it is essential to build loyalty with the public on the one hand, and on the other attract new audiences, and to do so we need to find a balance between innovation and tradition.

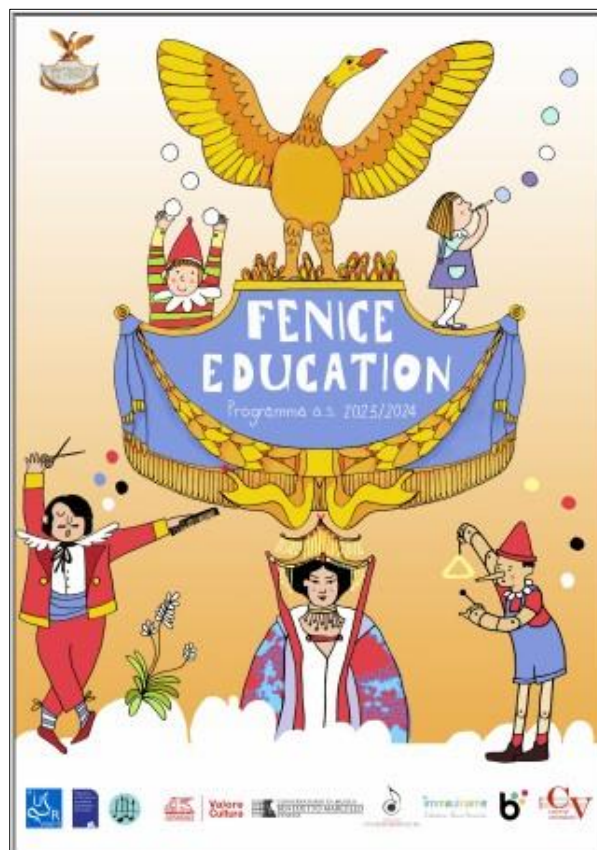
The Teatro La Fenice is pursuing these objectives through the following strategy: including its own productions, commissioned to the most accredited directors in this field, in the traditional theatrical season. In addition, the Theatre increases the number of performances and plans the theatrical season on a biennial basis, which allows for better communication with the audience. La Fenice builds its own repertoire on its own productions repeated over the years regularly. This first repertoire is complemented by a second one consisting of a series of works performed over time at certain times of the year. This is particularly important in a city like Venice, where a part of the public is linked to tourist flows that are concentrated in certain periods of the year⁸⁷. To better integrate itself in the territory, La Fenice has strengthened its collaboration with local realities, such as the Accademia di Belle Arti, the Conservatorio, and the Biennale d'Arte.

The strategy of seeking new audiences and building a relationship of loyalty with them also involves the Educational Office which proposes a rich and diverse cycle of performances and proposals divided by age groups and offers support and training to teachers. The primary aim of these programs is to bring young people to the Teatro La Fenice, with the hope that these same young people will be the ones who will regularly attend the theatre as adults. Students can get closer to the

⁸⁶ PIEREMILIO FERRARESE, *La strategia e la gestione di un teatro d'opera, il caso della Fenice di Venezia*, Venezia, Libreria Editrice Cafoscarina, 2016, pp. 21-32.

⁸⁷ *Ivi*, pp. 37-42.

world of music following, with appropriate preparation, the dress rehearsals. The activities offered are varied and in 2022 involved more than 18,000 students⁸⁸.



Fenice education, programme 2023/2024.

3.4 The program for schools

Let's now look in more detail at the program proposed by the Educational Office of the Teatro La Fenice. The projects are divided into workshops and performances for schools and families, and training courses for teachers. The 2023/2024 educational programme is conceived as a series of satellite

⁸⁸ Teatro la Fenice, *Bilancio di esercizio 2022*, p.11.

performances of the main Opera and Ballet season, developing learning paths. The aim is to get young audience passionate about music: performances, workshops, courses, and specific events are dedicated to them. To give students a global view of the world of theatre, open ballet rehearsals and opera performances are preceded in the morning by workshops held by experts. The program also includes performances and workshops for children related to some opera and ballet titles programmed by the Theatre, which involve the readaptation in interactive and participatory ways of the great operatic titles⁸⁹.

3.4.1 Kindergartens and Elementary Schools

The program for Kindergartens and Elementary Schools consists of different types of workshops that involve children in different music activities, each highlighting different nuances of making music: musical narration, gestures and vocals, practical realization.

Gli Aiutanti di Babbo Natale

This workshop of musical narration is offered to Elementary Schools children and families. It takes place in the Sala Apollinea of the Teatro La Fenice and lasts about 60 minutes. The workshop is held by a piano duo (Renata Benvegnù and Fabio Crocco) in collaboration with BARABAO a theatrical company⁹⁰. The experience aims to teach children the basic elements of melody, rhythm, and timbre as well as introduce them to the world of musical theatre. It is explained to them that there is a space for the performer and one for the audience, the importance of silence during a performance, and are presented to them the main musical masterpieces of the different centuries. All in an engaging story made for

⁸⁹ Fenice Education, *Programma 2023/2024*, pp. 4-5.

⁹⁰ It is a theatre company that is inspired by the pedagogy of Jacques Lecoq, privileging a working mode where all are authors and actors. It produces shows, promotes training courses, organizes events (<http://www.barabaoteatro.it/>).

children, who are encouraged to help Santa Claus and his helpers through games and riddles based on music and dance⁹¹.

