Experiencing opera in the Contemporary World: Theoretical Reflections and Case Studies in Nottingham and London

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Abstract

The Experience of Opera stands here as a term, as well as a methodology, to approach the studies in opera. The event of the opera is considered here in its broader sense, so, it will study the performance, but also the peripheral elements around it, which enrich the experience, and turn it, individual. Via the exploration of cities of London and Nottingham, as case studies, the work will explore the possibilities of management of the experience. The exploration involves also the study of the relationship between the audience and the opera company to uncover the power influences of them; it implies the description of a dialogue. Chapters one and two will settle the theoretical framework and first tools for the analysis. Chapter three will exanimate the cases and establish the distinctive traits of the experiences. The work continues with a revision of the theory and research tools in chapter four. Moreover, chapter five concludes with further samples of research, to enrich the probabilities of direct application of the theory of the experience of opera into the academic sphere, as well as the opera-making arena.

This work develops a theoretical framework that includes the study of elements such as the opera context, expectations, homework, zone, or audience, but also uses the model of language functions, proposed by Roman Jakobson, to study the intentions of the opera companies to highlight one element more than others. So, in the end, we may conclude that everybody does opera, but not everybody does it in the same way. The study of those variations is, therefore, at the core of the current work, and its immediate application is the aim of it.

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PREFACE

My interest in opera started since I was 15 years old, with the exploration of the classical repertoire. The first opera that I saw in my life was a performance of *Rigoletto* by Giuseppe Verdi in the State Theatre of Xalapa, State of Veracruz, Mexico. This experience provoked the sparkle of interest, which became a life-long dedication to the research in opera. I wrote my Bachelor dissertation analysing the aria Va tacito e nascosto, form *Giulio Cesare in Egitto* by Handel, exploring the discursive function of each sentence of the aria. This text helped me see opera not only as a source of enjoyment but as an academic research object.

My opera obsession moved from studying the genre itself to the investigation of the perception of it by the audience. I continued with this idea in my Master studies in Estonia, using the method of semiotics for the study of the opera house as a complex semiotic text. In Estonia, I explored different productions of the main opera house of the capital, the Opera House of Estonia, as well as small scale-theatres in the provincial town of Tartu. These experiences, together with live streams from the Metropolitan Opera House of New York, provided me with the data to perceive the differences between opera audiences of Estonia, and those of my home country.

My interest in opera was not solely academic, it was always related to the application for the creation of the events. After my Master studies, I returned to Mexico, where I coordinated projects on flash mob performances of operas in the public spaces of Mexico. This experience has provided me with a different understanding of the analysis of the audience, now from the perspective of the production section. In 2015, already during my stay in Nottingham, I produced and coordinated the premiere of the chamber opera "Eugenia", composed by Armando Ortega in 1952 and never presented before. The project involved a tour in Mexico, visiting rural and urban areas. This opera helped me to acknowledge the big work that opera companies must face; starting from the decision of the title, the cast for singers and musicians, and

preparations for the all required logistics. It helped also to evaluate how opera impacts positively and negatively the audience in multicultural contexts. Also, I participated with different publications at the Pro Opera magazine in Mexico. The work as a reviewer put me in contact with the opera and music critics' community. As a natural outcome, my PhD focuses on the relation between the audience and the management of opera companies.

I explore a variety of experiences that an opera can provide, both theoretically and empirically. For example, the cases of Nottingham and London are a sort of binary opposition of types of experiences that exist in the world of opera. While London produces its own opera, Nottingham does not do that. Therefore, the approaches of the viewers to the event vary significantly. The current dissertation explores this situation, elaborating a framework and methodological tools in order to obtain correct empirical data that sustains the theory.

The thesis also revises four special cases that test the theory of opera experience inside and beyond the borders of the UK: The Opera of Versaille, The Finnish National Opera, The opera of Eugenia, and Glyndebourne Opera Festival. In the end, the theory of the experience of opera based on the description of the opera homework, paradoxes, the concept of opera, and repertoire, among others, stands as a theoretical and empirical tool to explore most of the cases of opera around the world, from the established ones to experimental ones.

I am delighted to work on this topic because it combines in-depth knowledge and aesthetic pleasure, and it is an area that requires more detailed research. Authors, such as Herbert Lindenberger, Daniel Snowman, or Nicholas Till, have contributed enormously to the development of opera studies. I aim to continue the exploration of this topic, with a particular attention to the presence of the opera in the contemporary world.

ABBREVIATIONS AND LISTS OF PICTURES, TABLES AND FIGURES

ABREVIATIONS
Metropolitan Opera House: MET
Against Modern Opera: AMO
Royal Opera House: ROH
Opera North: ON
English National Opera: ENO
British Film Institute: BFI
English Touring Opera ETO

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CHAPTER 1: The experience of opera: individual and collective thoughts.

Dal cervello di qualche Demonio
L'invenzione dell'opera in Musica
Per flagello degli uomini uscì
L'Opera Seria, Act 2.
Libretto by Calzabigi, music by Gassmann

1.1. Introduction

The genre of opera has existed for more than four hundred years. It started in Italy, and it has moved to more than seventy countries that cover all of the inhabited continents.[1] The performance has many forms of presentation: live, via cinema or radio broadcast, audio recording, via internet and others.[2] There are also projects that bring opera to places where it has never been; e.g. *Opera en Movimiento* and *Halka/Haiti 18º48'05''N 72º23'01''W*.[3] Thus, it seems that opera's accessibility is in good shape due to the diversity of options to access it. It has increased its geographical area of production as well as its reception. Nevertheless, more studies on opera reception and impact of live, or not, transmissions via cinemas or internet must be done.[4]

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[1] "Opera Statistics 2014/2015", www.operabase.com, [Accessed on 18 September 2017]. The website states that seventy one countries hold an opera company.

[2] To know more about the development of opera in the media I suggest Henson, Karen (ed) (2016), *Technology and the Diva: Sopranos, Opera, and the Media from Romanticism to the Digital Age*, Cambridge University Press, Cambridge.

[3] Opera en Movimiento was a performance project developed by the artist Svitlana Biedarieva, the composer Alexander Kolassa, and myself. It consisted on a tour around different rural villages and small towns in southern Mexico where the opera *Eugenia* was presented in the summer of 2015. The audience did not have or have very limited access to any live operatic event. The only access to those interested was internet. I will describe more details and analyze Ópera en Movimiento in the fifth chapter. Halka/Haiti 18º48'05''N 72º23'01''W was a project also developed in 2015 and consisted of staging the opera *Halka* by Stanislaw Moniuzko in a rural village in Haiti. Joanna Malinowski and C.T. Jasper developed this project. The 2015 Venice Biennale screened a performance of Halka at the Polish Pavilion. C. T. Jasper's Youtube channel has videos about this project: https://www.youtube.com/watch?v=mGkr9_i0vHw, [Accessed on 1 April 2018]. See also Monaskalewicz, Magdalena (ed) 20015. *Halka/Haiti 18º48'05''N 72º23'01''W*. Inventory Press, New York.

[4] I suggest Chaney, Damian 2012. "The Music Industry in the Digitl Age: Consumer Participation in Value Creation". *International Journal of Arts Management* 15.1.

The shaping and reshaping of the border of the opera performance is not new, and it seems part of the natural development of the genre. For instance: memoirs, diaries, letters or other biographical data of opera impresari, singers and audience have attested this interest on expansion. Max Maretzek and Luisa Tetrazzini, for example, narrated their adventures when performing opera in different countries and towns during nineteenth and early twenty century, and John Evelyn's diaries told his experience of attending the sixteenth century Venetian opera.[5] These are some examples of opera production and reception in different places and it also involves an effort from the participants (artists, impresari, and audience) to travel in order to have that experience with the opera. The movement at the opera still exists and it is an essential part of different opera houses.[6] This dissertation studies the experience of the opera in a travel-like way, by considering two different cities and analysing their similarities and differences. Thus, the study of the experience is not just the study of a single case but also always in relation to another cases. The current work attempts to study the relation between different contemporary operatic experiences, but it also considers studies and cases from other periods to enrich the content of the arguments.

Historical materials provide the information that allows a better description of the forms of opera production and reception through its history. For example, John Evelyn's work has shown how one of the most profitable position was the one of the audience, which seems to work beyond attending a performance. The audience also had the duty, or a feeling, to spread the information about the opera and, in consequence, this first public helped to elaborate a social concept of opera. The concept, under this context, implies a mix of myths, legends and even gossip spread via the people of the opera, who repeated them, distributed them and eventually made them popular. The exploration of the concept of opera, its development and its current effect is part

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[5] Maretzek, Max (1855), *Crotchets and Quavers: or, Revelations of an Opera Manager in America*, Samuel French, New York. Tetrazzini, Luisa, (1921), *My Life of Song*, Cassell & Co., London. De Beer, E. S., (2006), *The Diary of John Evelyn*, Everyman's Library, London.

[6] iOpera.es association provides touring services to visit opera houses around the world. The site highlights New York, Paris, Milan, Salzburg, and Bayreuth. See: http://viajesopera.com, [Accessed on 1 April 2018].

of this dissertation, but, it is not the main target because, as I explain later, the concept requires further research.

The other important contribution comes from impresari. Regarding the impresari, John Rosselli, states that their arrival, together with their company, to any Italian city in nineteenth century, was a major event for that town who had to be announced loudly.[7] We may then perceive the impresario's arrival as a sort of Dulcamara's entrance who reaches distant places and a crowd welcomes him hoping he might bring good medicine, in this case the opera from abroad.[8] Dulcamara, therefore, applies marketing strategies and knowledge on cultural management so his product is appealing to his new, and potential, audience. These impresari, also as declared by Maretzek in his memoirs, were looking for money in famous and not-so-famous towns and countries. But, indirectly, or perhaps consciously, many of them have shaped the operatic development of many countries. For example, Jesus C. Romero claims that the Mexican operatic arena was developed by the Italian impresari; e.g. Lauro Rossi, Antonio Barilli, and Giovanni Bottesini; hence, the Mexican operas have more Italian influence than other operatic influences; such as French or German.[9] The impresari mentioned by Romero were also artists: conductors and composers. The fact that they were artists made them, in several cases, different to the current organ of opera companies that may have specialised staff for every specific activity. In

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[7] Roselli, John, (1985), *L'Impresario d'opera: arte affari nel teatro musicale italiano dell'ottocento*, EDT, Turin. p. 153.

[8] I refer here to the character of the opera *L'elisir d'amore* by Gaetano Donizetti and libretto written by Felice Romani. Dulcamara is a doctor who arrives in a small town and presents himself as a talented and famous doctor; he introduces and describes himself in these terms:

Udite, udite, o rustici	Listen, listen, peasants
attenti non fiatate.	Pay attention and do not breath.
Io già suppongo e immagino	I assume and imagine
che al par di me sappiate	that you know
ch'io sono quel gran medico	that I am that great doctor. (my translation).

On one hand, Dulcamara sells mostly placebos but his arrival examples the arrival of opera into different towns. On the other hand, impresari used to arrive announcing great performances, which sometimes were and others weren't; see the cases of Maretzek and Tetrazzini, Op. Cit. Therefore, Dulcamara is a good example of operatic expectations.

[9] Romero, Jesús C., (1947), *La Ópera en Yucatán*, Guión de América, Mexico City. p. 51.

this manner, impresari, as well as the audience, have contributed to the spreading not only of the genre, but also of its concept. The elaboration of a concept of opera stands then as a key point in the evolution of the genre.[10] This dissertation deals with the establishment of the concept for the operatic experience, but eventually the concept of shall be discussed as a separate term. The concept, at this point, might be considered as an abstract form or a desire of how the operatic experience can be, and the operatic experience might be considered the concrete form of the concept. The focus of this dissertation is the experience of two case studies, which will allow the understanding of it in praxis. Moreover, the experience involves traditions that have merged to create what we have now in the sphere of genre. The exploration also includes the consideration as traits of the experience of the operatic people, managers, artists, directors, as well as audience.

The expansion of the genre, as described, at least in theory, is bilateral and not unilateral. It means that its development does not depend solely on one single individual within the operatic team, for example, the impresario in nineteenth century, but it is a mutual relationship between the operatic team and the audience, whose product is the particular experience. A further task of this dissertation is not just the analysis of the bilateral relation as equal, but also identifying if that relationship always existed, if outsider participants are involved, or even if different degrees of contributions exist.

The study of the bilateral relation may grant the power of decision to both participants and it can be addressed as a *turn-taking system*.[11] The system may

[10] The concept contributes to label the problem of opera as a semantic one. Which eventually implies the study of the sememes that are in used for the development of opera as a meaningful sign. The Sememe as a meaningful unit in semantics, as described Charles Ernest Bazel, contributes to the elaboration of a complex meaning. See Bazell, Charles Ernest (1954). *The sememe in "Litera", I.* Istanbul. pp. 17-31. Reprinted in: Hamp, Eric P.; Fred W. Householder, Robert Austerlitz (eds.) (1966). *Readings in linguistics II*. University of Chicago Press. pp. 329-40.

[11] The analysis of the conversation considers important the analysis of turn-taking, because in principle "A turn-taking is used for the ordering of moves in games, for allocating political office, for regulating traffic at intersections, for serving customers at business establishments, and for talking in interviews, meeting debates, ceremonies, conversations etc." (696). Sacks, Harvey, Schegloff, Emmanuel A. and Jefferson, Gail (1974), 'A Simplest Systematics for the Organization of Turn-taking for Conversation', Language, Vol 50, No. 4. Part 1. P 696-736. Linguistic Society of America. http://www.jstor.org/stable/412243. [Accessed on 2 April 2018].

have established rules, but overlaps may also occur; a deep analysis must take place to understand the level of power or influence of each participant. For example, The Metropolitan Opera House of New York (MET) has a high impact project of expansion; live broadcasts via satellite.[12] The MET's live transmissions are an example of a project developed by producers (the opera company). However, the Glyndebourne Festival is an example of an audience-developed project. The UK summer operatic festival was created by John Christie, a wealthy man from the south of England, who got his inspiration from the Bayreuth Festival in Germany.[13] Both examples show an interest in the production of opera in a quasi-missionary job.[14] It means that there is an interest from the opera professionals to spread the concept of opera, or a concept of operatic experience that extends beyond original borders. The MET's project goes beyond its physical borders and Glyndebourne has extended the borders of opera towards its own territory.[15] This dissertation considers such expansion and how the participants affect the operagoing. Thus, a description of the cases and participants is due in the following chapters.

Cases such as the Glyndebourne Festival show a great passion and interest in opera.[16] They are very good examples of studies of behaviour of opera audiences. Therefore, cases, such as the festival, require an inclusive perspective

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[12] The Metropolitan was not the first one to provide live broadcasts of operas. But it was the first to achieve a global impact. Gerard Mortier pointed out that he already in 1982 had contracts with the Belgian TV to screen four live performances per year. Mortier, Gerard (2009), *Dramaturgia de una Pasión*, Akal, Madrid. p72.

[13] For a history of Glyndebourne's Festival see Spike, Hughes (1981), *A History of the Festival Opera Glyndebourne*, David & Charles, Exeter.

[14] I am not the first one to describe operatic people in religious terms; Lindenberger already did a similar description about operatic audience and passion. But his description remarks that such passion and forms of expression are analogous to those of sports, which at the same time are also similar to religious feeling. Lindenberger, Herbert (2010), *Situating Opera*. Cambridge University Press, Cambridge.

[15] Glyndebourne might also exemplify the difference between concept of opera and the operatic experience. While the first one was the idea to emulate Bayreuth's Festival, the latter one is the concrete result, however that result might be part the concept of other British Opera Festival that appeared inspired by Glyndebourne. For example, Garsington Opera, established in 1989, has already similarities with the Glyndebourne's operatic experience, such as the long interval, which is called dinner interval at Garsington Opera. See more: https://www.garsingtonopera.org/your-evening, [Accessed on 3 April 2019]. It is a chain of experiences that links the different houses.

[16] We may consider passion the sense of suffering, as described by Wilfred R. Bion, or the skills to contain primal uncertainty and the personal transformation, as described by Richard B. Billow. For details see Billow, Richard B. 2003. Relational Group Psychotherapy. From Basic Assumptions to Passion, Jessica Kinglsey, New York.

that allow for the consideration of the genre as a whole.[17] It means that the study of opera analyses not solely the artistic object, but it also considers the contextual elements and the participants that affect the experience: audience, operatic managers, artists or directors.[18] So, this study contemplates the social aspects of the opera, or rather how opera is a social phenomenon. This approach is popular nowadays. Contemporary scholars are passionate to study the different elements of opera and those that exist around it. The current chapter reviews opera studies dedicated to the analysis of the relationship between audiences and the operatic management and attempts the recognition of the essential elements of any opera experience.[19] The review will help to establish the necessary discussions and basic fundaments that will allow the construction of theoretical and practical tools for an analysis of this phenomenon.

Nottingham and London provide the data to test the theoretical framework of this dissertation. When I have the results of the test of the theory and the methodological tools, then I will review the theoretical framework and explore its application in further potential cases of operatic experiences. Thus, this dissertation aims to be useful primarily to scholars interested in a practical, objective research methodology that consider the study of opera as an operatic experience, i.e. with contextual elements included, and its eventual concept of opera. The study also allows to map the influences of experiences among different operatic venues, and in due course detecting the range of influences which will lead to a better classification and better understanding of the phenomenon of opera in relation with its audience. Other expected benefit from this dissertation is that the knowledge created will help operatic venues to understand their audience better and the phenomenon of the experience, which can be essential information to elaborate projects for their venues.[20]

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[17] Chapter 5 will go further in the exploration of the operatic experience and will introduce four approaches to start an investigation on them.

[18] The contextual elements are those elements that appear around an opera performance; for example, the services and goods offered by the venue. Later in this chapter I will discuss this when I study peripheral elements.

[19] It comprises managers, directors as well as artists.

[20] In marketing the notion of experience exists already. See Rose, Robert and Johnson, Carla, 2015. Experiences: the 7th era of marketing, Content Marketing Instute, New York.

The first part of the dissertation addresses the theoretical framework and the methodological tools. Then the first analysis deals with the study of the cities of Nottingham and London. The hypothesis is that what appears in these two cities might be identified in other operatic cases elsewhere. The hypothesis appears from a brief description of the forms in which opera is produced and consumed in these two cities. The mechanism for these studies gathers different approaches from different fields; studies on audience, music, theatre, semiotics and sociology are the essentials for this dissertation. I consider that one contribution of this dissertation is that it focuses on the producer-consumer relation, via the artistic performance and its contextual elements, and expect to offer practical guidance to those in the opera industry, as well as to opera scholars, to develop different projects or research on the phenomenon. The dissertation eventually can start with the theory of opera experience and forms of analysis, but it can go further into more detailed analysis of the concept of opera around the universe of experiences.

The case studies seem to show different forms of opera production and consumption. The rationale for choosing London and Nottingham lays on their opposite perspectives in operatic experience. London, on the one hand, exhibits a big production and consumption of local opera and Nottingham, on the other side, does not produce local opera and rather consumes what other opera companies− Royal Opera House, Metropolitan Opera House, and Opera North− produce and bring into Nottingham venues through live transmissions or touring seasons. The opposition works as a fundamental dichotomy for the current research to identify the characteristics of the experience in different contexts.[21] The dichotomy between local consumption in London and the consumption of non-local opera in Nottingham draws, then, a panorama of differences that theoretically can be found in any opera experience around the world and which makes Dulcamara's metaphor useful.[22] The example of Donizetti's character

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[21] The distinctions and similarities allows the development of a data base of distinctive features, in the sense of Roman Jakobson, which he used them to describe the phonological sounds and their changes via these features. *Jakobson, Roman; Fant, Gunnar; Halle, Morris,*1952, *Preliminaries to Speech Analysis: the Distinctive Features and their Correlates,* MIT Press, Cambridge.

[22] I do not intend here criticise or praise for the opera expansion. I aim for its description.

also helps to provide different options of the product and its perception; either it is a good product and perceived as such, or it is not that good but perceived as good, or also the opposite options. All this data, in theory, should show how opera experience differs according to the context and forms of production and consumption, but also enables me as researcher identify the influences between experiences.

Operatic creation, then, involves different specialists, particularly in contemporary times, when opera companies have a highly complex and diverse organ. Thus, the opera production, or rather the opera experience production gathers different backgrounds to enrich the experience; music, literature, administration, different artists, accountants, among others. The specialised literature on opera also comes from different backgrounds, and such diversity has developed a wide range of approaches. But, despite the significant advance of existing scholarship on opera I consider there is still a work to do on the understanding of the relationship between production, art, and consumption, and moreover the potential application of such knowledge into real opera practices. Therefore, this dissertation, via concrete cases, has the proposal to approach the study of opera studies, which aims to be also an easy tool to opera scholars and opera managers.

I have used until now the terms of operatic people, and operatic experience, which are fundamental for the development of the theory that I propose. The first one allows me to merge into a single category: scholars, artists, producers, audience, whose experience and work can contribute to the theoretical and practical development of the current research and the opera experience. The second one, operatic experiences, refers to the form operatic people contribute to create a way of enjoyment of opera in a particular place and at a given moment. That is why the operatic people combines the production and reception to allow the description of this combined experience, where everybody contribute. These terms are discussed through all this work, and their definition improves and goes deeper as long as the analysis take place. These two concepts appears in different geographies with special conditions and will allow detecting even possible clashes between experiences and other phenomena that modify the enjoyment of opera. The current chapter develops the definition of operatic people and operatic experience based on literature that explores contemporary

and past experiences. The application of such exploration and outcome takes place in further chapters.

This chapter first specifies the criteria with which to select which literature is most relevant to this work, and how specialised literature can contribute to the elaboration of the theory. At the end of the current chapter, the reader can find a small list of definitions as a form of conclusion of the key terminology for the theory of operatic experience.

1.2 Opera and opera studies

Opera studies, as its names refers, focuses its attention on opera. Nevertheless, there is a significant range of studies and here I will concentrate on a social approach towards the phenomenon of opera. But, first, I would like to mention some examples that reflects on opera. These are not academic but are, in fact, operas themselves. Antonio Salieri, Wolfgang Amadeus Mozart, Florian Gassmann, Gaetano Donizetti, Francesco Gnecco, and Richard Strauss have written music to librettos that talk about opera; i.e. a metaopera.[23] The plots may focus on the relationship between artists or they may involve other opera people such as opera impresari and an audience. From these composers I would like to discuss Gassmann and Strauss because their plots focus on opera-making and try to avoid other stories around. Gassmann composed *L'Opera Seria* (1769), an opera with libretto written by Ranieri de' Calzabigi. Its plot revolves around the production of the opera *Oranzebe* and it displays the conflicts between singers, dancers, conductor, librettists, choreographers and the impresario. On one side the opera mocks at the structure of the traditional Opera seria of 18th Century, and on the other side it shows different conflicts between the operatic people who made that type of opera.[24] Thus, the opera is on the edge between the

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[23] For more information on metaoperas I suggest the conference "Les méta-opéras comme source d'informations sur la pratique musicale au 18. Siècle" by Daniel Issa GonÇalves, presented at Tosc@ 2017 conference at the University of Bern. The full conference can be seen at the Youtube chanel of the Tosc@ Bern Podcast: https://www.youtube.com/watch?v=MIGSAXqOC4A&t=693s, [Accessed on 3 April 2019].

[24] The Grove Music Online Dictionary defines Opera Seria as "A term used to signify Italian opera of the 18th and 19th centuries on a heroic or tragic subject. The term was rarely used at the time; it can sometimes be found on manuscript scores, particularly in the last quarter of the 18th century, but 'dramma per musica' is the usual genre

traditional baroque form and a different approach to the opera production.[25] At the end of his life Richard Strauss composed the opera *Capriccio* (1942), with a libretto written by Clemens Krauss. The plot discusses whether the music is more important than the libretto or vice versa; this is done via the conflict of a librettist and a composer. Both characters are also fighting for the love of a rich countess, representing the audience and sponsorship. Eventually, she realises that the solution to this conflict lies on her decision. Thus, while *L'Opera seria* has shown the issues that an opera impresario faces when working with artists on a new production, *Capriccio* focused on the unperformed score (music and libretto) and its relationship with the production and its final enjoyment with the audience. This dissertation, for example, considers the production process, with some of its difficulties and the forms of reception.

The examples of the metaoperas allow the identification of the research elements in this dissertation, and also help distinguishing some of their characteristics. The Strauss' example concentrates the information of the participants into a single person; the impresario and the countess as audience, but in fact, in contemporary times that panorama involves more participants, for example, a community manager of an opera company who will communicate with the audience via Twitter, Facebook or Instagram. Hence, this dissertation shall also consider the different types of opera people, because opera no longer works as it did in times of Maretzek when he, as impresario, was in charge of the contracts of the venue and the artists, to conduct and, of course, the establishment of the program.[26] Works like Rosanne Martorella's help to

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description on most 18th-century and many early 19th-century printed librettos. 'Opera seria' appears occasionally on librettos late in the 18th century, for example for Prati's *Armida abbandonata* (1785, Munich). Only as serious opera of this period came to be viewed historically was the term 'opera seria' applied exclusively to it." McClymonds, Marita P., and Heartz, Danuel (2001). "Opera seria", Grove Music Online. 6 April 2019. https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000020385, [Accessed on 6 April 2019].

[25] Christoph Willibald Gluck is famous for his Reform to the opera, which implied, among other requirements, a clarity of the text, a reduction of the ornaments of the arias, and change the recitativo secco for the accompagnato. Calzabigi was precisely the librettist of many reformist operas. For more information see Brown, B., and Rushton, J. 2001, Gluck, Cristoph Willibald, Ritter von, Grove Music Online, https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000011301, [Accessed on 6 April 2019].

[26] Op. Cit.

understand the specialisation of operatic staff in contemporary times.[27] While the process of specialisation of opera management had a growth in the twentieth century, it is good to track its development throughout other periods. For example, the study of staff specialisation at American opera houses by Martorella or that one of Lorenzo Bianconi and Giorgio Pestelli, which helps to identify the characteristics of the impresario through different periods.[28]

The impresarios, as it has been said, have been moving through different countries. They, as Dulcamara does, need to elaborate marketing strategies according to local needs and interests. But, this marketing research involves the study of the opera experience and the diversity of it based on their similarities and differences due to continual exchange. So, eventually it will be possible to elaborate a map that indicates the differences and similarities of opera experiences, as well as the successful strategies for particular geographic area. On this subject, the anthropologist Vlado Kotnik contributes to the discussion about the geography of opera by giving an extensive analysis of it in Slovenia, which he labelled as *peripheral opera*.[29] His work carries out a description of local opera-goers and how they perceive the local product (i.e. the opera produced in Slovenia) in relation to others. The context provides examples of the perception of local opera production, which leads to the observation that some opera-goers prefer, often, to visit "main" venues in Europe rather than attend their local theatre. Then, we can describe the situation as an interest of the audience to do an effort to move outside their peripheral and attend, what they consider, central opera, instead of going to a local production. Kotnik's approach contributes to the identification of types of opera-goers and its hierarchical interest in relation to their artistic interests when attending a performance, as well as the characteristics of the venue and its influence with other opera houses.

The operatic consumption, then, does not solely depends on the local access, but on the communication with other operatic venues that may affect the

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[27] Martorella, Rosanne (1982), *The Sociology of Opera*, Greenwood, New York. Later in this chapter, and also in the chapter 2 I talk more about Martorella and her role in the development of the theory of Opera experience.

[28] Bianconi, Lorenzo and Pestelli, Giorgio (1998), *Opera production and its resources*, University of Chicago Press, Chicago.

[29] Kotnik, Vlado (2010), *Power and Ideology: Antropological study of a National Art in Slovenia*. Peter Lang, Frankfurt.

attendance of local operatic events. Kotnik's study provides examples of the centralization as well of opera, which will also be in relation with the peripheral opera. But the periphery still contains operatic performances, in consequence we may consider cases beyond the periphery, i.e. where there is no access to opera.[30] The concept of centralization, in this case, implies a network of opera companies and, indirectly, a power relationship between the central and the peripheral opera houses. The idea of a centre-periphery relationship in opera production and consumption has consequences: the first one is the definition of centre, or at least centre in relation to what.[31] Second, by accepting the idea of periphery we must also accept that such periphery may be the centre of a subsequent periphery. Therefore, the development of a centre-periphery relation includes different degrees of the periphery as well as different levels of centralization. The notion of *semiosphere*, developed by Juri Lotman, is helpful in understanding this operatic issue:[32]

> All semiotic space may be regarded as a unified mechanism (if not organism). In this case, primacy does not lie in one or another sign, but in the "greater system," namely semiosphere. The semiosphere is that same semiotic space, outside of which semiosis itself cannot exist.

Lotman's concept presents a delimitation of the sign. The borderline drawn by him may help to understand the real borders of the opera, and eventually the centre of it. The existence of a semiotic space where all signs are understood and that a centre existence helps understand the connections that such symbolical

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[30] The projects of Halka/Haiti 18°48`05"N 72°23`01"W and Opera en Movimiento are out of the periphery. I will analyse in chapter five Opera en Movimiento and explore its characteristics as an operatic experience out of the periphery.

[31] On centre and periphery, it is worth to mention a publication of The Guardian on the Economic and administrative problems of the English National Opera (ENO). John Nickson, Director of Development at ENO (1989-96) says: There is only one question that matters. Is there the political will to support two full-time opera companies in London, supposedly the world's cultural capital? Nickson, J. 24, March 2016, "English National Opera is Facing a Disgraceful Finale", The Guardian. http://www.theguardian.com/music/2016/mar/24/english-national-opera-is-facing-a-disgraceful-finale?CMP=share_btn_fb, [Last access 23 September 2017].

[32] Lotman, Jury (2005), 'On the semiosphere', *Sign Systems Studies* 33.1, Tartu University Press, Tartu. p.208.

objects have towards other symbolical elements. The case of Kotnik is an example of such perception, where opera-goers may struggle to accept their local experience, preferring instead a foreign one. Figure 1 exemplifies this centre-periphery, and out-of-periphery relation. This model requires a revision, but it can be a three areas-based model. Even if all areas might be connected, degrees of that link must be confirmed. In such a way, the relation that a centre can establish with a peripheral area, is different with the one outside the periphery. The example of Kotnik expresses the approaches that inhabitants of the periphery may have towards the centre, towards the same area, and eventually also toward the out of periphery. The idea of a centre does not necessarily imply that the periphery is around the centre, as well as the out of periphery area does not imply its location around the periphery.
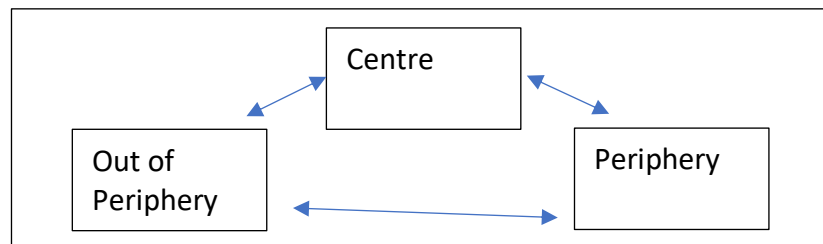
Figure 1

The theory of the semiosphere also explains why a central object receives more attention, but that centre will not necessarily continue to hold that position. For example, opera appeared in Florence and gained popularity in Venice during the seventeenth century; both cities had influenced other cities. Nowadays the cities that are, known, as the most important operatic cities are neither Florence nor Venice, but London, Paris and New York; which have influence on the repertoire of minor theatres.[33] In this fashion, the study of experience comprises the study of influences within a geographical territory and always in relation to other experiences. Later in this chapter I discuss the geographical relation between opera experiences.

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[33] The website operabase.com states that the ten cities that host more opera for the 2018-19 season are: Moscow, Vienna, Berlin, Saint Petersburg, Dresden, London, Munich, Paris, Hamburg and Prague. See: https://www.operabase.com/statistics/en. [Accessed on 6 April 2019].

Lotman's contribution into the study of signs has provided a form to describe the operatic experience, which stands now, also as a geographical area, controlled by an opera company, or a group of them. As follows, the study of the experience is not just about the relationship in chronological form, but an interaction of one house with another house in the same or different geographical area. The diversity and the relationship between opera companies, then, allow us to define opera as a polysemic term.

Opera as it has been mentioned involves many specialists because the genre, and its production, implies the management of materials from different sources and expertise. The polysemic status expressed by authors such as Till, who highlights the difficulties when analysing opera.[34] Till, for example, describes the development of opera studies and focuses on two different tendencies in opera studies: the first one as a demarcation of the field and the establishment of its rules and procedures; and the second one as the openness of opera studies and interaction with different disciplines. These two tendencies, as presented by him show the diversity in opera studies, but this is not the only description of the history of opera studies; Victoria Johnson also describes the process of opera studies.[35] Her description mentions the different turns; "in the wake of the cultural and historical «turns» that transformed the humanities and social sciences in the 1970s and 1980s, musicologists, in particular, have turned in increasing numbers to the study of opera, and in doing so they have often drawn heavily on the methods of literary criticism and cultural history".[36] Another author, who also has recognised an increase of studies in opera is Lindenberger, who calls such rise of titles as the *boom* of opera studies.[37] The term boom implies here several publications on opera by authors coming from different fields that have found opera to be a good research area. Such boom, and the different turns are the basis for Till to express that "to study opera we

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[34] Till, Nicholas, (2012), *The Cambridge Companion to Opera Studies*. Cambridge University Press, Cambridge. P. 3.

[35] Johnson, Victoria (2007), 'Introduction: Opera and the academic turns', *Opera and Society in Italy and France from Monteverdi to Bourdieu*, Cambridge Univerity Press, Cambridge. p.2.

[36] Johnson, Op. Cit. p. 2.

[37] Lindenberger, Herbert (2007), 'On opera and society (assuming a relationship), *Opera and Society in Italy and France from Monteverdi to Bourdieu*, Cambridge University Press, Cambridge. pp. 294-311.

have to study more than operas".[38] For Till is important not to narrow the study of opera just to the musical structure of the genre, but to consider other elements that directly or indirectly will affect its production and reception. This diverse context is what I take as background to the development of the theory of the operatic experience because, in principle, as it has been described, the experience involves the study of the work on stage, as well as off-stage. In this way, my approach departs from merging findings from the different turns or from the boom of opera, but always in relation to the study of the relationship between audience and the opera management (director, artists, managers, etc.).[39]

I want to highlight two examples on this expansion on opera studies. The first one is the initial issue of Oxford Opera Quarterly published in 1983. The editors of this issue implicitly described the readers of the journal as a chaotic audience; they made clear references to the difficulties in satisfying all the potential opera readers.[40] The second example is in the Cambridge Opera Journal, which appeared in 1989, and its first editorial already mentions the existence of opera scholars, as well as remarking that the editors "are keen to promote studies from the broad range of humanistic disciplines that include opera within their purview: anthropology, history, philosophy, women's studies and perhaps other, at presently unimagined areas".[41] The examples help understand the turns that Johnson mentions, or the idea of the boom according

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[38] Op. Cit. p. 2.

[39] Before Till has the awareness about the complexity of the opera beyond the score. Supicic, for example, recalls to Maurice Barthlemy words when the latter in 1957 talks about André Campra: the success of his operas depend not only on their own value or the pleasure of the public, but on musicians, actors and their agents (Supicic: 106). Supicic, Ivo, 1987, *Music in Society: A guide to sociology of music*, Pendragon Press, Stuyvesant. It has been a long process that has integrated the different disciplines and place the [experience of] opera at the core of their studies.

[40] "*The Opera Quarterly* might not satisfy all. Purists may feel mat articles diatarc not fully "scholarly" should not be intermingled with scholarly pursuits. Opera buffs might feel that some writings are too "heavy" for their interests. Our goal is to educate and enlighten both groups, for opera is a living and performing art, in addition to being a delving library and research activity. Both groups can augment their knowledge by communicating with each other. The application of the scholars' discoveries and ideas to the final productions on the stage can be of enormous benefit to all. We wish to make this literary effort of value to the scholar and the serious opera lover, to communicate, and to have a creative exchange of ideas. Let us make our Reader-Author Interchange an interesting, intellectual forum for discussion". Sloan, Irene (1983), "Editor's note", *Opera Quarterly*, Volume 1 Issue 1 Spring, Oxford University Press, Oxford. p. 1-2

[41] Groos, A., and Parker, R., (1989), 'Editorial', *Cambridge Opera Journal*. Volume 1, Number 1, Cambridge University Press, Cambridge. p. iii.

to Lindenberger, and to understand Till and his approach to study opera. The examples may suggest how opera studies enhance its area of work since the last decades. The first stage (figure 2) shows a diversity of scholars and non-scholars discussing opera; the Opera Quarterly editorial is an example of this. There are many people working on opera, but there is a lack of communication between them. The next stage (figure 3) has recognised a group of scholars dedicated to opera, which are in contact with them, and encourage other non-operatic scholars to study opera. There is, arguably, a concrete research object. The last stage (figure 4) exhibits an interest in analysing opera outside its borders; Till exemplifies this perspective.

Opera   Opera
      Opera
Opera   opera opera   Opera   Opera
Opera   opera
Opera opera opera opera

Figure 2   Figure 3   Figure 4
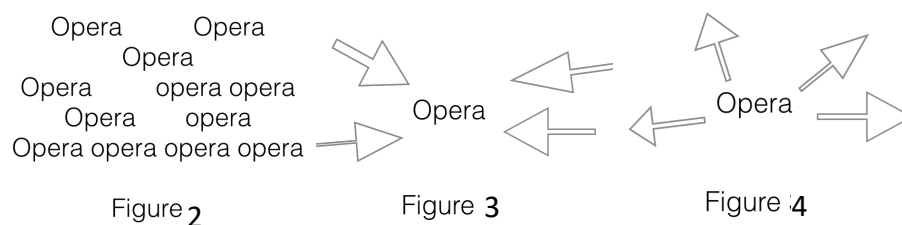
I call the approach in figure 3 as endocentric, and figure 4 as an exocentric one. The term endocentric stands here for investigations that focus on the same research object; opera studies study opera (in the sense of Till). Exocentric refers to the researchers that consider contextual elements; e.g. Till's statement presented on the previous page.[42] This dissertation will consider figure 4 as a model of analysis because it will link the operatic event with the management, artistry, audience and scholars, as well as other contextual elements.

My approach aims to establish links, which I consider that still require more attention; the study of the relationship between audience and opera management, particularly with the managers/directors. The analysis of opera, in these terms, leads me to study the polysemy of the idea of operatic experience

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[42] Endocentric and exocentric are terms used in linguistics. Handumod Bussmann defines endocentric as the "Term introduced by Bloomfield (1933) referring to a syntactic construction which belongs to the same form class/category (i.e. shows the same distribution) as one or more of its **constituents**. […]" p 363. And exoentric as the "Term introduced by Bloomfield (1933) indicating a syntactic construction which, in contrast to the more standard **endocentric construction,** neither belongs to the same form class or category as any of its constituents nor shows the same **distribution**. […]" p 394. Bold in the original. Bussmann, Handumod (1996), *Routledge Dictionary of Language and Linguistics*, Routledge, London and New York.

and particularly its outcome after the description of the participants and their relationships.

