

PLATFORM MEMBERSHIP AGREEMENT

Opera Europa Next Generation Platform

BETWEEN

Opera Europa Belgium

represented by Karen Stone, Director, designated Coordinator of the Opera Europa Next Generation Platform

and

Opera Europa Next Generation Platform Members

ARTICLE 1: SUBJECT AND CONTENT OF THE PLATFORM MEMBERSHIP AGREEMENT

This Membership Agreement aims to define the rules that govern the relationship between the Coordinator and Platform Members within the framework of ***Opera Europa Next Generation Platform***. It will come into force if the application to European Commission's *Creative Europe Platform Call* (submission 31 January 2024) is successful.

ARTICLE 2: DESCRIPTION OF THE PLATFORM OBJECTIVES

The members in the Opera Europa Next Generation Platform agree to the project's main objectives:

- To provide an in-person platform through face-to-face opportunities for Emerging Artists including a series of auditions and competitions, alongside online visibility through the successful streaming service, *OperaVision*.
- To offer a programme of in-person training and online workshops thanks to a broad professional consortium to develop skills of Emerging Artists.
- To create a public and global European space to foster understanding and drive change with the next generation of emerging talent.

ARTICLE 3: DURATION AND DESCRIPTION OF THE MAIN PROJECT ACTIVITIES

The project will start following the signature of the grant agreement between the European Commission's European Education and Culture Executive Agency for a duration of 48 months. Over the course of this period, the Platform members agree to implement the following actions:

- Select Emerging Artists and support them with professional opportunities in the field of opera and dance
- Promote these Emerging Artists by making professional audio-visual content (performances, competitions recordings, interviews, trailers, presentation

films) with appropriate remuneration paid to them for rights to share this work on OperaVision and other Opera Europa channels

- Invest in Emerging Artists future by enabling them to attend training sessions to further their careers
- Contribute to working groups and other forums on a European level to advance the status of artists, in particular relating to safe, fair inclusive and healthy working environments

ARTICLE 4: PLATFORM'S INTERNAL GOVERNANCE RULES AND STRUCTURE

OENG will be overseen by a 'General Management Committee' which will monitor the implementation of the project, ensuring that it adheres to timescales, budget, and the overall strategy. It consists of representatives from Opera Europa's Driver for change strategic committee and is chaired by the Coordinator. It decides on the necessary changes for the smooth running of the project with consultation and agreement of the EC as necessary.

The General Management Committee will be assisted in the delivery of the Platform work programme by an Editorial committee which advises on the programming of OperaVision, an Artistic committee which advises on the professional development of Emerging Artists and a Policy committee which advises on issues related to creating a fair employment market and a safe working environment.

ARTICLE 5: MECHANISM FOR DISTRIBUTING FINANCIAL SUPPORT TO MEMBERS

Platform members commit to annual deliverables and must report and justify the initiatives taken in order to acquit themselves of their responsibilities. Upon presentation of their report, the General Management Committee will allow the payment of lump sums of up to the following amounts annually to the Platform members:

Promoting and supporting emerging artists	up to 17 500€
<i>For technical costs of capture of av-content (documentaries, performances, masterclasses, competitions), fees and rights of artists, creation of promotional media content, live-streaming costs, exclusivity rights</i>	
Hosting of training for emerging artists	up to 2 000€
Communications initiatives, including social media and advertising activity	up to 2 000€
<i>For website visibility, placement of (online) ads, social media posts and boosting</i>	
Attendance of OENG meetings and Opera Europa networking and dissemination events	500€

The total amount allocated to each member (known as 'third-party costs') is detailed in their respective work packages. For detailed work packages and payment allocations see **Article 7 (Annex 1)**.

ARTICLE 6: ROLE, TASKS AND RESPONSIBILITIES OF THE COORDINATING ORGANISATION AND THE MEMBERS ORGANISATIONS

Within the framework of this Agreement, the parties are:

- **the Coordinating organisation**

Opera Europa is designated as Coordinator of the Platform. Opera Europa becomes the body responsible for the entire project, responsible for all liaisons directly with the European Commission, tracking and evaluating the Platform members' delivery of committed activities and distributing the grant via the cascade mechanism.