Barbiere Kids

It is a gestural and vocal workshop, suitable for children from the 2nd to the 5th grade of the Elementary Schools and lasts about 60 minutes. It is held by the instrumental ensemble of the Conservatorio Pollini of Padua (piano, violin, cello, and clarinet) with Francesco Facchin (supervision and preparation of the workshop), Luciano Borin (music professor, conductor, vocal teacher) and Elisabetta da Rold (vocal and body-gesture teacher, dancer and performer, expert in vocal teaching).

This workshop takes place in conjunction with the performances of Gioacchino Rossini's *Il Barbiere di Siviglia*, and the students involved will learn to "use" their voices in multiple aspects: spoken, whispered, hissed, and finally sung. The aim is to stage the operatic aria *La Calunnia è un venticello*.

The workshop includes propaedeutic participation in two free workshops for teachers to provide them with the knowledge of an Opera and how to adapt it to children's performance⁹².

Le 4 stagioni Kids

This is a practical workshop lasting about 60 minutes, run by Immaginarte – Laboratorio Museo Itinerante⁹³, designed for preschool children.

The workshop takes place after the performances of the ballet *Les Saisons*, loosely inspired by Vivaldi's *The Four Seasons*. Through the watching of an interactive

⁹¹ Fenice Education, *Programma 2023/2024*, pp.10-11.

⁹² Fenice Education, *Programma 2023/2024*, pp. 12-13.

⁹³ It realizes interactive exhibitions, events, and didactic and didactic paths on musical and artistic languages. Collaborates with Italian and foreign museums, theatres, and showrooms.

script, children will learn the story of Vivaldi's biography, following him through the streets of Venice.

The workshop includes participation in two free meetings for teachers to provide them with knowledge of the workshop⁹⁴.

Nessun dorma – Puccini Kids

This is a vocal and gestural workshop lasting about 60 minutes, held by the orchestral ensemble of the Conservatorio C. Pollini of Padua (violin I, violin II, viola, cello, double bass, flute, piano four hands, clarinet, percussion, harp) as well as Francesco Facchin, Luciano Borin and Elisabetta da Rold⁹⁵.

This workshop takes place before the performance of Turandot, on the occasion of the centenary of Giacomo Puccini's death. It involves the preparation and performance of three pieces performed seamlessly by Turandot G. Puccini:

- Introduction (I act) *Popolo di Pekino!* (spoken voice);
- *Gloria, gloria o vincitore* (Atto II; 2 quadro – treble voice choir);
- *Nessun Dorma* (Atto III – aria by Calaf).

The workshops include compulsory and preparatory participation of teachers to two free meetings, to provide them with knowledge of the structures of an opera to extract a musical form suitable for children⁹⁶.

All workshops mentioned are open to schools and families, the costs are divided as follows:

Cost for Schools	8.00€ for children;
Cost for families	8.00€ for children + 8.00€ per adult.

⁹⁴ Fenice Education, *Programma 2023/2024*, pp. 14-15.

⁹⁵ Already mentioned in *Barbiere Kids*.

⁹⁶ Fenice Education, *Programma 2023/2024*, pp. 16-17.

All the workshops offered in this section favour an interactive mode, involving children in discovering the languages of music, ballet, and opera. The workshops are also included in the overall programming of the Teatro La Fenice, creating a sense of unity, and not treating the children's program as something apart.

3.4.2 Secondary Schools of I and II grade

The program for I and II grade secondary schools includes a series of lecture-concerts lasting about 60 minutes, exploring little-known aspects of music and instruments. The meetings are made possible thanks to the collaboration with various Venetian institutions, also highlighting the link between the Theatre and the city. The II grade Secondary School is also aimed at the project *Mettiamoci all'Opera!* which includes a training course and attendance at a dress rehearsal of an Opera or a Ballet.

Oltre I confini

This lecture-concert held by Fabio Caon⁹⁷ and Vittorio Zambon⁹⁸ aims to be the point of contact between interculturalism and the world of opera. At the heart of the program are typical themes of interculturality (the journey and the encounter with diversity), but also the subtle link that remains in the implicit meaning of some opera librettos and their cultural and historical contribution to the issue of bringing people closer or in the affirmation of people's freedom. Eventually, participants will be shown how singing brings together different traditions and how the Italian language is appreciated around the world thanks to the Opera⁹⁹.

⁹⁷ Professor of Intercultural Communication and Literature Teaching at Ca' Foscari University, singer-songwriter.

⁹⁸ Music teacher in Secondary School and tenor.

⁹⁹ Fenice Education, *Programma 2023/2024*, pp. 18.

La Fenice Education collaborates with the association Musikàmera¹⁰⁰. The results of this collaboration are the following six workshops exploring different aspects of music and instruments.

I segreti del Violino

This meeting is held by the Venetian master luthier Riccardo Guaraldi, during which the story of this ancient profession will be told. The various stages of this difficult art will then be explained: from how to become a luthier and how to acquire the various skills needed to build an instrument, to the secrets of art. The meeting will be enhanced by videos and short musical performances¹⁰¹.

La viola

This lesson-concert is held by Giancarlo Di Vacri¹⁰², with Cèsar Bracho playing the viola and Rebecca Vian the harp. The meeting will illustrate the history of this instrument and the composers who have most contributed to enhancing it¹⁰³.

Il canto

This meeting is held by Prof. Cristina Baggio and the students from the singing class of the Conservatorio Benedetto Marcello of Venice. This concert-lesson aims to explore the full potential of the human voice. The singing tradition and all vocal ranges (both female and male) will be explored building a panorama of the singing world¹⁰⁴.