Ruth Bereson's work presents the term 'opera' as compound by different meanings.[43] While analysing the symbolic power of opera within a society, she distinguishes between 'an opera,' 'the opera,' and 'opera.' The first one with an indefinite article refers to the "performed composite musical work".[44] The opera with the definite article refers to "the many events external to the work itself and yet so intrinsic to the notion of going to 'the opera'".[45] The articleless opera, at the end, is "the extended meaning encompassing the first two elements of 'performance' and 'experience' as well as including its political meaning, where 'opera' becomes an arena for civic performance".[46] The latter term seems to group the action and the context, the reading and the interpreted aims. Bereson traces the symbolic power of opera by providing examples of different periods. Her classification distinguishes the on-stage performance, the off-stage one, the combination of them plus their political meanings. As for me, it is not feasible to dissociate the political implications of the performance and the experience because any reading on opera already comprises a political reading which involves personal values and interests.[47]

The performed work already obeys a local policy in the same way that the theatre follows the administrative duties with its public or private sponsor. For example, the cancellation of the live transmission of John Adams' *The Death of Klinghiffer* from the MET was due to political pressure. The title, scheduled for the season 2014-15, was cancelled due to protests against, an arguable, anti-Semitic content.[48] Bereson, in this case, allows us to classify and to establish some guidelines on opera studies according the different opera phenomena that we would like to investigate. Her proposal incites to wonder not just on the

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[43] Bereson, Ruth (2002), *The Operatic State: Cultural Policy and the Opera House*, Routledge, New York. p 14.
[44] Ibid p 14.
[45] Ibid p 14.
[46] Ibid p 14.
[47] I will provide with different examples on multiple readings to the opera experience. Chapter 5 will consider the example of Finland and its political use of the surtitle system.
[48] Read Bennet, James, (19 June 2014), *The Klinghoffer Tragedy*, New York Times, http://www.nytimes.com/2014/06/20/opinion/the-metropolitan-operas-backward-move.html?ref=opinion&_r=0, [Accessed on 24 Septembre 2017].

performed opera, but also on the unperformed and the reasons that lead to regulate the repertoire of the theatres. Different hypothesis will appear about the policies of the venues, interests of the audience, and the development of the specialised artists for the repertoire. But even if Opera is a concrete compound sign, it still lacks another term that allows to study not just one opera, in terms of Bereson, but a group of them, and recognising their characteristics. Operatic experience, and eventually the study of the concept of opera may help on the understanding of this phenomena.[49]

The approach, according to Bereson, also involves the current use of the word opera, which appear as an outcome of its own history and its inner controversies with semantic changes.[50] The study of the experience, then, must consider the semantic variation and a deeper analysis of the concept of opera and its conflict at the usage of it. The conflict can be described as radical in some cases. For example, the Facebook group *Against Modern Opera,* or AMO, defends a biunivocal approach where opera means a very particular and single form of production; followers of this idea claim to wish to produce opera as the composer wanted/conceived.[51] The fashion to argue "as the composer wanted" against any contemporary interpretation makes reference to a naturalistic way of producing opera, in theory they must follow strictly the directions and descriptions that the score provides. These types of groups highlight the composer above other opera people and focus at the staged work as they believe it was, but the full opera experience of those days is not taken in consideration. The assumptions of these groups do not consider studies that state the opposite. Then, the semantics of opera involves changes in connotation and denotation made via its usage through the whole history of the genre, but also to

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[49] A reference in linguistics may help to understand this situation. While the concept of opera may stand closer to what semantic is in linguistics, i.e. the study of the meaning of a word; pragmatics may describe the operatic experience, i.e. the word in use, the meaning plus the context.

[50] On the use of opera or alternative names to the event I suggest Dent, Edward J. (1944), "The Nomenclature of Opera-I", Music *& Letters*25, no. 3, http://www.jstor.org/stable/727211, [Accessed on 6 April 2018] p. 132-40; and Dent, Edward J. (1944), "The Nomenclature of Opera-II", *Music & Letters*25, no. 4, http://www.jstor.org/stable/728332, [Accessed on 6 April 2018]. p. 213-26.

[51] The group describes itself as a "community for opera friends who are bothered by Regietheater". https://www.facebook.com/Against-Modern-Opera-Productions-146292958770872/?fref=ts, [Accessed on 24 September 2017].

contemporary readers of the current opera experience and their subjective or objective idea of how an operatic experience should be. Hence, a semantic study on opera may consider a variationist approach, flexible enough to describe and analyse a case in a particular moment and space in relation to another that occurs in different time and/or space.[52]

This section has shown how opera and opera studies development shares similarities. Issues considered within opera production are those considered by scholars and even by patrons. The interest on opera has produced a lot of data, which can be analysed via the study of the opera experience. Experience, then, can be defined as a construction built out from the dialogue of opera people (audience, and opera management) based on their personal knowledge on how idealistically opera should be. This ideal considers the meaning of opera at the core of the discussion. Thus, operatic experience may consider the repertoire, production and casting. The studies of similarities and differences will map the communication or at least the level of influence among different experiences, and particularly may allow the understanding of the role of the contextual elements at the concrete operatic experience.

1.3 More opera studies

The previous section exposed some of the main issues among operatic scholars, producers, performers and audience, which have helped to start defining the opera experience and to identify the roles of opera people. However, a deeper look into specialised literature is needed. This section departs from the fundaments of the previous sections and goes forward to the primary literature dedicated to the study of operatic management, audience, and the operatic production.

The current work focuses on the construction of opera as a social phenomenon; i.e. the operatic experience is a social activity that involves the relationship between different operatic people who shape their local experiences based on a complex web that links them with other contemporary or not

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[52] The variationist, in linguistics, considers the possible variations on the usage of a language but that does not modify the sense.

contemporary experiences. Therefore, if we look at opera as a social phenomenon then it requires thinking of it as a cultural object, but we must also consider that, in fact "[…] culture is not in the object but in the experience of the object: how we make it meaningful, what we do with it, how we value it", − as John Storey stated.[53] Storey's concepts describe a concrete and an abstract operatic experience perfectly. In this stage I will concentrate on the experience with its empirical evidence, but later this will allow the analysis of the concept of opera.

Culture is in consequence a crucial term and it requires further discussion. The Cambridge Dictionary of Sociology by Bryan S. Turner states that "culture refers to those social objects and activities which are primarily or exclusively symbolic in their intent or social function, such as art, music, and sports. Analytically, culture refers to the symbolic and ideational element of any social action, social relationship, or historical pattern" (p. 112).[54] A cultural object, therefore, implies a close symbolic relation to the artefact. The connection establishes interpretations about it, each version will have its specifics according to the background of the user as an individual and as a member of a community. For the subject of this dissertation, on one hand, operatic people may have a clear idea about the creation and enjoyment of opera, and on the other, there is the concrete experience which might be as thought or not. Then, the experience is the track from which the object of opera is accepted as it is or not. The example of AMO shows how the experience might be a conflictive moment, when the ideal faces reality. In such a way, the operatic experience can be considered a turn that explains how the concept of opera reaches the empirical phase, which may differ from company to company. Then, the confrontation established during the experience also seems to make the genre important for the society.

The dialogue with its system of turn-taking that we have proposed here, should consider that the operatic people (audience and opera managers/producers, artists, etc.) are at the same time creators and receivers of

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[53] Storey, John (2003), *Inventing Popular Culture*, Blackwell, Oxford, Malden and Melbourne. p x.

[54] Bryan S., Turner (2006), *Cambridge Dictionary of Sociology*, Cambridge University Press, Cambridge. P. 112.

the opera experience. In consequence, the operatic people work on making opera culturally relevant. But, despite the vast literature on what we call the operatic experience, particularly in the management of opera, the literature dedicated to opera audience is not that ample, and even less on the connection between them. To such a degree, this dissertation aims to contribute in the increasing of literature dedicated to the bond between audience and complex management apparatus of the opera. This work, as a starting point, considers six volumes as the basic referral books to elaborate the operatic experience theoretical framework. The titles, authors, date of publication appear in table 1. I am not limited to these authors, but I consider their contributions as a breaking point in the study of the operatic experience.[55]

Author	Title	Date
Rosanne Martorella	The Sociology of Opera	1982
David T. Evans	Phantasmagoria: A Sociology of Opera	1999
Paul Atkinson	Everyday Arias: An Operatic Ethnography	2006
Philippe Agid and Jean-Claud Tarondeau	The Management of Opera: An International Contemporary Study	2010
Vlado Kotnik	Opera, Power and Ideology	2010
Claudio Benzecry	The Opera Fanatic: Ethnography of an Obsession	2011

Table 1

The table shows a timeline on this particular type of opera studies. From an explorative approach to operatic management towards considering the audience as a research object and as a matter of importance. This movement also draws a line for understanding the development of new specialists starting from opera,

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[55] The list is larger than these volumes, but I these ones have contributed to settle the theoretical background for the study on the operatic experience. Nevertheless, I would like to highlight also the works of Theodor Adorno and Robert Wangermée in mid twentieth century. Both have elaborated some of the first discussions on sociology of opera. For details see: Wangermée, Robert 1966, "Introduction à Une Sociologie De L'opéra", *Revue Belge De Musicologie / Belgisch Tijdschrift Voor Muziekwetenschap* 20, no. ¼, p.153-66, Adorno, W. Theodor 1999, *Sound Figures*, Stanford University Press, Standford.

operatic management at the beginning and, at the end, the audience. Thus, opera, as a hybrid event, does not only deal with its basic elements (music, libretto, stage) for arousing emotion but its context, which involves the contact of audience and managers, also takes part in such an integrative process.[56] For example, programmes are important for the operatic experience; they do appear in most of the theatres for free or for sale.[57] Therefore, when opera landed at the cinemas, it seems a good strategy emulate the theatrical experience and create a sort of programme that contains the let-us say, basic information. Another example is the way of booking. Booking is, in most cases, an essential part of the operatic experience. Due to the high demand and limited offer; some theatres encourage the audience to book months before the performance, queueing in the early morning or buying particular memberships.[58] So, when opera arrived in cinemas, movie theatres had to acquire part of this operatic booking routine.[59] Eventually, the operatic experience holds different routines, followed by the audience as well as by the managers. Though some of them may be already internationally generalized, as programmes are; but others might appear inside specific venues. For example, the Finnish National Opera projects on a screen, in three languages, what the audience is allowed and not allowed to do during the performance: "you cannot smoke but you, can clap".[60] It is clear that contemporary times see a list of elements that represent the experience

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[56] For James Young 2014 "The empirical evidence thus supports Levinson's proposal that opera is an "integrative" hybrid. That is, the lyrics and the musical elements of opera (together with the visual elements) work together toward a common end. Having established that both literature and music arouse emotion, we can proceed to dissolve the "problem of opera". Young, James O. (2014), 'Music and the Arouse of Emotions, Again', *Critique of Pure Music*, Oxford University Press, Oxford. P. 142.

[57] Information about the programmes for sale or for free are offered in the websites of the opera companies. For example, La Scala in Milan: https://www.lascalashop.it/?s=programma&lang=it, [Accessed on 1 March 2019].

[58] See for example the booking processes of Glyndebourne's Festival and Bayreuther Festspiele: http://www.glyndebourne.com/tickets-and-whats-on/how-to-book/online-ballot-form-guide-2017/
http://www.bayreuther-festspiele.de/english/how_to_order_202.html, [Accessed on 24 September 2017].

[59] Jon Barrenechea, Project Development Manager for Picturehouse Cinemas, commented that cinemas needed to learn new routines of the audience for opera transmissions. He participated in a panel discussion on May 27, 2017. The panel discussion was part of the conferences on Opera and its modern audiences: Who are they, what do they want? At Guildhall School of Music and Drama.

[60] In chapter five I will continue with the exploration of the Finnish National Opera.

worldwide, as such. But it is important to seek how such characteristics imply facilities and unique behaviour, how they have evolved and how they are read by the different contemporary groups in opera. Nevertheless, we face a situation that opera goers, either at the theatre or the cinema, can be eager to follow some "operatic rules" and this is an important part of the opera experience when both sides of the operatic people dialogue and establish their rules and routines to, maybe, guarantee the experience of the cultured artistic genre.

Rituals and routines are important terms, and in the next paragraph I will retake them, but first I would like to provide a brief description of them, from which the discussion will start. The ritual, for Victor Turner, "undergo a «levelling» process, in which signs of the preliminal status are destroyed and signs of their liminal non-status applied".[61] The process will also involve a phase of spontaneity, ideological communitas and narrative communitas.[62] The establishment of public actions that allow the rituals seems to be important in the process of ritual making. This meaningful and communitarian ritual differs from the routine, since the latter lacks that need of the public opinion or individual need, and it is rather an activity done automatically.[63]

On the development of rituals, Michael Burden, for example, analyses the development of facilities at the London opera houses before 1830. He contrasts the upcoming set of services and routines with the contemporary settled group of routines and rituals, because, "indeed, our routines on attending musical performances of any sort have become so settled that Christopher Small has attempted to transform our understanding of them by promoting the process from 'routine' to 'ritual'".[64] Burden's contribution is worth highlighting because it compares the traditional rituals and the development of the rituals among opera-goers. He goes further than Small, quoting the latter, that moves routines to rituals. Therefore, Burden proposes a fundamental status without such rituals. However, the establishment of some facilities has created certain routines, which

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[61] Turner, Victor (1982), *From Ritual to Theatre: The Human Seriousness of Play*, Paj Pubblications, New York. P. 26.
[62] Ibid. P- 47-49.
[63] For more information on rituals and routines see: Stephenson, Barry (2015), *Rituals: A very Short introduction*, Oxford University Press, Oxford.
[64] Burden, Michael (2012), 'Pots, privies and WCs; crapping at the opera in London before 1830', *Cambridge Opera Journal* 23, 1-2, Cambridge University Press, Cambridge. p. 27.

in consequence evolved, apparently naturally, into the form of rituals.[65] Moreover, theatres also share their rituals with other venues: for example, "toi toi toi" is a common expression in some operatic venues to wish good luck to performers, and audiences around the world have listened to this expression during the intervals at the Met's live transmissions. In this way, it became popular in small theatres that used to express their good wishes with other formulas.[66] Then, the development of this chant shows the elaboration of connections that also contribute to track the development of different rituals and its various sources of influence.

The changes in operatic routines have also been researched by Snowman who commented on the switch from eighteenth century opera production/consumption to the nineteenth century one. He discussed the impact of new technologies, for example, the change in illumination technology inside the venue; from candle light to gas lighting.[67] The change in lighting has affected the approach to the opera; while the first audiences were seen with candles, they were then kept in the darkness and their attention was directed on the only shiny element inside the hall; i.e. the stage.[68] The change of perception has affected the interaction between the performance and its audience, due to the attention mainly on the stage. But now we have a slightly different situation: the opera is expanding thanks to opera screenings, and the development of other operatic projects which spread opera to other, previously, unoperatic areas.[69] Therefore, this is not necessarily a change in opera's perception as it happens with light changing. But it might be closer to an establishment of operatic routines in non-operatic zones. Consequently, it implies a clash between cinema rituals and the operatic ones but, at the same time, it also gives the opportunity to develop a

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[65] The analysis in of Nottingham and London in chapter three, as well as the proposed cases in chapter five will demonstrate the importance of the infrastructure or lack of it in the development of rituals and routines.

[66] In Mexico I have witnessed through a decade in the operatic panorama of Mexico City and province, e.g. from the University of Veracruz, a changed from the Italian formula "In Bocca Lupo" or the Spanish one "Mucha mierda" to the Toi, Toi; decade that coincides with the massification of MET live in HD in Mexico.

[67] Snowman, Daniel (2010), *The Gilded Stage: A Social history of the Opera*, Atlantic Books, London.

[68] For more information on lighting technology see: Moss, Roger W. (1988), *Lighting for Historic Buildings*, John Wiley & Sons, New York.

[69] In this dissertation I consider study cases from the centre, periphery and out of the periphery; which is the unoperatic zone.

third case with its own particular and hybrid characteristics combining rituals from Cinema and Opera.

Burden's contribution helps situate the reader in the variety of changes that may occur in an operatic phenomenon; from routine to rituals. He also contributes to the perception of contemporary times as a moment where a track of three steps from non-routine, to routine, and the ritual may coexist. Thus, different opera manifestations, as explained in the last paragraph, may show various stages of the operatic experience's rituals. Moreover, the research of opera management is not only on contemporary opera production/reception, but, as it has happened with Burden, there are also different research on other periods. Beth L. Glixon and Jonathan Glixon, who are an excellent example of this trend, analyse the opera administration in seventeenth century Venice; they are interested in the development of the opera management regarding the season, the repertoire, and the management of the budget.[70] These three elements became essential in the understanding of opera in a holistic perspective. Other important participants in this fashion are, for example, Patrick Barbier or Mario Vieria de Carvalho.[71] They are interested in tracing the development of opera in a particular historical time. Their research provides information on repertoire, forms of production, including economic and political support, as well as trends of opera consumption. Snowman, for example, draws a social history of opera. His interest relies on detecting how social and economic factors have shaped the genre.[72] The great contributions of these scholars lay in bringing light to other operatic periods and demonstrate that contemporary phenomena are not unique and that may have the basis in previous centuries, even since seventeeth century. These authors, then, do not only demonstrate the needs of non-operatic elements,

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[70] Glixon, Beth L., and Glixon, Jonathan (2007), *Inventing the Business of Opera: The Impresario and His World in Seventeenth-Century Venice*, Oxford University Press, Oxford.

[71] Barbier, Patrick (1995), *Opera in Paris, 1800-1850: A Lively History*, Amadeus Press, Milwakee. Vieira De Carvalho, Mario A., (2005)*, Ópera como Teatro*, Ambar, Lisbon.

[72] The study of the finances has brought information not just about the budget distribution and details of success at the box office, which is important, moreover its study have helped see the structure of the genre. For example, Glixon and Glixon have studied the contracts and accounting books to explore the hiring process and incomes at the Venetian companies in 17th C., the books and contracts have also helped to see the size of the orchestra in the times of Francesco Cavalli, information that do not necessarily appear in the original score.

moreover, they start creating a list of elements that potentially will develop parameters on how operatic experience shall develop.

Now, I return to the timeline table and the contemporary cases that appear within it. I must highlight that the table considers the analysis of the contemporary forms of production or reception of opera, which imply the access to more sources, because the analysis of previous centuries lacks information. The access to material allows a deeper and more diverse knowledge of the case; I believe that this has helped more books to look at intangible and often fragmented information. Then, the access to material has contributed to elaborate a more detailed and more accurate research on opera, allowing a better understanding of its operation. The books, for example, in the table focus on a large data analysis that allows a better understanding of the opera phenomenon based on empirical and, in most cases, tested data, than those research with a lack of information.

Other authors that I consider here are Claudio Benzecry and Paul Atkinson, who carried out ethnographic research.[73] The first one concentrates his research on audience attitudes toward opera, and their first experiences with opera; the second one focuses on the management of a touring opera company.[74] These investigations force the presence of the scholar within its discussion group. Therefore, opera becomes a research object to be experienced and analysed by the researcher. Benzecry highlights that even if he knew his research object, the Colón Opera House of Buenos Aires, where he usually attended the orchestra stall section; for this research, he detaches himself from his area and moved to the upper-floor standing rooms, so he can be a stranger.[75] The distinction between both studies relies on selecting whether to consider the audience or the management (artists management included). Both types of research are crucial, but the lack of contact between management and audience affects the adequate description of the operatic experience, as it is understood in

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[73] The ethnographic research implies an immersion of the researcher in the community. Such invasion may be problematic in some cases; therefore, an ethical conduct must be followed. For more information see: LeCompte, Margaret D., and Schensul, Jean J., (2015), *Ethics in Ethnography: A mixed of methods*, Altamira Press, London.
[74] Benzecry, Claudio (2011), *The Opera Fanatic: Ethnography of an Obsession*, University of Chicago Press, Chicago. Atkinson, Paul (2006), *Everyday Arias: An Operatic Ethnography*. AltaMira Press, Lanham.
[75] Op. Cit. P. 11.

this dissertation. But both studies give full details of their research tools: interviews, fieldwork, and information to select the research timings. Atkinson even explains the bureaucratic difficulties of carrying out his fieldwork which may affect the research deeply.[76]

The research can use qualitative or quantitative methods. Philippe Aegid and Jean Tarondeau, for example, analyse the administration of a contemporary opera house.[77] Their research is mostly based on quantitative research that gathers the data and frequency of appearance. Their analysis draws a typology of forms of government according to their budget, forms of production, and expenses. But Martorella's work also considers a qualitative value by doing specific interviews to selected staff members.[78] Quantitative data is easy to find now because the venues are eager to know audiences' preferences.[79] Therefore, they carry out research on their patrons. For example, the Royal Opera House in Covent Garden regularly sends surveys with optional answers to gather quantitative data that helps the improvement of their operatic experience, according to their interests and parameters.[80] Martorella's contribution is paramount because she combines quantitative and qualitative data in order to elaborate a better hypothesis on the understanding of opera management. She focuses on a controlled list of venues within a single country, the U.S.A.; the selection reduces the variations and concentrates on the differences between a dedicated operatic venue to venues that seldom have opera. Though Martorella's approach is quite vast, it lacks a deeper connection with the audience,

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[76] Op. Cit. P. 26. A fieldwork research implies the finding of different difficulties, sometimes foreseen, and others unknown ones. Chapters three, four and five explore also the issues that the investigations on operatic experience in London and Nottingham, as well as other cases, faced.

[77] Agid, Philip and Tarondeau, Jean-Claude (2010), *The Management of Opera: An International Comparative Study*, Palgrave Macmillan, Basingstoke.

[78] Op. Cit.

[79] Companies now often use CRM software to coordinate their activities and measure the impact with their customers. Glyndebourne Festival, for example, in its latest call for a position for a Senior Marketing Manager requires experience at using CRM software. See: https://www.glyndebourne.com/vacancy/senior-marketing-manager-maternity-cover/ [Accessed on 29 October 2019].

[80] The Opera de Montreal works together with D-Box, and Tech3Lab to study the brain activity at watching opera as a live performance and as a broadcast. For more information see: http://plus.lapresse.ca/screens/95a58daa-a49d-4869-93e4-6cc5314880f5__7C___0.html?utm_medium=Email&utm_campaign=Internal+Share&utm_content=Screen&fbclid=IwAR38X_71u4_ISCN6rrszFLT62io-uoyhGxYbWHCTe8ofVZ2brkRojEyJX6k, [Accessed on 1 April 2018].

particularly when recognising the potential influence that may affect the development of the venue. Agid and Tarondeau carried out a descriptive work on opera management.[81] They are keenly focused on the financial sources for opera production and how these ones affected the management of opera. It is an extensive work with quantitative data, but the qualitative information is not considered at the level of Martorella, and far from the work of Atkinson or Benzecry. Therefore, it lacks specifications on the particularities of the venue and how the phenomenon of the opera experience works as whole. Nevertheless, their studies are useful to have some clues about how the experience works as a macro operatic structure, i.e. that audience may have similar behaviours or companies will organise in a similar form. Then, this current work attempt to merge their findings into a single theoretical framework.

Martorella's book refers specifically to the sociology of opera, unlike Aegid and Tarondeau's work, which avoids that personal statement and focuses on the administrative forms. But, Evans also explores the sociology of opera. He uses sociological methods to approach contemporary opera going.[82] But Evans does not carry out an ethnographic research as Benzecry did. Evans aims to link the characteristics of the venue and the opera audience, but he deals with the place and audience as a separate and not interrelated topic; nevertheless, his approach is useful, but it still requires information to fulfil a complete panorama of opera-going. However, one of his contributions is a description of the opera audience based on their "passionate" interests in the genre and their participation in its development. Although his description is subjective and difficult to apply, I will use it as a reference in this thesis; later, I will give full details of it. In any case, I will use Lindenberger's audience classification too.[83] Moreover, another important contribution of Evans is his description of commodities in opera which also helps in the definition of the operatic peope and their needs. The development of a study of operatic products contributes to understanding the effect of opera on contemporary societies, particularly in the elements that are now a standard for an opera company. Consequently, a performance allows the

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[81] Op. Cit
[82] Evans, David T. (1999), *Phantasmagoria: A Sociology of Opera*, Ashgate/Arena, Farnham.
[83] For the development of the studies on audience see the entry of Audience at the end of this chapter.

creation of different merchandise (CDs, DVDs, posters, and so on), which eventually involve more people in the production and sponsorship of opera. A key question, then, to a study on the operatic experience is whether the merchandises are inherent or not to the experience. Question that vary according to different parameters, which are part of this dissertation and future explorations.

In addition to Evans' approach, other scholars, such as Kyung Kim, and Jensen link the importance of the repertoire in the marketing of the theatre; i.e. the attempt to focus on the management of opera-goers' taste to secure the attendance to the venue.[84] The repertoire is a piece of visible information, which may become one of the first sources of information. Therefore, the study of the repertoire allows the first, and easiest, comparisons between two or more opera companies, which later will lead to deeper comparisons on their complete structure of production and reception.

The diversity of literature complicates also the situation because the methodology can be different. For example, Steven Stack investigates the relation between regular opera-goers and suicidal acceptance, or Catherine Clement, who focuses her attention on gender studies.[85] Scholars like Clement or Stack fit into the categorization of the boom of opera, as coined by Lindenberger. The boom of opera, and it must be highlighted, is not always an easy stage and some scholars have expressed difficulties in justifying their research. It might be due to extensive inter and transdisciplinary approaches. Kotnik, for example, has expressed his intent to demonstrate, sometimes unsuccessfully, his research as an important matter of research for anthropologists and musicologists.[86] While the first may prefer to concentrate on non-European social phenomena (different cultural manifestations), or marginalised sectors; and the latter may consider a social research on opera as too distant from the musicological sphere. Moreover, it is important to mention

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[84] Kyung, Kim and Jensen, Michael (2011), "How product order affects identity: Repertoire ordering in the U.S. opera market", *Administrative Science Quarterly* vol 56 issue 2.

[85] Stack, Steven (2005), "Opera subculture and suicide for honor", *Death Studies*, 26, issue 5. P431-437. Clement, Catherine (1979), *Opera: The Undoing Women*, I. B. Tauris Publisher, London and New York.

[86] Op. Cit. P 40.

such difficulties because they bring to light an example of the semantic problem of opera and how that problem is solved by different scholars.[87] The defence of a concept leads to the identification of what type of arguments are valid according to the background as well as what can be obvious and not. Nevertheless, the boom of opera seems to be the moment of change, which will lead to delimitations or expansions of the field.

Based on the previous opera studies that appear in the table and those that have been mentioned, we may think of two basic dichotomies: the first one between audience and management (production and reception); and the second one from present and past. Such dichotomies seem to shape not only the approach to opera as a research object, but their findings may also contribute to the adequate understanding of opera as a contemporary social phenomenon integrated within modern societies. For example, Thomas Ertman describes the development of seasonal theatre or repertoire theatre in the last three centuries, and he also remarks a third form, mix of the first two, that is very common nowadays.[88] Ertman contributes to opera scholarly to the understanding of a process of organization that has depended on different funding and governmental structure. On a similar case, Ruth Towse concentrates her attention on the economic development of the opera houses from the seventeenth century to contemporary times.[89] Her interests lay in providing a brief historical description of this process and remarking differences in costs of production that have affected the capacity of staging opera in the twentieth first century in comparison to previous times.

Even though there is a significant number of papers dedicated to opera administration, there is still lack in the study of the audience. One positive example is Barbier, who devotes a chapter to opera audience in Paris between eighteen hundred and eighteen fifty. His work gives a glimpse into opera going during that time; type of repertoire, fashion, opera as a political stage, and forms

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[87] Linda Hutcheon expresses similar situation when analysing the interdisciplinarity of opera studies. Hutcheon, Linda (2006), "Interdisciplinary Opera Studies", PMLA, Vol 121, No. 3, May.

[88] Ertman, Thomas (2012), "Opera, the State, and the Society", *Cambridge Companion to Opera Studies*, Nicholas Till (Ed). Cambridge University Press, Cambridge. P. 25.

[89] Towse, Ruth (2005), *A Handbook of Cultural Economics*. Edward Elgar Publishing, Cheltenham.

of promotion of librettists, composers and performers. Barbier also argues that some approaches to opera going were not new. For example, he highlights that "attending the Opera during the nineteenth century was a social must. Not to participate in this manifestation of luxury and, occasionally, music, signified exclusion from society";[90] this description is also applicable to opera attending in the seventeenth century Venice as well as it is mentioned by several authors, such as Snowman. Luis de Pablo Hammeken, for example, considers that opera was conceived as an element to civilise society in nineteenth century Mexico, then, institutions and companies encouraged its attendance and enjoyment.[91] Therefore, opera going may, again, be similar to previous operatic experiences. For this reason, by analysing the history of opera going, the scholar also gets ideas about how opera going, as a social phenomenon, may has evolved. But the scholar must consider the limitations of historical analysis which is in most of the cases, as it has been said, a fragmented perspective based on the remained material.[92]

Other important works to add to this history of opera studies are the works of Vieira, Stack and, René Palacios.[93] The sociologist and musicologist Vieira analysed the representation of the society through the *Opera Seria* in the seventeenth century; his representation is mostly based on the production on stage rather than the interactive moments, but he has an important contribution to this discussion. In his book on the São Carlos Theatre, he analysed not just the repertoire and forms of productions, but he is also concerned on how the audience had a participatory role in the production process. His approach allowed him to demonstrate the changes from a court-based opera in eighteent century into an audience-based one in nineteenth century. On the other hand, Stack, a psychiatrist, analyses opera goers as a subculture, which is more likely to accept suicide by honour than other subcultures. Stack's work is a hook in opera studies because it shows a link of the social differences between opera

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[90] Barbier, Op. Cit. P. 111.

[91] Hammeken, Luis de Pablo (2018), *La República de la Música: Ópera, política y sociedad en el México del siglo XIX*, Bonilla Artigas, Ciudad de México.

[92] Dinko Fabris, for example, discusses the difficulties, to revival an opera, whose many sources are lost. Fabris, Dinko (2013), "After the Premiere: The Use of Alternative Sources in Revivals of Cavalli's Operas", *Readying Cavalli's Operas for the Stage: Manuscript*, Edition Production, Ellen Rosand (Ed), Ashgate, London. P. 33-54.

[93] Palacios, René (2010), *L'opera en clair*, Ellipses, Paris.

goers and non-opera goers as well as a characteristic that makes the group (subculture) different to other ones; i.e. the approach to suicide. Thereupon, this identification encourages the study of opera not only as an aesthetic phenomenon but also as an ideological one which, in consequence, develops a particular identity between its participants. A study on the identity may help identify the characteristics of the inhabitants of the central opera area, peripheral area, or outside the periphery, and eventually to test those proposed structures.[94]

We can separate here between studies on contemporary production and consumption and the historical studies, as I have mentioned. The let's call it "trans-period relation", i.e. the relationship between opera production/consumption in one period and other; involves not only discovering the influences from previous decades or centuries in contemporary opera production/consumption, but it also includes conflicts between the compared periods. Ergo, the consideration of different appreciation according to their space and time must be done, and furthermore the study of the concept of how opera-going was in other decades/centuries too. This paradox of love for reality and absence of knowledge of such truth was noticed already by Palacios, head of public relations at the Opéra Nationale de Paris, in his book, but the paradox can be better explained using Martha Feldman's words: "the multiplicity of spaces and sight lines in an eighteenth-century opera house runs counter to modern demands − demands on spectators to view the stage in a state of absorbed silence and demands on musicians to adhere to the dictates of the score".[95] The paradox is an essential element that shows a construction of history. Such construction helps to create a parallel reality in the user minds about how opera is. Cases, like the previously mentioned AMO page on Facebook, are examples of the radicalization of such perspective and how the perception of opera affects not just the contemporary form of enjoyment but the perception of how opera was created and performed. Therefore, it is a reconsideration of the history of opera production and reception. Another important case is *Guillaume Tell* at The Royal

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[94] I have mentioned before in this chapter the distinction between centre, periphery and out of the periphery. In section four of this chapter, the reader can also find the description of the operatic zone.

[95] Feldman, Martha (2007), *Opera and Sovereignty: Transforming Myths in Eighteenth-Century Italy*, University of Chicago Press, Chicago. P 3-5.

Opera House Covent Garden in 2015.[96] The production has provoked a large flow of comments against the creation and defending Rossini's work in similar manners as AMO could do. Then, it is important to gather different data to understand this paradox in empirical research, which provides a better understanding of the phenomenon. Palacios and Feldman, luckily, provide a strong theoretical and at the same time practical approach.

This construction of an argument of how opera must be based on non-historical facts but rather in assumptions is, in a way, similar to the linguistic idea of folk etymology. The folk etymologies are, in short, social constructions to explain the history of a word, but such constructions do not correspond with the real and scientifically research development of the word but rather they are simple associations.[97] Cases as AMO exemplifies the folk etymology; moreover, things can become dangerous because of the radicalization. A group can turn into a crowd and a crowd, as describe by Gustave Le Bon "is at the mercy of all exterior exciting causes and reflects their incessant variation".[98] A folk etymology, in consequence, may promote different changes of the paradigm in opera making and enjoyment.

The contemporary way of producing and consuming opera involves latest titles, as well as operas from twentieth, nineteenth, eighteenth, and seventeenth centuries. The situation in previous decades was different, because the repertoire was almost entirely based on titles premiered from late eighteenth century.[99] The flexible contemporary attitude to opera is a significant switch from previous centuries, when just the newest operas were staged. Therefore, opera incorporated changes, motivated by reflections of its reality and about the history of the genre, as well as dialogue with its audience; as presented by Feldman.

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[96] On the premiere of Guillaume Tell at the ROH see: Brown, Kat, and Furness Hannah (30 June 2015). "William Tell gang rape scene causes uproar at Royal Opera house", *The Telegraph*. https://www.telegraph.co.uk/culture/music/opera/11707537/William-Tell-gang-rape-scene-causes-uproar-at-Royal-Opera-House.html, [Accessed on 1 April 2018].

[97] For more detailed information see Crystal, David (2008), *A Dictionary of Linguistics and Phonetics*, Blackwell, Oxford.

[98] Le Bon, Gustave (2001), *The Crowd: A study of Popular Mind*, Dover, New York. P. 10

[99] John Storey points that the basic repertoire comprises operas premiered between Le Nozze di Figaro by Mozart and Turandot by Puccini. Storey, John (2006), *Cultural Theory and Popular Culture: a Reader*, University of Georgia Press, Athens.

Opera, in consequence, finds itself in a position that combines past and the ongoing life; that is why it is in a paradoxical situation. It refers to the past due to the incorporation of different traditions and rituals, as described by Evans, Storey, and Snowman;[100] and also to the present, because there are always changes in the experience of opera; such as live transmissions. For example, Evans has said, "To be interested in opera one cannot help but be drawn into multiple acts of consumption in the fetishized pursuit of 'pure' knowledge".[101] The act of consumption is based on experience, and it is what Storey has described as the "opera homework"; it means the knowledge that is always expected from the public. It is clear that there is a perception that opera-goers should know about opera and it seems to be the reason why venues invest large sums in promoting certain operatic knowledge. Such investments appear as articles in programmes, pre-show talks, and any written, audio or audio-visual material distributed via radio, TV, internet or any other media.[102]

The homework has also evolved through different periods. For example, the topics used in early operas, which were inspired by classical mythology and ancient history. Therefore, knowledge of classical mythology or ancient history was required by early opera goers. The requirements of the homework, then, will change according to the needs and interests. In consequence, the exploration of the homework according to the period-relation allows perceiving the works in a different way with more specificities at any particular case.[103]

The establishment of the opera homework, as described by Storey, comes together with a particular fascination and interest in knowledge. When opera reaches a new person, such person might be interested in going beyond what the opera company gives. It is a question of development of the audience. It may

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[100] Op. Cit.

[101] Op. Cit. Evans 1999. p71.

[102] There are different projects, which explores the latest technologies to advertise their companies. For example, the Bayerische Staatsoper launched a campaign called Virtual Aria. The project uses virtual reality technology to promote the opera house. For more information: https://www.staatsoper.de/en/v-aria.html.

[103] Edward Muir, for example, brings this discussion to the table when he remarks that Venetian audience should have known very well the story of Nero and Poppea; including the later assassination of Poppea by his 'beloved' Nero. Therefore, where the contemporary audience sees a romantic story in Monteverdi's L'Incoronazione di Poppea with a love duet, Monteverdi's audience might saw a nice piece of black humor. Muir, Edward (2007), *Late Renaissance, Skeptics, Libertines, and Opera*, Harvard University Press, Harvard.

recall the research of Benzecry and how the Argentinian audiences have become an opera audience. The expansion of the opera, as it has been said, has happened since its beginning, and live transmissions are contemporary examples of how opera reaches new operatic spaces, and consequently, the new audience might start looking for more information than the one in the cinema. Each expansion involves also the settlement of the tailored-homework. This dissertation moves between the establishment of new homework in new operatic spaces or in the consolidated ones, as well as dealing with continuation of already traditional, ritualistic homework.

Before I continue, it is necessary to return to those acts of consumption that Evans mentions. The act of consumption is also an act of interest using something, whether CDs, DVDs, attending more operas per season, buying programmes, or buying commodities sold in the theatre (e.g. selling ice cream is very common at English theatres). Now, the important point to consider is that opera has had long experience in such acts; e.g. the nineteenth century market was full of piano versions of the most famous opera arias of the time.[104] Therefore, the act of consumption is an important part that helps to shape its current audience, its potential audience and spreading opera to new areas. The opera as a medium, then, has centuries of experience in transmitting information via elaborated marketing apparatus, as well as its audience has experience in receiving such information; it is a long-time established relationship. In consequence, the homework stands as the perfect representation of the process of transmission, which exhibits a continuation of a tradition in opera, like such, it needs to be learned and must find its way to continue its existence. Here, Marx can help us understand this continuation:

> As Marx said every child knows that a social formation which did not reproduce the conditions of production at the same time as it produced would not last a year. The ultimate condition of production is the reproduction of the conditions of production. This may be 'simple'

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[104] Composer from several countries arranged famous works to piano. For example, the Mexican composer Melesio Morales has different arrangement from famous works, such as *Il Guarany* by Carlo Gomes or *Ruy Blas* by Filippo Marchetti. See: Bellinghausen, Karl (2000), *Melesio Morales: Catálogo de música*. CENIDIM-CONACULTA, Mexico CIty.

(reproducing exactly the previous conditions of production) or 'on an extended scale' (expanding them).[105]

Opera, in this sense, follows what is mentioned. Because the history of opera has shown its production, reproduction and continuity. The experience exemplifies how the knowledge or interests of the operatic people can appear, spread and stick to operatic people for many generations. The experience at the end can be analysed as the management of a cultural object, an object that exists because it is still experienced. Moreover, while experiencing opera, we find different traditions, and we might perceive the differences and similarities between opera-goers in the history of the genre.