The Coordinator will undertake the following responsibilities:

1. It is responsible for the overall coordination, the administrative and financial management of the project. It is responsible for the overall monitoring of actions undertaken by the Platform Members;
2. It represents the Platform in all relations and communication with the European Commission;
3. It acts as editor of the streaming services acting on advice from the Platforms General Management, assisted by an Editorial committee;
4. It must regularly keep informed the Platform Members of all-important exchanges between itself and the European Commission;
5. It is solely responsible for elaborating and depositing the grant application form in consultation with the Members;
7. It shall be the beneficiary of any EC grant and is responsible for signing the Grant Agreement with the EC and accepting all of the conditions contained therein on behalf of the Members;
8. It ensures compliance with the deadlines for the project implementation, according to the established and filed timetable in the grant application. It shall inform the EC of all the factors that may adversely affect the project activities implementation and /or the financing plan;
9. It is responsible for establishing a communication plan with the Platform Members to promote the Platform;
10. It is responsible, after the receipt of each part of grant, for transferring to the Platform Members their part of this, in accordance with the expenditure agreed with the EC in the grant agreement;

11. It is responsible for the preparation and transmission of the intermediate activities reports, of the final activities report, of monitoring budget and any documentation requested by the EC on behalf of the Platform Members;

12. It is responsible for programming and delivering online and in-person training and developing for them into a quality label, assisted by the Artistic committee;

13. It is responsible for coordinating the communication efforts to promote the emerging artists involved with OENG.

- **the Platform Members**

The Platform members are responsible for the project activities implementation and for the co-ordination of these activities. They participate in the Platform implementation in accordance with the action plan, implementation timetable and budget. The Platform Members are responsible for carrying out their respective parts of the project, in accordance with the project content and their budget.

The Platform Members could be responsible for:

1. Realising their planned activities in accordance with the procedures and deadlines defined by the project;
2. Selecting and supporting emerging artists to be part of OENG (see Article 8)
3. As detailed in Article 7 (Work plan):
 - a. stream of full-length performances involving emerging artists.
 - b. provide behind the scenes video/promotional content to highlight the contribution of this emerging artist.
 - c. provide special format content by emerging artists: concerts, productions, competition finals, documentaries, masterclasses.
4. Make emerging artists available for OperaVision's social media initiatives and other forms of engagement with audiences worldwide (live chats, Twitch channel) and/or OperaVision's podcast series.
5. Make emerging Artists available to participate in the training programmes offered by OENG
6. Contribute to develop brand recognition and make the Opera Europa Next Generation Platform a quality label, by engaging in the coordinated marketing and communication plan for the platform's training programme and streaming service.
7. Participate in the workshops and meetings, and contribute to the reports, which are aimed at developing the European opera and dance sector's ability to engage successfully in digital initiatives.

ARTICLE 7: WORK PLAN (Schedule)

See Annex 1 detailed work plan and payment schedule

ARTICLE 8: DEFINITION OF EMERGING ARTIST AND SELECTION PROCESS

In the field of Opera and Dance, the Platform members define an Emerging Artist as a performer (singer, dancer...) or other creative artist (stage director, choreographer, conductor, designer of sets, lighting or costumes...) who is currently either:

- Studying in post-graduate programme
- Engaged by an opera house with their studio or young artists programme
- Has had their first professional engagement as a solo performer or member of creative team (freelancer or fixed contract) within the last 5 years.

Or

- Has been a finalist in a singing/dancing/staging/conducting... competition within the last 3 years.

Each Platform member selects the emerging artist(s) it decides to support with professional capture of a recent engagement and visibility on the platform's main streaming service, OperaVision, following their internal audition and casting process.

Each Platform member selects the emerging artist(s) wishing to benefit from our online training.

Opera Europa selects the emerging artists wishing to attend their in-person training, special auditions and competitions through applications to its Artistic Committee, in collaboration with the host institution and the member proposing the emerging artist.

ARTICLE 9: BRANDING STRATEGY AND QUALITY LABEL

Branding strategy will be twofold:

- i) use the members' owned and paid communication channels to refocus the position of OperaVision globally as not only Europe's leading freeview opera and dance streaming service but as the space where the next generation of talent boosts their careers.
- ii) use the members' and associate partners' owned communication channels to position OENG as the leading Platform to train emerging artists in career management thanks to Creative Europe support.

Quality label will be the OENG certificate that EA will receive upon completing training; and a new by-line on OperaVision in recognition of its EC support in promoting emerging artists.