¹⁰⁰ Musikàmera was founded in 2016 by a group of chamber music connoisseurs. Its objective is to increase the musical culture among the population, with particular attention to young people, promoting, encouraging and spreading in Venice the knowledge of chamber music and classical music. (<http://www.musikamera.org/?id=associazione-musikamera>)

¹⁰¹ Fenice Education, *Programma 2023/2024*, p.19.

¹⁰² Viola class of the Conservatory Benedetto Marcello in Venice.

¹⁰³ Fenice Education, *Programma 2023/2024*, p. 20.

¹⁰⁴ *Ivi*, p.21.

Il flauto dolce

The meeting will be held by Paolo Faraldi and the students of the class of Early Music of the Conservatorio C. Pollini of Padua. The purpose of this workshop is to change the cliché that sees this musical instrument as boring and simple. This concert-lecture will highlight the importance of this instrument, performing pieces taken from the medieval, Renaissance, and Baroque tradition and from the 20th and 21st centuries written specifically for it¹⁰⁵.

Ma l'arpa ha davvero I pedali?

This workshop is held by Rebecca Vian¹⁰⁶, to explore the history of this instrument. From ancient Greece, where it is portrayed as the instrument of Apollo and the muses, to the Bible as the instrument of King David, to the Renaissance where it continues to be used and will be one of the instruments in Monteverdi's *Orfeo*. The entire structural evolution of the instrument will also be explained, allowing composers to have ever-increasing versatility¹⁰⁷.

Esperienze di musica elettronica

This lesson-concert is held by Davide Tiso¹⁰⁸ and the students of the class of Electronic Music of the Conservatorio Benedetto Marcello of Venice. In this workshop we will explain how it was possible, from the advent of electricity to the development of electronics, to produce sounds without the mediation of an object or how it was possible to intervene on the sound of an acoustic instrument. Taking into consideration known instruments taken from the musical tale *Pierino*

¹⁰⁵ *Ivi*, p. 22.

¹⁰⁶ A young emerging harpist.

¹⁰⁷ Fenice Education, *Programma 2023/2024*, p. 23.

¹⁰⁸ Sound designer, composer, and pianist.

e il Lupo, the sounds will be elaborated to better know and appreciate this type of music¹⁰⁹.

Mettiamoci all'Opera!

This project is reserved for Secondary Schools of grade II students and involves the attendance of rehearsal, preceded by a lesson lasting about 60 minutes. This year's program includes the following performances:

Les contes d'Hoffmann by Jaques Offenbach

conductor: Antonello Manacorda, direction: Damiano Michieletto;

New staging in co-production with the Sydney Opera House, Royal Opera House of London, Opéra de Lyon.

Introductory lesson by Carlida Steffan¹¹⁰;

Les Saisons ballet with music by Antonio Vivaldi and Giovanni Antonio Guido, freely inspired by *Le Quattro Stagioni* by Vivaldi.

Orchestra of the Teatro La Fenice, conductor and violinist: Stefan Plewniak,

Choreography: Thierry Malandain:

New staging in co-production with Opéra Royal de Versailles, Festival de Danse de Cannes, Opéra de Saint-Etienne, Teatro Victoria Eugenia, Ballet T Ville de Donostia San Sebastian, Malandain Ballet Biarritz.

Introductory meeting by Franco Bolletta¹¹¹;

La Bohème by Giacomo Puccini

Orchestra of the Teatro La Fenice, conductor: Stefano Ranzani;

Direction: Francesco Michieli;

¹⁰⁹ Fenice Education, *Programma 2023/2024*, p. 24.

¹¹⁰ Consultant of *Fenice* Education, musicologist, Professor of History of Music for the Didactic at the Superior Institute of Ancient Music Studies – Tonelli in Modena.

¹¹¹ Artistic and organizational manager of the dance activities of the Theatre *La Fenice* of Venice.

Staged by the Fondazione Teatro La Fenice on the centenary of the death of Giacomo Puccini.

Introductory lesson by Carlida Steffan with the participation of the singing class students of the Conservatorio B. Marcello of Venice led by prof. Cristina Baggio;

Mefistofele Arrigo Boito

La Fenice Theatre orchestra and choir;

Conductor: Nicola Luisotti, Direction: Moishe Leiser and Patrice Caurier;

New staging of the Fondazione Teatro La Fenice.

Introductory lesson by Carlida Steffan with the participation of the singing class students of the Conservatorio B. Marcello of Venice led by prof. Cristina Baggio;

Don Giovanni by Wolfgang Amadeus Mozart

La Fenice orchestra and choir;

Conductor: Roberto Treviño, Direction: Damiano Michieletto;

Staging La Fenice Theatre foundation.

Introductory lesson of Carlida Steffan with the participation of the singing class students of the Conservatorio B. Marcello of Venice led by prof. Cristina Baggio;

The prices for the proposals of this program are the following¹¹²:

Concert lessons	5.00€ per students
<i>Mettiamoci all'Opera!</i>	Student cost: 9.00€ (3.00€ for the encounter + 6.00€ rehearsal ticket). Teacher cost: 6.00€ (free encounter + 6.00€ rehearsal ticket).

¹¹² Fenice Education, *Programma 2023/2024*, pp. 25-29.