As already discussed, this dissertation uses Nottingham and London as core case studies. The study of both cities helps elaborate a comparison, which contributes to identify possible ways of mimicry that appear in both cases.[106] Mimicry is important because, since the early moments in the history of opera we find the desire to emulate others. Here, I use mimicry as the first stage for analysis, but later in this chapter, I discuss if mimicry is more appropriate to understand the experience or if further terms should be considered. One typical example of mimicry is the repertoire, which "becomes a significant factor since it reflects the audience's demands and the response to it by administrators".[107]

An operatic experience seems limited by the options of operas proposed by each venue. Therefore, opera cannot be considered as an isolated object, and it needs to be established in the context; as I have explained through different examples and different angles in this chapter. However, as I mentioned the operatic experience deals also with different venues, thus, we can identify the similarities and differences of repertoire among the venues as well as elaborating a model of study.

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[105] Althusser, Louis (1971), *Lenin and Philosophy and Other Essays*. Monthly Review Press, Michigan. p. 127.
[106] Mimicry is a term that comes from biology and it describes how the nature elaborates the strategy of mimicry. Semiotics has expanded the use of the term to associate it with the creation of meaning and applied to describe cases of the nature, but also cultural cases. For more information consult Maran, Timo (2001), "Mimicry: Towards a semiotic understanding of nature", *Sign Systems Studies* 29.1 2001, Peeter Torop, Mihhail Lotman, and Kalevi Kull (Eds), Tartu University Press, Tartu. P. 325 to 339.
[107] Martorella 1982. Op. Cit. p. 97

The current research can be visualized by a design in the shape of a cross: the vertical line implies a chronological context and the horizontal line represents a geographical context; i.e. I analyse one phenomenon in a chronological and geographical context, which is based on the research of previous events in opera experience, as well as elaborating a theory about the future of the opera experience. The description demands the comprehension of the context of production and consumption in other times to interpret the current situation. The exploration in this case, then, can go as deep as possible and may focus on particular elements of the opera experience, but the context cannot be forgotten.

The context brings different questions and it can be expressed as "why do operas from a certain period exhibit common themes regardless of their setting or country of origin?" Adorno's answer, in a few words says, that opera is a bourgeois art form, the essence of which is defined by the "crossing of myth and enlightenment, of captivity within a blind system with no consciousness of itself and of the idea of freedom which rises in its midst".[108] The answer presented here reveals an idea of community, which at the same time exhibits the similar traits that exist in a large-scale community of opera-goers. Then, we can formulate the aim as traces of what the community of operatic people can see in its present. Therefore, a description of opera-goers as a community is useful for this dissertation since this work aims to identify the contemporary similarities and differences. My interest differs from Adorno's answer because my interest is in the dialogue and not just on the performance, rather as an integrative approach. While comparing different periods I deal with the production and reproduction, but such reproduction can also be considered as maintenance, which helps keep its contemporary audience. It means we are dealing with traditions, with continuation as well as modification of such traditions about their changing contexts, because "opera rests as much on economics as on cultural norms and tastes".[109] Facing such norms is a two-sided dialogue, between the venue and the public, which is important to understand the roles and limitations of each participant. For example, the venue, as I

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[108] Ertman, Thomas. Op. Cit. p. 46.
[109] Evans 1999. Op. Cit. p 5.

mentioned, establishes the space and time for the interaction of the opera-goers, artists and other operatic people. In conclusion to this paragraph: the context is made by different variables that will shape opera in this place and now.

The development of the community also exemplifies the conception of opera as a cultural object, i.e. the operatic experience, which implies considering the established relation and the development of its identity. For example, the theatres decide their repertoire, thus the venue creates a list of operas to present and in consequence its audience must go to attend. Such power of choosing can be compared with politicians when they talk about "public opinion" because it is the management of knowledge that is expected that all audience share, a decision that people might be waiting for it. But, a better description of public opinion is, in fact, an abstract concept of what opera-goers and managers accept as opera, and the repertoire stands for the creation of a list of operas that the audience agrees to attend. We shouldn't forget the work of artistic directors and performers who contribute to the operatic experience and are often the reason for an operatic people to attend a performance. Managers and audiences, then, need to stay in dialogue and accept, refuse or negotiate the proposed repertoire. Therefore, we can consider that "L'opinion publique comme destinateur privilégié, habilité à assigner à la classe des responsables politique certains devoirs, s'incrit très probablement dans un long processus historique de figurativisation des catègories de l'immaginaire politique".[110] Experiencing opera, now stands in a specific venue, which can be considered as following a political party with particular ideologies. But, the lack of attention to its audience can affect the consumption of opera in the theatre. However, the dialogue established between theatre and audience can be even violent; as it was shown before in the examples of *Guillaume Tell* at the Royal Opera House or in forums such as AMO. Furthermore, we may find expressions such as "Entre menos innovaciones se hagan en la Ópera en estos momentos críticos, mayores serán sus posibilidades de sobrevivir, esa es la realidad".[111] This expression is a reply

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[110] "The public opinion as an addresser gives an advantage authorizes to assign certain duties to the political class; it is inserted quite probably in a long historical process of figuration of categories of the politic imaginary". My translation. Landowski, Eric (1989), *La Société Réfléchie*, Seuil, Paris. p. 39.
[111] "The truth is that the fewer innovations are applied to opera the most opportunities it has to survive this critical moment ". Luis Arellano is the author of the quotation; he

to news about the cut in the budget to the Ministry of Culture of Mexico (CONACULTA) for 2014. The examples help us to understand the importance of the audience and also of recognising the potential for acceptance of the proposed repertoire by them.

The potential for acceptance can be identified through dialogue. Therefore, it is mandatory to observe the relations that opera establishes during the interactive moments. I am not the first to introduce a socio-communicative approach into opera. Vieira[112] has already argued "As relações que se estabelecem e se desenvolvem entre os artistas e o público (designadamente, o feedback deste) fazem parte integrante do trabalho teatral".[113] But, I attempt to draw a general theory of the experience based on two main case studies in the contemporary enjoyment of opera, and other four small and more general examples. That is why it is important that the recognition of the dialogue implies the recognition of the spaces where such dialogue takes place. The understanding of the message automatically helps to understand opera as media. The dialogue established is important, and we can find concrete examples of such in surveys, which are common among different theatres, as I said before. Surveys help to ascertain the level of satisfaction of the audience and to contribute to the integration of the audience into the development of an ideological repertoire by its public opinion.

The analysis of opera as a socio-communicative system[114] contributes by applying in opera studies the Habermasian representative publicity, representative public sphere and bourgeois public sphere. The classification is a first approach to separate parts of the communicative event of opera. For Vieira, the representative publicity is a neutral space which shares public and private criteria; the representative public sphere implies a social representation of ideals, and he uses the example of the court; the bourgeois public sphere is a space where there is a distinction between public and private, which implies the difference between the right to look like someone and the force to be someone.

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authorized me to reproduce his comment. He said this on the Facebook Page of Pro Ópera Joven on 30 September 2013.
[112] Vieira de Carvalho. 2005. Op. Cit. p.30.
[113] The established relation that is developed between artists and public (called, the Feedback from this one) makes an integral part of theatrical work. (My translation).
[114] Ibid. 38.

His approach contributes to understand the part of the self-representation of opera-goers in eighteenth century opera. He focuses his attention on opera seria; but I consider necessary to depart, not from a self-representation theory but to deviate from a construction of meaning. Such construction uses the opera experience of other times, including the self-representation mentioned by Vieira. Based on Vieira, I will discuss more whether the self-representation can be applied nowadays to venues rather than opera-goers. Therefore, opera represents itself in the comparison of the relation of the venue with the genre in general. Under such understanding, the bourgeois public sphere appears as a small venue that follows the operatic trends, but it does not present its position because it is forced to consume something established and recognised. One example is a live transmission in a small town, in locations where the only opera experience is the live transmission, where the inhabitants are forced to conceive opera as presented and then, develop their perspective. The Habbermasian model is useful to describe part of the situation of experience, but I would rather attempt to propose a flexible model of elements that likely appear at any operatic manifestation. This model, in conclusion should be the one that describes the operaric experience as a whole.

Opera is not just the performance, as it has been expressed through all this chapter. The dialogue between audience and management also takes place beyond the performance, but the management also implies different assumptions about what an audience knows and expects about opera.[115] They might prefer some repertoire, certain type of productions or specific artists. Various activities take place under the venue's control; e.g. surveys, curtain calls, pre-show talks, etc. However, other may take place out of the hands of the management. Moreover, audiences may as well develop their mechanism for communication, related or independent from the company; for example, Facebook and Twitter accounts, or a website. We can find www.wagnermania.com, a website dedicated to Richard Wagner, or the already commented Facebook Page AMO or Pro Ópera Joven, which depends from Pro Ópera magazine. The means that

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[115] The establishment of the communication can be via different media, as well as at different momentum. Chapter three as well as five will explore deeper options for this dialogue, via the same performances, the merchandise or any other activities and devices settle for the experience.

the audience has to communicate are not just in the media they controlled outside the venue, but inside the venue they can express their feelings. The expression can be via stop going to the venue; clapping or either booing. It is clear that the venue has more control in this dialogue by coordinating times and forms, but the audience's happiness, especially in high box dependent venues, is crucial for the future of the house.

Another characteristic should be added to the opera experience: the areas that are and that are not controlled. Delimitated or random spaces that directly or indirectly construct the same experience. On this subject and its flexibility, I need to say that the history of opera has periods where audiences have acquired an important position within the development of the opera experience. For example, the term Opera Crisis was used after World War I by German writers and composers who were concerned about the future of the genre because of musical, historical and social issues.[116] Opera crisis was an intellectual movement that affected the form of producing opera, but they did not develop an academic trend to analyse opera. However, the idea of crisis can be easily linked to the boom because crisis, as presented here, involves looking at opera from a wider perspective. Thus, the boom of opera studies mentioned above also implies a crisis that brought different issues to the discussion in them; such matters as historical and social ones are again necessary. Then, the crisis and the boom can put at the core of their interests the connection of the genre with the context, with its present, its past and future.

Concepts, like, Crisis, Boom or Turns consider the expansion of the research object. In this trend I must say that some authors have tried to develop a sociology of opera. As a brief historical hint, I would like to mention that this dissertation is a continuation of my thesis written for the MA in Semiotics at the University of Tartu.[117] My previous work on opera studies focused on the administrative manipulation of elements used within an opera house, and did not consider the study of natural elements of the opera (libretto, music, and stage) in an isolated way, but rather it examines the relationship between the natural

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[116]Coo, Susan C. (1988), *Opera For a New Republic: the Zeitopern of Krenek, Weill, and Hindemith*, University of Rochester Press, Rochester.
[117] Moreno Zayas, Cesar Octavio (2011), *Approach to an integral model of an evaluation in social opera studies*, MA. Thesis, University of Tartu. Katre Väli supervisor.

elements and their reception.[118] The perception and conflict of the natural elements have been analysed by different authors such as Arjan van Baest, Peter Kivy or even Young.[119] As natural elements, I consider the essential items that appear in any opera; i.e. libretto, music, and stage.[120] The natural elements stand for the elements that do not interact directly with the audience, and they need the performers to reach the opera-goers; the natural elements appear as an abstract perception. Nevertheless, one important thing is that opera production is all about managing the natural elements and create an addressee for them. When using them, the manager (artists, directors and staff) may add extra contextual features that may help to support their selection of how opera experience should be.

The word social is something to highlight in the development of a subfield dedicated to analyse the management of natural elements in a particular and well-defined application. It is important to differentiate between the analysis of the structure of any opera, i.e. the use of music and text in a specific opera or a particular style;[121] and the analysis of the production and reception of opera,

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[118] Ibid. 11.

[119] Van Baest labelled the elements as natural. For more details see van Baest, Arjan (2000), *A semiotics of Opera*, Eburon, Delft. Kivy, Peter (1999), *Osmin's Rage: Philosophical Reflections on Opera, Drama, and Text*, Cornell University Press, Cornell. Young (2014) published an article debating the problem of opera as drawn by Peter Kivy. He has mentioned the experiments about texted music carried out by S. Omar Ali and Zehra F. Peynircioglu. "The results of the study reinforce the view that music and lyrics (and the visual aspects of opera performances) work together to arouse emotion in listeners. When the listeners were aware of the plot, they reported the arousal of higher levels of sadness. When the video was added, the arousal of sadness went up again." Young, 2014. Op. Cit. Young provides enough evidence on how the three elements work together in the creative process. He also claims to prove the lack of legitimacy of the so-called problem of opera by Kivy. But, his evidence lack of attention to linguistic differences. Opera is performed in many languages, and it is often to find different linguistic background of the audience and for the performance. His evidence might prove the wrong perspective of Kivy in the sense of production of the genre, but he does not provide adequate evidence about the reception.

[120] See Moreno Zayas 2011 for the discussion about the nature of elements. Also, Snowman 2011, and van Baest 2000.

[121] Examples of such approach are Noske, Frits (1977), *The Signifier and the Signified: Studies in the Operas of Mozart and Verdi*, Springer, The Hague. Noske uses the concepts of signifier and signified, created by Saussure, to analyse the function of music and libretto in some Mozartian operas. There is also Bourne, Joyce (2008), *A Dictionary of Opera Characters,* Oxford University Press, Oxford. This dictionary has 2500 entries on operatic characters, and it is based mostly on the libretto. Moreno Zayas, Cesar Octavio (2012), *Ópera y Multimodalidad*, Editorial Académica Española. He does a multimodal analysis of the aria Va tacito e nascosto from the opera Giulio Cesare in Egitto by Handel; he considers in his study the music and the libretto. For more

which can also be called the management of opera.[122] The management involves a long process from the selection of the work, prepare the production, castings, rehearsals, promotion, performance, and an evaluation of the outcome. The difference automatically contributes with an essential trait in today's production of opera, which is made to fulfill site-specific needs.[123] Therefore, this dissertation also aims to delimitate the interdisciplinary subfield of sociology of opera. For example, through all the scholarly history of opera, we may also find an appreciation of different sources. From libretti, programmes, interviews, autobiographies, newspapers' articles, accounting books, and so on. The type of source may help to understand the outcomes and the aims. For instance, Evan's focus is on the appreciation, but Martorella aims for a more established and countable conclusion; same can be applied to Towse, whose sources are counting books. Among authors who aim for a sociological approach, it is important to mention Emmanuel Pedler. His book *Entendre l'Opera: Une Sociologie du theatre lyrique* is an important starting point at French operatic literature dedicated to social traits. For Pedler, a key question is: "Quell est la nature de l'institution de l'offer culturelle qui trove sa traduction dans les repertoires lyrique et dans les pratiques communes?"[124] His question implies a large construction of social facts which include a broad range of historical elements which depart from a cultural program from a society which also aims to include opera within its cultural activities. Therefore, it promotes its repertoire and its forms of manifestation. Pedler, in this case, proposes to start identifying the role of opera within an individual society to understand the type of opera that appears and is spread within a particular community.

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examples see Marco, Guy A. (2011), *Opera: A Research and Information Guide 2nd Edition*, Routledge, New York.

[122] For example, Naroditskaya, Inna (2012), *Bewitching Russian Opera: The Tsarina From State To Stage*, Oxford University Press: Oxford. This book depicts the relation between the Katherine the Great and her influence in opera and also how 19th century opera used the image of the tsarina. Other work is the already commented The Opera Fanatic: Ethnography of an Obsession, by Claudio Benzecry.

[123] For example, cases such as Opera Tijuana in Mexico or Opera Village in Burkina Faso. See Hugo Roca Joglar. 2012. Ópera en el desierto: En las entrañas de la narcoguerra. http://www.proopera.org.mx/pasadas/sepoct_4/Revista/18festivales-sep12.pdf. [Last access 27 September 2017] and Aino Laberenz. 2017. http://www.operndorf-afrika.de [Las access 27 September 2017].

[124] Peddler, Emmanuel (2003), *Entendre l'Opera: Une Sociologie du theatre lyrique*, L'Harmatton, Paris.

Pedler's approach places opera as a mix between the producer and receiver of meaning. Opera itself will receive different meaningful influences, but at the same time, it will produce its own. This approach can also be compared with the term *Discourse*. A description of discourse is, for Helena Calsamiglia and Amparo Tusón,[125] In fact, a discussion of social practices, an action between people, which appears within a linguistic contextualized use. Opera, then, as for Peddler integrates the social aspects and seems to be difficult to dissociate them, however for Beresson it is possible to utter a phrase that separate the different intentions, including the political one. I can conclude here that opera has been exposed to the public opinion, as said before, and it is part of a larger discourse that comprises different elements. Despite the fact that we can separate some items for study, it does not mean that the opera experience should forget to comprise the full experience. In conclusion the sociology of opera still needs to be define at it can be broader that it was though.

This chapter until now has provided essential information to understand part of the development of opera, opera studies, sociology of opera and opera attendance. I want to point out that I have tried to show how similar the development of all these categories was. So far, this dissertation has also provided the basic knowledge to approach the creation of a framework. The next section will focus on all the terms that appear in this chapter and integrate them into a single theory to explain the opera experience.

1.4 Towards key elements of the opera experience

In this chapter I have made a trip through opera studies to understand its development and, particularly, the development of the sociology of opera, which examine here the operatic experience. I have also identified the different characteristics of the study of sociological traits in opera and their consequences. This section attempts to define operatic experience in a detailed form, via explaining the basic concepts and eventually establishing the fundaments from where the sociology of opera shall depart.

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[125] Calsamiglia, Helena Calsamiglia, and Tusón, Amparo (2012), *Las Cosas del Decir*, Ariel, Bacerlona. p. 1.

Operatic experience is at the core of the study and its study requires adequate definitions that help to understand the different processes that occur during the experience. Thus, I consider it necessary to elaborate a small dictionary that contains the descriptions and their importance within the theory:

Audience: The Audience is one of the participants of the operatic people; as it has been said. The audience stands aside with other operatic people to create, develop, modify and continue the experience. It participates by evaluating what it is presented, how it is presented and in some cases, as it was mentioned before, to take an active part in the decisions of opera programming of the local venue. The audience might be from different opera houses, but for geographical reasons, it might be more attached to a particular one more than to others. To such a degree, the audience can provide an insider perspective on the environment, which comprises history, traditions, and ideology. But it does not necessarily or automatically imply a full insider perspective because there are also participants who do not regularly go to the opera. A classification of the audience by their assistance and commitment helps discover the role of the different types of audiences within the experience. Here I want to show the table of "The skills continuum"; table two. This table by Nicholas Abercrombie and Brian Longhurst, shows the development of an audience towards a specialization of their knowledge and skills. [126] This table does not focus its attention on opera but in a general approach to the audience of any type. Being an audience is, in fact, a process that starts from the first steps inside the event towards a better and deeper understanding of its object of enjoyment.

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[126] Abercrombie, Nicholas, and Longhurst, Brian (1998), *Audiences*, Sage, London, Thousand Oaks, and New Delhi. p. 144.

Skill	Consumer	Fan	Cultist	Enthusiast	Petty producer
Technical	Very specific	More context, especially of stars	More context, move into the use of such skills	Increased use of such skills, in production for enthusiasm	Use of skill in production market
Analytical	Very generalized	Within genres or comparisons	Immersion in genre and intragaseneric comparisons	Immersion leads to increased productivity	Comparisons to locate market niches
Interpretative	Referential mode, taste in consumer purchases	Generic and used in fan legitimation	Use in authenticity arguments	Immersion leads to less outward direction	Comparison for profit

Table 2

The table shows the process of a consumer, who starts with limited knowledge and he moves to become skilful in analysing the different components of the event until he reaches what the authors call *Petty producer*. The name is useful to identify his potential as a future producer or at least to have the necessary knowledge to work as such, but still not the power for doing so. Hence, the knowledge might not be the difference between opera management and opera audience, rather the distinction is the decision of being managers (directors or artists). Let's compare this classification with Lindenberger's one, which is dedicated to opera audience. Lindenberger classifies audiences in *Avid, Passive,*

Conscientious, Faultfinding and *Uncompromised*.[127] Lindeberger's classification also considers the level of commitment, but it goes further because it takes into consideration the attendees that are not so interested in the genre. The figure of a Passive audience, an audience that goes to an operatic event because of some social commitment or rather for non-operatic reasons is an attractive trait in the description of the opera audience. The Passive shows a genre that also generates audience not for the event but for social commitments (e.g. obligation), tourism towards the building, or any other non-operatic elements that force them to become part of the audience; but this passive may eventually become an avid one. Opera audience in the classification of Lindenberger, as well as in the table of Abercrombie, is in continuum dynamics. The audience can escalate or may go back some steps. The study of the audience, in consequence, becomes basic when studying operatic experience. The dynamism of the audience is, then, at the core of an analysis of it. Its range of variation according to its development and level of commitment is important. The better understanding of the type of audience a venue has, will help the venue elaborate better strategies. I will go deeper into the comparison of classifications in the next chapter.

Natural elements: I consider here the first approach into natural elements in the operatic experience. The first definition links natural elements with the manipulation of the music, libretto, and stage in the creation of opera.[128] The use of the natural elements comprises at least two parts: the composition process and the staging process. The first part covers the design of the libretto and the creation of the score; the second one includes the participation of the artists who will perform the piece. The study and list of natural elements can be deeper, but this dissertation just considers the elements as a departing point, and the focus will be in the management, the performance and the perception of the final result.

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[127] Lindenberger, Herbert (1998), *Opera in History: From Monteverdi to Cage,* Santdford University Press, Standford. p. 270.
[128] As it was mentioned and discussed by van Baest, Kivy, and Young before in this chapter.

Operatic context: The operatic contexts stands for the elements and situations that surround the performance, which will affect the opera experience. The context comprises architectural aspects of the building, as well as the commodities and any other element that may intervene into the experience. Evans has described the products and the importance of them, but Atkinson goes a little bit further by saying that there is a moment when Opera performs itself.[129] Atkinson's research focuses on the Welsh National Opera, a touring company. The company holds a party after the premiere for sponsors as well as for artistic and primary administrative staff. Such party, where the corporation's staff communicates with their patrons and major sponsors, is what Atkinson refers as the opera performing itself. Events that are made around the opera performance will fit into the concept of opera context. Thus, the example of Atkinson shows how an event after the opera performance is a performance that often is used to do networking with sponsors or potential new patrons. It is an event that may guarantee the continuity of the experience. Thus, the operatic experience comprises a wide panorama of possibility that enables the maintenance and future of the genre.

Opera Crisis: Nanette Nielsen[130] writes that "'opera crisis' [is] the manifestation of anxiety among critics about the future of the art form. By 1925, opera was perceived to be under threat not just because cinema was attracting far larger audiences (and thus income), while opera was struggling, but also because Opera composers and producers were taking inspiration from such popular forms".[131] The opera crisis as presented in this chapter considers the exploration of different reasons that affect the opera enjoyment (creation and reception). It means that it is an attempt of empirical research to analyse the situation of the operatic experience and improve what might need to be adjusted. Hence, opera crisis seems to

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[129] Atkinson, Op. Cit. p. 149

[130] Nielsen, Nanette (2011), "Opera for the people: melodrama in Hugo Hermann's *Vasantasena* (1930)", *Melodramatic Voices: Understanding Music Drama*, Ashgate, Farnham. p. 160-182.

[131] Ibid. p. 161.

appear at moments of turmoil that may put the creation of opera in danger. Nonetheless, such tumultuous events have existed in the entire history of the genre; as Nicholas Till expressed.[132] We may, then, have two positions of the crisis: either it is a permanent crisis, or it appears in particular moments where a shift in the opera experience is required by opera people. First, we may consider that opera crisis at the operatic experience occurs when the latter takes place in conditions that force the opera people to reconsider the participants, the forms of production and maybe even the reasons of the same genre. So, opera crisis stands here for turmoil moments that shake for the good or the bad the genre production and reception. The commotion will cause reflections and modifications of the experience (making and receiving). For example, now, the opera in cinemas shakes some traditional forms of opera production and consumption. Audiences, for instance, can suggest their local cinema to stream opera. Therefore, audiences can hold a management interest in opera organization. The Petty producer audience-type, in terms of Abercrombie and Longhurst, may appear in this context. See more on classification in the entry of audience.

Operatic expectations: Abduction is, for Paul Cobley, "the inferential process by which hypothesis are framed. It is the process of inference by which the rule that explains the fact is hypothesized through a relation of similarity to the fact" (p 152).[133] It is a meaningful process that, based on the experience, further actions may occur at a particular event. If we take a title at Operabase.com and explore its frequency, for example, Rossini's *Semiramide*. The work appears in 2016 in Florence, 2017 in Munich and London, in 2018 in Venice and New York, in 2019 in Pesaro, and in 2020 in Barcelona. At the end, we can hypothesize that other important (central) opera companies, may consider future performances; for example, Vienna, Madrid or Berlin. We can define operatic expectations as the operatic

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[132] Till 2012. Op. Cit. p19.
[133] Cobley, Paul (2001), "Key themes and major figures in semiotics and linguistics", *The Routledge Companion to Linguistics*, Routledge, London and New York. P. 149-288.

experience that consider the abduction process as a mean to understand or to settle certain parameters at his following operatic experience.

Operatic flexibility: This concept is important, and it is very close to the operatic paradoxes. Opera has shown a flexibility through its history. It has been modified according to the needs and interest of each time. The creation of a flexible genre is the work of the opera people who, as creators or audience, have promoted changes. Contemporary times have witnessed more examples of this flexibility: a bigger repertoire that may comprise operas from any period of the history of opera, diverse forms of production, various activities around the opera, a different type of indoors and outdoors performance, opera in cinemas, among others.[134] Opera is, then, a flexible genre, but that flexibility may be influenced by other operatic venues that affect the local work of the opera people.[135]

Opera homework: Operatic people need to know the genre. If we have a look at the table two about the audience elaborated by Abercrombie and Longhurst in the entry of *audience*, we appreciate the range of commitment according to the type of audience. Consequently, an educated audience appears as a natural process within the borders of the influence of the genre. In the case of opera, it is worth mentioning the different activities around the genre which can contribute enormously to the elaboration of a loyal audience; see the entry to opera context. Like so, the activities and the development of a community of opera people are important tasks of the same operatic people. Like any community, there is a certain knowledge that helps to identify the members of such community. Therefore, the operatic people elaborate a discourse that contains such knowledge. This knowledge vary according to the operatic venue, even if there are some essential and more universal elements that theoretically are shared by any opera people, for example knowing the standard repertoire

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[134] The Royal Opera House, for example, has launched a refurbishment plan to do important modification to the building in what they call: Open up project. See more: http://www.roh.org.uk/about/open-up.

[135] Kyung and Jensen. Op. Cit. p. 238.

(e.g. *La Traviata, La Bohéme or Carmen*). Programmes, talks or videos are excellent tools for the opera managers to coordinate the necessary knowledge that their audience should acquire. Opera Homework, a term coined by John Storey, describes that knowledge that is expected from the audience, but for this dissertation that knowledge can be shared also by artists and management staff.[136]

Opera management: The management of an opera house implies a high specialized staff that now covers artistic direction as well as marketing and other financial management. The opera people must be in permanent communication with other opera individuals in their theatres as well as their audience or even other theatre's audiences for successful management. The administration of an opera company has never been an easy task. In the nineteenth century, we can find the stories of many impresarios who made their way into different countries to stage different operas. Those impresarios, usually conductors or singers as we can see for various memoires, gathered a group of singers and then started touring.[137] The tour also used to hire different musicians and stage designers in the places of the performances. Now, the staff comprises several specialists in different fields. The specialization was already described by Martorella.[138] Funding is other characteristic when studying opera management. The funds are an essential element to keep producing opera, and it will affect the development of various activities. Agid and Tarondeau divide the opera management into two: American style and German style.[139] The difference is the form each house receives its incomes. While the German style relies on governmental funds, the American style depends on private funding. The economic support from the government helps the house to develop a more independent artistic work, which will not depend heavily on the box office. On the opposite side, the American system needs the box office hits to survive, and also to attract the attention of different

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[136] See Storey, Op. Cit.
[137] See the memoires of Maretzek or Tetrazzini, Op. Cit.
[138] See Martorella, Op. Cit.
[139] Aegid, and Tarondeau 2010. Op. Cit. p. 2-3

private investors. The opera experience, then, might be affected by the management of differences: while the American style needs an active participation of all the opera people (managers, artists, and audience), the German system seems to give more power to the management side.

Operatic paradoxes: "From a spectators' point of view, an opera performance is a temporal, spatial, situational and a public event.[140] The operatic experience, as it has been told, comprises the influences of different geographical as well as temporal traits. The experience is not an isolated event, but it is an interwoven experience. The experience happens at one time and in a particular place, but this includes the influences of other experiences at the same time but in different zones, as well as the same location and different times or even different place and different time. The opera people seem to acquire all this information and develop their particular approach to opera for a particular location, thus the event is not flexible just in the eyes of the spectators, as Virkkunen says, but it includes the operatic people from the management side. Thus, operatic people live within these two paradoxes (time and space), which enrich their experience. The satisfaction of known or new operatic experience, therefore, is influenced by the operatic expectations and the Operatic zone.

Operatic people: Operatic people comprises all the people who are related to opera and that affect the opera experience directly. In most of the cases, this people are: audience, administrative staff, artistic staff, but we also have to consider scholars and other participants of educative programs that contribute to the opera experience. The central figures in this dissertation for opera people are the audience and the artistic and administrative staff. Operatic people are significant contributors and, at the same time, modifiers and creators of the opera experience. Operatic People is a term that allows us to analyse the people involved at making opera and enjoying it in the same group. It helps conceive the opera-related group as a

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[140] Virkkunen, Riita (2004), "The Source Text of Opera Surtitlles", *Meta: Translator's Journal* Vol. 49, No1, Les Presses de L'Université de Montréal, Montreal. p. 91.

subculture with its characteristics and aims. The example of Stack was useful to detect the existence of a characteristics among opera goers. Operatic people, then, is a suitable term with potential application for an adequate description of the phenomenon. Eventually, different classifications of opera people should appear. Classifications that will help to understand the differences and similarities between various operatic venues. The term has potential to develop a macro theory of the opera experience.

Operatic zone: The paradoxes show how external houses (in time and space) affect the local opera experience, but it is also important to understand the influence of the local venue towards other experiences. The operatic zone should consider the possible borderline of influence. Singers, repertoire, contextual elements can show these possible influences. Kotnik refers to peripheral houses;[141] therefore, I have developed, in page X, forms to understand the relationship between centre, periphery and outside the periphery.

Repertoire: Kim and Jensen comment, referring to Pierce and Heilbrun, that "Opera companies implicitly make choices about their market identity when they decide what operas to include in their repertoire, and they face a significant trade-off between audiences with different preferences for conventional and unconventional operas".[142] The management of those conventional or unconventional operas is vital for the opera management. For example, in her work, Martorella refers to how an opera manager or opera company may use the profits from a favourite title to cover the costs and box deficit by less popular titles.[143] The concept of conventional or non-conventional repertoire has been discussed by many authors. One of those is Storey,[144] who considers that repertoire starts from, more or less, *Le Nozze di Figaro* and finishes in *Turandot*. I do not agree entirely with

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[141] Kotnik, Op. Cit.
[142]" Kim and Jensen. Op. Cit. p. 3.
[143] Martorella. Op. Cit.
[144] Storey 2003. Op. Cit. p. 27.

Storey because his description lacks depth into the different operas produced between that period that are rarely staged, as well as those operas outside that period that frequently appear now in the repertoire.[145] But, I do believe in a concept of conventional repertoire, to use Kim and Jensen term, which can be proof in the rankings of most performed operas. For example: www.operabase.com states that in the season 2015-2016 there were 2658 titles and a total of 26948 productions.[146] La Traviata by Giuseppe Verdi occupies the first place with 4190. It means that there is a 15.54% of probability that around the world, at least in the opera companies considered by operabase, a company will choose it as first option. Therefore, conventional repertoire exists but may be not with the characteristics described by Storey, and the appearance of such repertoire in the venue may also give valuable information about the opera experience. Before I continue, I need to clarify the meaning of repertoire that I do not use here: *repertoire* as the form of performance management different to the other form; *stagione*.[147] The repertoire does not only help to know the characteristics of the opera experience in a particular space, but it also is essential information to see the influences from and to other opera companies. Eventually, the study of the repertoire allows a better understanding of the opera experience with other experiences and in consequence to the construction of a macro opera experience.

Ritual/Routine: It has been explained before the process from the elaboration of routines to the development of rituals, developed by Burden.[148] The opera experience enriches itself from the management of routines and rituals, either locals or from elsewhere or from other times. A routine can stand for the activities that are frequently done at an opera experience, activities that may or may not appear, but they frequently do. Ritual, stands

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[145] For a small discussion on this subject see Moreno, Cesar. Las Catalinas Olvidadas. In Las Nueve Musas. https://lasnuevemusas.com/las-catalinas-olvidadas/
[146] See http://operabase.com/top.cgi?lang=en&break=0&show=opera&no=0&nat=.
[147] Towse 2003, explains that theatre dived between those that follow a stagione system, others a repertoire and other ones a mixed system that combines Stagione and repertoire. Op. Cit. p. 343.
[148] Burden, Op. Cit. p. Find.

for a consolidated activity to follow at the opera experience. The study of both is closely related to the opera expectations, operatic zones, and opera paradoxes. The standardization of routines or even rituals will provide information on the standardization of the opera experience. But, a study on this process is needed to compare how global, local or glocal is the opera experience at a venue in relation to its routines or rituals.[149]

The opera experience appears now as a complex construction, because different elements will participate in its conception, creation, distribution and perception. At a detailed level, the experience seems to be fruitful for the analysis of the opera phenomena, which in consequence allows an understanding of the role of opera within society. Operatic people stand as a flexible term that gathers individuals involved in opera doing as a community and as such they can determine the conditions of the opera doing. The role at the opera of the different opera people is the matter of this dissertation. This chapter has explained the position of the opera experience within the specialised literature and has established basic terminology for its analysis. The study is not going to be simple because it will also require specific methodology and tools, which will be explained in the next chapter and put into action in the further chapters. The holistic approach in this dissertation also attempts to test how global opera is, because it was spread across Europe and other continents and has received influences from all the opera people. The test will help to identify the local characteristics and how these affect the opera experience effectively. Further chapters will allow the verification of the hypothesis of the experience and its tangible effects on the enjoyment of opera.

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[149] *Glocal* is a term that combines global and local influences. For more informatation see Mehta, Sandhya Rao (2018), "Introduction: Framing Studies in Glocalization", *Language and Literature in a Glocal World*, Springer, Singapore. P. 1-14.

CHAPTER 2: The Opera Experience's research method

Voglio lusingarmi però, che la presente Operetta non sia
per riuscire discara, […] essendo raccolte in essa molte
delle più riguardevoli Cose, che importano a ben riuscire
nelle moderne Sceniche Operazioni.
Il Teatro alla moda.
Benedetto Marcello, 1720.

2.1 Research methods for analysing the operatic experience

The aim of this chapter is to explain the practical application, via case studies, of the theory presented in chapter one. This application involves gathering data from the operatic people involved, i.e. audiences, managers, artists and employees; and data related to the spatial use and commodities of the venue, i.e. the organization of the space, food, souvenirs or information about the event. The current analysis uses both quantitative and qualitative data.

This work seeks the comparison of two case studies in order to situate the type of relation that exists between opera production and consumption in the development of a shared concept of opera. This study is based on comparative analysis, and it might potentially be used in further studies and in the development of management strategies in opera, such as those dedicated to increase or decrease audience numbers in operatic venues, for program planning, and target funding.

Each city and each operatic forum, i.e. the place where opera is presented, has its traits regarding the opera production and consumption: for example, each location might consume what other cities produce, and other cities consume their productions, as well as those of other cities. However, this situation complicates the opera panorama because it creates a broad range of concepts about what constitutes the operatic experience, and eventually those concepts affect the opera itself. Concepts like operatic zone, and descriptions on centre, periphery and out of periphery will help identify the influence of a company within a particular territory. Thereupon, my analysis focuses primarily on the relationship

between opera consumers and opera producers (managers, artists, and other staff) because their combined work/activity produce the opera experience. It scrutinises different fields to integrate and exhibit a proper theoretical and practical mechanism for description and analysis. Such mechanism enables the scholar to understand the diversity of perceptions in the experiences which operate in the cities of London and Nottingham.

I base the first stage of my analysis on three sociological studies of opera, which offer different research methods for analysing the management of opera venues. The first one is by Martorella, who carried out a sociological analysis of opera management in different opera houses.[1] She was interested in the administration of theatres in the United States of America in the 1970s and analysed the management of incomes and expenses from five opera houses. Her interest lied in the policies that companies follow for managing the finances and artistic quality. Her contribution included the study of a process of specialization of opera managers who has faced different difficulties to maintain an opera house working. The challenges of opera entrepreneurs have forced a fast process of specialisation of opera managers and other specific members of the staff. The directors have contributed to the way in which decisions are made and risks assessed, regarding repertoire, casting (singers, conductors) and sponsorship. Martorella's research methods included interviews with managers, singers, and critics; and an analysis of the outstanding balances of the different opera houses to understand their economic situation in the 70s.

The second study is by Paul Atkinson, who analysed the Welsh National Opera Company as a touring company. He focused on how the company creates a season and the dynamics of staging these productions within a season in different theatres. His contribution involved analysing the production and logistic needs for the tour company, and his research also included the analysis of special events, such as the dinners with sponsors and cast, which took place after opening the seasons in each city; he described them as "when the opera company «performs» itself".[2] His research is important for this dissertation because he analyses the process of creation of a performance text, in the terms

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[1] Chapter one introduced the work of Martorella, particularly the theoretical framework. This chapter will focus on her methodological contributions. Op. Cit.

[2] Atkinson. Op. Cit.

of Levin, and he linked such with the opera experience; his ethnographic approach described the situation of the opera company from inside itself. On one hand, Martorella approached the administrative aspect, without considering the concrete artistic project making. Atkinson, on the other hand, focused on the artistic object making and its social difficulties at making it possible. Both studies contributed with distinctive aspects in the creation of the operatic experience and how the different operatic people contribute.

The third study is by Benzecry, who investigated the audience at the Colon Opera House in Buenos Aires. He is interested in new opera-goers at that theatre, and how they interact with the event. He provided a methodology to carry out fieldwork for understanding the motivation of people in attending opera and becoming opera-goers. His research was also an ethnographic research, but the difference between Atkinson and Benzecry is that the latter is not an observer, but rather he fully integrated himself into the research group that he analysed. My research integrates the comparative analysis by Martorella, with the site-specific analysis of Benzecry, and the tour company production analysis by Atkinson as an outsider. The integration should develop a new form of analysis of the operatic experience. The new form of analysis is a tool with which to analyse the relationship between the audience and the policies of production which leads towards the operatic experience.[3] I consider the experience of the venues in comparison with each other, to create a matrix of common traits of them. In other words, this dissertation creates a corpus and develops a theory of experiencing opera, which potentially will be useful in developing strategies for target groups and different opera companies around the world.

My choice of two case studies allows a comparison of the operatic experiences of what might be called consumption of local commodity versus that of the external commodity. Commodity here stands for a measurable item (opera), which is produced at a particular area but can be bought, exchange or rent. The production of this item has direct costs and benefits, economic or

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[3] The policies involve, but are not limited, to the selection of the repertoire, schedules, casts, type of productions, promotions, resolution of last-minute conflicts, or activities with the audience.

cultural ones.[4] The distinction establishes a difference in consumption, and it implies different management of an operatic event. It bases on the theory of the operatic experience developed in chapter one, and it elaborates a practical application of the research. The study of the experience turns complicated when combining the theoretical framework and the study via ethnography or questionnaires. This chapter elaborates and proposes mechanisms to gather data and the analysis of it.