ARTICLE 10: COOPERATION WITH ASSOCIATE PARTNERS

The following partners are associated with the Opera Europa Next Generation Platform:

On supporting, developing and training Emerging Artists

- European Concert Hall Organisation (ECHO) (BE)
- Association Européenne des Conservatoires (AEC) (BE)
- Camerata Nuova (DE)
- Eva Kleinitz Foundation (DE)
- Association Européenne des Agents Artistiques (AEAA) (FR)
- International Artists Managers Association (IAMA) (UK)

On sectoral policy for the performing arts and cross-sectoral priorities

- Culture Action Europe (BE)
- Performing Arts Employers Associations League Europe (Pearle) (BE)
- European network on cultural management and policy (ENCATC) (BE)
- Asociace profesionálních divadel (CZ)
- Bundesdeutsche Ballett- und Tanztheaterdirektoren Konferenz (DE)
- ensemble-netzwerk (DE)
- Opera Managers International Association (OMAI) (DE)
- Opera XXI (ES)
- Réunion des Opéras de France (FR)
- Les Forces Musicales (FR)
- INSPIRE Consortium (GR)
- Associazione Teatri Italiani di Tradizione (IT)
- Associazione Generale Italiana dello Spettacolo (IT)
- Opera UK (UK)

Dissemination

- Association for Opera in Canada (CA)
- Opera Latinoamérica (CL)
- FEDORA (FR)
- Opera America (USA)

The role of these associate partners is to act as expert contributors to the overall objective of the Platform without receiving funding from the Platform.

In compliance with this Membership Agreement, neither the Coordinator nor the Members shall delegate any of their commitments without agreement from the Project Management Committee, which reserves to co-opt other associate partners to the Platform with a view to furthering its ambitions.

Any co-operation with subcontractors shall be undertaken in accordance with procedures set out in EU public procurement directives.

ARTICLE 11: FINANCIAL FRAMEWORK

OENG is subject of an application to the European Commission's *European Platform for the Promotion of Emerging Artists* fund due for submission in January 2024. Of the

2,800,000€ requested in this application, 2,597,200€ is allocated to the Platform Members with the balance of 202,800€ contributing to the running costs of the Platform by the Coordinator.

ARTICLE 12: INTELLECTUAL PROPERTY RIGHTS

The content and/or data provided by each Platform Member and used in reports, studies and documents, whatever form they take, remain the exclusive property of each of the members. This material cannot be re-used by the Platform Members for other purpose than set forth in the Opera Europa Next Generation Platform, except with the express written agreement of the members concerned.

The Platform Members commit themselves, and without a time limit, to state that the project's implementation has taken place with the support of the European Commission's Creative Europe programme.

ARTICLE 13: MODIFICATIONS

Any modification to the present Membership Agreement shall be submitted for the approval of the Platform Members. This modification shall be the subject of an Annex or Annexes to the present agreement.

ARTICLE 14: DISPUTES BETWEEN PLATFORM MEMBERS

Should a dispute arise between Platform Members, the Coordinator shall be obliged to submit it to the General Management Committee in order to reach a settlement.

ARTICLE 15: APPLICATION

This agreement will only come into force at the signature of a grant agreement to fund the Platform signed between the Coordinator and European Commission's European Education and Culture Executive Agency, at which time each Member will be invited to sign an annual bilateral agreement with the Coordinator to confirm their work programme.

In case of disputes between Platform Members, the jurisdiction is covered by Belgian Law.

SIGNATORIES

Platform Coordinator	
Opera Europa Belgium represented by Karen Stone, Director	
Platform Members	
La Monnaie/De Munt Belgium represented by Agathe Chamboredon, Financial Director	
Opera Ballet Vlaanderen Belgium represented by Jan Raes, General Manager	
Croatian National Theatre in Zagreb Croatia represented by Iva Hraste-Sočo, General Manager and Artistic Director	
Národní divadlo Brno Czech Republic represented by Martin Glaser, General Director	Martin Glaser
Finnish National Opera and Ballet Finland represented by Gita Kadambi, General Director, and Thomas de Mallet Burgess, Artistic Director of Opera	
Opéra National de Paris France represented by Alexander Neef, General Director	