3.4.3 Opera for young people

For the La Fenice Education 2023/2024 program, two new works are planned specifically designed for children and young people of the Primary and Secondary School of the first grade.

Pinocchio

Participatory Opera with singers, orchestra and children's choir;

Music: Pierangelo Valtinoni;

Libretto: Paolo Madron;

Conductor: Marco Paladin;

Direction: Gianmaria Aliverta;

Duration: 80 minutes without break.

For teachers is mandatory free participation in two meetings preparatory to the performance, during which songs are proposed to teach children for active participation in the performance.

Marco Polo

Music composed by the students of the Conservatorio Benedetto Marcello of Venice;

Libretto: Antonino Pio;

Conductor: Luisa Russo;

Director: Emanuele Gamba;

Choir Master: Francesco Erle;

Duration: 80 minutes;

Choir and Orchestra of the Conservatory B. Marcello of Venice;

New staging of the La Fenice Foundation in collaboration with the Academy of Fine Arts of Venice;

First-ever performance on the 700th anniversary of the death of Marco Polo.

The prices for these two Operas are so subdivided¹¹³:

School costs	10.00€ per students
Family costs	10.00€ per children; 10.00€ per adult.

3.4.4 Training courses for teachers

To complete the educational offer, the Educational Office provides training courses for teachers of all levels. These meetings aim to offer teachers the opportunity to approach, deepen, and broaden their knowledge of the field of music from a practical or historical point of view, to acquire skills to use in classroom teaching. The courses deal with different aspects of music, such as the relationship between music and media, the evolution of musical notation over the centuries, and the variation of themes and forms of music in modern times.

Musica e media

The course is held by Elena Filini¹¹⁴, and consists of three meetings in which the relationship between music and journalism will be generally analysed.

The birth of the entertainment sector in the newspapers will be analyzed, and the differences between the various types of texts related to music (press releases, reviews, presentations, and costumed reportage) and the differences in writing

¹¹³ Fenice Education, *Programma 2023/2024*, pp. 6-9.

¹¹⁴ Graduated in Philosophy at Ca' Foscari University, he graduated in Opera Singing at the Conservatory of Verona and in Baroque Singing at the *Centre de musique ancienne* in Geneva, Musician, and journalist.

between them will be investigated. Participants will eventually be asked to write a review, also choosing the target newspaper, which will then be read in class¹¹⁵.

Dal suono al segno (parte seconda) – storia della notazione musicale nel Novecento ed oltre

This course is the continuation of the path started with the first part in 2022¹¹⁶. It is led by Carlida Steffan and includes three meetings, of which the first two are intended to conclude the first part of the course and explore new notations that emerged in the twentieth century. The last meeting is intended as a workshop in which music teachers are invited to present school projects drawn up at school with the use of unconventional notation¹¹⁷.

Variazioni sul secolo breve

This course is held by Alessandro Zattarin¹¹⁸, and aims to deepen themes and forms of musical modernity. The connection between music and other forms of art and thought will be highlighted, as well as those between music and other historical facts. The course consists of three meetings, each dedicated to a specific theme or composer:

- 1st encounter: *Nemico Fritz, Antieroi della Grande Guerra: musica, cinema, chimica;*
- 2nd encounter: *Gente come Louis, A mezzanotte circa: cronostoria del Jazz da Armstrong a Miles Davis;*

¹¹⁵ Fenice Education, *Programma 2023/2024*, p. 30.

¹¹⁶ Dedicated to the history of musical notation from the Middle Ages to the 19th century.

¹¹⁷ Fenice Education, *Programma 2023/2024*, p. 31.

¹¹⁸ Doctorate in Italian philology and hermeneutics, *cum laude* degree and chamber vocal music. Since 2012 he has been collaborating with the *Fondazione Teatro La Fenice* for projects dedicated to schools and teacher training.

- 3rd encounter: *Schoenberg goes to Hollywood, servire le immagini: luci e ombre della musica da film*¹¹⁹.

A contribution of €40 is required for each of the projects proposed in the teacher training programme.

Teacher Ambassador

The Fondazione Teatro La Fenice annually awards an award to teachers who, with their personal commitment, have demonstrated a particular interest in the educational project proposed by Fenice Education, becoming ambassadors of training activities in their Institutes and in the territory¹²⁰.

As we have seen, La Fenice's projects are varied and suitable for every age group. For younger students, the trend is to create more active and participatory meetings, where children are involved in small musical and dance activities learning-by-doing way. For secondary school students, there is a program that allows them to approach different aspects of music and instruments, introducing them all the facets of this art. The education office of La Fenice Theatre also collaborates with various institutions and professionals related to the city of Venice, demonstrating how theatre is incorporated into the cultural fabric of the city and creating opportunities for young composers and musicians who are currently studying in Venice Conservatory.

The next chapter will be analyzed a platform that collaborated in the last theatrical season with La Fenice Education, and that promotes projects and performances for the dissemination of the Opera: As.li.Co- Opera Education.

¹¹⁹ Fenice Education, *Programma 2023/2024*, p. 32.

¹²⁰ *Ivi*, p. 33.

4. Next to the Theaters: As.li.Co. - Opera Education

In the previous chapters, the importance of educational programs promoted by lyrical foundations to bring young people to the opera was analysed. It is a vital operation to ensure a generational change in the audience, to keep this kind of performance alive, and to preserve this heritage for future generations. There are some associations that support opera organizations, offering them performances and programs for schools. In this chapter we will analyse the program of one of these associations: As.li.Co- Opera Education, which last year also collaborated with the Teatro La Fenice for the staging of the opera *Acquaprofonda*.