2.2. Opera as a compound sign

Scholars have pointed out three essential elements in opera: libretto, music, and staging.[5] The perception and management of these basic elements have changed through the history of opera.[6] In this dissertation I will start by focusing on two different understandings: the first is a naturalistic perspective that involves identifying the intrinsic traits of each element and considering its relationship with the other elements. An example of this type of scholarship is, as Carolyn Abbate and Roger Parker's claim,[7] that the operatic voice affects the linguistic element, which involves separating the linguistic element (i.e. the libretto) from the musical element. The second understanding is the time- and site-specific perspective on opera, such as Simon Towneley Worsthorne's[8] analysis of authorship in early stages in the history of opera, i.e. the perception of the elements and their potential interaction depending on the particular context of

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[4] Donald Rutherford describes commodity in the Routledge Dictionary of Economics as "something, usually physical, which can be bought and sold and is directly measurable". Rutherford, Donald (1992), *Routledge Dictionary of Economics*, Routledge, London and New York. p. 116. On the application of commodities to cultural studies see O'Reilly, Daragh, Larsen, Gretchen, and Kubacki, Krysztof (2014), "Marketing Live Music", *Coughing and Clapping: Investigating Audience Experience*, Burland, Karen, and Pitts, Stephanie (Eds), Ashgate, Surrey. P. 12. Also, for transnational relations based on cultural commodities, see: Crang, Philip, Claire Dwyer, and Peter Jackson (August 2003), "Transnationalism and the Spaces of Commodity Culture", *Progress in Human Geography* 27, no. 4: 438–56. doi:10.1191/0309132503ph443oa.

[5] These are the natural elements that I have discussed in chapter 1.

[6] I have mentioned in chapter one the example of the Facebook group Against Modern Opera. They highlight the composer but often omitted any detail on librettists will.

[7] Abbate, Carolyn, and Parker, Roger (2012), *A History of Opera: the last 400 years,* Penguin, London. p 3.

[8] Worsthorne S. T. (1954), *Venetian Opera in the Seventeenth Century,* Oxford University Press, Oxford. p. VI. See also Glixon, and Glixon, Op. Cit.

time and place.[9] Both understandings exemplify two perspectives on the central issue of the management of elements in combination with each other. Here, however, I introduce two further relationships within opera: what I call 'synchronic-diachronic-geography' and the dual concept of 'work-performance'.[10] The acknowledgment of the complexity of opera as experience is a prerequisite for my more organic methodology, which considers the management of the triad of core elements in different contexts. It also allows for a complete evaluation of the processes of production and consumption in my case studies. Together, these approaches to opera will allow me to elaborate my model for analysing opera as a compound and work in progress experience.

2.2.1: Synchrony, diachrony, and geography.

Both of the relationships with opera that I am introducing into my methodology imply management of the essential elements of libretto, music, and staging, and so we can agree with Arjan van Best's claim that "the sign, that is opera, is a syncretism, which means that it is a sign that is constituted by a conjoining of other signs".[11] In other words, analysing opera implies choosing whether to study the different units separately or as a compound object. However, both parameters of analysis involve implicitly asking what opera is; René Palacios suggests "L'opera est passè et présent en même temps. II est, en utilisant une formule empruntée à Claude Levi-Strauss lorsqu'il parle de l'art, «une machine a supprimer le temps»".[12] So, we may consider the quotation by van Baest as a description of the phenomenon, but we might add the parameter of time, as suggested by Palacios. In other words, an opera is an event, which moves at a cognitive level synchronically and diachronically; as has also been implied in the previous chapter when discussing the paradoxes of opera.[13] We find this

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[9] See chapter 1 the entries on operatic zones and opera paradoxes.
[10] I will develop later in this chapter this concept and mention the perspectives of David Levin and Carolyn Abbate.
[11] van Baest 2000. Op. Cit. p. 51.
[12] "Opera is at the same time past and present. Using a phrase borrowed from Levi-Strauss when he speaks about art, «a machine to remove the time»." My translation. Palacios, 2010. Op. Cit. p. 21.
[13] See in chapter 1 the entry to Opera Paradoxes.

distinction also in linguistics: Ferdinand de Saussure[14] distinguishes between synchronic and diachronic analysis; the first as an analysis of the actual and visible status of language, and the second as an "ideal" construct. However, de Saussure does not deny the influence of the past on the present. Thus, this distinction between synchrony and diachrony is useful, but, when analysing opera, we may find that this dichotomous distinction is too narrow; because rather than dealing with a single line of connected events, this thesis also deals with parallel lines, e.g. the analysis of two opera houses with different productions. Consequently, I propose a third distinction, a geographical one, which urges for the comparison of the situation of one operatic experience with another in a different place. The distinction allows the display of the definitions established in chapter one to study the opera experience in relation to its operatic zone, opera context, paradoxes, flexibility, homework, and crisis. All the studies in relation with its management, people, repertoire, routines and rituals. Figure 5 is a representation of the OE studies, and it contains a vertical line representing diachrony, and two horizontal lines representing the synchrony of two case studies (S1 and S2). We may find the differences and similarities between S1 and S2 – space and contrastive analysis – represent the geographical distinction.

Diachrony

S1

Geographical distinction

S2
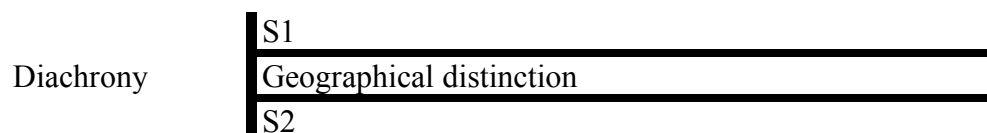
Figure 5

I used the term 'distinction' in the previous paragraph to differentiate between the characteristics in the analysis of opera; it may consequently imply that an analysis of two different cases contains distinctive features that allow the differentiation among the cases. Now, I will use the term 'approach', which implies a dynamic view of opera from the synchronic, diachronic or geographical perspective. It is an onwards movement to understand opera from a specific perspective. These three approaches appear in academic and colloquial

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[14] de Saussure, Ferdinand (1959), *Course in General Linguistics*, trans. Wade Baskin, New York: Philosophical Library, New York. p. 96.

opera-goers' conversations; hence, the definitions to be used in this dissertation, of each approach are provided here.

Opera can be analysed via the comparison of different periods in history. By diachronic I understand such comments or analysis that compare two moments from various periods. It implies the elaboration of a specific discourse, whether in oral or written form, which separates both compared operatic objects. I provide some examples to illustrate this situation:

"I hate Callas bores, Jessye Norman groupies, and everyone who insists that the good recordings are those which are so old that the music is inaudible".[15]

"today, *Robert le Diable* is performed only rarely. The opera hasn't been seen or heard at Covent Garden since 1890".[16]

"there has been little scholarship examining grand opera in this redefined political context. This book seeks to build on this understanding of a complex, multi-vocal culture preoccupied with its past, to present a more nuanced assessment of the genre that takes historiography of the period as its starting point".[17]

The three examples show that this diachronic approach can be found in the different type of sources. Therefore, it exists in the imagery of opera people unless opposite evidence is provided. Thus, it also confirms what Palacios has suggested about the movement of opera from the past to present, i.e. Opera is past and present at the same time; this was referred to as the opera paradox in chapter 1. Also, we, as users (scholars and opera-goers), analyse and imagine a version of the opera experience in other times; these examples support the modification of the application in opera studies of the Saussurian linguistic point of view. Therefore, in opera we might consider the management of information

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[15] O Toller in Evans 1999, op.cit. p. 389.
[16] Holten, Kasper (2012), "Opera Essentials: A Quick Guide to Robert le Diable", *Program of Robert le Diable,* Royal Opera House, London. p.3.
[17] Hibberd, Sarah (2009), *French Grand Opera and the Historical Imagination* Cambridge University Press, Cambridge. p. 2.

related to the past as an important constituent in any discussion about opera; and as a result, it contributes to developing a version of what opera is in the present. This process of assimilating information from different spheres is necessary for this dissertation, as we track and combine traits from other periods that merge the opera experiences. The analysis of the creation and consumption will involve, then, the study of degrees of influence of other periods into contemporary opera experience.

Opera can also be analysed and discussed regarding synchrony. In linguistics, synchrony means to take a precise moment where you can examine the linguistic system. For synchrony in this dissertation, I suggest a comparison of operas performed within a short period; it might be a description of a single season that in fact is a precise (as possible) contemporary measurement of time within the opera.[18] I also intend that the comparison should be within a single opera house, an opera company or another very well delimitated space. Colloquial and academic examples of such approach include:

> "Not so many saw the crisis —or crises— coming, but London's operatic scene has suddenly found itself in a state of flux again. Indeed, probably more questions are hanging over the two principal houses than has been the case in some time, and too many answers needed for the situation to be dismissed with the usual 'Crisis? What Crisis?'"[19]

> "This section lays out some of the dramaturgical thinking that went into preparations for a new production of Verdi's work slated for San Francisco Opera in the autumn of 2004. Alas, in the autumn of 2003 the production was abruptly cancelled".[20]

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[18] The concept of season as a time measurement brings also difficulties because the distribution of operas within a theatre might or not being in seasons. Another problem comparing seasons is that the beginning and size of a season can be different. Nevertheless, I stand up to keep the season as a measure time system, until another measure appears. The website operabase.com may help to explore similar opera production around the world.

[19] John, Alison (2013), "Editorial", *Opera* Vol. 64 Nº 3, Buxton Press, London.

[20] Levin, David J. (November 2004), 'Opera out of Performance: Verdi's "Macbeth" at San Francisco Opera", *Cambridge Opera Journal* 16/3, pp. 249-267. p. 249.

These examples manifest requirements to provide an opinion in a synchronic utterance; i.e. there is a need to delimitate our comments in time and spatial measures, which implies creating a mental border of past events between those that are considered periods and those that are considered as part of the current period. Hence, they immediately affect our operatic present and potentially also our future. The approach provides a difference in the analysis because it allows distinguishing clearly contemporary traits. Furthermore, it establishes the research object of this dissertation; the analysis of contemporary operatic experience based on the analysis of opera production and consumption in current times, as well as some past influences.

Opera scholars and opera-goers also discuss the genre regarding different loci, i.e. distinguishing the geographical spaces. It involves discriminating in the discourse specific traits that we, as opera-goers or researchers, identify in a particular venue or city. In this dissertation, I consider as a geographical approach such comments that compare two or more operatic experiences, which are based on geographical descriptions. Examples of this perspective are:

> "What is true is that in nearly every German-speaking theatre the proportion of city or state subsidy as a contribution to the whole is higher than in the UK".[21]

> "a comparison of Opera debuts in Buenos Aires with those at renowned opera houses like La Scala, the Met, or Paris demonstrates how well synched the Colón was to the international scene".[22]

The examples purvey the approaches in opera discussions, the frequency, and importance of comparing different companies. Whether we contrast the administrative structure, the type of productions, type of audience or another element. This attitude shows a conception of OE as a multi-loci experience, and so this dissertation compares two cities in the same time-period to identify the differences and similarities in production and consumption of opera. Each city

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[21] Jonas, Peter (2013), 'State of the Nations', *Opera* vol. 64, Nº 1, Buxton Press, London. pp.17-27. P 17.
[22] Benzecry. Op. Cit. p. 23.

with its own operatic expectations, and in consequence with specific opera experiences.

2.2.2. Text and performance

We appreciate different perspectives for production, consumption, and research of opera in the triad. It indicates the complex operatic reality, which evinces connections between the cogitation of past, the present and the present in relation to other spaces. Therefore, the management of opera might exhibit the existence of an abstract concept of opera, as it was mentioned before, which is perceived through the application of the approaches to create and distribute the local or external opera commodity. The relationship between the approaches helps at gathering information; in this case, the information comes from Nottingham and London. The information of the case studies can be organised within the proposed triadic model: the synchronic, diachronic and geographical approaches.

Now, if we accept the existence of an abstract concept of opera, then, we should consider the existence of a concrete form. I have expressed this concept via the differences between opera experience and the concept of opera. The distinction also appears in the contrast of a conception of an opera event based on the score and the real and concrete performance. In musicology, in general, and opera studies, in particular, such distinction already exists; the most important element of this distinction was a contribution by Abbate,[23] which deals with Jankelevitch's distinction of drastic and gnostic:

> Jankelevitch's distinction between drastic and gnostic involves more
> than a conventional opposition between music in practice and music
> in theory because drastic connotes physicality, but also desperation
> and peril, involving a category of knowledge that flows from drastic

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[23] Abbate, Carolyn (2004), "Music: Drastic or Gnostic?", *Critical Inquiry* Vol. 30, N°3., The University of Chicago Press, Chicago. Pp- 505-536.

actions or experiences and not from verbally mediated reasoning. Gnostics its antithesis implies not just knowledge per se but making the opaque, transparent, knowledge based on semiosis and disclosed secretes, reserved for the elite and hidden from others.[24]

Levin's dichotomy,[25] based on Abbate's interpretation of Jankelevitch's dichotomy, again brings to the fore the issue of the three elements (libretto, music, and staging), and the relative importance of each one, divided between two concepts. Levin uses the terms of *text* and *performance text* coined by himself, and argues that opera itself is unsettled, and that a stage performance, at its best, clarifies this condition and brings opera in its unsettledness to life. This argument is supported by the contrast between text and performance text: the first one is related to all those signs prior to the performance (e.g. score, libretto, stage directions), and the latter one deals with the performance itself. Levin focuses on the importance of stage in settling the unsettled opera, and at the same time such diversity of settlings provides again a sensation of unsettledness. His perspective also takes into consideration opera studies as a process from the abstract form to a concrete form that represents a system.[26]

The dichotomy presented was also based on previous works. This duality is not new and is already found in other fields outside of musicology: e.g. Saussure,[27] who distinguished between language and speech. The first one as the language system, the second one as the practice of it. In opera, the system is manifested in the real performance, but the real performance is contextualized by the operatic venue, which manages the performative act of the system; i.e. making special each performance text according to each operatic venue. The current dissertation focuses on that performative act, which is the OE

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[24] Ibid. p. 510.
[25] Levin, David J. (2007), *Unsettling Opera: Staging Mozart, Verdi, Wagner, and Zemlinsky,* Chicago University Press, Chicago. p. 1.
[26] The study can provide different options. For example, the level con abstraction between composed works, which are intended to be performed (commissioned), in contrast with others that are composed, and the probability of performance is rather unknown. For example, an exploration of Mexican operas through the history, shows that most of them were composed without having a contract to perform them. So many operas are still unperformed. See more on Sosa, Octavio (2005), *Diccionario de la Ópera Mexicana*, Ríos y Raíces and CONACULTA, Mexico City.
[27] Saussure op. cit. p. 11.

management of different components to create a unique operatic experience according to the characteristics of each venue and its audience. Then, it might be said that a sign system exists in the perception of any opera event, i.e. the opera experience. This sign system includes the performance text, the venue, and the audience. The system varies according to users (producers and consumers) and places where opera is presented and perceived by its audience, but it is also possible to find common traits between different opera experiences. Such similarities confirm the existence of a system and the differences present the local characteristics of application of the system in each venue.[28] For example, it is common to applaud in opera performances, but how to do it, when to do it, and even if you can do it, it varies from venue to venue. For example, it is accepted to applaud during live transmissions from the Metropolitan Opera House at Broadway Cinema in Nottingham, but it is not accepted to applaud during the same transmissions at the Auditorio Nacional in Mexico City.[29] Therefore, this dissertation seeks to understand the sign system via the analysis of use of the system in Nottingham and London as means of particular interaction of an opera producer with an opera-goer. The first outcome expected is a display of possibilities at the opera experience in relation to the characteristics of the venue. Eventually the OE will help elaborate a deeper theory on the concept of opera together with its different forms via the opera experience.

2.3 Opera Research

This research is built on Abbate and Levin's concepts of the context of the performance text. In this way, I describe and analyse the performance that surrounds the performance text, i.e. the manifestation of the operatic experience that works around the performance text (in the sense of Levin). All my analysis is based on the relationship between the opera producer (managers, artists, and other staff) and the audience. The opera producer must be understood as any

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[28] The times for clapping in ballet, theatre, opera, concert, or other events, will differ from each other.

[29] This comes from first hand observation. The case of Nottingham will be analysed later.

company in charge of presenting an operatic event and developing the adequate conditions that surround it, (in the case of opera transmissions, two companies act as the source companies that provide the production and necessary information, and we find a third company that I refer to as the final company, which is in charge of bringing the opera to the audience). The operatic audience is considered as the people, who see a performance of opera. This parallel system is based on different symbols that are in use according to different venues, and rituals or protocols that must be performed at each operatic venue.[30]

The creation of a performance text can be described as a selection of parameters that focuses on specific characteristics according to the purposes of text creators and text performance creators; it implies linking different approaches whether synchronic, diachronic or geographical ones that affect the perception of hypothetical parallel systems; the operatic expectations. Thus, the selection of parameters affects the communication process between the participants (producer and consumer) of the opera, and as a communication process, it has its purposes and targets. That is why it is important to introduce in this dissertation a model of communication, which helps to understand this situation. This work uses the model of communication created by Roman Jakobson (1963).[31] See figure six.[32]

	Context	
	Message	
Addresser	Contact	Addressee
	Code	

Figure 6

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[30] The example of the Paris premiere of Wagner's Tannhauser is famous in the history of opera. The composer, contrary to what the French audience expected, put the ballet at the beginning and not in the middle. The changed provoke a riot in important and noisy groups of opera-goers. For more information see: Schneider, Corinne. "Wagner and the Paris Opera in ten landmark events". https://www.operadeparis.fr/en/magazine/wagner-and-the-paris-opera-in-ten-landmark-events. [Accessed on 1 March 2019].

[31] Jakobson, Roman (1960), "Closing Statement: Linguistics and Poetics", *Style in Language*, Ed. Thomas Sebeok, Wiley, Cambridge. pp. 350-377. p. 357.

[32] Jakobson`s model has been used in different areas in linguistics, anthropology, media studies, and also in opera studies. Dipti, Kulkani, for example, explore the use of the model in text messaging. Kulkani, Dipti (2014), "Exploring Jakobson's `phatic function` in instant messaging interactions", *Discourse and Communication* Vol. 8 (2). P. 117-136. For an example of the use of Jakobson in opera studies see Bujić, Bojan (1991), "'Figura Poetica Molto Vaga': Structure and Meaning in Rinuccini's Euridice", *Early Music History* 10. Pp. 29-64. http://www.jstor.org/stable/942450.

The model was created to analyse verbal communication, but it can be applied to different forms of communication.[33] In this fashion, the model does not just focus on the roles of two participants in a communicative process, i.e. addresser and addressee, but it also implies the establishment of a code. "The two key words here are «code» and «communication» because a code common to the addresser and the addressee [...] is the thing that permits communication".[34] The understanding of roles and elements participating in communication is essential in a proper description of the communicative process, as presented in Jakobson's model. Jean-Jacques Nattiez emphasized the model just as a communicative one, but he did not describe the function of each element. Mauro Calcagno also considered Jakobson's model, but he focused his attention on the addressee; when a message's attention is on the addressee is what Jakobson calls the conative function.[35] Both authors described the model in an incomplete form because each message can concentrate on one element: whether on the addresser, the addressee, the context, message, contact or the code. As a result, the focus on one element of this model implies a specific function of the message. Table three shows each function and the focus of the enunciation.

Function	Focus
Referential	Context
Expressive	Addresser
Conative	Addressee
Poetic	Message
Phatic	Contact
Metalingual	Code

Table 3

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[33] The application is not just linguistics, but rather semiotic one. It means that it can be applied, for example, to music, language or visual elements. For an application on visual language on the internet see: Thorlacius, Lisbeth (2002), "A Model of Visual, Aesthetic Communication Focusing on Web Sites", *Digital Creativity* 13, no. 2. pp 85-98. DOI: 10.1076/digc.13.2.85.3201.

[34] Nattiez, Jean-Jacque (1990), *Music, and Discourse: Towards a Semiology of Music*, trans. Carolyn Abbate, Princenton University press, Princeton. p. 18.

[35] Calcagno, Mauro (2002), "Imitar col canto chi parla: Monteverdi and the Creation of a Language for Musical Theater", *Journal of the American Musicology Society*, Vol 55 Nº3, **DOI:** 10.1525/jams.2002.55.3.383. pp. 383-431.

We appreciate in Jakobson's model the differences in a communicative process; whether we can produce a message with the emphasis on the context, the addresser, the addressee, the message, the contact or the code. In opera, we know that consumers can focus, for example, on the forum, the opera or the producer. This variation is implicitly presented in many descriptions of the audience (e.g. Evans or Benzencry).[36] Similar approach appears in the studies of Martorella, so an opera company may put their efforts and attention on a particular element.

Here I propose to use a variant of Jakobson's model for this thesis. I suggest grouping some elements, taken from any operatic event, that shows specific roles, and then re-elaborating Jakobson's functions according to those elements. In conclusion, I intend to divide the operatic event according to the following constituents: the producer, the operatic forum, the opera itself, the audience, information given by operatic forums (programmes, online information, advertisements), and the other information presented or needed (opera from the repertoire or new one). This is the first proposal of this operatic experience model. After a revision of it, it might need a modification or, even, the creation of a new model. The empirical evidence will test and justify its use. For this stage, I organise the functions in the following form, as displayed in table four:

Function	Focus	Example:
Referential	Other information	Compare with other operatic experiences.
Expressive	Producer	Singers, stage directors.
Conative	Consumer	Surtitles.
Poetic	Opera	Visit an operatic forum just for the opera that is presented.
Phatic	Forum	Bayreuth, Glyndebourne.
Metalingual	Given information	Advertisements, programs.

Table 4

The classification is indirectly seen in chapter one in the terminology used to describe the experience.[37] So, in this organization, an expressive and a conative approach refers to the operatic people in general, and in particular, the audience stands for the conative category and operatic management for the expressive

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[36] Evans, Op. Cit. Benzecry, Op. Cit.

[37] See the section 1.4 Towards key elements of the operatic experience.

option. A poetic approach relates to the repertoire and its flexibility. The phatic approach stands, thus, for the operatic zone, spatial paradoxes. A metalingual method refers to the opera crisis and homework. Finally, a referential approach stands for the rituals/routines, operatic context, and the operatic paradox.[38]

The construction of opera as an event framed by the experience is the aim of this dissertation. Considering the experience as a communicative process helps to understand the roles and influences of the opera people that participate in the communicative event of the operatic experience and eventually explore the concept of opera. The modified Jakobson's model exhibits an organized form to understand the roles in the perception of an operatic event, though the role of the consumer is ambiguous in opera. The consumer could easily be the producer, in the present or as a future producer, as was shown and explained in chapter one.[39] Therefore, there is a connection between both sides of the model that implies a feeling of identity and continuity, because "identities are anchored around a set of moral propositions that regulate values and behaviour […]. These norms are not absolute and are not fixed definitively, though they are made to appear timeless to ensure their inviolability from questioning".[40] Identity, then, implies, in the case of the experience, a deep connection within participants who are eager for the dialogue to create their personal experience with a particular identity, which eventually might be very different to other communicative events elsewhere. I have mentioned the work of Stack on the subculture of opera-goers. It is then possible to expand that study to describe better the characteristics of the operatic people that participate in the creation of the experience.[41] The participation of international staff, particularly international artists, contributes to the interaction between operatic people and, of course, between different experiences. The next step in the study of the characteristics of the operatic people is to develop a form to discover the properties of this identity or identities; i.e. describing the roles and interest from audience and managers.

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[38] The case studies will verify if the classification is correct or whether it needs adjustments.
[39] Lindenberger's Audience typology also exemplifies this point in the category of avid. See the entry of Audience in chapter one.
[40] Schöpflin, György (2010), *The Dilemmas of Identity,* Tallinn University Press, Tallinn. P.53.
[41] Stack. Op. Cit.

In consequence, analysing opera involves recognising the use of the aforementioned elements in my adaptation of Jakobson's model and identifying the possible unique characteristics that show some ideology. The study of the operatic experience, therefore, implies a classification of elements that take part in the communicative process, and recognise the interaction and hierarchy of them. I briefly mentioned the classification of audience and type of management in chapter one. But to be precise, the operatic experience seems to have the need to consider types of productions, types of audiences, kinds of information given to opera-goers, types of other information, types of forums and types of operas. The typologies will help identify the local characteristics of the experience, including marketing strategies and influences.[42]

For the practical purpose of this chapter, I focus my attention on the typology of venues and audiences. First of all, I distinguish between venue and auditorium; the auditorium is the one presented in the program, and the venue is the place where audiences see the opera. These two spaces can be different in cases such as transmissions of operas in cinemas, where the auditorium is the opera house, but, the venue is the cinema.[43] On the topic of opera houses, I will use two classifications. Levin describes two types of opera house: the conventional one and the concept-driven; the first refers to opera houses that regularly use orthodox stage productions in contrast with the second one that implies companies, which prefer reinterpretation of the stage.[44] The other typology of the opera house that I use here is the one created by Enid Negrete.[45] She describes the opera houses according to the following parameters:

Type of programming: Seasonal and Repertoire.
Size: Chamber Opera, Opera and Grand Opera.
Genre: Theatre of Zarzuela, Comic Opera or Operetta
Theatre.
Specialized theatres in only one composer, as Bayreuth.

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[42] As I mentioned in chapter one I use in this dissertation an interdisciplinary approach to develop a model of analysis; it includes considering theatre studies, audience studies, social semiotics, and opera studies.

[43] The distinction can be considered from abstract and concrete, where an audition is an abstraction of the place (venue) where the real opera experience takes place.

[44] Levin 2004. Op. Cit.

[45] Enid Negrete in conversation and in her PhD dissertation at the University of Barcelona. Negrete, Enid (2006). *El director de escena en la ópera del SXX. Una reflexión desde la praxis, Tesis Doctoral*, dir. Roger Alier, Barcelona, Universidad Autònoma de Barcelona.

On the topic of the audience, I incorporate into my methodology the classifications made by Lindenberger and Evans.[46] The first one divides the audience into the categories of avid, passive, conscientious, faultfinding, and uncompromised; his description bases on the level of commitment and type of reaction to the performance. The second classification is related to the habit of attending opera, and consists of opera lovers, fanatics, opera manes, and regulars.[47] This thesis departs from the classifications that exist in opera literature, but in the future, I might propose another classification elaborated from the operatic experience perspective.

The development of a theoretical approach, as well as methodological and empirical tools, is the aim of this thesis. Thus, my research contributes to the better understanding of the relationshop between opera producers and consumers, and it establishes a possible connection with which to elaborate strategies to increase or decrease audience numbers in different venues. The present work contributes differently from other researches because it has the application of the theory at the core of it. The application implies that theory and practice should work along, and the theory of operatic experience is built on concrete case studies.

2.3.1. Case studies

My theoretical model is put into practice through two case studies. I analyse the cities of Nottingham and London in the United Kingdom, to establish different examples of opera experience in stage performances. These two cities present different conditions. On one hand, in London we find two main opera companies, the Royal Opera House (ROH) and the English National Opera (ENO); the city produces several operas per year, and hosts visiting companies, and cinema link-ups from the Royal Opera House and the Metropolitan Opera House (MET) at different venues across the city.[48] Nottingham, on the other

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[46] Lindenberger 1998, Op. Cit. pp. 270-277. Evans, Op. Cit. pp. 392-393.
[47] See chapter one for full discussion on these categories, particularly see the entry audience.
[48] See chapter one for full discussion on these categories, particularly see the entry audience.

hand, does not have an opera company but Opera North (ON) does regular tours into the city; it also receives at Broadway Cinema (BC), and Savoy Cinema, the transmission of MET's season; and it receives the cinema season of ballet and opera from the ROH, which is presented in two different cinemas, the Showcase Cinema (SC) and Cineworld.[49] The experiences are different, and an analysis of both cases can shed light on the different manners of perception of opera according to its locality, and in relation to its audience.[50]

In this thesis I selected the venues and companies that present more operatic events per year in each city, I do not consider concerts, just stage performance, I find those companies with scheduled season with at least five operas per year. Audiences in London can see opera from the ROH, ENO, Opera at Holland Park, the English Touring Opera, school performances from the Royal Academy or the Royal College, and sometimes the Welsh National Opera which also performs in London.[51] So, the diversity is quite complex at the capital but for this dissertation I avoid school performances and seek professional works, I avoid festival or sporadic productions because I look for a season-based company, I also avoid the English Touring Opera because the venue can be different according to the season. The problem was to decide whether to consider both the ENO and the ROH or just one. I decided to go for the latter option because it includes a large number of performances and its organization is very complex, so its gives me enough data to contrast the experiences in London and other cities, such as Nottingham. Moreover the ROH allows to study the inter-company communication or influences that the company may have with other ones. Then, the ROH provides material to analyse in this dissertation due to its large history, international impact, and its massive production of commodities (DVD, CD, and souvenirs). It helps in the establishment of the contrasts between

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[49]http://www.showcasecinemas.co.uk/films/now-booking.
http://www.cineworld.co.uk/whatson?cinema=49&cookieLevel=1111&locale=GB&secure=false&gbLocale=true&mapApiKey=Aj8bhxskJR1S8CqbKYkL4SpvWzacmzzB2iTfZSwi-HFLHpPN6ISfu8wccbH6Rra4

[50] London is ranked in number seven and Nottingham in number three hundred and four in the Opera Statistics of 2012-2013 dedicated to the most operatic cities in the world. Statistics made by www.operabase.com

[51] In 2014 Welsh National Opera presented Arnold Schönberg's *Moses und Aron* at the Royal Opera House. For more information see: https://www.roh.org.uk/productions/moses-und-aron-by-jossi-wieler-and-sergio-morabito.

a large opera company, and the smaller company of ON, which does not provide all those services. Future research may analyse the differences of the opera experience in London, within all the opera companies.

In Nottingham, I investigated the 2012-2013 season, and I analysed the following venues, see table five below. There are two cinemas where ROH season is presented, as I mentioned, but the Showcase is the only one that shows the entire season.[52]

VENUE	OPERA COMPANY	NUMBER OF OPERAS
THEATRE ROYAL	OPERA NORTH	7
BROADWAY CINEMA	METROPOLITAN OPERA HOUSE	12
SHOWCASE CINEMA	ROYAL OPERA HOUSE	6

Table 5

My fieldwork in London covers the season 2013-2014. I analyse four venues: The Royal Opera House at Covent Garden, where company is based; and Odeon IMAX and Picture house at Clapham, and at Hackney where the MET presents its 'live in HD' season, see table six below. There is a large production of opera in London, but the ROH is an internationally known company with large seasons. The Barbican Centre, on the other hand, is a cultural complex where art exhibitions, concerts, films, theatre, and opera take place.[53] Odeon IMAX is a large and important cinema, and finally, the Picturehouse is a network of cinemas in the UK.[54] These venues offer both liveness in HD experience and live experience. The ROH and MET can be classified as conventional, in Levin's typology; therefore, I use their similarities to narrow my research in order to understand their differences of their opera experience.[55] The contrast is between the MET and the ROH in London because

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[52] Showcase Cinema included one encore of *Les Troyens* that was not a live transmission from ROH but it was scheduled as an encore, Showcase Cinema presented the entire season including this encore and Cineworld didn't, and this is the reason that chose Showcase as part of this research.

[53] For more information about Barbican, see its webpage: https://www.barbican.org.uk.

[54] For more information about Odeon IMAX, see its webpage: https://www.odeon.co.uk/imax/. Later, in this chapter and chapter 3, I will provide more information on Picture House.

[55] ENO might be described as a concept driven theatre.

of their conventional traits, the first one at Barbican, or other cinemas, through transmissions and the second one in live performance. My attendance to Barbican was out of the considered period, that is why it is not taken into consideration here. This situation narrows the differences of venues and allows me to identify specificities in each opera experience.

VENUE	OPERA COMPANY	NUMBER OF OPERAS
ROYAL OPERA HOUSE	ROYAL OPERA	25
Odeon	METROPOLITAN OPERA HOUSE	1
Picture House	METROPOLITAN OPERA HOUSE	4

Table 6

2.3.2 Fieldwork

My fieldwork involves three mechanisms: questionnaires, templates, and surveys. The template is filled in by the researcher at each attendance of an opera event and includes different questions, which include observations of the necessary information, venue, performance, audience, intermission, program, and special events. This information will theoretically provide the essential information on the communicative event that elaborates the opera experience. (See Appendix one).

We may contrast the classification of the template with that of Johanna Jobst and Sabine Boerner,[56] whose article deals with the understanding of customer satisfaction in opera, applying surveys to audiences to gather their data. They divided the study into two categories: core service and peripheral service.[57] They considered as core service the: perceived artistic quality, appraisal, recall from memory and empathy/identification; and as peripheral service: the dimension operating during the performance and the size operating before and after the performance. This classification is similar to my classification and my

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[56] Jobs, Johanna, and Boerner, Sabine (2011), "Understanding customer satisfaction in opera: first steps toward a model", *International Journal of Nonprofit and Voluntary Sector Marketing 16,* Wiley Online Library, doi:10.1002/nvsm.394. Pp 50-70.
[57] I have described in chapter 1 the problems related to centre, periphery and out of periphery according to Lotman and Kotnik.

modification to Jacobson's model. I should remark that my interest is in the development of the operatic experience as a whole and that other information outside of the event itself can be as important as the same event. My template attempts to gather information of the space and the performance itself because it is not addressed just to the audiences' satisfaction, but these similarities might indicate certain basic elements for consideration in opera research that deals with consumption and production as a duet that works together in the elaboration of the opera experience. My template is based on my interpretation of Jakobson's model to gather information of the operatic experience and to detect the possible function of the communicative act of attending opera.

The template is divided into the following categories, which I will apply in the case studies:

BASIC INFORMATION: Relevant information to situate a performance without entering into details about the quality: title, composer, librettist, singers, conductor, orchestra, auditorium, date, city, official or common language among audience, and any extra information.

VENUE: Description of the venue: opera house, theatre, cinema, or other type of space; building: historical or contemporary; size: capacity; type classifications of Levin, and Negrete.[58]

PERFORMANCE: Description of the type of performance: stage production or a concert; live, live transmission or pre-recorded transmission; audiovisual or just audio performance; complete or highlights; broad, subtitles or another type; the name of titles: surtitles, subtitles or beliefs; and language of the titles.

AUDIENCE: Description of some characteristics related to audience: seat prices, seat division, selection of seats; description of audience around the researcher: people around know each other, discover new opera goers, presence

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[58] Op. Cit. Op. Cit.

of foreigners, other languages heard, and mention a classification of audience according to Lindenberger and Evans.[59]

INTERVAL: Description of the characteristics of the interval, concentrate on how many intervals there are, how long they are, extra information provided during the interval, movement restrictions, catering, movement of people, merging of audience or separation, punctuality and calls for the act.

PROGRAMME: Description of the program: language, the information presented in it, information of further performances or other events, and price.

SPECIAL EVENT: Description of any extra event related with the central performance: length, venue, and how it is advertised.

These categories encompass the necessary questions to gather essential data to investigate the opera experience at a particular venue. The templates containing these categories will be used during the fieldwork. My fieldwork includes visiting at least eighty percent of the season of each venue to have enough data to analyse the situation at the venue.[60] The fieldwork consisted of filling one template per each visit. Extra information is also gathered, such as programmes or flyers. My research includes taking in consideration the repertoire in each venue. Therefore, this comparative analysis will bring clarity allowing to the discovery of different trends in different seasons at different venues, and to link this comparison with the operatic experience in the case studies. Identification of potentiality of influence of these elements is necessary to understand the opera experience.

2.3.3 Surveys

Also, the gathering of information considers questionnaires, built on the approaches of key scholars such as Adorno, Storey, and Hall-Witt. Particularly

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[59] Lindenberger 1998. Op. Cit. pp. 270-277. Evans. Op. Cit. pp. 392-393.
[60] I mention 80% because I must also consider unforeseen circumstances that halt me to go; such as illness.

I will find the following scholars: Martorella, Atkinson, Benzecry And Jobst and Boerner.[61]

Martorella has researched different opera houses in the USA between 1970 and 1980. Her research "is an attempt to provide a sociological explanation for the development of operatic styles".[62] She concentrated mainly on socioeconomic factors. Her analysis thus examined the role of repertoire for the audience, especially in those theatres that needed box office sales to receive their main incomes. Her analysis is based on fieldwork in theatres, and interviews with managers, critics and singers so her perspective is from the production side; the consumer was analysed just regarding numbers of tickets sold. Martorella's research debates, then, between qualitative and quantitative data. The current work does not necessarily debate but considers the contributions of both approaches. For example, I consider the audience not simply regarding attendance figures, in fact I propose a closer and more detailed view. My research also differs in the type of information that is gathered because I use three points from her interview format for managers: the administrative section of the opera (incomes, outcomes, marketing, etc.), the administrative section about artistic part, and the personal characteristics of the administrator. For this dissertation, I focus on the latter (see Martorella's manager interview in Appendix two).

Atkinson carried out an ethnographic research concerning Welsh National Opera as a touring company. He is interested mainly in the process of creation. But for my aim, his description of the host theatres is important – the uniqueness of each venue and its position within its city. He also noted the creation of a season in this touring company and the logistical requirements. He also described the process of creation and (implicitly) the appreciation of opera as a performative act; it can be said that opera is compound by a diversity of performances as it has been said. His perspective covered the production and the development of marketing strategies such as performances outside the stage, e.g. dinners. Thus, I build on this idea of performative acts, considering opera as a group of performances, which might be considered as rituals. These

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[61] Martorella, *Op. Cit*. Atkinson, *Op. Cit.* Benzencry, *Op. Cit.* Johanna Jobst and Sabine Boerner, Op. Cit.
[62] Martorella 1982 Op cit *p1*.

performances shall be seen not only as part of the opera production but also as part of consumption of opera. The operatic experience, therefore, must be seen as the result of producer's performances, plus consumer`s performances.

Benzecry analysed The Colon Opera House in Buenos Aires. He is interested in analysing the consumption of opera in accordance to highbrow and lowbrow tastes, especially among new opera-goers.[63] His fieldwork took place in the upper circle of the theatre, *El Paraiso* (Heaven). He took into consideration the distribution of people in the theatre, the freedom of movement inside the theatre and the interaction among the members of the audience. His research was necessary for this dissertation because it presented the sociological research of audiences. But my research differs regarding the aim, I am interested primarily in interaction, and so I develop other strategies in my survey to gather the information needed for this work. Moreover, I do a comparative analysis of two case studies, when he examines a single venue.

Jobst and Boerner (2011) have carried out a research based on surveys to understand customer satisfaction at Dessau Opera House during a live performance of *Die Zauberflöte*. They divided their survey into two sections, core service and peripheral. They are interested in discovering the parameters that lay on the satisfaction; that is why there is a distinction between questions related with the performance itself, core questions, and elements that surround the performance, peripheral. Both sections of the survey are also subdivided into different parts. The distribution is the following:

> Core Service:
> > Perceived artistic quality
> > Appraisal
> > Recall from memory
> > Empathy/identification
>
> Peripheral service
> > Dimensions operating during the performance
> > Dimensions operating before and after the performance

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[63] The study of Highbrow and Lowbrow is very common in opera studies. Storey 2003, Op. Cit. has analysed the phenomena, but also Lawrence Levine has dedicated a full volume to the study of Highbrow and lowbrow in USA. Levine, Lawrence W. (1990), *Highbrow/ Lowbrow*, Harvard University Press, Harvard.