<p><i>Théâtre National de l'Opéra Comique</i> France represented by Loius Langrée, Directeur</p>	
<p><i>Opéra Orchestre national Montpellier Occitanie</i> France represented by Valérie Chevalier, Directrice Générale</p>	
<p><i>Opéra national du Rhin</i> France represented by Alain Perroux, directeur général</p>	
<p><i>Génération Opéra</i> France represented by Jérôme Gay, Président</p>	
<p><i>Deutsche Oper am Rhein Düsseldorf Duisburg</i> Germany represented by Christoph Meyer, General Manager and Alexandra Stampler-Brown, Managing Director</p>	
<p><i>Nationaltheater Mannheim</i> Germany represented by Albrecht Puhmann, Opera Director and Tilmann Pröllochs, Managing Director</p>	
<p><i>Rossini in Wildbad</i> Germany represented by Jochen Schönleber, Intendant</p>	
<p><i>Liz Mohn Stiftung</i> Germany represented by Nadine Lindemann, Managing director and Ines Koring, Project director</p>	

<p>Opernstudio Nordrhein-Westfalen Germany represented by Intendant der Oper Theater Dortmund, Heribert Germeshausen, Intendantin Aalto-Musiktheater Theater und Philharmonie Essen, Dr. Merle Fahrholz, Generalintendant Musiktheater im Revier GmbH, Michael Schulz, Intendantin der Oper Wuppertaler Bühnen und Sinfonieorchester Rebekah Rota</p>	
<p>Hungarian State Opera Hungary represented by Szilveszter Ókovács, General Director</p>	
<p>Irish National Opera Ireland represented by Diego Fasciati, Executive Director</p>	
<p>Wexford Festival Opera Ireland represented by Randall Shannon, Executive Director and Rosetta Cucchi, Artistic Director</p>	
<p>Teatro Regio di Torino Italy represented by Mathieu Jouvin, Sovrintendente</p>	
<p>Teatro dell'Opera di Roma Italy represented by Francesco Giambrone, Sovrintendente</p>	

<p>Teatro Regio di Parma Italy represented by Luciano Messi, Sovrintendente</p>	
<p>Rossini Opera Festival Italy represented by Daniele Vimini, President</p>	
<p>Fondazione Mascarade Opera Italy represented by Francis-Christian Parham, Chief Executive Officer</p>	
<p>Opera for Peace Italy represented by Julia Lagahuzère, General Director</p>	
<p>Lithuanian National Opera Lithuania represented by Audrius Kundrotas, Deputy Director-General and Head of the Marketing Department, interim Director-General</p>	
<p>Klaipeda State Music Theatre Lithuania represented by Laima Vilimiene, General Manager</p>	
<p>Dutch National Opera Netherlands represented by Jaap van Hellenberg Hubar, Business Manager</p>	
<p>International Vocal Competition 's- Hertogenbosch (IVC) Netherlands represented by Andrew Watts, General and Artistic Director</p>	

<p>O Festival Netherlands represented by Hans Blik, Managing director</p>	
<p>Queen Sonja Singing Competition Norway represented by Lars Hallvard Flæten, Executive Director</p>	
<p>Den Norske Opera & Ballett Norway represented by Geir Bergkastet, CEO</p>	
<p>Teatr Wielki Opera Narodowa (Polish National Opera) Poland represented by Waldemar Dąbrowski, General Director</p>	
<p>Poznań Opera Poland represented by Renata Borowska- Juszczyńska, General Manager</p>	
<p>Slovak National Theatre Slovakia represented by Matej Drlička, General Manager and Martin Leginus, Director of Opera</p>	
<p>Teatro Real Madrid Spain represented by Ignacio García-Belenguer Laita, General Director</p>	
<p>Gran Teatre del Liceu Spain represented by Valenti Oviedo, General Director</p>	

<p>Palau de les Arts Valencia Spain represented by Jorge Culla, General Director</p>	
<p>Festival Castell de Peralada Spain represented by Oriol Aguilà, Director, and Juan Anguita, Financial Director</p>	
<p>Royal Swedish Opera Sweden represented by Maria Bratt, Chief Financial Officer</p>	
<p>Kyiv National Operetta Theatre Ukraine represented by Bogdan Strutynskyi, General and Artistic Director</p>	
<p>Lviv National Opera Ukraine represented by Vasyl Vovkun, General and Artistic Director</p>	
<p>Open Opera Ukraine Ukraine represented by Hanna Hadetska, Head of Company</p>	
<p>Dniprovskiy Academic Opera and Ballet Theatre Ukraine Represented by Kostiantyn Pinchuk, Director and Artistic Director</p>	
<p>Odessa National Opera Ukraine represented by Nadiya Babich, General and Artistic Director</p>	