4.1 As.Li.Co – Associazione Lirica e Concertistica

As.Li.Co, Associazione Lirica e Concertistica, is a non-profit organization¹²¹ founded in Milan in 1949 by Count Giovanni Treccani degli Alfieri¹²² to promote opera and select young singers by providing them the opportunity to sing in prestigious theatres. The association provides a high-level training course and selects young singers for the opera season. Its main activities are:

- Selection of young singers through the International Competition for young opera singers;
- training courses based on the lyrical repertoire held by experts;
- Opera productions created to highlight emerging young talents on the European and non-European scene;

¹²¹ It is, in the Italian system, a particular type of qualification that organizations can assume. These are associations, bodies or cooperatives operating on the national territory in various ways of a private nature that operate, according to their statute or constitutive act, on solidarity or social purposes.

¹²² Giovanni Treccani degli Alfieri (Montichiari, 3 January 1877- Milan, 6 July 1961) was an Italian entrepreneur, publisher and patron. With Giovanni Gentile he was founder of the *Istituto dell'Enciclopedia Italiana* in Rome for the publication of the *Enciclopedia Italiana di Scienze, Lettere e Arti* and the *Dizionario Biografico degli Italiani*.

- Training courses for teachers and performances designed specifically for schools to bring young audiences closer to the Opera¹²³.

4.2 As.Li.Co – Opera Education

Opera Education is an active platform since 1996 that promotes knowledge of opera among young generations. Their programs are currently active in 26 cities and boast more than 142 performances with 85,000 students involved. The strength of the association is the constant relationship with schools and families participating in the projects. Another strategy is to build a network between the different phases of the project: for example, by giving away tickets for some specific opera performances. The dissemination of their performances and projects is managed directly by them in the Lombardy region, while in other regions the theatres interested buy the educational projects and manage relations with schools.

From the original core of *Opera Domani* has developed an articulated platform that offers proposals that grow alongside spectators. The performances are aimed at all age groups: from families to children and young people of school age, to young adults and seniors. Opera Education performances invite spectators to actively participate through songs and choreography¹²⁴. To do this, collaboration with teachers, educators, and families who guide children to discover the opera is essential. The mission of As.li.Co- Opera Education is to promote an idea of opera that can involve and enchant the new generations and the contemporary audience. The performances are entrusted to young artists selected through the As.li.Co network and are conceived in two phases: the first phase, where the artistic team interacts with the director and conductor to select the moments in which the audience should participate; the second phase consists of training teachers about three months before the performance. The strong point of As.li.Co is that their

¹²³ As.Li.Co, *Chi siamo*, <https://aslico.org/chi-siamo/>.

¹²⁴ As.Li.Co. - Opera Education, *Produzioni Opera Education*, <https://aslico.org/archivio-produzioni/opera-education/>.

operas for young children are built in the same way as the adult ones: they are real operas adapted for children, but without being childish.

4.2.1 Opera Meno 9

This project is entirely designed for expecting families: it consists of three meetings that will lead to the discovery of the voice, empathizing the role of music as a relaxing instrument. *Opera Meno 9* is run by musicians and operators specialized in early childhood musicality. The course is recommended from the fifth month of pregnancy, when the baby begins to hear and react to external sounds.

The objectives are to:

- Help the young couple in the period of pregnancy to develop better communication between partners and with the child before and after birth;
- To offer the waiting woman, working on the song, a correct posture and breathing, a comfort useful to reduce stress favouring the advent of a relationship based on the well-being of the mother and child;
- Help to explore and express the musical identity, have conscience and confidence in your voice by experimenting with a new way of hearing and interacting through the voice itself and music;
- Promote the subjective search for harmonies and sounds that give well-being¹²⁵.

The three meetings are divided as follows:

1. a training of breathing, vocalization and prenatal singing aimed at emotional tuning with the sharing of the latest scientific evidence on the benefits of listening for the mother and the child;

¹²⁵ Opera Education, *Opera Meno 9*, <https://www.operaeducation.org/opera-meno-9/#1626961460969-330ea7d2-5f19>.

2. A guided concert of classical music that offers interesting listening activities to be repeated at home and an experience in contact with the cello and its vibrations;
3. A workshop dedicated to music and movement with practical tips to play music between the family from pregnancy and especially in the first six months of the baby's life¹²⁶.

To encourage couples to continue the journey with their children, all participants in this project are given two free tickets for the next step, *Opera Baby*: the path designed for children aged 6 to 36 months.

4.2.2 Opera Baby

Opera Baby was born in 2015 to complete the path for very young children, and to introduce them into the world of opera tradition. The format includes 40-minute performances with two performers, where there are the main elements of the plot of an opera and the main arias of the operatic tradition. Children are invited to interact using percussions or their voices. Proposals are divided into two programs: one for kindergartens and one for families¹²⁷.

The program for Kindergartens:

The format is designed for an audience of children from 6 to 36 months, and the performances are taken from the original works of which resumes the recurring arias. The experience promotes experimentation through all the senses. The languages are designed for a scenic configuration designed especially for children, to produce a work of great impact and readability. The format includes a two-hour training meeting for teachers to provide them with pedagogical tools to prepare children for the theatrical experience. Alternatively, you can participate in an intense day dedicated to teaching and the discovery of the title of the season.

¹²⁶ *Ibidem*.