The distinction between core and peripheral services links the audience and the management precisely. Here, Jobst and Boerner, considered these distinctions as a unitary statement and did not consider that core service or peripheral service contributes in different degrees from audience and opera management. So, my aim here differs from theirs because I consider there is a strong relationship between both sides, I want to study the process of the dialogue that takes place between them. Therefore, I must study how much the management influences the opera experience and how much the audience also contribute to do so.

There are thirty-three questions distributed in the research template. We may appreciate the differences and the topics to take into consideration. In core service, is the perception of quality important? Is it good or bad? How happy and comfy do audiences feel during the performance? Is the performance connected with other previous experiences? Do the viewers feel identified with the character of the performers? For peripheral service it is important to note the characteristics of the auditorium, e.g. acoustics, comfortable seats, noises, etc.; and the extra elements that surround the performance such as catering, location, parking, etc. (The survey is reproduced in appendix one).

These four types of research allow me to develop my own survey for my study. I have four types of surveys; one for producers, other for consumers, one for receiving theatre and another one that I call consumer/producer. I explain these categories with examples.

> Consumer: The audience: i.e. the operagoers, whether public of theatres or cinemas.
> Producer: Any company that produces an operatic experience.
> Receiving theatre: This survey is addressed to the theatre that receives an opera tour company.
> Consumer/producer: Here I will present a survey addressed to the cinema managers who consume the opera transmission from different theatres and, at the same time, produce the operatic event inside their cinemas, creating a specific operatic experience.

I did not interview artists in this work, but I consider the interests of audience on favourite artists as a reason of attendances. Surveys will consider the interaction and communication between different opera houses and cinemas. They will attempt to gather information about seasons, influences of diverse opera houses or cinemas and distribution. The type of questions is also related to the

identification of the different communicative functions in the operatic experience; this is according to my interpretation of Jakobson's model.

The combination of fieldwork and surveys provides a wide range of information from producers and consumers. Such a range is useful not just for this research, but it works as a template for further research dedicated to the sociology of opera, and the development of programming and marketing strategies for opera. This potentiality includes the type of production and type of environment where operatic experience takes place. As chapters three, four and five will show, this research will create new methodologies and offer examples of their practical application for the study of the sociology of opera and its importance for opera companies and venues.

2.3.4 Potential problems

I am aware of the potential problems during the development of the fieldwork. Problems such as cancellation, problems in attendance, or any other issue should be considered seriously because they may affect the research process. The template aims to provide general quantitative data to obtain the needed information event with an 80% of attendance. Another problem that we face during the research is the lack of interest to carry out some interviews; either from audiences or managers. In those cases where interest in this research was lacking from invited participants, I considered the context of the answer and attempted to investigate possible reasons for such approach towards the research.

2.4. Conclusions

Opera experience is a complex communicative process that has the potential to be analysed from a wide range of perspectives and theoretical approaches. Here I use some key authors who had experienced the analysis of different aspects of the opera production and reception, as well as a communicative model which allows me to organise the information into built purpose form. For this dissertation, I have decided to analyse the cases using different materials: fieldwork which comprises a template, as well as extra information taken during the opera experience and surveys to different participants. The nature of this

research made its process a descriptive one because it lays on testing the theory on empirical evidence which will contribute to assessing if the opera experience can be analysed in the form I propose here, or further methods are needed or a modification to the theory or practice must be done.

In waiting for the results of the tests it can be said that operatic experience is a complex communicative process that merges, in different proportions, ideas and beliefs regarding the experience/enjoyment by audience and managers (which are in the core operatic people). Those ideas are tremendously influenced by different geographical borders as well as influenced by discrete historical periods. The study of the phenomena creating tailored tools of investigation helps understand the multiple links we can see in the operatic experience. The next chapter explores the cases of Nottingham and London to test the tools and the theoretical framework.

Chapter 3: Exploring the opera experience

Wer wird? Ich höre: gestatten.
Ich wüßte nicht, wer außer meinem
gnädigen Herrn, in dessen Palais Sie
sich befinden und Ihre Kunstfertigkeiten
heute zu produzieren die Ehre haben,
etwas zu gestatten -
geschweige denn anzuordnen hätte!
Ariadne auf Naxos, prologue,
Libretto by Hoffmansthal and music by Strauss

3.1. Exploring the experience of opera

Chapter one and two have demonstrated the development of my theoretical framework, which aims to analyse the operatic experience. It stands now as the outcome of a communicative event, which involves operatic people from two sides: the management (directors, artists), and the reception (audience). The communicative act takes place at an opera attendance and different factors will modify the experience.[213] Jobst and Broener distinguished between core and peripheral services to describe such factors.[214] The distinction, based on the relation to the genre itself, strictly links the opera attendance to the main activity, which is at the core, while activities before or after the attendance can be seen as peripheral because they are around the opera performance. Moreover, in chapter one I presented different elements and terms of analysis that indicate the characteristics of the experience, which can be compared with Jobs and Broener's contribution. In chapter two, I applied the descriptive terms into Jakobson's communicational model. Such application allowed me to produce a particular model dedicated to the operatic experience. At first, Jakobson's model helps analyse the aim or central point of any operatic experience, which seems, in this stage of the research, useful when studying the experiences that rely on certain part of the communicative event. i.e. theoretically the scholar is able to analyse those venues that propose an experience focused on the event itself (for example at the Bayreuther Festpielhaus); or in those that concentrate on the

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[213] See entry operatic context in chapter one for more details.
[214] See chapter one study the differences between centre and periphery applied to the theory of opera.

history of the house (such as La Fenice in Venice). In such a way, the communicative model potentially might be useful to describe accurately the creation of an experience at any venue. A description of its concept of opera, based on the experience, involves the identification of its paradoxes, operatic zones, and the operatic people; particularly, the type of audience. The description which will become a tool, for example, to elaborate better case-specific strategies for opera management.

In chapter two I expressed the forms of gathering data: fieldwork and interviews. In addition to the fieldwork, I used extra material, such as flyers, programmes or other material that can be analysed separately. Thus, I present in this chapter three types of material: fieldwork templates, extra information, and interviews. All these research mechanisms have provided significant amounts of quantitative and qualitative data which this chapter displays. The first aspect to highlight is that there are different ways to approach all this data: either to start, for example, according to the type of data, or by city, by theatre, or by title.[3] Theoretically, the result should not be different, except in the attention paid to some particular traits of each venue. For example, a research on the repertoire may start with this and the rest of information will support or neglect its repertoire-based research. Here I followed an analysis according to the different types of data. In this way, the division of the analysis was into three parts: fieldwork, extra material, and interviews. Each type provided essential evidence to the analysis of the operatic experience, but they also had their particular problems that affected the research; which is considered individually. Later I discuss the benefits and contradictions of each type of research mechanism.

The study cases in this chapter provided a lot of information, which I present in the following distribution: an analysis of the fieldwork, then the other information data, and finally an analysis of the interviews. Such order allowed me to elaborate a first hypothesis after concrete experiences, subsequently compare the results of an outsider viewer with the official insider perspective, i.e. what administrative staff want me to know about opera and about them. The hypothesis that I developed and contrasted cover my perspective as audience or

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[3] Chapter four presents a revised version of the current analysis, and chapter five suggests four different approaches to the study of operatic experience.

addressee and the diverse elements that opera management provided. Eventually I analysed the opinion of operatic people who can, theoretically, discuss their beliefs via the interviews.

Here there is a brief description of each type of material and my finding expectations:

Templates: The templates are the first approach to the concrete experience of the chosen venue. For this dissertation, and the framework, I try to create a template that fulfils the needs of a piece of research on operatic experience. However, it is not my intention to make the templates the sole source of research materials. In fact, the templates provided here part of the general information. Therefore, an analysis of templates and other materials helps to understand the operatic experience at any operatic venue. The templates provided essential information to establish the first hypothesis, which help in the analysis of further elements and the creation of tailored interviews for the opera people.

Chapter two provided a full description of the template and the first appendix shows the template created and used in this research. The chapter also interrogated the criteria for selecting the type of information that was gathered in the template. It combines different fill-in-the-blank style options, multiple choice and open questions for larger descriptions. So, the data that the templates provide is mostly quantitative and to a lesser extent qualitative. As a consequence, the analysis of the data collected considers statistics and discourse analysis. The template's aim is to obtain as much information as possible that describes the experience.

The analysis of the quantitative data allowed me to narrow the range of options at the operatic experience, and to develop a profile for the particular case, which is crucial to elaborate a hypothesis about the experience and its relationship with other companies. The hypothesis is tested and confirmed in further stages.

The qualitative data was more difficult to analyse because it may express more variables than the quantitative one. Hence, I considered here discourse analysis approach for such cases. I attempted to transfer the qualitative data into a quantitative form, where I was able to analyse the frequency of the linguistic structure and their implication into the analysis of the eexperience.

The templates, then, allowed the elaboration of case-specific questions for the survey and to develop the first description of the opera experience, considering the Jakobson's model. The templates allowed the first sights on the management of opera, and how it may focus its attention to a particular function, rather than to other one.

Other Material: Different cinemas, theatres, and other operatic venues can provide a lot a of material that might have not been considered in the templates. For example: the programme. Usually a cast list is given to the patrons for free, but theatres, like the Festspielhaus at Bayreuth, sell this type of material.[4] Moreover, the cast list is just a part of a full printed programme, which in most of the cases is for sale. So, the operatic venue provided different information, and it was possible that not all the relevant information was considered in the template. Furthermore, theatres also can give away flyers to advertise other events. I considered it important to give space to the material that requires a deeper look, as well as other types of material, which have not been considered originally in the templates or that requires an in-depth analysis.

The material is formed by a multimodal text. i.e. we find a text, which appears next to an image, or even an aural text.[5] In this fashion, it was a complex material and can be considered multimodal; hence, multimodality theory was used when needed. The material was important but the accessibility to it was crucial as it helped to understand the development of the opera as a genre within the premises of the venue due to the information it contained, and the way it was spread. The material, then, is the opera homework and it developed the operatic expectations. Extra material might also provided information on future events and, in this way, opera might have made sure the audience gets this information; i.e. a work on the development of the routine. Nevertheless, there were also other operatic venues that were not so eager to distribute extra information. The

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[4] For prices see: Guía del Festival Bayreuth. https://www.bayreuth.es/Festspielhaus/Tienda.

[5] Multimodality theory is part of Social Semiotics. As explained by Theo van Leeuwen, multimodality is the discourse compound by different modes for example image and text where a visual language interacts with a linguistic text. See van Leeuwen, Theo (2005), *Introducing Social Semiotics*, Routledge, London and New York. Also. Kress, Gunther (2009), *Multimodality: A social semiotic approach to contemporary communication*, Routledge, London and New York.

reasons to display or not are basic questions, and involved the study of the management of information and guaranteeing its access, which forces, in a certain form, the audience to know about some particular aspect of the genre.

The creation and manipulation of a multimodal text, such as programme, flyers, advertisements, last minute sheets informing of casting change, cast list, etc. appeared as one-way communication. In this way, the opera house was the only actor in this relationship able to express a desire, belief, decision, or knowledge. When the audience faces such material, for example, a cast change, it receives just a brief abstract of the policy of the theatre and how the management has taken some actions to solve a problem. Then, this extra material provided, as its name indicates, extra valuable material to enrich the description of the opera experience and go deeper in the hypothesis of the phenomenon.

Interviews: The interview was the last information-gathering tool that I consider in this dissertation. The first tool, the templates, allowed the elaboration of the first hypothesis. Those hypotheses are then tested and expanded in relation with the material produced by the opera company and, to a less extent, by the audience. Thus, the last stage comprised asking directly the opera people about their relationship. Templates provided an eagle-eye view of the experience. The second stage focused on how the management of opera elaborated a discourse to shape some interest of the audience and eventually elaborate a construct of what the operatic experience entails. Finally, the third stage focused on how the operatic people coordinate, react or answer to such proposal of experience.

Interviews, in general, can use open questions, multiple choice or filling-the-blanks question types. The selection depends on the needs and available help to carry out a research. Multiple choice is a helpful tool with which to gather quantitative data, which is easy to organise and analyse but, it may limit the possibilities of option and it may also affect the reliability of the answers. I suggest the use of a multiple-choice survey when large focus groups are taken into consideration because it helps to organise the information better. The problem of multiple-choice question is that it does not give freedom to the

interviewee to expand and contribute with extra information.[6] This dissertation uses multiple choice questions with the audience because the expected time for the survey was limited at an interval, then this type of questionnaire gathered the information faster.

Filling-the-blanks is relatively close to multiple choice because the answers are expected. A survey with this type of questions allows the answerer to produce a personal, and theoretically, individual question, but in fact it also reduces the options of answering to just few options, which are limited by the question itself. Filling-the-blanks is also easy to analyse because the material is easy to organise, and, in consequence, easier to establish the methods of analysis. Both closed-ended questions, filling the blanks and multiple-choice, are a fast form to get information. The questions, here, were created based on the information of the fieldwork and the extra information document. This type of questions was directly controlled by the given information, and their result was expected. The results to these questionnaires may confirm or not the hypothesis.

Another option is an open questions survey. Open questions can be as open as desired. It means that either the time or space of the answer can be limited, or the answer can be as large as it is preferred or required. This type of surveys provides a lot of information, and some of it is very detailed. To such a degree, this type of surveys can be very large and difficult to analyse. The results are qualitative and must be consider according to the type of needed data; i.e. the interview can be separated to obtain statistic data, and also it can analyse the form of statements via discourse analysis.

Interviews have been an important element in the research of some of the main authors of the current work. Martorella and Benzecry, for example, used this tool in their research.[7] This dissertation considered the use of interviews with open questions mainly to opera managers or directors, because the number of expected interviewees is less than the one expected with audiences. On one hand, I considered here the audience as a group, which might stay in contact with other OEs, but always as a group. On the other hand, I was interested in studying the

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[6] For a larger discussion on the questionnaires see: Seric, Neven, and Ljubica, Jasenko (2018), *Market Research Methods in the Sport Industry*, Emerald Gorup, Bingley. P.120. or Seaton, A. V, and Bennett, M. M. (1996), *The Marketing of Tourism Products: Concepts, Issues and Cases,* Thomson, London.

[7] Op. Cit.

different approaches that the management of the house follows, therefore open questions allow us to study better that individuality. The interviews appeared in two different options: written and oral. The written form comprised sending a list of questions to the person who is expected to answer them. That person returned the answers also in written form. This form was useful when the interviewee was in another town or his agenda did not allow an appointment. The oral form implied a personal meeting, during which the researcher asked the questions and recorded the answers.

Via the aforementioned research mechanisms, I expected to gather information that allowed me to describe the communicative event of the operatic experience, understanding how the characteristics of the opera experience appeared in the case studies (i.e. how the opera homework, paradoxes, context, crisis, zone, repertoire, etc. appeared) and also the differences between cases, companies and venues to understand their main interests and aims when the experience takes place.

Before I continue with the analysis, I want to identify some characteristics of the cities that appeared as case studies: Nottingham and London. Nottingham is located in Nottinghamshire in the East Midlands in England: the population is 314,300.[8] In Operabase the city occupies place #344 in opera performance of all the 754 cities that are considered in the statistics. In the UK, Nottingham occupies place #13 of operatic cities with thirteen operas in the seasons 2015-2016. The total of performances of opera in the UK is 989, which means that Nottingham hosts the 1.31% of operas compared to London, which hosts 43.27%.[9] Hence, Nottingham was not a particularly big operatic hub in the times of the research, and, in addition, it must be said that most of the performances were by Opera North; an opera company with its headquarters in Leeds, and which tours around midlands and northern England. In Nottingham, Opera North shows its operas at the Theatre Royal. Other operatic experiences, which are not considered by Operabase, are the broadcasts from major opera companies, distributed in the cinemas of Nottingham. Now, I want to describe some important features of each company and venue:

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[8] Check http://jsna.nottinghamcity.gov.uk/insight/Strategic-Framework/Nottingham-JSNA/Related-documents/Demography-2016.aspx. [Las access 27 September 2017].
[9] For detailed information see www.operabase.com

OPERA NORTH: Opera North is a touring opera company that travels twice a year around the central and northern parts of England.[10] Usually, the company offers six operas divided into two seasons, each season consists of three different types of performances. There is a small season in summer with fewer works or concert versions. It can offer three different operas or, if the operas are brief, the company accommodates one or more titles into one performance. The company is based in Leeds and it is considered one of the leading companies in the UK. It was established in 1978 and it started touring to Nottingham, and other midland cities since its early seasons.[11]

Theatre Royal: Built in 1865 and refurbished in 1897 with a capacity of 1,186 seats, Theatre Royal is one of the main landmarks in Nottingham and a prominent sight for the artistic arena of Nottingham, though it is not a main touristic attraction in the city.[12]

The MET live in HD: In 2006, the Metropolitan Opera House launched the program Met Live in HD; this project has broadcasted several titles around the world. Cinemas and other types of venues in 70 countries now host the MET's live streams. The MET was founded in 1883 and it has achieved a great reputation on its quality. Now, the Met Live in HD program has promoted the MET, more than before, as an important point of reference for opera around the world; particularly in those places that did not have a regular opera company until the arrival of the Met Live in HD.[13]

Broadway Cinema: The cinema, according to its website, highlights that the building was bought by Nottingham Co-operative Society, which aim was to turn it into the country's first Co-operative Educational Centre. Thus, the

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[10] For information of the company and its activities see its website: https://www.operanorth.co.uk.

[11] For information on the history and development of the company see: McKechnie, Kara (2014), *Opera North: Historical and Dramaturgical Perspectives on Opera Studies,* Emerald, Bingley.

[12] For more information and archive material see the Our Theatre Royal Nottingham webpage: https://ourtheatreroyal.org/s/default/page/home, also Beynon, Robin (1978), *The Theatre Royal Nottingham, 1865-1978: A Theatrical and Architectural History,* Nottingham City Council, Nottingham. For information and archive material see the Our Theatre Royal Nottingham webpage: https://ourtheatreroyal.org/s/default/page/home, also Beynon, Robin (1978), *The Theatre Royal Nottingham, 1865-1978: A Theatrical and Architectural History,* Nottingham City Council, Nottingham.

[13] For More information check: http://www.metopera.org/About/The-Met/.

building that was originally a chapel, was modified to have a 500-seat theatre space and projection facilities. Through the sixties and seventies, and with help from the British Film Institute (BFI), the space was turned into a regular cinema space. In the 1990s, different companies participated in turning the space into what is known now as the Broadway Cinema.[14] It is an arthouse cinema.

Royal Opera House: The Royal Opera House at Covent Garden has a rich history on live performance but the live transmissions are recent. The Showcase Cinema's website does not provide much information about the broadcasts. Moreover., the section on Cinema at the ROH website gives solely information of the current season.[15] In consequence, I will give details of this opera company when I talk about London operatic context. What is important to highlight is that the screenings of the Royal Opera House in Nottingham take place at the Showcase and Savoy Cinemas, neither of these venues offer The Met Live in HD screenings.

Showcase Cinema: Showcase is an international company with more than 850 screens distributed in Brazil, Argentina, the U.S.A., and the U.K.[16] I must highlight that Showcase Cinema screens mostly blockbusters, while Broadway Cinema focuses on alternative cinema, author films, etc.

London: The history of the opera at the capital is richer and more influential worldwide than that of Nottingham. Several opera houses have been built in the capital in more than 300 years; some have changed names, some have disappeared, or some have even been rebuilt, as it is the case of the Royal Opera House.[17] There are now four companies that, on a regular basis, produce staged opera: The Royal opera House at Covent Garden, the English National Opera, Opera at Holland Park and English Touring Opera. Moreover, there are also other companies that often stage opera on the Londoners' stages; for example, the Welsh National Opera, Universities' productions, and other small productions or visiting companies. It must also be mentioned that London's

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[14] See http://www.broadway.org.uk/history. [Last access 1 April 2019].
[15] See http://www.roh.org.uk/cinemas. [Last access 1 April 2019].
[16] See http://www.showcasecinemas.co.uk/about-showcase. [Last access 1 April 2019].
[17] There is a lot of information about the opera history in London. I suggest here two titles: Price, Curtis Alexander, Milhous, Judith, Hume, Robert D., and Dideriksen, Gabriella (1995), *Italian Opera in Late Eighteenth-century London,* Oxford University Press, Oxford. And Rosenthal, Harold D. (1958), *Two Centuries of Opera at Covent Garden*, Putman, London.

productions are famous worldwide because several performances of their theatre are recorded (in audio or video) and sold worldwide; also, the ROH and ENO often co-produce titles with other international opera companies.[18] Hence, their productions are seen also in other countries. Furthermore, opera in London is also a touristic attraction and these main companies offer different tours to discover the theatre and the opera management (backstage and front stage).[19] Thus, it is not strange to know, as it has been said, that London hosts 43.27% (427 performances) of the opera production of the entire UK. The population of greater London is a little more than eight million people, which represents ca.12.5% of the whole country.

Each opera company has developed a particular approach to opera. While the Royal Opera House produces opera in its original language and brings an international cast, the English National Opera sings everything in English because it has claimed to be an opera for the people.[20] Another opera company that produces opera sung in English is the English Touring Opera, which tours around England.[21] Opera Holland Park is a summer opera festival that takes place at Holland Park.[22] In addition, there are also productions from the Royal College of Music, the Royal Academy of Music, Upstairs at the Gatehouse, semi-staged performances at the Barbican, and other individual projects or special tours.[23] Live transmissions and encores also exist at the capital; Odeon

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[18] Opus Arte is subsidiary of the Royal Opera House. Opus Arte launches recordings in audio or video of many productions of opera and theatre. Many of them from the Royal Opera House. For more information see Opus Arte's Website http://www.opusarte.com.
[19] Information of the tours at the Royal Opera house can be found in its website: https://www.roh.org.uk/tickets-and-events/all?event-type=tours. Information of the tours at The London Coliseum are found at the website of the English National Opera: https://www.eno.org/whats-on/london-coliseum-guided-tours-2018-19/.
[20] "We believe that singing in English enhances the emotional connection between performers and audiences", for full description on the mission of the English National Opera see its website: https://www.eno.org/about/enos-mission/.
[21] Information on the activities of the English Touring Opera can be found at: http://englishtouringopera.org.uk/about-eto/.
[22] Information about the summer opera festival can be found at: https://operahollandpark.com.
[23] List of events at the Royal College can be found at: https://www.rcm.ac.uk/events/. In 2019 the Royal College of Music transmitted via Operavision its production of Mozart's The Marriage of Figaro. For more information see: https://operavision.eu/en/library/performances/operas/marriage-figaro. Information of events at the Royal Academy of Music: https://tickets.ram.ac.uk/Sales/. This venue offers mostly plays, but occasionally small-scale opera productions take place. For information see: http://www.upstairsatthegatehouse.com. Barbican. Op. Cit.

Cinema and Picturehouse screen operas from the MET, ENO and the ROH. I provide a brief description of those venues and companies which are taken into consideration in this dissertation: The Royal Opera House, Odeon, and Picturehouse. In London, I also analyse live transmissions from the MET but as the description of the programme was already given in the section on Nottingham, then, I will limit myself here by describing the venues where I studied such transmissions.

The Royal Opera House: The current building of the Royal Opera house at Covent Garden is the third building built on that site. The First theatre was built in 1732. Georg Friedrich Handel premiered some of his operas in this theatre. In 1808 there was a fire that burnt the theatre down and a new theatre opened in 1809. Another fire destroyed that theatre in 1856 and by 1858 there was already a new theatre; the one that still exists today. In the mid nineteenth century the theatre was called the Royal Italian Opera House, but it was often called just Covent Garden, because of its location.[24] The company has brought to its stage some of the best famous singers each season since the theatre was built. In the twentieth century, an important competitor appeared in London: the English National Opera. Both companies had different approaches to the genre. Tacitly an agreement was settled that ENO would focus its attention on performances in English and promote local artists, while the ROH would produce operas in their original language and focus on international artists.[25]

Odeon: It is a cinema chain established in 1930. It screens blockbusters as well as artistic films. In London it screens opera also at the BFI IMAX, which is the largest screen in the UK.[26]

Picturehouse: It is also a cinema chain, which also owns its own film distribution company (Picture House Entertainment). The company operates

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[24] This information was taken from Royal Opera House. Souvenir Guide. (London: Oberon Books. 2012). It is important to consider this information because it gives the opinion of the same institution. There is a lot of information about the Royal Opera House. One interesting article to consider if a deeper look is needed. Here I would like to suggest Frank, Jeff, and Smith, Eric (1996), "Seniority seating at the Royal Opera House", *Oxford Economic Paper*, vol. 48, Issue 3. Oxford University Press, Oxford. pp. 429-498.

[25] For more information about the history of English National Opera check: Gilbert, Susie (2009), *Opera for everybody: The Study of English National Opera*, Faber and Faber, London.

[26] See: http://www.odeon.co.uk/about-us/.

twenty three cinemas under the label of Picturehouse, but it distributes films to further forty two venues across the UK. Its schedule includes different types of films. "Picture house Entertainment also distributes high-profile alternative content to cinema throughout the world from the Royal Shakespeare Company, the Bolshoi Ballet, Glyndebourne, the Royal Opera House and the National Theatre".[27]

The case studies provide a wide range of options. From live performances to live transmissions, from a cultural venue to a popular one, to a historic space, to the most contemporary screen. Two different cities with different movements in the opera arena. Different influences and different influence at management. The material obtained from the research provided core information on the operatic experience, information that can be modified, in some extent, when showed in different venues. Then, the data, explored the range of possibilities that the experience has, according to the diversity of venues and companies.

3.2 Fieldwork. A template for one, a template for all.

3.2.1 Procedure

The templates have provided a lot of information. The same templates were already organised in different categories. My approach here considered each category and then analysed each subcategory in an individual form and at the end, an analysis of the whole data took place. The development of the hypothesis on the structure of communication, started since the first steps. The hypothesis eventually is modified according the study of the operatic experience advances.

3.2.2 The data

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[27] https://www.picturehouseentertainment.co.uk/about/

Title: The first information that the template gathered was the title of the opera. The title in many cases was crucial while deciding whether to go to the opera or not. People might go easier to famous and popular titles, than to unknown ones.[28] Table 7 shows the titles that appear in the researched seasons. I must say that the title was one the easiest possible data to gather because it was the first information that appears. But the repertoire allowed to detect the first influences as well as the most fashionable titles.[29] Table 7 shows all the titles that appeared in the seasons that are under research.

The table gives forty three different titles and the most performed ones are *Tosca, Eugene Onegin, Don Giovanni, Faust, La Clemenza di Tito, Otello, Les Troyens, Maria Stuarda and Parsifal* , each one with two productions of two different companies. The most performed opera was *La Bohéme* with three different productions. This repertoire enabled me to understand the context of production, which indicated a preference on the repertoire focused mostly on nineteenth century operas. Moreover, it was interesting to highlight the possible influences of opera companies on Opera North. The nature of each experience must be considered. While the duplication of repertoire of the MET involved copying a screening event, the experiences at the Royal Opera House were live experiences. So it seemed to be a selection in the title, as well as distribution, according to the type of experience.

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[28] I have mentioned in chapter one the case of the audience that recall keeping doing the popular ones, avoiding the unknown ones.

[29] The similarities may evolve towards the opera expectations. For the discussion, see chapter one the entry of operatic expectations.

Table 7 REPERTOIRE

	2012-2013	2012-2013	2012-2013	2013-2014	2013-2014	TOTAL
OPERA	OPERA NORTH	MET LIVE IN HD	ROH LIVE	MET LIVE IN HD	ROH	
MACROPOLOUS CASE	X					1
DON GIOVANNI	X				X	2
FAUST	X				X	2
LA CLEMENZA DI TITO	X	X				2
OTELLO	X	X				2
LA VOIX HUMAINE	X					1
DIDO AND AENEAS	X					1
L'ELISIR D'AMORE		X				1
THE TEMPEST		X				1
UN BALLO IN MASCHERA		X				1
AIDA		X				1
LES TROYENS		X	X			2
MARIA STUARDA		X			X	2
RIGOLETTO		X				1
PARSIFAL		X			X	2
FRANCESCA DA RIMINI		X				1
GIULIO CESARE		X				1
LA BOHEME			X	X	X	3
EUGENE ONEGIN			X	X		2
NABUCCO			X			1
LA DONNA DEL LAGO			X			1
GLORIANA			X			1
TURANDOT					X	1
LE NOZZE DI FIGARO					X	1
ELEKTRA					X	1
LES VEPRES SICILIENNES					X	1

Table 7 REPERTOIRE

WOZZECK		X	1
CARMEN		X	1
MANON		X	1
LA FILLE DU REGIMENT		X	1
DIE FRAU OHNE SCHATTEN		X	1
LA TRAVIATA		X	1
TOSCA	X	X	2
DIALOGUES DES CARMELITES		X	1
MANON LESCAUT		X	1
ARIADNE AUF NAXOS		X	1
THE NOSE	X		1
RUSALKA	X		1
PRINCE IGOR	X		1
WERTHER	X		1
LA CENERENTOLA	X		1
FALSTAFF	X		1
COSÍ FAN TUTTE	X		1

Opera North seemed to be aware of other companies' seasons and, based on that, elaborated its own selection. It also seemed like similar experiences but in different format; it couldn't occur at the same time in similar geographical area, but similar experiences in different formats could appear at similar times. The small data might be expressed as a formula of time production:

OE=OE $\longrightarrow$ ≠T

OE≠OE $\longrightarrow$ =T

The formula can be read as similar opera experiences (same title and same form) may appear in different time, but dissimilar opera experiences may appear at the same time (season). The formula was the first approach to a tacit organization of the opera experiences. The theory required further exploration and eventually a modification or additions that improve its efficiency.

The operatic paradoxes were described in relation to time and geographical traits and these paradoxes might worked when a same form of experience (live) couldn't be at the same time, and in a similar geographical zone. I might propose that the attitude of ON toward its distribution relies on the potential marketing benefits of the Met live in HD, but, at the same time, ON helped to prepare audiences for the live performances at the Royal Opera House. Thus, the opera company from Leeds on one side, seemed to use the MET to increase its audience, but did not compete with Royal Opera House. Moreover, it contributed to the development of an educated audience. Educated because the audience would know the repertoire. It seemed to be an opera chain that links different companies and audiences together. The similarities seemed to suggest the existence of a concrete dialogue among different opera companies. Such dialogue may be formal or informal, but it seems that it occurs in order to have a distributed repertoire.

The repertoire also demonstrated that there was always space for less famous works. Approaching a less known repertoire might be done by an isolated theatre that aimed to stage a particular work, or it seemed that some theatres may have worked as a team. For example, the various productions of *Maria Stuarda*, almost at the same time. The title is not famous, although the composer is.[30] Moreover, the opera was produced by two different theatres in different seasons which seemed to encourage the competition of the productions but also to promote the title. *Les Troyens* was a similar.

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[30] Donizetti's Maria Stuarda do not appear in the top 100 titles of Operabase of the period 2012-2015. For more information see: www.operabase.com. [Last access 1 December 2018].

TABLE 8: COMPOSERS						
Composers	2012-2013 OPERA NORTH	2012-2013 MET LIVE IN HD	2012-2013 ROH LIVE	2013-2014 ROH	2013-2014 MET LIVE IN HD	Total
JANACEK	1					1
MOZART	2	1		2	1	6
GOUNOD	1			1		2
POULENC	1			1		2
PURCELL	1					1
VERDI	1	4	1	2	1	9
DONIZETTI		2		2		4
ADES		1				1
BERLIOZ		1	1			2
WAGNER		1		1		2
ZANDONAI		1				1
HANDEL		1				1
PUCCINI			1	4	2	7
TCHAIKOVSKY			1		1	2
ROSSINI			1		1	2
BRITTEN			1			1
STRAUSS				3		3
BERG				1		1
BIZET				1		1
MASSENET				1	1	2
SHOSTAKOVICH					1	1
DVORAK					1	1
BORODIN					1	1

COMPOSER

Twenty-three composers appeared in the period of analysis. Table eight shows the distribution of composers and the number of operas that exists in the data. Mozart, Verdi, Donizetti, and Puccini are the most performed composers. Then, it seems there was a well set of established composers which dominated the taste of opera-goers. The development of a set helps also to establish the opera homework because it writes the guidelines of the basic works, which also organise and distribute the fundamental operatic experience.

Table 9 Librettis		
Does librettist's name appear?		
	Yes	No
Broadway Cinema		X
Showcase Cinema	X	
Opera North paid program	X	
Clapham Picturehuse		X
Royal Opera House Free brochure	X	
Royal Opera House paid program	X	
Hackney Picture House		X
Odeon		X

Librettist

The category of librettist originally focused on the name of the librettist but several programmes or cast sheets did not contain the librettist's name. Thus, I have considered to write in the template if the programme provided that information or not. Table nine shows this data and we can observe that Met live in HD's cast list did not contain that information, but ON and the ROH (live or

via cinemas) did. However, it is early to adventure any hypothesis about this reason, but the data may showed that it was related to the Met live in HD in particular. Nevertheless, I cannot prove if this is the case as the MET places composer and cast, above the librettist in importance. What seems to be important for the Met Live in HD opera homework was the absence of this information. So, perhaps the MET aims for a poetic form, avoiding metalingual or other levels. But these are just ideas which were contrasted later with more data. An important point here was to understand the absence of information about librettists may tell more about the experience than might be expected.[31]

Conductor/Orchestra

Here I considered two elements closely related: the conductor and the orchestra. The conductor's name often appeared but the orchestra's name was not necessarily included. My approach to the data on conductors was based on the name of the conductor but my approach to the orchestra was similar to the one followed with the librettist; i.e. I wondered if the information was given or not. I explain the case of conductors in the following paragraph and table ten and table eleven show the data for the orchestras.

The conductors rarely appeared in both main opera companies (MET and ROH). While ON has different conductors, the MET and the ROH share just 2 conductors, which represent the 22% of Met live in HD's conductors, and 15% of ROH's conductors. Then, it seemed that the opera management of these companies tried to avoid similarities in terms of the cast they hire. I must remark that these numbers compared two different types of events, live and live transmissions, which naturally changed and affected the results when comparing two different companies. Especially for the number of performances which was different between a live performance and live transmissions.

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[31] On libretto and authorship see Hauze, Emily S. (2007), "Who Can Write an Opera? F.C. Bressand and the Baroque Opera Libretto", *Monatshefte* 99, no. 4. Pp.441-53.

Table 10

	2012-2013	2012-2013	2012-2013	2013-2014	2013-2014	TOTAL
CONDUCTOR	OPERA NORTH	MET LIVE IN HD	ROH LIVE	MET LIVE IN HD	ROH	
MAURIZIO BENINI		2			1	3
THOMAS ADÈS		1				1
FABIO LUISI		3		1		4
HARRY BICKET		1				1
DANIELE GATTI		1				1
MICHELE MARIOTTI		1	1			2
ANTONIO PAPPANO			1		5	6
ROBIN TICCIATI			1			1
MARK ELDER			1		1	2
TOBIAS RINGBORG	1					1
RICHARD FARNES	1					1
STUART STRATFORD	1					1
HENRIK NÁNÁSI					1	1
JOHN ELLIOT GARDINER					1	1
ANDRIS NELSONS					1	1
YVES ABEL					1	1
SEMYON BYCHKOV					1	1
DAN ETTINGER					1	1
OLEG CAETANI					1	1
BERTRAND DE BILLY					1	1
VALERY GERGIEV				1		1
PAVEL SMELKOV				1		1
ALAIN ALTINOGLU				1		1
23 CONDUCTORS	3	9	4	4	15	35

Table 11		
Does the orchestra's name appear?		
	Yes	No
Broadway Cinema		X
Showcase Cinema	X	
Opera North paid program /difficult)	X	
Royal Opera house Free and paid	X	
Hackney Picturehouse		X
Odeon		X
Clapham Picturehouse		X

Table eleven shows the appearance of the orchestra and we observe, again, how the MET avoided giving this information; maybe it considered it obvious. Moreover, it is interesting that ON provided this information inside a paid programme, hence, data that was not easy to find. Thus, while the ROH provided this information to the audience either at the paid programme or via the free cast list in a live performance or live transmission, the MET avoided this information and ON hided it, and displaid it just for audience member interested in these facts. It seemed that there was a coherence in this structure which separated the Meth Live in HD, ON and the ROH live performance. In consequence and in terms of experience, we may consider that this information was manipulated according to the desire of the company. This is clear in the case of ON, where the information existed for interested opera-goers; willing to pay. Then, the data gave more information about ON: the company may considered its audience far from opera avid or opera lover, in terms of Evans or Lindenberger, and it may considered that most of its audience belongs to other category. The assumption must be corroborated with the category of audience in the template. As a result, it might be considered that the presence of certain data must has been related with the load of opera homework at a certain venue. But

the lack of information did not necessarily mean, the absence of audience, but might be related rather with the type of audience.

Auditorium/Date/City

The auditorium, basically, mentioned that I have visited the following venues: Broadway Cinema, Showcase Cinema, Theatre Royal in Nottingham, Odeon BFI IMAX, Clapham Picturehouse, and the Royal Opera House. Geographically, I can say that Broadway Cinema and Theatre Royal are in the city centre of Nottingham, while Showcase Cinema is far from the city centre but closer to The University of Nottingham. In the case of London, The ROH, and Odeon Cinema are at the city centre, but Clapham and Hackney Picture house are in neighbourhoods far from the centre. The data, now, did not give too much information, but it may elaborate a sort of border of action or influence; particularly in Nottingham. Nottingham, and according to its distribution of experiences, we may attempt to develop the operatic zones. As it was said, the transmissions from the MET did not occur in Nottingham in the cinemas that show the broadcasts from the ROH.

The next point was the date. The date here was not taken into consideration with extreme detail because I considered rather the relationship between these three companies that, more or less in an independent way, elaborate their repertoire. Opera North, as I said, had two different seasons per year: an autumn tour and a spring one. The Royal Opera House worked with the same type of distribution: autumn, winter and spring. The Metropolitan worked in a different way; it considered a year to be a season and did not distinguish between seasons inside the season. The detailed description of the dates did not seem to be important here, but it might be important when analysing other countries with particular holidays or other distribution and then the dates can be meaningful, because they might tell the movement of people. Movement that affects directly any activity of the theatre and, of course, the operatic experience.

The category of city refered to the place of information. In this dissertation, it was about Nottingham and London. These were very descriptive categories that allowed to see different facts that eventually provided valuable information about the research object.

Language

Opera houses can be an important tourist attraction in many cities. The Wiener Staatsoper is an important landmark and a sightseeing in Vienna; the same happens with Palais Garnier in Paris.[32] Vienna and Paris have more than one opera house, and it is common to find in those cities a separation between the audience. The division causes that some type of public (locals for example) will prefer a non-touristic theatre. This situation happens in Vienna, where locals prefer opera at the Theater an der Wien than at the Stadt Opera.[33] In this dissertation the cases comprised a majority of English speakers. Then, as a tourist attraction is not that common.