¹²⁷ As.Li.Co.- Opera Education, *Opera Baby*, <https://www.operaeducation.org/opera-baby-2/>.

It is also possible to expand the proposal for children through the intervention of a trainer of Opera Education for a workshop in Kindergarten, which could be proposed before or after the viewing of the performance. This year's edition is entirely dedicated to *Turandot* by Giacomo Puccini¹²⁸.



"Un, due, tre... Turandot", poster (from As.Li.Co- Opera Education website)

Un, due, tre... Turandot

Music show with two performers, freely inspired by *Turandot* (Giacomo Puccini).

Musical dramaturgy by Anna Pedrazzini;

Directed by Sara Zanobbio;

Scenes and Costumes *Cantieri del Teatro* – Como;

Production: As.Li.Co;

Duration: 40 minutes.¹²⁹

¹²⁸ As.Li.Co.- Opera Education, *Opera Baby Scuole*, <https://www.operaeducation.org/opera-baby-scuole/>.

¹²⁹ As.Li.Co. - Opera Education, *Un, due, tre... Turandot*, <https://www.operaeducation.org/opera-baby-TURANDOT/>.

The program for families:

The concept of the project is the same: to bring children closer to opera and music by perceiving colours, shapes, materials, and languages through their senses. It is divided into a phase of observation and then exploration of space. The performance combines singing, movement, and live music, with simple repeated actions that accompany the sounds and invite children to repeat them. The works proposed are various: in addition to the already mentioned *Un, due, tre... Turandot!*, three other performances are provided by the program 2023/2024.¹³⁰

Il Flauto di Tam Pam- From Mozart's Opera

Musical performances with two performers, freely inspired by *Die Zauberflöte* by W.A.Mozart;

Directed by: Sara Zanobbio;

Musical dramaturgy: Anna Pedrazzani;

Duration: about 40 minutes¹³¹.

Poster of "Il flauto di Tam Pam"
(from the website of As.Li.Co. -
Opera Education).



¹³⁰ As.Li.Co.- Opera Education, *Opera Baby Famiglie*, <https://www.operaeducation.org/opera-baby-famiglie/>.

¹³¹ As.Li.Co. - Opera Education, *Opera Baby Famiglie: Il flauto di Tam Pam*, <https://www.operaeducation.org/opera-baby-famiglie/#1686148581810-77ba83ff-8baf>.



*Poster of "CenerentoQua CenerentoLa"
(from the website As.Li.Co. - Opera
education).*

CenerentoQua CenerentoLa – From the Opera of Rossini

Shows with accordionist and actress, freely inspired by *La Cenerentola* by G. Rossini;

Direction: Sara Zanobbio;

Musical Dramaturgy: Anna Pedrazzani;

Duration: 40 minutes.¹³²

¹³² As.Li.Co- Opera Education, *CenerentoQua CenerentoLa*,
<https://www.operaeducation.org/opera-baby-famiglie/#1686148698996-8f91dff0-f403>.



Photo from the performance "Storia di Gilda e Rigoletto" (from the website As.Li.Co. - Opera Education).

Storia di Gilda e Rigoletto – From the Opera of G. Verdi

Shows with accordionist and actress, freely inspired by the Opera *Rigoletto* of G. Verdi;

Direction: Eleonora Moro;

Musical Dramaturgy: Giogio Martano;

Duration: 40 minutes.¹³³

¹³³ As.LI.Co.- Opera Education, *Storia di Gilda e Rigoletto*,
<https://www.operaeducation.org/opera-baby-famiglie/#1686148698996-8f91dff0-f403>.

4.2.3 Opera Kids

The project *Opera Kids* was born in 2009, to bring children aged 3 to 6 years closer to the emotions and suggestions given by Opera. The performances are held by a singer and two actors accompanied by a piano and last about 50 minutes. The performances feature the main plot elements and the recurring pieces of a traditional Opera, requiring active audience participation through choral singing and the use of a prop. The show is aimed at both kindergartens and families, providing training courses and workshops before the performance¹³⁴.

Program for Kindergartens:

For the 2023/2024 season, the edition of Opera Kids is entirely dedicated to *Turandot* by Puccini, in the year of the centenary of the composer's death and is sponsored by the Comitato promotore delle celebrazioni pucciniane¹³⁵.

The teachers will be offered a two-hour training meeting in each city of the tour to be trained on techniques of learning the parts which require an active participation from the public and on other games and didactic methods for the preparation of children to the theatrical experience. Alternatively, teachers can choose to participate in Opera Education Experience, an intensive day dedicated to teaching and discovering the title of the season.

Children will be prepared for performances thanks to a dedicated playbook and teachers can also request the intervention of a specialized trainer for a workshop in the classroom¹³⁶.

¹³⁴ As.Li.Co.- Opera Education, *Opera Kids*, <https://www.operaeducation.org/opera-kids-2/>.

¹³⁵ A national committee set up by the Italian Government in 2022, with the aim of maintaining and strengthening the links between Puccini's life, his works and the national cultural heritage (<https://www.comitatopuccini.it/comitato/>).

¹³⁶ As.Li.Co.- Opera Education, *Opera Kids Scuole*, <https://www.operaeducation.org/opera-kids-scuole/>.



"Turandot, cuore di ghiaccio", poster (from As.Li.Co. website).