Comments of the section of Basic Information. At the end of this section there was a space for extra comments. This section provided a space for extra information. In most of the cases, it was the rest of the cast and a description of the type of performance.

The next section in the template was the one dedicated to the forum. It described the characteristics of the venue. The first question implied a selection whether the venue was an opera house, theatre, cinemas, or other type of forum. In this dissertation there was a clear distinction between live performance and live transmission. Live transmission occurred in a cinema, and the live performance of the Royal Opera House took place at an opera house and the one of Opera North in a theatre. The specialization here was worth of explanation. While the ROH staged its production in a tailored venue for opera and the live transmissions were in a cinema with the highest standards, Opera North, as a touring company, was flexible and used a theatre for the performances. The flexibility of opera appeared in contrast to the specialised venue for the other

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[32] Information of the government of Vienna about sightseeing, including the opera. https://www.wien.gv.at/english/culture-history/music/. Information about Palais Garnier can be found at the website of the Conventions and Visitors Bureau: https://en.parisinfo.com/paris-museum-monument/71227/Opéra-national-de-Paris-Palais-Garnier.

[33] Information on the Theater an der Wien: https://www.wien.info/es/music-stage-shows/opera-operetta/theater-an-der-wien.

events. This specialization was important if we consider the cases described by Martorella in the previous chapters, and its consequences.

The specialization or a sort of movement towards the specialization couldn't be just with the staff, but also with the audience. Both sides could developed a specialization according to their interests. The management, of course, as we saw with the examples, aimed to shape or propose a shape for its audience. Opera North, for example, seemed to prefer or to create operas of the nineteenth century.

The other category of the forum was the one of the building. This category focused on the description whether a venue was new or if it had some historical value. I described before, in chapter one, the potential capacity of a modern building when presenting contemporary music and that the hypothesis worked well with the examples that the data gathered. Table twelve gives information coming from the data. I said that this survey considered two options but when gathering the data, I considered it necessary to add an extra one: new pop. New pop stood for the contemporary buildings but dedicated to pop events (main blockbusters or famous musicals, for example). Table twelve shows the data, which did not provide relevant information on the opera experience because the cinemas are selected according to needs and availability. But the ROH is a historical building, which is also a touristic attraction.[34] The category of historical may increase the ticket sales but to see the building, rather than the event itself. These characteristics must be taken into consideration for the development of particular operatic programs.

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[34] For information of the Royal Opera House as a tourist attraction see the website Visitlondon: https://www.visitlondon.com/things-to-do/place/58157-royal-opera-house.

Size

Size was an important and curious trait because, in most of the cases, it was a fixed number but in other cases, it was also flexible. Small theatres or with small orchestra pit, may needed to locate musicians among the audience section to perform operas for big orchestras. Cinemas, on the other hand, may have more than one screen, which is different in size. Thus, the trait of flexibility relied completely on the characteristics and relevance of a particular opera at the venue. The opera house has a hall for the opera, while the cinema has different activities

Table 12					
BUILDING	2012-2013 OPERA NORTH	2012-2013 MET LIVE IN HD	2012-2013 ROH LIVE TRANSMISSION	2013-2014 MET LIVE IN HD	2013-2014 ROH
NEW		12			
HISTORICAL	7				19
NEW POP			6	10	

and the opera can be the less important. In consequence, the cinemas carried out a selective process, which implies certain knowledge in opera to identify possible hits and full house for which the company located the audience in a bigger screen. The selection of the space for the experience was, at least in the examples, strictly related to the cinemas, which could modify at their will or need the space. The opera house has more complications when modifying spaces. The main hall at the ROH can host 2256.[35] The Theatre Royal in Nottingham, where ON performed its full staged program, can accommodate 1186 people. Showcase Cinema in Nottingham has screens with an average of

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[35] For information, see its website: http://www.roh.org.uk/venues/main-stage. [Last access 4 June 2019].

120 seat capacity.[36] Broadway Cinema has screens that can accommodate from 67 to 337 seats.[37] Clapham Picturehouse has screens of around 60 to 120.[38]

Type of Opera House

The opera houses are not equal; there are differences in organization, repertoire, fundings, and other categories. Here, as I said in chapter two, I consider two classifications: Levin's and Negrete's. The aim of these two typologies was to provide an overview of the characteristics of the venue or rather the company. Table thirteen provided such data.

Enid Negrete's classification is based on the type of repertoire selection and the form the repertoire is showed. The classification distinguishes between festivals, repertoire system, season, or specialized theatre. The companies that are considered are not festivals, nor specialized in a particular type of opera or composer. Glyndebourne instead, is an opera festival, as well as Bayreuth, which is also specialized in Richard Wagner's operas.[39] The companies that are taken in consideration belong to the category of *season,* because they organise their activities according to a season and not according to a repertoire. A repertoire system allows the theatre to stage a title several times during the year, while a season establishes fixed dates for the title.

David Levin's category differentiates between conventional and concept driven.[40] He focuses on the type of production between a more traditional and a more contemporary reading of the opera. In this case we appreciate how Opera North aims for a more adventurous production, the Met for a conventional and the ROH aims for a balance. Levin's classification departs from analysing a project for a new production of Verdi's *Macbeth* at the San Francisco War Memorial Opera House. An adventurous new production that, at the end, was

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[36] See its website: https://www.showcasecinemas.co.uk/showtimes/showcase-cinema-de-lux-nottingham. [Last access 4 June 2019].

[37] See its website: https://www.broadway.org.uk/venue-hire/meetings-and-conferences. [Las access 4 June 2019].

[38] See its website: https://www.picturehouses.com/cinema/Clapham_Picturehouse/. [Last access 4 June 2019].

[39] For a full discussion on Glyndebourne's opera experience, see chapter 5.

[40] I have mentioned in chapter 2 the contributions of Levin in opera studies, when distinguishing the text and the performance text.

replaced by a traditional and not new production of *La Bohéme*. Thus, Levin's category helps to see the flexibility of opera and the flexibility of the audience. While ON's patrons accepted the production, bigger companies tend to find a balance of being more conventional. Then, the situation is conflictive because the poetic message can be expressed via different aspects. The MET was keen on a particular form, ON had a different approach and the ROH had a middle point. So, we found again a three-category basis, and, in this case, the Royal Opera House occupied a middle point. But there was also another visible thing; the potential of Opera North to display adventurous productions in relation to the bigger companies. Hence, as a final question, we may wonder either it was a tailored approach towards the audience or rather a personal decision from the

Table 13					
	2012-2013 OPERA NORTH	2012-2013 MET LIVE IN HD	2012-2013 ROH LIVE TRANSMISSION	2013-2014 MET LIVE IN HD	2013-2014 ROH
conventional		9	4	3	7
concept driven	3			1	8
Seasonal	3	9	4	4	15
repertoire					
Festival					

company. The interest on a naturalistic production vs a Regie Theater, might be, despite the *Against Modern Opera Group*, a decision taken and granted by the involved operatic people: artists, managers, and audiences.

The section of forum finished with a subsection dedicated to comments which were just descriptions about the researcher's seat, but nothing that could affect this study on the opera experience.

Type of performance

The next section is about performance and the subcategories are: type of performance one, type of performance two, type of performance three and type of performance four. The templates informed that it was a performance type one

if it was a stage production or a concert version. The classification revealed the interest of the venue, as well as its possibilities. In this dissertation, all the performances were staged, some companies program also some concerts, but for this research I considered just fully staged projects. A note must appear here, because Opera North had different activities based on concerts, though the main activity was the staged form.[41] The effects of that specialization or flexibility could modify the communicative event, because it could establish connections or distinctions between concert culture and opera culture.

The next subcategory described the type of performance: live, live transmission or not live transmission (i.e. encore or pre-recorded). The gathered data covered all the categories. This information provided now extra traits that helped to describe adequately the opera experience and detect substantial changes that affect the outcome.

Performance type three distinguished between audio and audiovisual event. In future research, this can be avoided because such information is implicit in stage or concert version.

The last subcategory, performance type four, described if the performances were complete or if they performed highlights of the piece. In the case of this dissertation I have considered just complete performances. Maybe further researches can consider the interaction of highlights and full performances.

Titles/Titles name/Language of titles

The titles can appear in different positions or can be displayed in different types of projectors or even flat screens. For example, the English Touring Opera (ETO) and Opera North placed two flat screens on the boxes located close to the stage.[42] The titles were shown on those screens. The example of ETO immediately showed a slight problem of description in the template, which was that under the subcategory of titles there were just two options: surtitles and subtitles. The subtitles stand for those titles under the stage vision, usually these

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[41]Information on Opera North's Ring can be found in http://www.theringcycle.co.uk. [Last access 1 January 2019].

[42] During my research I have realised about this situation.

types appeared on films or at cinema relays. In my research, subtitles appeared at Broadway Cinema, Showcase Cinema, Odeon, and Hackney and Clapham Picturehouse. Surtitles referred to titles that appeared above the stage area; The Royal Opera House used this type. Titles, in this case, are interesting because while cinemas and opera houses had a regulated and fixed type of surtitles, touring companies must be flexible to other venues and the screens were a good option for that. Title category helped to see a wider option than the one it was considered, and it provides useful information to witness the flexibility in opera doing. Thus opera, and in consequence operatic people, must show a flexibility that allows the enjoyment.

Sometimes the cast list or programmes provided information about the name of the titles in that performances, but there are others that do not mention this information. None of the companies/venues taken in consideration in this research mention the name of the titles.

The language of the titles was English in all the companies/venues but not all the companies highlight the language of the titles; the Royal Opera House does. The language or languages exhibited potential tourist or target groups. It must be said that in most of the cases of non-English speaking countries, when tourists are taken in consideration, English is the selected language, but in the case of U.K where English is main language of most the population, it is possible that there is no reason to establish a language for tourist because English, in theory, should be the first option as a tourist language, as well as it is the main one.[43]

The next category was about the audience and aimed to describe the type of audience that participate in the opera experience of the selected venues. This category included the following subcategories: price and seat division, seat researcher/saver, do surrounded audience know each other? is there a new opera-goer? Presence of foreigners? Listening other languages, Typology of audience (Lindenberger and Evans), and comments.

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[43] Welsh National Opera offers surtitles also in Welsh in selected cities, where large portions of the population are Welsh speakers; Cardiff and Llandudno. For more information see: https://wno.org.uk/whats-on-un-ballo-in-maschera-verdi. [Last access on 1 June 2019].

It was common to hear from non-operagoers that they did not attend an operatic event because of the price, even though the price was not the issue. Because what people may have spent in a football match or other more popular event, could be used to go to the opera. [44] But, the price seemed to be an epitome of the reasons for not attending the opera, thus it was important to consider this characteristic. Table fourteen shows the different prices in GB pounds of the analysed venues and how their distribution was. For the Royal Opera House, I have used a mean price that covered the range of prices of any particular section. The full list of prices appears in image one.

Table fourteen also shows the differences in prices according to the venue. It was important to see how a diversity implied also a size of the venue as well as seating options (confirmed in the next subcategory). Price diversity may, implied a controlled space. Thus, the audience had less freedom of movement. But they had freedom on selecting where to move. A study of freedom might be very helpful to understand better the implication of a controlled seat based on a price distinction.[45] So, a classificatory policy improved the opera engagement rather than reduced it. It was important to draw a distinction between live performance and transmissions in order to understand its characteristics and possibilities in relation to price. The live performances had the same price without being affected by date or time. But the transmissions were limited to a single live broadcast and then an encore may exist. Thus, the transmissions had two prices: an expensive one for live release and a cheaper one for the encores. Audiences could be affected by this when deciding whether to go live or to the encores. The separation of audiences may have described different types of audience with particular interests and particular preferences. For example, the Met live in HD occurred only on Saturdays at night (GMT), but the encores were on Sunday morning at Broadway Cinema; the date could

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[44] Opera tickets are not necessarily more expensive than tickets to other massive events. For more information and a comparison chart see: Andrew, Mitchel, November 3 2015, "It's time to scotch he cliché that opera tickets are too expensive", *The Guardian*. https://www.theguardian.com/music/2015/nov/03/opera-tickets-expensive-cliche-john-humphrys. [Last access 1 June 2019].

[45] Opera tickets are not necessarily more expensive than tickets to other massive events. For more information and a comparison chart see: Mitchel, Andrew. "It's time to scotch he cliché that opera tickets are too expensive". The Guardian. November 3, 2015. https://www.theguardian.com/music/2015/nov/03/opera-tickets-expensive-cliche-john-humphrys. [Las access 11 September 2016].

change according to the cinema. The analysis via interviews or other source of information provided essential data to detect and to study a possible segregation of audience according to the attendance of live transmissions or encores.

Important information had been provided to help understand how pricing may affect the attendance. The attendees may have decided whether to go to one place or other on the basis of the price, which also helped to describe the type of audience that went to a certain opera company. Nevertheless, we must consider, the parameter of interest that might be stronger than the price itself. [46]

	DIALOGUES DES CARMELITES / MARIA STUARDA	MANON LESCAUT	ARIADNE AUF NAXOS (25, 30 Jun; 3, 10 July)	ARIADNE AUF NAXOS (13 July) / MOSES UND ARON	LA BOHÈME	JPYA SUMMER PERFORMANCE	SERENADE/SWEET VIOLETS/ DGV: DANSE À GRANDE VITESSE	THE DREAM/ NEW ALASTAIR/MARRIOTT/ THE CONCERT	THE ROYAL BALLET SCHOOL MAIN STAGE MATINEE
ORCHESTRA STALLS F-P Centre / STALLS CIRCLE A Centre / THE DONALD GORDON GRAND TIER A-D Centre / BOXES (ONLY SOLD AS 4 SEATS) Grand Tier (price per seat)	£185	£250	£125	£100	£195	£39	£64	£64	£55
ORCHESTRA STALLS C-E Centre, R-W Centre / STALLS CIRCLE B-C Centre, A Centre Sides / BOXES (ONLY SOLD AS 4 SEATS) Grand Tier (price per seat)	£180	£238	£117	£97	£188	£39	£64	£64	£55
ORCHESTRA STALLS H-U Sides / STALLS CIRCLE A Sides, B Centre Sides / BOXES (ONLY SOLD AS 4 SEATS) Grand Tier (price per seat) / BALCONY A-C Centre	£173	£226	£112	£94	£179	£33	£64	£64	£50
ORCHESTRA STALLS A-B Centre, A-E Sides / BALCONY D Centre, A Sides / BOXES (ONLY SOLD AS 4 SEATS) Grand Tier (price per seat)	£160	£204	£100	£86	£165	£28	£56	£56	£48
ORCHESTRA STALLS A Centre† / STALLS CIRCLE A Sides, B Sides, C Centre Sides	£151	£193	£95	£81	£156	£28	£50	£50	£43
STALLS CIRCLE A Sides, C Sides / BALCONY A Sides*, B Sides†† / AMPHITHEATRE B-F Centre, B-E Sides	£83	£108	£53	£44	£84	£22	£39	£39	£36
STALLS CIRCLE A Sides, B Sides§, C Sides* / BALCONY B-C Sides* / AMPHITHEATRE A Centre, G-H Centre, A-F Sides	£60	£80	£39	£33	£62	£16	£36	£36	£29
BALCONY A-B Sides* / AMPHITHEATRE J-K Centre	£55	£73	£37	£30	£57	£16	£26	£26	£23
BOXES (ONLY SOLD AS 4 SEATS) Balcony* (price per seat) / STALLS CIRCLE A Stage*, C Sides§† / AMPHITHEATRE L-R Centre, G-K Sides	£46	£62	£31	£25	£48	£11	£20	£20	£18
BALCONY C Sides*†† / AMPHITHEATRE S-T Centre†, A-B Sides*, C-S Sides	£37	£51	£25	£20	£38	£11	£13	£13	£11
STALLS CIRCLE B Stage*§ / AMPHITHEATRE T Centre*, U-V Centre†, B-E Sides*, L-M Sides* / LOWER SLIPS Lower Slips*	£29	£38	£19	£16	£29	£5	£6	£6	£6
STALLS CIRCLE B-C Stage*§ / AMPHITHEATRE V-W Centre*† / LOWER AND UPPER SLIPS Lower Slips*; Upper Slips*§ / STANDING Stalls Circle†, Balcony††	£13	£17	£9	£7	£14	£5	£6	£6	£6
LOWER AND UPPER SLIPS Lower Slips*, Side Upper Slips*§ / STANDING Lower Slips*, Amphitheatre	£9	£11	£6	£4	£9	£5	£4	£4	£4

OPERA BALLET

For ticket prices to performances in the Linbury Studio Theatre, *Cubanía* and Mariinsky Ballet performances please see the respective production pages. * Restricted View § Bench Seats † Some are Day Tickets †† Wheelchair priority seats

Image 1: prices

[46] The efforts of opera people to attend the genre can be breath taking. Bayreuth Festival, for example, sells the tickets according a waiting list. Audience can be on the list even for several years. See more information on the website of the Festival: https://www.bayreuther-festspiele.de/en/tickets-service/ticket-ordering-2/.

Table 14						
Price	**Full**	**Conc**	**Encore**	**conc**	**Memberships or other.**	**Promotions**
Broadway Cinema	25	22	20	17	20-15	Buy 6 get 7
Showcase Cinema	12.5	10				
Odeon	20.3					
Hackney Picturehouse	15					
Clapham Picturehouse	25		16.5			
Opera North	Stalls	Dress Circle	upper Circle	Balcony	Notes	
	29, 41, 49	44 53, 59	35, 44	15, 25.50	No mention on restricted view	
ROH	Orchestra stalls/stalls circle/Donald Gordon Grand Tier/Boxes	Orchestra stalls/ Stalls circle/Boxes	Orchestra stalls/ Circle area/ Boxes/Balcony	Orchestra Stalls/Balcony/ boxes	Orchestra stalls/Stalls circle	Stalls Circle/ Balcony/ Amphitheatre
	Mean 147.5	Mean 144	140	Mean 131.5	132	66
	Stall Circle/ Balcony/ amphitheatre	Balcony/amphitheatre	Boxes/ Stalls Circle/ Amphitheatre	Balcony/ Amphitheatre	Stalls Circle/ Amphitheatre/ Lower Slips	Stalls Circle/ Amphitheatre/ Lower and Upper slips/ Standing
	49.5	44	36.5	29.5	22.5	9.5
	Lower and Upper slips/ Standing					
	6.5					

Seat saver

Selecting a seat is very common in theatres but it is not necessarily common in cinemas. Table fifteen shows the results of the data. So, we can see that the theatre had a control of the seats. It means that the audience selected the seat according to their preference and budget. But in cinemas there was a distinction between those cinemas in London, which had a seat saver, and those in Nottingham, which did not have it. We may consider either as something related with the company. It means that Broadway Cinema and Showcase carried out a distinction in relation with cinemas of London. Such distinction might be related with size of cinemas, location, attendance, or any other physical or administrative trait that was taken in consideration when pricing the seats. Cinemas, such as Odeon IMAX, were very big and a price distribution was closer to the theatre experience where different seats did not necessarily offer the same view. Seat saver or finder also distinguished, as well as price, between live stream and encore. At least, Picturehouse seemed to do a difference between the live stream which required saving a seat, and the encore that did not require a seat saving. In terms of the operatic experience, it dealt with the ritual and routines of buying tickets which are affected by liveness or not. Moreover, these rituals/routines linked the cinema experience with the theatre experience. So, Cinemas may have been aware about the cinema and theatre distinction and encouraged the elaboration of an element that links, which in this case was the live stream. Furthermore, to elaborate a better distinction, they also scheduled the encores. The encore, then, seemed to focus on the expressive characteristic in the message, because it highlights the producer, but a live stream may refer to a sort of poetic or phatic characteristic because it refers to a particular theatre going or focusing on a concept of opera experience.

Table 15						
SEAT SAVER	2012-2013 OPERA NORTH	2012-2013 MET LIVE IN HD	2012-2013 ROH LIVE TRANSMISSION	2013-2014 MET LIVE IN HD	2013-2014 ROH	total
YES	3			3	16	23
NO		9	4	1		13

Table 16			
Does surrounded audience know each other	Yes	No	Couple/groups
Broadway Cinema	0	0	9
Showcase Cinema	0	1	3
Theatre Royal	0	0	3
Royal Opera House	0	2	13
Hackney Picturehouse	0	0	2
Odeon	1	0	1
Clapham Picturehouse	2	0	2

Four subcategories

Does surrounding audience know each other? Is there a new opera-goer? Presence of foreigners and Listening other languages.

The four subcategories that now I take in consideration are very close to each other because they provide the description of some traits of the audience, which help identify the type of audience according to audience typologies, especially if we consider opera-goers as a type of community.

Opera as a community implies a recognition within that community. Thus, a study of how people go to the opera, if alone or accompanied, may help elaborate a study of the opera-going phenomenon. The first subcategory to deal with is: Do surrounded audience know each other? Table sixteen shows the results of this. The first thing that pops up is that the question was in fact badly constructed and it did not clarify whether to consider the movement of groups or potential opera-goers fellows who greet each other. But the data was not useless because it showed that most of the people go in couple or groups to the opera. The operatic experience stood also for a social enjoyment; at least in the registered cases. But the information needed revision and testing with a more detailed questionnaire to verify its influence in the opera experience.

Going for the first time to the opera is an interesting experience. Often people are dragged to the opera by a friend, and several stories have started in this way to create new opera goers.[47] Thus it was important to remark if a new opera person was detected or if just regular operatic people attended the performance. Table seventeen shows the data related with new comers, and it must be highlighted the physical restriction that the researcher had. The researcher was able to listen to the conversations or to start a conversation with any person who occupied any of the three seats in front of him, both sides, and 3 seats behind him. Table seventeen shows that mostly regular opera-goers were seen at the opera, which leads also to wonder the type of attendee. This question will continue further. Table seventeen shows how new opera goers are more common at the Royal Opera House and Opera North. The presence of new comers in performances by Opera North occupies almost 33% of the data. Thus, it was a high percentage, but more data should be considered to test that Opera North's audience comprises a 33% of new comers. This percentage looks high,

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[47] See the story of Roger Keiser, an American opera lover. https://www.nytimes.com/2016/11/03/arts/music/opera-fan-apologizes-for-scattering-ashes-at-metropolitan-opera.html?_r=0. [Last access on 1 July 2018].

but we should remember that there is a suspect that large number of the audience is new, and that is why the detailed information of performers was not needed.

Table 17		
Is there a new opera-goer?	Yes	No
Broadway		9
Showcase		4
Opera North	1	2
Royal Opera House	3	13
Hackney Picturehouse		1
Odeon		1
Clapham Picturehouse		2

Some opera houses might be a tourist attraction, and tourists may be even an important part of box incomes. This situation occurs for example in Venice or Vienna. In this way, identification of tourists may help to elaborate a program with particular target groups. Foreigners may be identified by their language, appearance or maybe because they declare themselves as such. In cities like London it is difficult to identify tourists because of the multicultural and international nature of the city. For example, maybe they speak German, but are UK-born. Table eighteen gathers the information related with this type of data, and the first thing that can be appreciated from the table is that opera-going outside the ROH was, theoretically, a local taste. The ROH stood here for a special case, with foreigners covering a 25% of the attendants. This data must be corroborated with a deeper research, but theoretically if this data is true then: 1) the ROH was a tourist attraction, which of course must affect the box office. 2) the live experience at the ROH was more famous and worth of the visit, rather than Opera North. 3) the liveness was the preferred option, rather than the broadcast or encores. Thus, here we may think that the opera experience at the companies differs from the ROH, because they rely on the poetic part, i.e. the

opera itself, but the attendance to the ROH sought to concentrate on phatic and expressive facts.[48]

Table 18	Foreigner		Foreign language	
	Yes	No	Yes	No
Broadway		9		9
Showcase		4		4
Theatre Royal		3		3
Royal Opera House	4	12	2	14
Hackney Picturehouse		1		1
Odeon		1		1
Clapham Picturehouse		2		2

Typology of Audience

The typologies that I use in this dissertation are those elaborated by Lindenberger and Evans.[49] Though there are other typologies elaborated to audiences in general, not just operatic ones. I have tried here to use typologies that emerged from opera studies. One of the difficulties is the lack of an adequate description of the typology. i.e. the authors of such typologies have not dedicated enough time to describe their typology. Despite the lack of deep description, I have used these typologies with the results that appear on table nineteen, and, the lack of the description forced me in some cases to write a data in two different categories at the same time because it was not clear if it fits in one or the other.

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[48] A small note should be mentioned. In difference to other cities such as Vienna or Paris, the Royal Opera House or a reference to the opera is not mentioned at the subway announcements or with a station labelled as opera. This information may limit the type of tourists that go to the opera.

[49] Lindenberger Op. Cit. and Evans Op. Cit. See in chapter one the entry of Audience.

Table 19						
		2012-2013 Opera North	2012-2013 MET LIVE IN HD	2012-2013 ROH LIVE TRANSMISSION	2013-2014 MET LIVE IN HD	2013-2014 ROH
Lindenberger	AVID		9		4	11
	PASSIVE			1		1
	CONSCIUENTIOUS	2		3		
	FAULTFINDING					
	UNCOMPROMISDED	1				4
Evans	OPERA LOVERS					1
	OPERA FANATICS					
	OPERA MANES		9	1	4	1
	REGULAR	3	9	4	4	15

Lindenberger's classification has allowed me to identify two supra categories that I can call: *regular* and *beginners*. These categories do not only refer to the audience, moreover, they describe the role of the company. While MET's audiences (at Broadway or Showcase) and ROH's audience are mostly avid, ON's audience is conscientious or uncompromised. To such a degree, the MET and the ROH's audience show interest, and are eager to participate often at the experience, while Opera North's audience may seem fragile or new. This may be explained via the model of opera experience and to understand the roles of each company. Under this argument we may think that Opera North's experience depends on a conative trait.

Evans' classification allows for just a description of regularity. It shows certain continuous activity, but it did not provide details on that. Except that the regular is the norm, while lovers are less.

The last section of comments did not provide relevant information to describe the operatic experience. Several comments describe that the hall is not full, or that the patrons go out during the interval. Though this information might be important to some extent, there was not a regularity in the collection of data to consider it as a subcategory. Nevertheless, the study of the audience has shown a regularity on the types of attendees, which is different to other opera houses. It might be a direct connection of the type of audience in relation to the interests of the opera company. This was particularly the case with the attendance of the Met Live in HD in relation to Opera North. While the live performance attracted the attention of new opera-goers, the live transmission of a famous opera company attracted other type of audience. It was difficult to establish the organization of this situation and it requires further research to confirm these assumptions.

Intervals

The category of intervals or intermissions, as I called them, at the beginning of this research, do attempt to gather information about the intervals and what occur during that time. The notion of interval is a very theatrical one and films now do have an interval. On that account, the idea of an interval in live transmissions is already a transgression from the nature of the contemporary cinema consumption. Under this category I gathered the following subcategories: How many intervals are there? How long are they? Is there extra information during the interval? This includes catering, people movement, merging groups or separating audience, punctuality, calls for the act.

Intervals were important because they allow the change of scenery, as well as they give a break to the patrons. Operas are divided into different acts, so theoretically there is an interval between acts, but some cases may group more than one act between intervals, as *Robert le Diable* by Meyerbeer, with five acts distributed in these form: first two acts, interval, act three, interval and, at the

end, acts four and five.[50] Therefore, the concept and application of intervals may be a complete decision of the opera company, but also based on opera traditions.[51] Table twenty displays the distribution of intervals after the data, and it shows how intervals did not necessarily coincide with the number of acts of an opera. *Robert le Diable* is one example, but in the analysed time we saw, for example, Verdi's *Ballo in Maschera*, Janacek's *The Makropolus Case* or Mozart's *Le Nozze di Figaro*. In all of the number of acts did not coincide with the number of intervals. The management of time was essential at the venue because it framed the activities inside it. It was especially essential when the venue needed extra incomes, different to the operatic event, to maintain its activities. I go further on this point in the other information section. The intervals may establish a dialogue between the audience and the management, but the intervals also framed diverse activities around the house.

Interval length

Some companies have established the time for intervals. For example, ON's intervals last 20 minutes and there was just one interval. The interval at Broadway cinema last 34 minutes.[52] Within that time there were also different interviews to the cast. The intervals from the ROH at Showcase Cinema were regularly of 20 minutes. But, the live performances at the Royal opera House had an interval ranging from 25 minutes to 40 minutes. The duration depended from the length of the act but when there was more than one interval it was not necessary that both intervals last the same time. Thus, the organisation of the time considered different factors when deciding the duration. Finally, Picturehouse and Odeon had 34 minutes break because it was the established time by the MET. The importance of the interval and its time depended of the

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[50] Robert le Diable was schedule in 2012 at the Royal Opera House. This opera experience is not considered but exemplifies the flexibility of act distribution. For more information see: Royal Opera House, *Robert le Diable*, Op. Cit.

[51] For example, Wagner's *Der Fliegende Holländer* was conceived as one act opera, but now is usually performed in three acts. Mexican National Opera company staged this title in a one act version in 2014; fact that was highlighted by opera critics. See: Ruvalcaba, Luis, January-February 2014, "Der Fliegende Holländer", *Pro Ópera*. http://www.proopera.org.mx/pasadas/enefeb5/otras%20voces/ov6-fliegende%20-ene2014.pdf. [Last access on 1 February 2019].

[52] The intervals at a cinema are mostly controlled by the opera company. For more information see the section interviews and the investigation at Picturehouse.

needs of the theatre. I assume that a theatre such as the ROH considers a longer time for the intervals to allow its patrons to go to the different restaurants, unlike ON, who does not necessarily need to consider contextual elements. I must mention that there was a bar inside the Theatre Royal in Nottingham, which did not seem to have the importance of the restaurants at the ROH. The bar was at the rear of the venue, while at the ROH two or even three of the restaurants were on the way to the different sitting areas. The restaurants at the ROH contribute directly to the incomes of the company as it appears in the annual report, but the bar at the Theatre Royal pays rent to the theatre and in consequence it does not directly affect Opera North's incomes.[53]

The interval, then, did not necessarily provide spare time, time that the audience uses at their will. Intervals can be also moments for the venue or the company to give information. This extra information can be advertisements, announcement of the production or upcoming transmissions. Then, the intervals were partly controlled by the same company and the cinema is considered just a host of the event. The role of the cinema in this operatic experience must be analysed carefully to understand its role.

The Met live in HD showed interviews with the cast or other staff members. These interviews systematically took a lot of time of the interval. If necessary, the cinema staff will say something when a problem occurs. But, the ROH did not necessarily give extra information unless necessary. It was rather a time for any last-minute issue. The distribution of time may say a lot about the experience and the role of the operatic people involved in the event. The framed time encouraged or not parallel activities, and the study of side actions helped spot the interests of a particular case in relation to other cases.

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[53] The time of intervals at a cinema are mostly controlled by the opera company. For more information see the section interviews and the investigation at Picture House.

Table 20					
Title Broadway	**Number of interval**	**ROH**	**Number of Intervals**	**Hackney Picturehouse**	**Number of Intervals**
L'elisir d'amore	1	Turandot	2	Eugene Onegin	1
The Tempest	1	Le Nozze di Figaro	1	Odeon	
Aida	2	Elektra	0	The Nose	2
Les Troyens	2	Les Vepres Siciliennes	2	Clapham Picturehouse	
La Clemenza di Tito	1	Wozzeck	0	Werther	2
Maria Stuarda	1	Parsifal	2	La Cenerentola	2
Parsifal	2	La Fille du Regiment	1		
Rigoletto	1	Die Frau ohne Schatten	2		
Un Ballo in Maschera	1	Faust	1		
Showcase		La Traviata	2		
Les Troyens	2	Tosca	2		
Eugene Onegin	1	Dialogues des Carmelites	1		
La Boheme	1	Manon Lescaut	1		
La Donna del Lago	1	Ariadne auf Naxos	1		
Opera North		Maria Stuarda	1		
Don Giovanni	1				
The Makropulos Case	1				
Faust	1				

Restrictions to stay in the hall

There aree some theatres that force patrons to leave the hall during the intervals. In 2004, I visited Munich and the whole audience was forced to leave the hall. None of the cases considered here restrictd the permanency inside the hall. Thus, further research in the experience shall consider the experience in Munich and explore if it is a single case or if other companies do it also.[54]

Catering

Broadway cinema has a coffee shop and a bar. Showcase cinema offers a traditional soda shop with pop corns and other sweets. Theatre Royal has a small restaurant. The Royal Opera House has four restaurants. Picture house and Odeon had also similar options to Broadway and Showcase plus coffee shops. The catering seemed to be essential at these venues because there was always a space for it. There might be other venues without a catering service, but at least in these experiences it seemed essential to have a catering service. The peripheral activities, then, stood as an important element of the experience. The attention to these events can be crucial when part of the incomes of the house depends from them.

Groups or singles

Opera people can attend an operatic event alone, and in groups. Deciding for one option may help understand the distribution inside the venue. Table twenty one shows the data obtained from the templates in relation to this subject. The classification was based on the majority of audience composition: if most of the people were coming in groups or on their own, or if this distribution was equal. Each classification (groups, single and equal) contains the number of frequency of most, less or equal. The chart was based on a general approach about the surrounding audience; it means that the data and the classifiers (most, less, equal)

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[54] Same situation occurs at Bayreuth Festival as referred by Guía del Festival Wagner: https://www.bayreuth.es/Festspielhaus/Entreactos. [Last access 1 May 2019].

appear from the perception of the researcher, who will consider if most of the people go in groups or most of the people went by themselves, or even if it was equal. Then, based on the table, the movement of people seemed mainly in groups in all the houses. The interesting case was Showcase where 50% of the data shows a majority of single attendees, rather than groups. This case seemed special but with the data it was not possible to go further in the exploration of the opera experience. Eventually, an audience group category must be considered. A typology that allowed the description of couples or groups of attendees and that describe the interest of its participants in opera, because there are cases where one or two people of the group were interested in opera and the rest were newcomers or they were not interested. [55]

Table 21			
Attendance			
	Group	**Single**	**Equal**
Broadway	Most (9)	Less (9)	0
Showcase	Less (2) Most (2)	Most (2) Less (2)	0
Theatre Royal	Most (3)	Less (3)	0
ROH	Most (15)	Less (15)	1
Hackney	Most (1)	Less (1)	0
Odeon	Most (1)	Less (1)	0
Clapham	Most (2)	Less (2)	0

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[55] There are different examples that can be found in Benzecry or Evans, but I would like to recall a short story called Le sedici battute dell'Africana by Antonio Ghislanzoni, and written in 1874. The story narrates an affair between a wife and a man. Both met at La Scala in Milan for the Premire of Meyerbeer's L'Africaine, and both share their lack of interest in that opera, but the husband of her considers Meyeerbeer the best composer. The only reason for her to go to L'Africaine was to join her husband. For more details see: Ghislanzoni, Antonio. Autobiografia di un excantante e altri racconti musicali. Roma. NeoClassica. 2016.

Merging audience

Merging helps understand the movement of the audience and how easy newly-met opera-goers can go together. The results of the data show that, in most of the cases, people did not merge or did not interact with unknown people, except for occasional and casual questions (e.g. did you like it? Or how long is the interval?). For this reason, the operatic people seemed to go by themselves either in groups or individual, but they did not necessarily merge with other opera-goers. The communication, then, with the management was rather a collective action based on individual actions. i.e. it might be that their influence came from surveys organised by the company, or other actions developed by their own decision. A further research must be done, one that considers the deep part of opera association that may affect stronger the opera company. Having an audience that prefers isolation must help to elaborate new methods about the type of community that opera-goers represent. The interviews may help to obtain additional information on this subject; information that may help to understand the way the opera community interacts between themselves and their relationship towards the opera company. Then, the existence or not of a merging process allows an understanding of the experience based on their individuals, who may create an openly declared community, or rather a tacit one. This, eventually, may affect the power that the community may have towards the opera company.

Punctuality

Most of the audiences arrived on time and the events have started also on time. In the case of the audience, the opera experience data shows that for a live stream presentation people usually arrived ten minutes before the performance. This fact may showed the difference between the opera house and the cinemas. Cinemas, for example, hosted several events, even in the same screen where the broadcast took place. So, the punctuality at the cinemas was more precise or closer to the starting time than in theatre, where opera people can arrive earlier and can access to the hall several minutes before the performance. This

phenomenon was seen particularly at Broadway Cinema, and might be due to the fact that audience couldn't reserve their place. Punctuality, then, provided information about the use of the space of the house and the times. The interest to spend more or just the needed time, may imply also the diversity of activities that audience can do; activities which are peripheral and become part of the opera experience.

Calls for act

Calls for an act are exclusively a trait of an opera house, as the data shows. Broadcasts from the MET or the ROH, in Nottingham or London do not show a call for act. The Royal Opera House does calls, but Opera North at Theatre Royal does not do calls. Then, it seemed that we found again ON in this in-between of the broadcast and the live stream. The Royal Opera House produced a fanfare which was composed by a teenager; always there was a different one. Thus, the ROH did not just consider the call as an important element, but also aimed to connect the action of a call with a sort of educational program that helps young composers to show their brief compositions. It seemed that calls link the audience with the event, and in the case of the ROH, the connection was also with the society and the artistic community, i.e. the fanfares link the audience, with the house and with elements outside the house. Ergo, a call can be converted as an element of ideology that enables the house to produce particular audience aware about the artistic development of the country.

The Programme

The programme is an important element of the opera-going. Different theatres invest a lot of work in designing a programme that is useful for the audience. The selection of what is useful is a decision of the house but information on performers is usually required. The size can vary from a small cast list to a large book. Therefore, I will separate the programme from the cast list. The programme stands for the book or booklet which contains more than just the cast, and the cast list is the sheet that contains cast information. This category will contain the following subcategories: is there a programme? Language of the

programme? Information about the event, information of further operatic events, information of other type of events, advertisements, is there a special programme different to the previous one? are the programmes for sale? other information, comments.[56]

The Met Live in HD, via Broadway cinemas, Odeon, Hackney Picture House, and Clapham Picture House, provided a cast list in English for free, but not a programme. The cast list contained: the title, composer, date, cast, sponsor, plot, upcoming events, and advertisement of membership. The cast list was given by the Met Live in HD and the host venue printed it and handed it to the operatic people. One side of the cast list was covered by this information and the other was blank, unless the company (i.e. the cinema) aimed to provide extra information there. Odeon, for example, uses the backside to advertise upcoming Met Live in HD events and includes colourful pictures. Then, as we saw with the intervals, the cinema had a small space or time to use, but the main source of information was still the opera company.

The Royal Opera House, via Showcase Cinema, also provided a cast list. The list is free of charge, printed in English and included the title, composer, date, cast, conductor, plot, upcoming events, running time and a description of the opera and productions. One curious thing was that it highlighted the use of social networks. It included the hashtag for this opera and encourages the audience to tweet. The cast list provided information of the general website of the Royal Opera House, as well as the direct address for the cinema programme. The cast list did not advertise but it highlights the sponsors. The cast list of the ROH was interesting and again, as seen with the fanfare, aimed to connect the participants with the performance and beyond. Thus, the interest of the company was not just in the attendance, but in the relation between the attendance and the society (read this in a wider sense, as well as focused on opera people).