Turandot. Cuore di ghiaccio

Music show with a singer, two actors and a pianist;

Music: G. Puccini;

Musical Dramaturgy: Anna Pedrazzini;

Masks and Costumes: Mariella Carbone;

An As.Li.Co Production;

Duration: 50 minutes. ¹³⁷

Program for Families:

Opera Kids performances are also open to families, to continue the path started with *Opera Meno 9* and *Opera Baby*. To prepare children to attend the Opera, it is possible to download the Viewer Kit that introduces the audience to participatory singing and guides them in the construction of a prop. In some cities, it is possible to attend a workshop with an Opera Education trainer.

¹³⁷ As.Li.Co.- Opera Education, *Opera Kids Scuole*, <https://www.operaeducation.org/opera-kids-scuole/>.

In addition to the aforementioned *Turandot. Cuore di ghiaccio*, two other works are proposed for families¹³⁸.

Magico Flauto – from the Opera of Mozart

Freely taken from *Die Zauberflöte* by W.A. Mozart;

Direction: Emanuela Dall’Aglione

With the artistic collaboration of Vincenzo Picone;

Musical Dramaturgy: Anna Pedrazzini.¹³⁹

Dolce Cenerentola – from the Opera by Rossini

Freely inspired by *La Cenerentola* by G. Rossini;

Direction: Simone Guerro;

Animation: Nadia Milani;

Puppets by Ilaria Comisso.¹⁴⁰

4.2.4. Opera Domani

This project was born in 1996 to create an innovative and participatory performance increase young people’s enthusiasm for opera. It brings traditional operas to theatres in a participatory way: under the guidance of the conductor the audience is encouraged to interact with choirs, choreographies, and props.

¹³⁸ As.Li.Co.- Opera Education, *Opera Kids Famiglie*, <https://www.operaeducation.org/opera-kids-famiglie/>.

¹³⁹ As.Li.Co. - Opera Education, *Magico flauto*, (<https://www.operaeducation.org/opera-kids-famiglie/#1626961460969-330ea7d2-5f19>).

¹⁴⁰ As.Li.Co.- Opera Education, *Dolce Cenerentola*, ([OK Famiglie - Opera Education](#)).

Opera Domani is addressed to the Primary and Secondary Schools of the first grade, offering training for teachers and teaching meetings in the classroom, and to the families to whom it offers workshops before performances¹⁴¹.

Program for Schools

The project is structured throughout the school year, involving students and teachers, integrating a training course for teachers recognised by MIUR¹⁴², and workshops in the classroom. Each enrolled teacher receives a dossier with in-depth content on the subject of the work and more current links that can help students get closer to the work and use it as a tool for understanding the world and for personal growth. Teacher training is available in two ways:

1. Standard course: two or three meetings of two or three hours conducted by trainers specialized in the relevant fields.

- Module I – Music Teaching:

includes the presentation of the project's teaching materials, the introduction to the Opera of the year and its plot, its characters, and an analysis of the libretto; guided listening; musical and theatrical activities to be proposed in the classroom; construction and use of scenic objects; other multidisciplinary connections.

- Module II – Interactions:

presentation of the choir to be sung; vocal and technical analysis of the pieces; rhythmic and vocal reading of the pieces; proposal of didactic learning of the choirs to be proposed in class; presentation of the choreography; other ideas for preparatory activities to be proposed in class.

- Module III – theatre and cultural expression (this module is not available in all cities where the project is proposed):

a dramaturgical analysis of the Opera will be proposed; in-depth analysis of the actor's work; presentation on transversal themes and playful-creative proposals

¹⁴¹ As.Li.Co.- Opera Education, *Opera Domani*, <https://www.operaeducation.org/opera-domani/>.

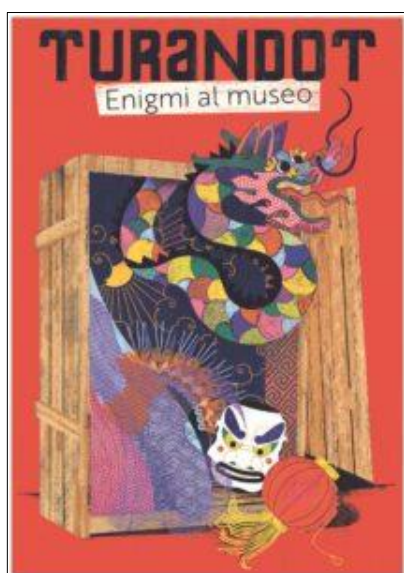
¹⁴² Ministero dell'Università e della Ricerca.

for the link with the students' daily lives; preparatory exercises to manage group theatre games on listening, emotions, empathy, conflict; multidisciplinary connections.

2. Experience Path: consists of one or two days of training that are enriched by the presence of the artistic teams and the proposal of different in-depth activities or workshops to discover the Opera.

For the training of the student, a libretto¹⁴³ is provided with the music scores of participatory choirs and various educational and recreational activities. To familiarize yourself with the plot in different ways an audio-libretto is recorded each year with the guide tracks to learn the participatory songs, and also some digital materials accessible to make the educational proposal inclusive. You can request a workshop in class curated by an opera singer to be programmed just before the performance, to verify that everyone is ready to live the experience.

During the opera, the audience is invited to take part actively, interacting and singing with the artist in a real opera production. The opera lasts about 70 minutes and includes a brief introduction by the orchestra's conductor¹⁴⁴.



*Poster of "Turandot. Enigmi al museo."
(from As.Li.Co. - Opera Education
website*

Turandot. Enigmi al museo

¹⁴³ A different libretto is provided depending on the school grade that the student attends.