Opera North did not give a free cast list or programme. The company sold a programme in English for 5 GBP. The programme contained the title, composer, date, cast, conductor, plot, upcoming event, running time, a

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[56] The template approaches to the analysis of the program, but this analysis will continue with more details in the section of Other Material.

description of the opera and the production and full list of staff. Opera North controlled the flux of information of opera.

The Royal Opera House offered two options: a free of charge cast list, see picture two, and a paid programme (7 GBP). Both were in English, both include all the basic information and even upcoming events. A difference between the cast list and the programme is that the first one includes the number of performances of that opera at the Royal Opera House. The programme had also a section, signed by the opera director, where the opera was introduced (key facts, importance of this opera, the production). The programme and the cast list included advertisements and a list of sponsors.

The three companies seemed to aim at different things. The Metropolitan Opera House provides a free cast list with limited information, as it has been said previously. Therefore, the information contented was selected carefully. Opera North went in other direction and avoided the information, it may be that ON aimed to focus on the idea of opera staging rather than the title or extra information. it was also important to highlight that the MET and the ROH wrote down the names of the cast, but ON avoids these, to highlight the name of the company above the cast. The Royal Opera House aimed to provide a lot of information and to encourage a connection with their history because it helped to elaborate emotional links that help, it seemed, to develop a synergy which holds the audience. Then, we may think that the less information given, the more concentration on the genre and the company. The more information provided about the cast and about the opera, the more connections it aimed to build. In this case, the cinema was in the middle point, but this middle point was due also to the nature of cinema. The relationship between information, genre and space stood here as an important part, and the coordination of them based on the provided information help to shape the opera experience highlighting or not the event, the performers, the venue. Which, for example, in the case of Opera North established a hierarchy of these elements.

PICTURE 2: CAST LIST OF THE ROH

Special events

The last section is special events and here I gathered the information of other events around the opera. For example, the pre-performance talks.[57] None of the cinemas organised events related to the opera. Opera North organised a special reception for its special patrons or sponsors occasionally, but a pre-performance talk did not happen during the fieldwork. The Royal Opera House organised talks, but the time and date must be checked in the website. Hence, the two opera companies with live performances have restricted events, which seem to be addressed to particular people. The case of Opera North was for its patrons, and the case of the Royal Opera House was for free, but it was not before the performance, and it must be booked in advanced. In this way, the contextual elements for other activities followed a criterion of restrictions in both companies. Other events, as it happened with the intervals and the programme, allowed to give time and space for side events. Those peripheral events might be part of the operatic experience, or they can be considered as an optional element.

Hypothesis

It is interesting to start elaborating a typology between the opera houses. The first distinction can be between live performances and live transmissions, but

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[57] Pre-performance talks are very common. For example, the ENO has regularly these type of events. For more information see: https://www.eno.org/whats-on/pre-performance-talks/. [Last access 1 June 2019].

this distinction is not accurate because ON and ROH seem to work in different manners. Therefore, another classification must be made. It can be that the distinction is based on the information provided to the audience. It has been seen how the Royal Opera House provides a lot of material, while Opera North restricts the flux of information.

It seems that the ROH follows a mixture of tactics to cover the message in full. Then, we can find referential strategies to link the opera to other performances and to society. This happens in the live performances and live transmissions. The referential aspect allows the company to expand their operatic zone by linking it with a wider area, beyond the walls of the house or the cinema. The company follows also strategies to highlight the conative traits, i.e. to remark why the company is important. For example, the programme mentions how many times a title was performed. The company seems also to consider the expressive aspect but rather in relating its audience with others. This interest in relation is very interesting considering that most of the audience does not interact significantly between one another. Then maybe the company encourages the communication but also tries to control the dialogue. There are not so many references to the venue, so I cannot say that the phatic function is important, but there is an interest in the metalingual level. The programmes and all the information the ROH provide shows an interest in knowing the opera. There is a promotion on the poetic aspect, but it is surrounded by many different elements around it; not necessarily operatic elements.

Opera North paid little attention to the referential or metalingual. Its main interest seems to be a poetic strategy. It did not seem to consider a phatic strategy perhaps because it is a touring company, therefore the company focuses on the company and not the venue. The conative strategy was followed as long as it relates to the company and not the particulars. There was some expressive attention paid, but to a selected group, the rest is considered equal.

The Met Live in HD uses, a conative, and poetic strategy because it focused on the MET as the main opera house, and on the event itself, and it does mention part of the staff and artistic team.

The role of the audience seemed limited, and in some cases shaped or moved by the company that encourage their contact. Thus, further studies must be made to analyse their influence in the genre. The repertoire might be a key

element to understanding of the role of the audience, at least in the highly box dependent houses. In consequence, the companies elaborate different strategies according to their interests, but opera might be the main interest or one of many. For this reason, the communication involves more than one strategy, which takes place affecting the production and reception of opera.

3.3 Other material

The section 3.2 has shown the data gathered via the templates. The data exhibited different phases of the operatic experience in the analysed cities but it also uncovered the difficulties in carrying on an adequate description of the experience. We have seen different hypothesis, some strong other weak, but all need further studies. This section complements the information of the data. In fact, the data that appears here was collected while filling the templates; i.e. during fieldwork. This section also aims to test the first hypothesis mentioned previously at the end of last section. Thus, the study of the communicative event will continue, but now via other material.

'Other material' or 'other information' stands for those elements that have not been considered or that may need a deeper look. As 'other material' I consider material that is given always by the company. Material that did not consider the audience in a direct way (it is not a template, nor an interview). So, programmes, cast list, advertisements and other items are taken into consideration in this dissertation. Other material works directly with the development of the Opera Homework and Opera Expectations, indirectly it links with the Operatic Zones and Opera Paradoxes. The material found in this dissertation appears in the following categories: programmes, cast list, cast-change sheet, advertisements and extra material.

Programmes

The templates have gathered information about the programme and I also have provided a definition of the programme. Templates have covered part of the information contained in the programmes. However, I want to consider the extra information that it contained, which potentially can be relevant to understanding

the experience at the places when programmes were given. Picture three and four show the programmes' covers of the ROH and ON, respectively.

Picture 3

Picture 4

The templates informed us that just the ROH and ON sold programmes, and the latter did not have any other source of information in printed version, except the ticket. I start with the programme of ON and then with the Royal Opera House one. The comparison of two different structures may identify the differences and similitudes of both opera experiences that have affected the development of opera in two different cities and those which have also developed different traditions. On the one hand, Opera North is a touring opera company, thus the idea of movement and flexibility is strong inside the company, and the connection of the company is the one that brings the genre to places that do not hold their own one. It does not carry out a simple and exceptional tour, as the ROH does sometimes, but it has become the ambassador of the genre. On the other hand, we must consider the opera tradition in London and how the Royal Opera House at Covent Garden has developed to become one of the main icons of the opera, not just in Britain, but in the whole operatic world.[58] Therefore, two different companies with different aims, influences, and different traditions. To start the study, I provide here a scheme of the programmes of both companies.

The programme of Opera North followed this distribution in around forty two pages:

1. Cover.

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[58] I have mentioned in chapter two a description of both companies, also at the beginning of this chapter I have offer an insight to the history and work of both.

2. Welcome message by the General Director with references to the opera to be performed. There is also a description of the premiere of the title, and the premiere by Opera North, as well as the singing language.

3. Cast and artistic staff. it also contains, in small letters, the duration and number of intervals, as well as the restrictions during the performance.

4. two pages for the plot

5. A two to three pages lightweight article with some colourful pictures.

6. Two page article

7. Two small notes: one from the libretto and the, a part of a letter written by the composer of the opera. This can be an article.

8. Two page article

9. Two pages to know more about the opera. Key readings, parallels with other operas, as well as recordings.

10. Five pages for artists biographies.

11. One page to mention all the orchestra.

12. One page with a brief summary of the history of Opera North and list of main sponsors.

13. One page to mention all the staff.

14. One page for other small-scale projects. Not necessarily operatic.

15. One page to advertise its educational program.

16. One page to advertise the concerts of the Orchestra of Opera North.

17. One page for the performance diary.

18. Two pages to invite to be Friend of Opera North. Advertisement includes picture.

19. Two pages to advertise the other funding programs. It includes a list of the members of each funding program.

20. One page to mention corporate partners, trusts, and foundations that help the company.

21. One page to advertise again the Friend program.

22. One page to advertise other events at the Howard Assembly Room in Leeds; hometown of the company.

23. One page to advertise a campaign to beat blood cancer. It asks for support. Or other similar advertisement.

24. One page for an advertisement of Chandos records. This can be exchanged with point 25.

25. One page to advertise a theatrical school. This can be exchanged with point 24.

26. One page to advertise The Entertainment Industry's Charity, or other.

27. One page to advertise the next operas of the Welsh National Opera.

28. One page for acknowledgements.

29. One page to advertise this season and the next one of Opera North.

The structure of the programme from the Royal Opera House in around sixty to seventy pages is:

1. Cover. Always in red with coat of arms of the company (Royal Coat of Arms) and the title of the opera in black.

2. One page for an advertisement (perfume).

3. One page to specify the current season.

4. Two pages for an advertisement.

5. One page to describe the content. There is a colourful picture of the venue. The content is: a message from Alex Beard CBE Chief Executive. Inside section: Information about the Royal Opera House. The subsections are: The Royal Ballet, The royal Opera, and Royal Opera Chorus, Orchestra of the Royal Opera House, staff at the Royal Opera House, Boards and Committees of the Royal Opera House, Royal Opera House shop. The next section is the Royal Opera House Foundation and includes: supporters and Sponsors, Royal Opera House Patrons, Supporting Organizations. Next section is Guidelines and General Information which has the following: Diary of Performance at the Royal Opera House; next section is Information about Today's Performance, which contains: Articles and illustrations: the story, the style, and the people who created them, Biographies of the production team and cast.

6. Two pages for advertisements. Different product in each page. Some programmes contain a request for support the Royal Opera House.

7. Two pages for a message from the chief executive. There is a page inserted within the message and it is an advertisement.

8. One page for an advertisement

9. Two pages for an advertisement of international galleries.

10. One page for letter for the director of the Royal Ballet.

11. One page for an advertisement.

12. One page about staff of the Royal Ballet.

13. One page for an advertisement.

14. One page for a letter of the music director and the director of opera at the Royal Opera House.

15. One page for an advertisement.

16. One page for the staff of the Royal Opera.

17. One page for an advertisement.

18. One page for the staff of the Royal Opera Chorus.

19. One page for an advertisement.

20. One page for the musicians of the Orchestra of the Royal Opera House.

21. One page for an advertisement.

22. One page about the staff of the Royal Opera House (continuation of 16).

23. 1 page for an advertisement.

24. One page about the Boards and Committee.

25. One page for an advertisement.

26. Three pages to advertise the educational program for young people of the Royal Opera House. There are also 3 advertisements (1 page each) inside the educational advertisement/article.

27. One page for an advertisement.

28. One page for an advertisement of Rolex with a picture of the Hamlyn Hall.

29. One page for the Title of the opera, basic information of this opera, creative team, and dates of performance of this production in this season.

30. Two pages for a message by Kasper Holten (Director of Opera) to introduce essential facts of the opera.

31. Two pages to show the content of this section of the program: Cast, synopsis, seven articles, one article dedicated to performance history, and biographies.

32. One page for the cast.

33. Two pages for the plot, plus one page with a picture of this production.

34. Eleven pages article with several colourful pictures. The number of pages varies according to each case.

35. Five pages article. The number of page varies according to each case.

36. Nine pages article with different colourful pictures. The number of page varies according to each case.

37. Four pages article. The number of page varies according to each case.

38. Six pages article with different pictures of this opera and others.

39. Four pages article with pictures. The number of page varies according to each case.

40. Four pages article. The number of page varies according to each case.

41. One to two pages for a performance note of this opera from the premiere to the productions of Covent Garden.

42. One page for an advertisement of the Arena di Verona opera.

43. Four to seven pages for the cast's biographies.

44. Five pages list of sponsors and members of different fund schemes. A two pages advertisement about sponsoring the ROH may appear in some programs before this list of sponsors.

45. One page for an advertisement of the shop of the theatre.

46. One page for an advertisement.

47. One page for guidelines and general information of the venue. Safety regulations, opening times, memberships, etc.

48. One page for an advertisement of the restaurants of the opera house.

49. Two pages diary of performances. with 1 page for an advertisement of cinema broadcast of the Royal Opera House in the middle. If the cinema season has finished, then an Opus Arte advertisement takes this place.

50. One page for an advertisement of Opus Arte videos. If Opus Arte advertisement has been moved, then other ad will take this position.

51. Back matter and 1 advertisement.

The structure of the programmes was similar to some extent but there were clear differences that contribute to new exploration of the opera experience in those two, maybe, opposite companies and how such experience appeared clearly inside the programme; i.e. how an ideology that moves a company can appear inside a small tailored designed booklet with operatic information. I divide the information between similarities, which come first; and differences, second; and the last point is dedicated to the characteristics.

Similarities

Both companies offered a live performance of opera in a theatre. Both had full staged operas with live orchestra and both companies offered a programme for sale. Both companies considered important to some extent the metalingual level. A programme itself was a metalingual object of the opera in performance, because it explained different parts of the genre, the show and, at the same time, was part of the event because it was sold during the performance. In this sense, Opera North was special because it offered the programme, which was the only source of information, which was only for payment. So, Opera North's audience paid to get extra information of what they see on stage, or they wouldn't receive any information and must have relied on the solely interest of attending an opera performance.

Differences

The advertisement moves the genre and the genre may move the same genre; I mean that the study of the power of the genre or of the external devices. This phrase may explain the main differences between ON and the ROH. The programme of the Royal Opera House contained a large number of advertisements which were systematically placed to provide a sort of order of information and advertisement. The programmes of Opera North had a different structure and different content. There were less advertisements for merchandise, and the advertisements were more about cultural events or charity support. Thus, the genre in ON seemed to be moved by the same genre, even the information of the cast, the orchestra was not that visible. The distribution of advertisement was one difference, but also the connections of the ROH were different to those of the company of Leeds. For example, as I said, ON's programme included advertisements for cultural events which took place in Leeds. But, the ROH included large range of activities that took place in the same operatic venue. Thus, the relation of the programmes towards their company and their environment seemed to consider the need to establish connection with the local. In the case of Opera North those local traits were the activities in Leeds, and for

the Royal Opera House those activities were those that took place inside the venue. Therefore, the programme was not individual, and it represented different approaches towards the opera experience. Moreover, there was a moment when the Royal Opera House looked at other opera companies. The moment was when La Arena di Verona's advertisement appeared. The link to other operatic experiences was not local and the house looked at the international level avoiding interest to the local opera companies that have helped.

Before I continue it is important to highlight the interest in the artists. The ROH mentioned its cast clearly, but as it was said it highlighted always the connection of the things with its venue. Opera North was a different case and avoided the information and concentrated on the company and on the genre. The interest in the artists might be due to the importance of them in relation to the expenses and, particularly, incomes. The incomes of the Royal Opera House may increase if a famous artist would take a leading role.

Characteristics

Opera North seemed to avoid providing any information and, aimed for an audience interested in the opera for the opera, maybe without highlighting the titles, cast, orchestra or any other detail, which was common in other opera companies. Thus, the focus on them seemed to be the elaboration of an opera company inserted within the society of the towns they visit. Though their advertisements included cultural activities in Leeds, these activities were just for those who bought the programme, and maybe indirectly, those who potentially afforded or were interested to travel to Leeds for further cultural activities. Distances are always important and relative. People can be accustomed to move towards one direction but may not be to the other. In my fieldwork, for example, I had people going to London just to see the opera, but I ignore if this also happened in Leeds. The relation distance-possibility was similar to the relation price-expensive at the opera, which I mentioned before in this chapter. There are other events equally or more expensive, but the perception about the price was rather subjective. Opera North, then aimed for a concrete case on its tour, and its attention was on its opera, its productions and its repertoire. The company worked as a whole which took the risks, but also the applauses.

The Royal Opera House had a different attitude and focused on itself as the main opera landmark of the country. The advertisements were carefully made to involve the opera, but there was no information about other British opera companies, as it happened in Opera North. But there was an advertisement of La Arena di Verona, so the interest of the ROH was to appear as the main, and maybe only, opera house of the UK, and a company that can be compared with major opera companies. Major, famous, but maybe not rivals. For example, in the research collected there were no advertisements for the MET or Paris, for instance. The ROH provided also extensive articles, but there was also a lot of information which did not necessarily related to opera but that had become a contextual element. For example, the section of guidelines mentioned what the audience could do and what they couldn't do. Within this section, right in front of the guidelines page, there was an advertisement of the restaurants at the Royal Opera House. Thus, the ROH had a more aggressive policy towards its patrons to establish guidelines with different non-operatic activities in those. The experience at the ROH, then, was not solely the performance as a whole, like it happened with ON, artist were important, and also other side activities were integral part of the operatic experience at the famous house of London.

Opera North shared a lot of its season, but it has space for novelties. So, it is interesting to see the relationship between theatres that elaborate a similar season. Opera North, in this case, seems to sell the idea of opera, based on the influence of other companies and to capitalise on that influence as a way of increasing its profits. But, within this influence the company manages to develop their own proposals. On the other hand, the Royal Opera House tries to sell the idea that they move by themselves and that they are the source of influence towards other companies. Two companies, two different opera experiences, and it seems two different concepts of the genre.

Cast list

The brochures were the sheets that the company handed out to the patrons. The difference between brochure and programme is basically the size. Some venues may offer both options and others just one; some may give them for free and others may sell them. Opera North, for example, did not offer a brochure at all,

The Royal Opera House offered both options, the programme was for sale. See picture two on this chapter for the cast list of the ROH, see pictures five for the cast list of the MET.

Picture 5

Following a logic that the brochure was the most convenient way to approach the knowledge of opera and to elaborate the basic opera homework, it was interesting its absence in Opera North. The data seemed to demonstrate the interest of ON to abolish the opera homework, at least via their publications. On the other side, we found that with the other companies, either the live performance or the broadcasts included the brochure, and it was free of charge. The elaboration of a free brochure allowed the identification of the basic knowledge that considers that opera people must have it. This situation does not apply to Bayreuth where, as it was said, the brochure is for payment because the patrons are usually well acquainted with Wagner's works.[59] But first, it was necessary to examine the structure of the brochures considered in this research. There were basically three types of brochures for the four types of operatic events: Met Live transmissions (or encores), ROH live transmissions (or encores), Opera North's live performance (without brochure), and ROH live performance. The Broadway Cinema, Odeon, Hackney Picture House, and

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[59] See Guía del Festival, Op. Cit.

Clapham Picture house offered the live transmissions from the Metropolitan Opera House, which means that it was the same brochure; there were just few modifications in back end of the brochure which depended completely on the venue.[60]

MET: Broadway, Odeon and Picture House at Hackney and Clapham:

Broadway Picture house. Top bottom left to right.
1. Composer
2. Title (remark of new production if it is the case)
3. Date of performance
4. Creative team and cast
5. Sponsors
6. MET Logo
7. Plot
8. Upcoming events
9. Membership ad. In one there was before information for a competition.
10. Sign up for cast sheets
11. Visit website for HD guides and more.

The distribution may vary a little bit. Particularly numbers 6, 8, 9, 10, and 11.

Odeon included in the backside the upcoming Met live in HD events with a large picture in colour.

Royal Opera House

It is one sheet folded into two and printed on both sides to create a booklet.

1. Cover with title, basic information, creative team data, date of the transmission, sponsors and logos of the Royal Opera House.

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[60] I have mentioned in this chapter the case of Odeon and the advertisement at the back side of the brochure.

2. One and a half pages for the plot.

3. Half page for timings and social network information.

4. Back cover contains the cast, upcoming events, and sponsors.

Royal Opera house Broadcast

1. Cover with title, basic information, creative team data, date of performance, number of performance of this title at the ROH, information if it is a coproduction, logos of the ROH, and sponsors.

2. 1 page for casts and timings.

3. A page for production credits, sponsors, and guidelines. Some titles may include an Opera essential page.

4. The back cover is an advertisement

The analysis of these cases was somewhat unfair because it did not consider the lacking material, all the range of items of two different companies. The analysis took as data the brochure given by the Royal Opera House in a live performance as well as the one created for its broadcasts, but in the case of the MET this dissertation just took the cinema brochure. Nevertheless, what we observed are the similarities between the ROH live performance's brochure and the live transmissions one. We may hypothesize that the latter camed from the first one but in that case, we may also hypothesize how the live transmission aimed to be closer to the theatre experience than to the cinema one. But, we cannot test if this hypothesis finds its equal in the Met's Live in HD transmission in relation with the live performance. If the Met's live in HD brochure is different to the one of the live performance, then we may consider that the live transmission, even if a broadcast, aims to develop a singular event different to live performance and obviously different to the traditional cinema experience. Thus, the manipulation of the brochure may locate the cinema experience as midway to the live performance; a sort of cinemaless event, which operates as an experience because it is neither one nor the other, but a third form.

The flexibility of elements at the Met Live in HD brochure was also worthy to highlight. Those elements that can change place and those elements that had a fixed position. So, basic information was not flexible, and people

learnt where this information was situated, then we can talk about a ritual. The ritual in this case relied on the accessibility of needed information in difference to other information that can be moved to a less impressive position. So, their guarantee of being seen was not that important. Thus, we faced here an experience based on the event itself, as well as on the meta opera principles.

Operatic expectations, in conclusion, may have eworkd very well at the cinemaless experience because it searched for a difference between the events. This situation then allowed the connection of different operatic experiences into this experience, which displaid the influences of operatic zones, but also possible paradoxes. The audiences, then, had the opportunity to develop an experience by their own, based on their previous experiences and the guidelines of the opera companies.

Cast changes

Last minute changes are difficult to notify, especially when the audience aims to see their favourite singer and base the decision to attend on that.[61] Therefore, most of the theatres must think carefully about the replacement and be ready for cancellations. I had no notifications of replacements for the broadcasts of the Royal Opera house or from the MET, but I received notifications from live performances at the Royal Opera House. I received during the research period two last minute notifications.[62] See picture six for the cast change sheet of the ROH. The structure was the following:

Small sheet

1. Top. Logo.

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[61] The withdrawal of Anna Netrebko in 2014 from the performance of Faust caused problems, and people who bought the ticket because of the singer asked for a refund. See more information on: Lister, David (March 2014), *Anna Netrebko withdraws from the Royal Opera's Faust: If the star oesn't turn up, why does the audience have to go?*, The Independent. https://www.independent.co.uk/voices/comment/anna-netrebko-withdraws-from-the-royal-operas-faust-if-the-star-doesn-t-turn-up-why-should-the-9193077.html. [Last access on 1 September 2018].
[62] Theatres may also inform about cast changes via email. This can be in short or long notice, according to the situation. When it is short notice a cast sheet is handed to the patrons at the venue, in most of the cases.

2. Title.

3. Cast change notice. Date.

4. Tonight, the role of Helene will be sung by Marina Povlaskaya. It can be Due to illness, singer replaces singer as … tonight's performance.

5. Picture of the new singer.

6. Résumé.

Picture 6

The small sheet was given together with the cast list and informed the audience about the change. The logo occupied an important place as it was an official release. It established a protocol, a ritual, which gave the right to inform about this case. Following the logo, we appreciated the title of the opera and then the date. The date was important because it can be that the replacement was just for a single performance, or it might be that the replacement would sing that role for the rest of the season. The following section was an explanation about the change: illness or other purpose and the description of the role which the singer was supposed to sing. The house considered important also to show to the audience the face of the new artist. It was a process of switching faces, which allowed the discovery of the new singer, and it helped to validate and accept the new options. Discovering the singer was important and this recognition appeared not just with the picture but also with the new singer's résumé. Then, a cast-change sheet focused on the opera, and it sought the quality. Moreover, it aimed to guarantee the continuity of the event and, potentially, it may helped to discover new stars. Nevertheless, the qualitative replacement required a detailed explanation from the company, which and must be stated officially via the logo that provided legitimacy. Then, we may conclude that the message focused on

the expressive act, because the company expressed their authority in this change, but at the same time it highlighted the poetic via suggesting an adequate replacement. The opera management used its power and expects the audience to accept it, but in several cases of live performances, audiences can reject the change and cancel their tickets.

The cast-change sheets are a tool of communication, because the company must validate its authority in order to do a change that does not affect the whole event. Thus, the sheet opens the dialogue and the patron can decide whether to go or not. In conclusion, a cast change announcement given before the performance places the audience against the opera management. I must highlight that a type of audience (e.g. avid or opera lover) will then decide whether to go ahead with the venue or to cancel the attendance. The situation changes when the audience is already in locus; i.e. at the venue, because they are rather informed and there is few space for complaints or cancellations.

Opera North did not face this situation because, in principle, because it did not provide information of the cast. In theory, the original singer or the replacement can be there and it wouldn't change their policy on the operatic experience.

Advertisements

Advertisements are important for different opera companies because they can show further events or even other companies can offer services or products. In this subcategory I analyse briefly the advertisement that appeared as a separate material. Thus, I do not consider those inside the programmes or cast list.

There are different types of leaflets that companies/venues give away. They can relate to the venue itself; such as to attend this venue because it is excellent. It can invite to events in particular, or it can give information of other companies.

Broadway

From the Broadway Cinema I took three leaflets: the information about the venue, the opera season at Broadway Cinema and Opera North's opera season.

The first leaflet contained information of the venue and highlighted that they show the best films. It was a two-page advertisement; thus, the other page contained information to become a member of their membership programme. The name Broadway appeared often and highlighted. The cinema seemed self-oriented, which in theory looks similar to the advertisements of the Royal Opera House about the activities of the same ROH.

The second leaflet contained the data of the opera season from the MET that was screened at Broadway Cinema. In this case the opera company's name appeared in big letters and has an important position in relation to the name of the venue. Thus, the use of the company's name was important to attract the attention and the cinema knows this and voted to reduce their own label to highlight the opera company. This aspect was important, because despite the previous propaganda that had the cinema's name at the core of the information, the hierarchy changed to place the opera company as first. This power relation was seen before in the distribution of time during the intervals, and also in the brochures.

The third leaflet was an advertisement of Opera North. The advertisement was given after the screening of *La Clemenza di Tito*. It must be said that this title was about to form part of the next season of ON. Thus, the cinema offered among the live-transmission opera-goers a space to link the cinema with the live performance. The connection of these two operatic venues and companies seemed to be based on the importance to increase the interest on opera among the locals.

Showcase

Showcase generally provided a cast list to its patrons, but there was one occasion that they gave me more information. I received an advertisement of Shakespeare's Globe on Screen. The advertisement comprised several pages to inform the audience about this type of event. The advertisement was a long article with basic description of the show.

The theatre Royal in Nottingham. This venue did not provide material to their customers; different material to the one they use for other events.

Royal Opera House

The Royal Opera House provided different materials, including advertisement to other operas, calendars, or advertisements to other events such as a tour inside the theatre. An advertisement for the performances of *Le Nozze di Figaro*, for example, was a single sheet. On the front, there was an image of the opera, title, and logo of the house. On the front, there was also a slogan about the opera: A Marriage made in heaven? the back part of the advertisement included again the title and a review about this production, which was published in an important newspaper. Under the review there were some pictures of the production, the dates, prices, booking information, and information about the social media. The advertisement was interesting because even if it included information of the opera, and the logo of the company, it also included outsiders' perspective on this event; of course, selected outsiders' perspective. Hence, the advertisement needs two different types of operatic people: the one of the management, and the opera critic; in order to appear as a relevant advertisement to the eyes of other opera people (the audience). This approach is interesting, and it seems useful in this case to understand the management of the information.

Other information

Other information can appear in different materials, leaflets, audio or other visual or aural items. Here I consider the tickets as extra information. Tickets are different from one opera company to the other, and of course they are different from genre to genre, venue, to venue, and so on. A diverse research, such as this one, offered different tickets with different characteristics. Thus, the analysis of them may provide extra information for the research on the operatic experience.

Tickets might be considered as an extension of the information given via other sources, but in some cases, as with Opera North, they became the first source of information about the opera and the company. In this way it was important to take them into account and analyse their characteristics. I present here a description of each ticket.

Royal Opera House

The ticket, see picture seven, has, left to right, and top to bottom. The logo of the company and a hologram also about the coat of arms. Then it has the date. Under the logo there is the title, and, on the bottom, we find the seat number and on the right the price, remarking the full price or concession. And, at the very bottom there is the message: Latecomers cannot be admitted. The ticket paper has printed in watercolour part of the coat of arms. On the right of the ticket there is section that contains the same information but in short. The back of the ticket contains a Rolex advertisement with a picture of the venue, and then it has the conditions of sale. The back of the flap has the following message: For performances. Tickets must be shown at the main entrance doors. If you are holding a ticket for someone else, please arrange to meet them in the Bow Street/Piazza link by the box office. Registered charity No. 211775.

The same ticket paper is used to print receipts when audience pay with card.

Picture 7

Opera North

Opera North's tickets are printed in Nottingham via Ticketing Network East Midlands. The ticket has no background and the information appears in this sequence: Theatre Royal, date, time, on the same level of time but on left side and in small letters there is the price, Opera North presents, title of the opera, seat, directions to find the seat, list of venues in Nottingham, and at the end the

ticketing company name. The back of the ticket is white, contains the terms and conditions, and at the end there is a message saying: Ticketing Network East Midlands (TNEM) is a limited company, the founding members of which are Danced4, Lakeside Arts Centre, Nottingham Playhouse, Nottingham Theatre Royal & Royal Concert Hall.

Picture 8

Showcase Cinema

The tickets are in paper and they have the name of the venue in blue, and the legends in small letters: Management reserves the right to refuse admission, and valid for this date and performance only. On the right of the ticket, also in blue, there is the logo of Pepsicola, and again the legends about admission and validity of the ticket. In, an often bad, black printing the title of the opera appears, minimum age required in brackets, date, time, screen number, price, cashier number and time of the payment. Just the title and the screen are in bigger letters and with white letter on a black background. The back of the ticket is a section for advertisements. See picture nine.
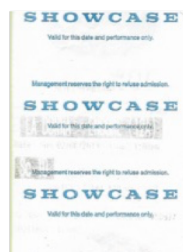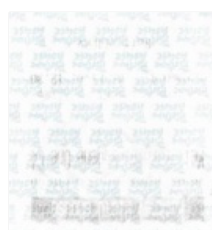

Picture 9

Broadway

The ticket of Broadway Cinema has the name of the cinema in a red background then, in the back, it has a print that provides the following information: The Nottingham Broadway, date, Composer and title, screen, age conditions, time, and reference number. The back of the ticket has a big B, which stands for the name of the cinema and then there is information on how to become a member of the cinema. See picture 10.

Picture 10

Picture House

In withe background with the label of Picture house that appear several times in a small scale the following text is badly printed: Picturehouse, MET, title, screen, and date. The back of the ticket contains information to become member. See picture eleven.

Picture 11

The branding of the company differs from case to case. One first distinction that we found was between those that produce their own tickets and those who uses other ticketing systems. In the data, we found that ON was the only one that used a ticketing system. Therefore, its tickets had different labels, including the one of the ticketing company and the name of Opera North appears secondary. ROH, Broadway, Showcase, and Picturehouse do produce their own

tickets, and their names occupy an important space inside the ticket. It might be that ON was obliged to use the local ticketing service. Further research on the contracts with Theatre Royal can answer this question.

The tickets also offered a distinction and it seemed a sort of a fight between the venue/company and the title itself. Cinemas, for example, had the name of the company written in a clear manner, but the opera title and other data appeared blurry or badly printed. Thus, the attention is on the venue and the company rather than on the event itself, which was expected that audience know it. Showcase was even special because the name of, I assume the sponsor, Pepsi, appeared in the same degree of importance as the name of the cinema. A study on visual semiotics would help to understand the hierarchies that the tickets establish.

The Royal Opera House's tickets highlighted the company via the frequent appearance of the coat of arms. But the information to the event was clear. Thus, even if the house highlighted the qualities of the company and venue, it aimed for a balance with the title and its possible influences in buying the ticket. It was also important the messages on the ticket. Messages that provided clear instruction even for groups that attend the opera. This element encouraged the attendance to the event with someone. The less adventure, manipulation of the patrons seemed to be needed to guarantee the attendance.

Opera North's ticket was a small ticket in the sense of the information it provided. It was significant that even if the company aimed to concentrate all the attention of the audience on the company, and not on the cast or even the title. The ticket showed precisely this when placing the name of the company before the title of the opera. In such a way, we can confirm the intentions of the company to elaborate a strategy of audience development around Opera North, and not around the title or cast.

Cinemas, as it has been said highlighted the name of the cinema rather than the event itself. Broadway Cinema distinguished among the cinemas, because it provided the information of composer in the ticket. The artistic characteristic of the venue appeared elected in the ticket by providing information that did not appear in Showcase or Picture house (Cinemas that may focus on popular films).

Tickets, then, can be a first glance into the opera experience of each venue. The tickets have shown the characteristics of the opera homework, operatic expectations, attention to the poetic, phatic, or other function. A structure that seems to be replied in the other materials.

Hypothesis

The first hypothesis attempted to distinguish the type of companies and venues. It was particularly interesting the information that a company provides to its audience. This second stage of analysis has showed other important data.

The Royal Opera House continued providing a lot of information; more than any other venue or company. Its approach sometimes relied more on the company, i.e. the expressive part of communication, phatic, and also on a metalingual element that brought other information about the produced event. It seemed that the ROH followed a mix of tactics to cover the message in full. Therefore, the hypothesis of the strategies of the Royal Opera House seemed fine for now. Except may be the conative element that did not necessarily appear in the other material provided.

Opera North continued focusing its attention on itself. Its expressive attitude was interesting, and partly unique from the other analysed data. The fieldwork hypothesis continues as described.

The MET gives a standard information via the cast list. There was a comparison between the ROH broadcast's cast list and MET's, the outcome was the information given by the ROH, which was more than the one given by the MET. There was a standard organization that is always followed by both.

An important contribution in this section was the discovery of the information of tickets. Tickets provided a lot of information about the company, but when the ticket was printed by a third party, or when the transmission was given in a cinema, then the situation changed. The dialogue that the ROH created between operatic people (managers, artists and critics) in its advertisement turned to be a different case when talking about the cinemas. The cinemas appeared as fighting for their presence, for their name, and consciously or unconsciously aimed to hide the name of the source company, or even the title of the opera. The outcome may exhibit an avoidance of the poetic trait and aim

to highlight the phatic trait. The Cinema maybe even hided the expressive, because it may refered to the opera company, rather than the cinema. The audience was not considered in this fight. In cinemas, even the cast changes might not be announced by the cinema.

This section has proved some parts of the hypothesis, but it also has shown the problems among the opera people (cinema and companies), as well as how different operatic people worked together for a single purpose (opera critics and companies). The audience until now seemed marginalised in their position; except for few cases.

Other extra material that can be considered is the one of social networks: places where a big interaction can exist. This dissertation attempts to establish a model of operatic experience, but there are elements that require more attention. Other material, then has shown the flux of information that audience received, and how each source provided clues from the operatic experience of each venue. Some hypotheses had been settle and tested, nevertheless we continue in the next section with the interviews.

3.4 Interviews

Interviews were taken from audience and opera managers at the theatres and cinemas.[63] The main issue while using the interviews was getting the acceptance of them. In the case of this dissertation this became an issue because of an expected five interviews to opera managers and audience in at least five venues I obtained: two interviews of opera management, and one of the audiences. Nevertheless, the issues also provided information about the companies. The Royal Opera House and Clapham Picturehouse have accepted to carry out interviews with some of their managers, and Clapham Picturehouse granted me with a permission to carry out the interviews with its patrons. I provide here the reasons of the acceptance and denial for the interviews.

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[63] I have considered the performers in the templates. But I did not consider them in the interviews, because the panorama of the opera experience was possible with the study with the data I have collected. Further research on the operatic experience should considered performers and artistic directors, and explore its connections with the management, and with the audience.

Detailed issues

I discuss the problems that appeared and affected the interviews. I do not provide the full information or personal data because I did not receive permission to provide that information publicly. I divide here the data according to the source of data; i.e. Nottingham and London.

Nottingham

Showcase Cinema. In Nottingham I have attended the transmissions from the Royal Opera House, screened at the Showcase Cinema. As the previous section discussed, the staff of Showcase seemed to be the least acquainted with opera of all the cinemas visited during this research. Moreover, this perception might be corroborated by the fact that I was not able to establish a dialogue to carry out any interview with its audience, nor the manager of the venue. Showcase Cinema had an online form to contact the venue. I contacted the main offices and they forwarded my e-mail to the local cinema, indicating they should answer my request. I sent this e-mail twice and I never received a reply from the branch in Nottingham. Thus, there was no interest at all on this matter. In consequence, the study of opera was not an important research object for the local branch or at least granting access to an outsider was not in their priorities.

Opera North. I have contacted ON and I was able to receive some attention to my e-mail, which was forwarded to the Higher Education coordinator. The coordinator asked me to split my questions to the different heads of departments to obtain a better answer. I did so, but I did not receive any reply. Thus, we moved from no contact with Showcase to little contact with Opera North or a partial contact that was broken. The only opera company that tours in Nottingham, and also in other cities in England, was not interested to accept an interview that helps to compare that company with other companies

Broadway Cinema. Broadway cinema started with an approach of interest towards the application of interviews or surveys to the audience as well as interest in the interviews to the manager. The situation turned complicated at each email sent and received. The first email expressed their interest and provided me with the first indications: being there on time, give instructions to

the patrons and collect the surveys. and also asked me to see the questions. I have offered since, the first email, to show the questions I wanted to ask to their clients.

The next step of the dialogue was that I have sent the surveys (audience and manager) and have indicated how the process of data gathering would be: presentation to the audience, explaining the purpose of the survey, record their answers or hand them the survey to fill, and then collect. The answer to my email specified that my questionnaire was too long and must be reduced because it was not a survey from them and they did not feel comfortable to use much of their audience's time, and they told me that the manager was too busy to answer my survey. I reduced the survey, as ordered, from thirty-seven to nineteen questions. The reply contained the following information: a) They ask me for the type of data I want to obtain, b) to keep it anonymous because is their rule, and c) I was suggested to erase the questions on seat picking, cast list content, frequency of opera attendance (live performance, live transmission or encore) but the question on preference of these three options was not cancelled, and the question on why opera was interesting for the patron. The selection of questions was rather interesting, as well as those that were cancelled, because they focused on the analysis of the live transmission event and isolated it as possible from the whole genre in all its forms. Also, the survey needed to analyse some innocent characteristics of the venue, things that they should have known before, for example: how successful is the sale of commodities?.