¹⁴⁴ As.Li.Co.- Opera Education, *Opera Domani Scuole*,
<https://www.operaeducation.org/opera-domani-scuole/#1689087416788-13d0cd33-ebfe>.

From *Turandot*, Music by G. Puccini;
Libretto by Giuseppe Adami and Renato Simoni;
Direction: Andrea Bernard;
Conductor: Sieva Borzak;
with the winner and finalist singers of the last editions of As.Li.Co competition;
Duration: 70 minutes. ¹⁴⁵



Poster of "Flauto magico. Il suono della pace" (taken by As.Li.Co. - Opera Education website).

Flauto magico. Il suono della pace

From *Die Zauberflöte*, Music by Wolfgang Amadeus Mozart;
Music readaptation: Giacomo Mutigli;
dramaturgical readaptation and direction: Caroline Leboutte;
Conductor: Alfredo Salvatore Stillo;
with the winner and finalist singers of the last editions of the As.Li.Co.
Competition; Duration: 70 minutes. ¹⁴⁶

¹⁴⁵ As.Li.Co.- Opera Education, *Turandot. Enigmi al museo*,
<https://www.operaeducation.org/opera-domani-turandot/>.

¹⁴⁶ As.Li.Co.- Opera Education, *Flauto Magico. Il suono della pace*,
<https://www.operaeducation.org/opera-domani-il-flauto-magico/>.



Poster taken by As.Li.Co. - Opera Education website of "Acquaprofonda"

Acquaprofonda

Music: Giovanni Sollima;

Libretto: Giancarlo De Cataldo;

Direction: Luis Ernesto Doñas;

Scenes: Chiara La Ferlita;

Costumes: Elisa Cobello.¹⁴⁷

Program for families:

In this case, the program for families provides the same performances as for schools. To prepare for it, families are equipped with the Viewer's Kit that guides them to the discovery of participatory choirs, props, and choreography L.I.S. In some cities, you can take part in a workshop before the show to review or discover the participatory moments¹⁴⁸.

¹⁴⁷ As.Li.Co.- Opera Education, *Aquaprofonda*, <https://www.operaeducation.org/opera-domani-acquaprofonda/>.

¹⁴⁸ As.Li.Co.- Opera Education, *Opera Domani Famiglie*, <https://www.operaeducation.org/opera-domani-famiglie/>.

4.2.4 Opera Smart – I edition. For the public between 14 to 30 years

This project aims to bring the under 30s closer to the Opera, arousing interest in this type of show starting from those constituent elements that are the point of contact with modernity. For the 2023/2024 season an innovative reinterpretation of Giuseppe Verdi's *Rigoletto* orchestrated and directed by Enrico Melozzi is proposed. The show brings together elements of live and digital entertainment, electronic and lyrical music, guiding the viewer to be part of an interactive investigation on the plot of one of the most famous works of the tradition¹⁴⁹.

Opera crime. Delitto all'Opera

Music: Enrico Melozzi;

Libretto: Marco Berardi;

Format: Enrico Melozzi and Stefano De Angelis;

Light and Direction: Andrea Tocchio;

An As.Li.Co production in collaboration with Festival Verdi – Teatro Regio di Parma;

Duration: 60 minutes.¹⁵⁰

In this chapter, we explored the activities of As.li.Co- Opera Education: after a brief introduction on the history of As.li.Co, we looked in more detail at As.li.Co-Opera Education, its mission, and its strategies and, in the end, the proposed programs were analyzed. It is clear that As.li.Co has a great variety of performances and projects to propose, and this offer has been perfected in these years of the association's activity. Also in this case there is a general trend to create participatory for children. What is striking about As.li.Co is, in addition to the quality of the performances proposed, also the way they propose opera at school:

¹⁴⁹ As.Li.Co.- Opera Education, *Opera Smart*, <https://www.operaeducation.org/opera-smart/>.

¹⁵⁰ As.Li.Co.- Opera Education, *Opera Crime. Delitto all'Opera*, <https://www.operaeducation.org/opera-smart/>.

not only as a heritage to be preserved but also as a tool for understanding our modern world and establishing ties with our present.

Conclusions

The aim of this thesis was to analyse, from both pedagogical and economic point of view, the importance of music education and how music education programs can bring young people close to opera.

After a general introduction to the performing arts sector, all programs of opera-symphony foundations were analyzed. A special focus was made on the educational office of La Fenice Theatre and the projects proposed by the As.li.Co association through the analysis of programs and approach to students.

The results show that a generally more active approach is preferred, both to entertain and to actively involve young people. What makes As.Li.Co and La Fenice so important are their Operas designed for children: the design is for children, but the quality is the same as those for adults. Other strengths are the workshops organized by the two institutions to let young people experience various aspects of music, which also offer a key to understanding Opera not as something unfashionable but as a tool for reading our modern world.

The main problem in Italy is the lack of music education in schools: the programs proposed by institutions and the dialogue with schools are good starting points, but they are not enough. What is needed is a widespread system of music education that combines practice and theory, allowing everyone to understand the languages of music. The Venezuelan model would be a good example from which to take inspiration. To be effective music education cannot be relegated only to the initiative of a few teachers but should be an integral part of each individual's training from an early age.

In conclusion, the programs proposed by As.Li.Co and La Fenice Theatre are promoters of this kind of education. They allow through their workshops to better understand the actual meaning of an Opera.

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