After I saw their concerns in using the time of the patrons, I suggested the creation of an online survey and I remarked that I would like to ask, "why is opera interesting?" and I offer if they wished to rephrase it. The answer was that they could create an online survey, but I would be in charge of providing the link to this survey or to hand the printed survey. My following email contained the last email and asked for confirmation to come for the surveys and I asked about the questionnaire for the manager. The answer contained the following information: a) They are very busy and cannot answer my survey for the manager b) if I can add information of post code and age range into my survey for the audience, so they can compare with the information they have on file. The last emails took too much time to be answered before the last transmissions, so I quit of asking for the interviews

Broadway Cinema was an interesting case because the control on their patrons seemed to be important for them, and of course the management of the information. They were concerned on patrons' time as well as the management department, but they spent so much time on correcting, deleting information of my proposed surveys and even proposing that I add information for them. Somehow, it seemed a sort of Showcase cinema experience but more complicated.

The case, in summary, was that after my first approach I received an e-mail from the head of the cinema who forwarded my e-mail to the communication department. The communication department accepted my questions to the manager and I have been told I should receive the answers promptly; I never received the answers even after I sent several e-mails. The questionnaires to the audience were modified according to the criteria of the cinema due to the size (too big), modification of the questions (not adequate). I agreed to all the modifications, but, the date for interviews to the audience was not agreed due to lack of answer from the side of the cinema. Thus, the case of Broadway Cinema showed also a different level in the approach to opera studies. From "none" (absent) in the first one mentioned, a little bit interest with Opera North, to interest in audience research but not in management, but also a cautious interest. As an additional aspect, we may link this attitude with the one showed in the analysis of tickets. I mean, the cinema aimed to disconnect, partly (?), the product they transmit with its origin. This situation can be seen also in those questions, that Broadway Cinema wanted me to use and those that they asked me to delete.

I tried also to contact the Metropolitan Opera House, but my approach was also unsuccessful. I sent the questions, but I did not receive any reply.

London

I attempted to work with the Royal Opera House and with Picturehouse and both were successful. Thus, these cases appear in the next section of this chapter. I did not consider Odeon, because the information coming from Picturehouse seemed representative enough for the research.

Detailed contributions

Audience:

I did not carry out a survey to the audience of the Royal Opera House because it was difficult to coordinate the many variables that should be considered: section, seat, price, opera, day of performance, and so on. I based my research on the information provided in the templates. Thus, I concentrated my attention on Clapham Picturehouse; which contained mainly audience also from the ROH.

This cinema, located in southern London, was a very good option for my research, I did not have any issues and the staff was very pleased to help. My first approach was an e-mail that I sent to the company, via their website, which later was forwarded to the selected cinema. The manager answered my questionnaire very quickly and it was easy to settle on a date for interviews with the audience.

The Royal Opera House. I wrote to the Royal Opera House asking for an interview about opera management and they forwarded my e-mail to the Director of Marketing (Caroline Bailey) who was eager to have an interview. The interview at the Royal Opera House was impressive for how easy they provided me with the information I needed.

Based on the cases I have studied it seemed there was a difference between the opera management (cinemas included) at the capital with an open approach toward the research and the acceptance of outsiders into their work. In contrast with the provincial companies that did not accept so easy an outsider within their premise or to access to their sources. This theory requires more information, and eventually to study the different degrees that it can apply.

The next sections of this chapter comprise the exhibition of gathered data. I start with the issues that I have found that stop carrying out with the interviews. Then, I continue with the contributions based on the interviews:

The audience analysed via surveys was the one of Clapham Picturehouse, during a performance of Alban Berg's *Lulu*. The communication was smooth and pleasant. I first contacted them via the main e-mail of the cinema company and they forwarded it directly to the manager of the cinema. The manager immediately showed a great deal of interest and put me in touch with the staff of

the cinema which would be at the cinema during the chosen live transmission. The manager also returned promptly the completed survey, which I analyse later in this chapter.

The questionnaire for the audience contained twenty questions. The questions were open-ended questions, and multiple choice. I divided the analysis according to each question but before I start, I need to talk about some details of the survey. The application of this survey took place during a live transmission of the opera *Lulu*. The screening was not sold out, nor empty; around a 40% of attendance. I moved among different rows to contact the potential answerer. It was not considered in this survey, but most of the participants were 50+ years old. I contacted eight different people but just seven answered the survey. The youngest one did not accept the survey. From those seven, I must distinguish between those cases when a single person answered and those when a group answered.[64] Cases one, six and seven answered individually; two people came alone to the opera and one other with a friend who did not participate in the survey. Cases two, three, four, and five were interesting because it was a group of friends and all answered the questions. The characteristic of this group was that there was only one man and seemed to be the elder member of the group. He was the first to answer, then his wife and at the end the friends. The complete group answered the first questions, but the attention was focused on the first answerer. Unfortunately, it was not possible to complete the survey with this group because it took too much time to get all the information and the interval finished before completion. Nevertheless, the contributions of this group provided the levels of participation as a community, as well as their knowledge on opera.

The first question was: What is your favourite opera? I received six different answers and one did not mention the title. Four of the answers corresponded to titles that were performed in the previous seasons; *La Bohème, Les Troyens, Le Nozze di Figaro,* and *Don Giovanni.* I cannot speculate whether the participants answers were solely according to their memory of the previous seasons, but it was worth to highlight that the favourite opera was *Les Troyens,*

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[64] I have mentioned before in this chapter that a typology of groups might be useful to understand the characteristics of each group.

a rarely performed work. Maybe, despite the fact that operabase.com did not display the French title within the top one hundred operas performed in the period 2012-2015, it was truly a favourite in the selected group. The other two answers were also interesting: *Fidelio* and *Die Walküre*. *Fidelio* was not a performance by the analysed companies, but there was a production, within the selected period; by the ENO.[65] Thus, we may again think that the favourite title was directly related to the recent views. *Die Walküre* deserves a special place because there were no productions of this title within the geographical areas analysed. In consequence, if the hypothesis was correct, then the last participant was able to go beyond the short memory for a real favourite title. But, it cannot be tested here, and it requires further examination.

The second question was: Who is your favourite singer? Four people answered to the question and three did not answer. From the total of answers: two wrote Jonas Kaufmann, one Nina Stemme, and one John Thomas. The information was scarce, but the main answer was, in fact, the absent of answer, thus the parameter of singer, at least in this limited data, was not that important as could be considered.

The third question was: What is your favourite opera house? Four people answered, and three did not reply any word about this. The data recovered was not significant for an analysis, but nevertheless it was interesting to see that 50% of the answers considered the ROH as their favourite opera house. Further research must consider gathering different surveys and analyse them.

The fourth question was: What is the title you remember more of previous seasons? Four people out of seven did not answer. The three people that answered, replied with different title. Titles that belonged to the analysed season, but the data was not significant to recognise a pattern that could allow the identification of a phenomenon. This question can be even considered, due to its similarities, with the question of favourite opera.

The fifth question was: Which was the last opera you saw? Again, four people did not answer, and I got three answers. There was one answer related to

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[65] For more information about Fidelio, see Christiansen, Rupert (26 September 2013), "Fidelio, English National opera, Review", *The Telegraph*, https://www.telegraph.co.uk/culture/music/opera/10336090/Fidelio-English-National-Opera-review.html. [Las access 1 January 2019].

the Met live transmissions, one answer referred to a production of the ENO, and the last answer referred also to something showed via the Met live transmissions. Hence, it was interesting to consider the importance of live transmission and their impact in the audience. Specially for a survey that took place at a cinema. It would have been interesting and useful also to apply this survey in other contexts and explore if the physical place of the interview affects the conditions of the answers.

The sixth question was: When was the last time you saw La Bohème? This question aimed to identify how often the audience see one of the most popular works. I got five answers. Two participants had seen the title in the same year, two saw it five years ago, and there was one case that saw it one year ago. Thus, while five years is out of the period of research, one year and same year fit in the research time. All those three cases were transmissions from the Metropolitan Opera House and the Royal Opera House.

The seventh question was: How often do you go to the opera? I received four answers and the range of attendance were: one to two a month, thirty times a year, eight to nine a year, and once every two months. We may do a division into two ranges. The first two answers were very similar because thirty times a year means a mean of two point five operas per month. The second answers were also similar because the mean per month of one attendance every two months was zero point five operas, and the mean per month for an attendance of eight to nine titles per year was zero point sixty-six. Thus, there were two polarized situations that may refer to the type of audience; either interested in the genre or even for economic reasons, or others. Nevertheless, there was not enough data to consider a real answer.

The eighth question was: You usually go to the opera, and I have provided three options: a) alone, b) friend or partner, and c) More than one friend. I received three answers, and all were B. At least these cases considered important to go with someone. This was a cinema survey, further research must assure to do interviews in the theatre, where, at least from the templates, we may find a lot of opera-goers going alone. It showed that the study of a typology of audience require a distinction of groups and individuals.

The ninth question was: You clap in a) live performance, b) live transmissions, c) cinema encores. I received three answers and all answer A. The

distinction of clapping in some cases can be significant. For example, in Nottingham as I expressed in the templates there was clearly a group that used to clap in cinemas. Thus, a deeper analysis may help to analyse the relation between clapping and the attitude toward the particular opera experience.[66]

The tenth question was: Do you usually pick the same seat? and the answers were a) always, b) sometimes, and c) never. I got option A in all the three answers. Thus, the selection of seat in cinemas as well as in theatre was important, despite that in cinemas usually all the tickets cost the same, but it might be interpreted as a routine, as it was explained before in chapter 1, which may become a ritual.

The eleventh question was: Do you bring new opera-goers? and the possible answers were: a) always, b) sometimes, and c) never. Three people answered, and the results were 2 B and 1 C. The question implied a regular activity, and its characteristics. For example, the previous results indicated the type of interest in a regular community that attended the opera. So, it seemed unlikely possible to bring new people to the opera. Then, as it has been said before a typology on groups should be consider going deeper in the understanding of the OE.

The twelfth question was: Do you communicate with other and unknown opera-goers when attending an opera? and the answers were: a) always, b) often, c) sometimes, and d) never. Three attendees answered, one C and two D. Thus, the pattern that showed the tendency to find a regularity in the activity appeared again. Audience, then, stood as a category that aimed for a regularity, a routine, and a sort of isolation.

The thirteenth question was: Do you buy products/food inside the cinema or at the opera house? The answers were: a) always, b) often, c) sometimes, and d) never. Three people answered: one B and two C. Again, we found a tendency for a regular activity. Nevertheless, further investigation may explore the type of products and really how regular they are.

The fourteenth question was: Do you find the information provided in the brochure by the opera company useful? and the answers were a) yes, and b)

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[66] For a study of audience expression, I suggest: Sedgman, Kirsty (2018), *The Reasonable Audience: Theatre Etiquette. Behavior: theatre etiquette, beahavior policing, and the live performance experience*, Palgrave MacMillan, Cham.

no. Three were the answers and all said A. The access to some information seemed, at least, interesting to the patrons, which made that item part of the operatic expectations.

The fifteenth question was: What is the information you remember most of the programme? Two answered about the cast and one that he did not remember. This question was to test the previous question, and it seemed to show that, despite there was an interest in the item, there was not an interest to keep that particular information. This situation may recall what was described by Evans, and discuss in chapter one, about the audience as a collector.

The sixteenth question was: Is English your native language? and the answers were a) yes and b) no. Three people answered and all answered yes. This just confirmed the observation of gathered in the templates.

The seventeenth question was: Do you usually buy tickets for just one opera or for several titles of the season? I received two answers and they claimed to buy for the entire season. Again, we observed a routine case. The season established the routine of the opera-goers.

The eighteenth question was: What do you prefer? a) live performance, b) live transmission, and c) both. Two answered that they prefered the live performance and one replied that both. The preferences of a live performance seemed to be related to those who said that their favourite company is the ROH. It was also interesting that the person answered that *Die Walküre* was his favourite opera was also the one who answered that he preferred the live performance. This person, if the hypothesis is correct, was an opera lover in terms of Evans or an avid in terms of Lindenberger, then he may attend as many performances as possible. We may confirm it, via his regular process.

The nineteenth question was: What do you see more often? a) live transmission, b) live performance, and c) encores. Two answered A and one B. Again, we could test and see that the person who answered B is the same one of *Die Walküre*.

The last question: Why is opera an interesting genre for you? The three answerers were: because of cheap tickets, it is inspiring, and the last answerer was to enjoy the music and enjoy the drama. The answers gave curious information. First, it challenged the myth, which was discussed in this chapter,

opera was not as expensive as it was believed. Second the genre inspired, as an art form, but at the same time it's an enjoyable entertainment.

The interviews with the audience of the cinema provided valuable information about opera going. For example, the metalingual aspects were not that important (i.e. the programme) but their knowledge about opera, at least in the level of cast was important. The audience seemed quite referential, in the sense that their discourse may have involved information from many other companies, but that reference was rather indirect because they did not remember so many titles prior to the last season, and the direct reference may come from the last season. Thus, it seemed that a referential approach from the audience confronted the expressive approach of the companies; for example, ON placed itself at the centre of the event. Other trait was the evaluation of the local company as the favourite or not. For example, ROH appeared as preferred, but it was not clear if it was because it was the local company. A research involving ENO should also establish the differences between companies. Further research must study the audience from other areas to confirm if the physical trait was crucial in the decision of a favourite company. A study of centre and periphery may help a lot, because if locals see themselves as located in periphery it might be that they prefer a central company; as it happened in the examples given by Kotnik. But further research is needed. The operatic people, in this case may do their opera homework but that intersected with other homeworks, or rather they may develop their own. I must highlight that the audience was from a cinema in London, and therefore the interviews in Nottingham could be valuable means of testing this hypothesis. Routines or rituals were important in theatre and now in cinemas; therefore, there was a continuation. The last question also has provided an example of basic discussions: if the opera was expensive, and also if we should consider opera as art or an entertainment. John Storey wrote that "opera did not become unpopular, rather it was made unpopular".[67] His argument discussed that this happens via the prices and via the separation between art and entertainment. The audiences, then, in my research, have demonstrated that, at least for them, all those elements did not affect the operatic experience, rather

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[67] Storey, John. Op. Cit. 2003. P. 37.

they enrich it. It was not expensive, it was an art, and it was as well an entertainment.

Management

I obtained two different interviews by two different managers or directors. One was Neven Stokic, manager at Clapham Picturehouse, and the other one was Caroline Bailey, Marketing director of the Royal Opera House. As I said, I was not able to arrange an interview with directors or managers of Opera North, Broadway Cinema, and Showcase Cinema. I present here first the interview to a cinema manager.

Clapham Picture House

It was a written interview sent and received via email. I include here the questions and answers as I have received them:

1. How did this cinema start screening opera?
Based on public interest shown years ago

2. What's the main difference between screening films and opera?
Films are pre-recorded. Opera is a live event, even when recorded it's performed on live stage

3. Does the cinema receive some technical information from the opera companies?
Yes, satellite and tuning guides

4. Does the cinema receive some guidelines about screening opera, such as times or manners to deal with the audience?
Times are agreed and the audience treated like all other customers

5. Do you find a difference between opera goers and regular cinema goers?

Yes. It's unlikely that they would watch each other's programs.

6. How do you find the integration between opera goers and regular cinema goers?

They don't integrate, each go to their own screens

7. Does the cinema advertise other operatic events (other operas of the same opera company, other companies, live performances or other activities related to opera)?

Only the shows that will be screened/broadcast here

8. Does the cinema advertise non-operatic events during the transmission?

No if it's a live event. If it's a recorded event and there are gaps in programming then we will put in a film trailer or two before the performance.

9. How is the communication between the cinema and the opera company? (by e-mail, phone, others) How often is that communication?

Emails, phones, constant

10. Can the cinema screen operas from other companies?

n/a

11. Does the cinema need to fill a report/questionnaire/survey showing the reactions of the audience? e.g. showing level of attendance and preferences.

No, we all get the attendance records immediately

12. Has the cinema notice an increase of attendants to the cinema?

No

13. Is the cinema aware if regular opera goers are also cinema goers?

If they are members, yes

14. Did the cinema start selling new products after the opera screenings were established in this cinema? e.g. wine.

No. Wines are being sold to all customers.

15. Does the cinema bring products to sell inside the screen during the intervals?

No. We tried selling ice creams but there was no interest

16. Is there any difference when advertising opera in difference to when advertising films?

Essentially, no

17. How often have you heard the audience clapping? Does it affect the work and enjoyment of other screens inside the cinema?

Not often, and screens are sound proof so that wouldn't affect others

18. Is the staff aware that the cinema screens opera?

Yes

19. Does the cinema organise or has thought to organise further opera-related activities? Such as talks.

No

20. Does the cinema offer a discount if the audience buys more than one ticket?

No

21. Do you think audiences come to the screening because of the title, cast, conductor or just because it is opera?

Combined. As well as the low availability of live events at ROH

22. Does the audience in this cinema mostly buy a ticket for a single performance or for the entire season?

It varies

23. How do you think cinemas are modifying the opera experience, and how do you think the opera modifies the cinema experience?

n/a

24. Is there anything else you would like to add on this subject?

n/a

The interview gave data that contributed to understand the relationship between opera people. Three questions were not answered: ten, twenty-three and twenty four, which I discuss at the end. The analysis of the questions is as follow: about audience, about screening or the opera itself, about the cinema and management.

The opera audience at the cinema appeared as the eager operatic people that introduced the opera in the cinema. The answer to the first question stated indirectly that the cinema had a passive approach towards the genre, and that was forced/inspired by the audience to screen operas. It was interesting the agentive or active role that operatic people (audience) have in this experience. Thus, the cinema appeaed also as the medium, as a tool for the opera. Adventuring on this we may consider that opera audiences wanted the event and contacted the cinema, so it can bring what was produced in a determined venue. Question five asked if there was a difference between cinema goers and opera goers and the manager said that they did not merge. The cinema had its regular audience (cinema people) but there were now also the operatic people there, so question six asked directly how the integration between these two types of audience and the answer was was that they did not merge. Audience, then, seemed to consider the cinema as a tool that solved the low availability of live events at the ROH, as stated by the manager. Moreover, in the templates, as well as with the interviews to the audience I showed how the audience did not actively interact even with other audience, thus a study on opera people interaction can help understand this phenomenon, which seems in the roots of the audience. In case of some operatic people who did not attend cinema performances before the creation of live transmissions, then this study could prove the hypothesis that the cinema was considered just a tool to reach the operatic event.

Question eleven focused on the relationship between the opera source, i.e. the company, and the audience. The question sought to know if the cinema must provide some statistics about the audience to the company, the answer was no. Thus, if the cinema gathered information, it was due to the interest of the cinema itself. Returning to the idea of different audience members trying to merge or to interact: question twelve asked if there were more cinema goers than before; the answer was that no. Thus, it seemed that operatic people, at least in this cinema, did not change their cinema rituals. Then, opera people kept the cinema as a tool for the experience. So, cinema as presented seemed to be rather a passive participant, which was used for opera presentation for the enjoyment of opera people. This hypothesis was discussed already in the analysis of intervals and cast sheets. Question thirteen asked if the cinema knew that opera goers were also cinema goers and the answer was that the cinema knew that information just if the client belonged to the member club. Then, it was limited data.

Question seventeen asked about clapping, which was an important element in theatre-going, but very rare in cinemas. This question interrogated about how common was to clap at the live transmission and if such activity disturbed cinema-goers. The answer was that clapping was not that often and that any sound produced inside the screen stayed there because the screens were sound proof. This case did not necessarily happen in a live performance where usually the event was the only event of the venue. Thus, what happens inside the hall can be heard outside it to some extent. Answers to questions twenty and twenty-two informed us that there weren't discounts when buying several tickets, and that audiences sometimes bought the tickets for the whole season, and others just for particular performances. In this case, the cinema did not need to offer discount to attract audience, because the audience was already interested in the event. The passive approach of the cinema continued with this example, and audience, again, was the one interested in the opera experience. Question twenty-one asked the reason on going to the cinema and the answers were: first, it was a combination of title and cast; second, because there are not many live performances at the ROH. The last question was interesting because it explored the perspective of the audience, but from the point of view of the cinema. The first and main option of live performances in London was the Royal Opera

House, despite the fact that London was one of the cities with the most opera performances in the world. Then we may consider that its season was big, but the prices were expensive in relation to those of the cinema. Also, we must consider the limited-seat availability of the famous venue. Thus, maybe the cinema manager considered the number of affordable live performances at the Royal Opera House, and this moved the audience to seek for operatic alternatives. This panorama could bring different conditions. If there would be more and more affordable opera performances, then, maybe the opera in the cinema wouldn't exist. But there is a problem with this scenario and it is that the ROH and the ENO produce high quality opera, and in the case of ENO, its prices are closer to those in the cinema.

The panorama, then, shows the opera source on one side, and on the other extreme the local opera people (audience) appear. The cinema stands in the middle of this view. I said that the cinema is the tool, and the data shows a lack of integration between audiences of different type. Hence, the question is: if operatic people are forced (directly or indirectly) into screen opera, and even the operatic people do not merge with cinema people, then what type of operatic experience do we have at the cinema? Closer to the live performance due to the influence of the local opera people. Or does the cinema control that situation, or the source company? We will first start with the distinction between screening an opera and a film. The latter one, according to the answer of the second question, is that a film is pre-recorded material, while an opera is live. The trait of 'liveness' to opera seems the distinctive trait at the cinema. It is such a distinctive feature that even if it is an encore it makes references to liveness (according to the manager).

The cinemas show trailers as well as other advertisement of commodities before they screen the films. But what is good to advertise for an opera? The answer to question seven shows first that the cinema wouldn't advertise events that do not take place in its premises; there is a restriction. The programme for the Royal Opera House also promotes the attendance of The Arena of Verona, which is located, of course, in Verona. Now, the cinema, in this case, takes control over the cultural options and attempts to place it under its administration. The liveness seems to be so important that the cinema cannot interfere. The only moment, according to the answer of question eight, is at the encore when, if there

is space, the cinema can squeeze one or two trailers before the opera. But, even if there are different audiences for different events, both events are advertised in similar way according to the answer to question sixteen. The last answer also presents a new question. If we consider that the opera at the cinema is due to the interest of opera people, then we may doubt the real effectiveness of the cinema advertisement, because people will have other ways to know that there is opera in a particular cinema. For example, the MET helps you locate your nearer place for opera.[68] The effectiveness of the advertisement is important, but we do not have enough data to elaborate a proper and rightful answer. This information works for opera people, but it is not clear how non-opera people can become opera people via the cinema. Maybe, the movement from non-opera people to opera people is due to the limited information that the cinema provides, but further research must explore how non-traditional operatic venues promote operatic experiences.

The commodities are also part of the opera experience, and cinemas may modify according to their rules or rituals. But answer fourteen highlights that no new products appeared because of the live transmission, thus the opera people did not influence, or there was no need to influence the cinema on this matter. What is curious for me is that the cinema tried to sell ice cream inside the screening, maybe, mimicking a live opera performance, but the idea was not profitable. A talk is not a product, but some venues may offer some introductory talks to the opera; it did not happen at the Broadway Cinema, nor at Showcase, and neither at Clapham Picturehouse. Then, the cinema is interested in the transmission of information, information that might be already in the mind of the viewers. Thus, it is not necessary to consider a deep insight, because the audience may know more about opera than the managers of the cinema. Question eighteen asks if the staff is aware of the type of events, and the manager said that the staff knows that opera is there. This last question contrasts the situation with Showcase, where the staff was not fully aware about the opera broadcasts, but they were surprised when they discovered.

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[68] See the webpage of the MET for more information: https://www.metopera.org/season/in-cinemas/theater-finder/. [Last access on 1 December 2018].

The cinema mediates between the source and the final customer. Then, it is important to explore how much the source company may interfere in the decisions of the mediator company. In this case, questions three, four and nine briefly provide us with some information. The answer to question nine observes that there is a permanent communication by phone or email with the source company. The particulars of the content are not fully explained. Question three completes the information and informs us that the cinema receives some technical guidelines to receive the satellite transmission. The answer to question four informs us that the cinema does not receive any information about opera-audience management. Now, in the terms of the relationship of the audience, the cinema follows the times of the source company, but the audience is treated in the same way as any other cinema-goer. Thus, there are no guidelines about how to treat with the audience. The company offers the repertoire, the cinema the space and the audience seem to work as the creative team for the opera experience. We may explore type of audience and how they manage with opera homework in their minds and how opera expectations may develop their experience. I mean, as it was stated, the cinema accepted the transmissions just because of the audience, and if the source company does not provide any guideline, however the cinema treats them as any other customer, and we must remember that opera people and cinema people do not merge so easily. Then the opera experience, or any details of the cinema will be made from the audience, rather than the cinema, and of course the source company.

Silence counts. There were three questions that were not answered or were simply answered with a N/A. The questions were ten, twenty-three, and twenty-four. Question ten explores if the cinema can screen operas from other companies. The complement to this question is number seven that indicates that just shows that will be screen at the cinema are advertised. The operatic zones are implicit here, but also the competitiveness with other cinemas or opera companies. So first, the cinema controls what they show, but there may be a reason in selecting screening one or other opera company. This situation requires a deeper research and access to contracts that may contain clauses of exclusivity. Opera at the cinema, theoretically, can modify the life of the cinema, because it is other type of audience, which does not merge with the traditional cinema audience, but occupies spaces at the cinema. However, the manager avoided

answering this question. We can speculate about the reasons and how opera may affect the structure of a cinema, that shows opera or other events that are not films. Nevertheless, we require further research on this. The last question provides space for a personal and free message, but the manager did not use it.

Royal Opera House

The interview to the cinema manager provided a lot of information. The next stop is the analysis of the interview of the ROH. This interview was recorded; therefore, the content is long. Thus, I present first the list of questions and then I analyse the answers. I do not write the full interview, but I provide the essential information. Some questions were omitted during the interview because the information was given in previous questions.

1. How did you become an opera director/opera manager?

2. What are your duties as opera a manager/director?

3. What is opera for you?

4. Do you think your company influences its audience? how does the audience conceive opera as a genre?

5. When preparing a new season, how much do you think of your audience, on the previous seasons of this company, and the seasons of other companies?

6. Do you think this opera company influences the season of other companies?

7. Do you think other companies' seasons influence the season of this company?

8 How do you consider the influence of this company in the audience of other cities?

9 How important are the intervals of an opera for an opera-goer?

10 What do opera-goers do when they are in the theatre, and there is no performance (e.g. before the opera, during the intervals and after the opera?

11 In economic terms. How important are the incomes of non-operatic sales for this company? I mean, things that are not the opera performance itself; e.g. restaurants, souvenirs, programs, etc.

12. How much in touch is the company with its audience to know if they approve or not a service or commodities sold in the house?

13. How does the company know if the audience appreciates a production and a performance or not?

14 How do you schedule the season of the company?

15 Do you think people come more for the opera, the opera production, the cast or for the historical value of the building?

16 Did the company consider using other languages apart from English in the programme?

17 Is the audience mostly compound by locals (British or people from this city) or is it mainly compound by foreigners?

18 Does the audience come in groups (such as couples) or by themselves?

19 How is the punctuality at the opera?

20 How long are the intervals and how do you decide their length?

21 Does the company expect the audience to come for a single performance of one title or does the company encourage to attend more than one performance of the same title and production?

22 I ask two questions: Does the company organises other events related to the opera, such as concerts or talks? How are they advertised?

23 How much does the audience know about opera? I mean, are they familiar with voices, titles, composers or any other relevant aspect?

24 What do you think makes attending a performance of this company different to attending a performance of other company such as Liceu, Paris, Vienna, Welsh National Opera, or English Touring Opera?

25: What does the company do if the audience does not like the production or service or lack of service at the house?

26 Keeping a good relationship between the company and the audience is important. What do you think should be the priorities for every opera company for doing so and which are the priorities of this particular company for doing so?

27 Is there any extra information you would like to mention?

The questionnaire tried to cover the description of the profile of an opera manager, in this case the marketing director; it also attempted to find out how the opera company elaborated strategies to increase the audience or to make their experience unique. During the interview I skipped different questions because

either she gave the information before in a large answer or there was already little time left.[69]

1. She worked always in the arts and marketing of the arts. She had different positions as press officer, marketing officer, marketing director. For her, the most interesting thing started happening seven or eight years ago with the digital era, and she is happy that she participates in this big change. Martorella mentioned the specialization of the staff and here we see an example of specialization.

2. She must promote all the works of the ROH (the opera itself as well as all the services). She ensures there is an audience for the future. It implies looking after the audience, invest, create new audience, and engage them into the activities of the venue; what is on stage and the services. It is a lifetime value of the audience in relation to the house. The ROH considers the presence of the audience important, because the house needs the audience and must elaborate long term plans to ensure the presence of the audience. But this answer focused on how the venue elaborates the activities around the patrons. Nevertheless, now she did not mention how was the influence of the patrons in those activities.

3. Opera for her is an art form that should be celebrated, loved and looked after, and it should be an art form that is celebrated from schools upwards. It says a lot about who we are as people, as a society, and she adds that she thinks it says a lot about the big subjects of the world and it is a complete theatrical experience; epic and emotional, and it is value for money because of the skilful people that participate, as well the absolute creativity that they pour into it. This question provided some personal data. In this case, her concept of opera, which lists the important traits; economic, artistic and entertainment. Her approach, even if personal, gave also a sense to be clearly influenced by her work. Her approach seemed to answer when to see it or when to start: from school-age upwards. Why to see it: because it is important for the society. How is it possible that it is expensive? Because it

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[69] The full interview can be heard in: https://soundcloud.com/omzmx/160212_001a/s-rUE0M.

has the best artists. Here, the aims are referential, poetic, and in some extent conative.

4. Any artistic organization will always influence. She highlights that when having an old art form, this one will appear in different forms, some that even the newcomers did not expect. But these forms must engage the audience and be tailored according to the target audience. This answer was not a surprise and it was interesting that the form was tailored according to the needs, but at the end there was no clarity about how to select the pattern to cut for this tailored work.

5. The customer is at the centre of business strategy. The ROH looks the season interrelation of what other companies are doing in the U.K. because the audience is quite small and the ROH does not want to cannibalize it. i.e. if many other companies stage *La Bohème*, then the ROH does not stage it. Productions are chosen carefully. An analysis of the audience is considered, size, type of audience, what they prefer. The marketing department gives all the information they have about the audience to the artistic teams. The artistic teams will consider this information to think about the productions. The ROH has four seasons and encourages the audience always to keep going. The selection of the titles must be very careful. She uses the example of Wagner. There is a small Wagner audience, which is dedicated and keen. One Wagner works, but two Wagnerian operas may provoke a split in the audience. The season also considers different types of titles because it is a journey leaded by the ROH. The company encourages to go to several operas, and even offer a discount. The type of opera is selected from basic to more adventurous. The house also must consider new opera-goers, for them the company considers works with strong narrative, and excellent music. Recruitment productions is the term for those operas for beginners. The process is to convince the audience to come a first time and then to encourage their frequent attendance. The digital technology is very useful and seems to be made for engagement because it helps to give a lot of information to encourage the new comer to continue. This answer provided a lot of information. The audience was, then, the centre, but that centre must be controlled or encouraged to buy different tickets o paying for services. Thus, the company knew that it holded a power that influences the audience.

The interesting thing was the separation between new comers and, for example, the Wagnerian fans. The new comers seemed to be a larger group, and the house concentrate a lot on how to keep them as a regular audience. The Wagnerian fans were a small group and the house must ensure the full group goes, and it did not separate. So, the strategy with specialised groups was to control the access of information, in this case the title, to present, in order that the fans accepted to go to one title even if it was not his favourite. The term of cannibalism said a lot about the ROH, because it took in consideration British companies, and not international. Thus, their audience should be mostly British or rather there was an interest that many companies work inside the UK, but there was a competence with foreign companies. The answer, then settles aspect of the opera expectations, operatic zones, opera paradoxes, and studies on opera people.

6. Maybe the artistic team can tell you more about the influence of this theatre to others. The marketing department tries to be market leaders, and share their information to anyone, and elaborate different pricing strategies. She does not know how the ROH influences. The attitude in this answer showed that the ROH was at the centre of the business strategy. The strategies of the house, even if local, were promoted to be recognised everywhere. Thus, directly or indirectly there was an aim to be an influential house.

9. She is responsible for the audience's journey. The journey is from the first communication, booking ticket, e-ticketing, talking to the customer, providing the best experience, front-cast, accommodating, interval drinks etc. The importance was because the company needed scene changes. During the intervals, the company looks after the customer. The ROH does the intervals that are needed. An interval is a generous time to do many things. The ROH, again, presented different activities, and encouraged the participation, that are fully controlled by the company.

11. They are very important, I think, although our commercial incomes are becoming more and more important for us. But everything is linked to the booking, because it is the moment when the company can offer also the programme, vouchers for drinks or booking a table at the restaurant. It is one stop ticketing. The ROH aims to have 360 degrees view of the customer and their relationship to them. They aim for a customer, who decided to spend a

lot of time at the theatre. Then, the house must put at work the whole apparatus to offer all the options to the customer, which, eventually seemed more controlled than I thought.

24. The building is a big thing, it is iconic. The artistic quality is unique. The ROH can compare with other important venues, because they share the artists. But the company recognises itself as the best in the U.K. because it is a world class company, in different to the others. The centre was not the iconic building, but in fact, it was the company itself. Thus, it was an expressive approach.

25. We are a confident brand. If there is a mistake, or something that upsets people, we check the feedbacks. The arts are at risk, every work is at risk. If they would hate it so much we are not going to invite it back. There is a fear for the failure, but the genre has every situation at risk. This is a moment when the audience has power. If they don't like a production, it must be modified to please them. But this, as well as stop inviting an artist, are the last options. There are other approaches to correct a production before accepting a failure.

26. Any organization is made from the holy trinity: the artist, the staff, and the audience. They are all your priorities, they are different to each other. Other basic elements to consider are the quality, taking risks, ensuring the artists and the staff are valued and respected, and finally, to produce everything at its best. This business is all about people. Opera people are the basic element here. They can be creative team, staff or the viewers. This point highlights an interaction via the genre, because it links the trinity. Then, opera works as a communicative process where all the parts are participants on a dialogue about opera. This dialogue will have contributions from all the parts. The statement of the manager seems to confirm my approach as opera people does not necessarily appears as an individual, but rather as a collective.

The Royal Opera House was an important institution and it understeood and seemed to promote its influence, particularly in the UK. Using Jakobson's model we see that the ROH is mainly expressive because it addressed itself as the manager of all the situation. The interest in the consumer, i.e. a conative feature, appeared mostly when it was needed to guarantee the incomes. It was true that the company sought to maintain a genre, but the maintenance needed different

campaigns to affect the potential audience, as well as the regular. Thus, the consumer was important to identify the new trends, interests and future trends and interests. The forum, i.e. the phatic feature, was important and it was an iconic building, as described, but the iconic building deserved just one mention in all the interview. Then, while the building was important, the company may base their income on regular audience, rather than earnings from tourism. A study that describes the percentage of tourists and locals at the opera could be very useful. The house also based its activities on a referential feature, which allows the audience to discover all the possible activities at the ROH.

Conclusion

The study of the opera as an opera experience provides material, which information I will attempt to organise and settle as follows:

Audience. The role of the audience is not that relevant for the live performance. The ROH provided a lot of material for the audience, but also promoted how the opera-going should be; at least in its venue. The consumer was at the centre of the marketing, but for the strategies of the house we didn't properly knew if the venue created the customers, or the customers created the experience. ON was not that interested in providing information, or activities for the audience. It may imply that when doing tours, it could consider that people go automatically; a sort of geographical hegemony of live performances. A different case happened with the cinemas, at least with Clapham, where audiences had a more important role and a decisive one. Their power was not about the repertoire or cast, but it focused on presenting opera. Therefore, a cinema seemed to be more poetic than some live performances.

Managers. The opera management was more complex than a single person; as I have explained. Hence, the information that I gathered had different limits that may affect the outcome of the research. Cinemas had a single manager, but a company may have several and specialised. Nevertheless, it was possible to discover some of the strategies and how the management of a company affected the operatic experience. For example, Opera North and the ROH focused on the expressive part, and in the case of the ROH, it added a lot of information to highlight the poetic; but having the expressive as the main.

Because, it seemed, opera can appear everywhere, but opera with the best staff, is rare; at least in the UK. ON was expressive but avoids any metalingual or referential features and concentrates on itself as the opera producer, no matter what opera it stages. Maybe the situation was not that radical, but further research may help to understand these cases better. The management of the cinema placed it in the middle, and, at least according to the interviews, it stood, more as a tool than as an experience producer. So, audiences helt certain power in how they enjoy the opera and the cinema did not intervene as drastically as the companies might do.

Then, in conclusion, the operatic experience is the outcome of the participation of operatic people, as also stated by the Marketing Director of the ROH. OE might be seen as in the middle of two powerful sources: the audience and opera management (staff and artists). The audience may be interested in expressing this power or not; we must remember that, according to the data, the communication is not that common. The audience seems to control better its experience when it is at the cinemas, but they do not interact so active between them. At the cinemas the audience, as well as the cinema itself, will try to present the liveness; remember that liveness is a key point. But, when audiences go to the theatre, they cannot reproduce the liveness, because they find themselves already with the liveness, which is under the management of the theatre. Therefore, the power of the audience may be related according to its situation, i.e. the knowledge on opera that the interlocutor has. Thus, when arriving to the cinema world, audience may conceive a lack of knowledge from the cinema, then, they may become a sort of expert.

The experience at the ROH establishes an operatic zone and controls its relationship with other companies. Nevertheless, it keeps contact with other British companies, such as ON, which also has its own a zone. One difference between them is that ROH provides a lot of information to create a deep opera homework, while ON focuses on itself as homework. The operatic expectations should rely on different parameters. The cinema does not coordinate its information and timings, but it relies on the interest of the operatic people. All these activities within a communication study have helped identify the strategies that each company follows. The use of the elements by the operatic people coordinates the central or peripheral companies to elaborate an opera experience based on previous experiences, but, developing characteristics. These

descriptions might be useful to elaborate opera project in companies different to those described here.

Chapter 4: Experiencing the outcome

Querubin:
Nel teatro tutto è
Convenzionale, mia cara
El duo de la Africana.
Libretto by Echegaray and music by Caballero

4.1. Review of the analysis

The first three chapters have elaborated and tested a theory. This chapter reviews the outcome of the theory and the theory itself. The revision involves an improvement of the concept of operatic experience and the other terms that have been used.

The exercise of an operatic experience analysis brought to light different aspects that were not properly considered in previous chapters. New data appeared, which was not considered as relevant in the theoretical framework nor in the template. But the experiment demonstrated the difficulties of the tools, and how such difficulties appeared to have affected the outcome; some features are still in the category of hypothesis, particularly those related to the audience. But first, it is necessary to critically revise the results of chapter three and the proposed theory.

The templates were useful to identify different traits of the experience. For example, the proposed formula that stated that similar experiences in the same format cannot be at the same time, but similar experiences with different format can appear at the same time. This discovery could be tested with other venues and opera programmes. If the results confirm the case, then it would be a helpful guidance for companies around the world. Other finding was how traits of the proposed operatic experience by a company appear even in small last-minute cast change flyers. I proved that a policy in opera experience exists and it is constant.

In chapter three I stated that the absence of information was as important as the presence of information in the data. The management of information via its absence or presence linked with the opera homework, because the audience

was able to identify the missing elements as well as those that were apparent; this also linked to the operatic expectations. I may state that the management of information is a real key which, according to the example of the ROH, shapes or influences the audience according to the needs and desires of the house. Chapter three has provided examples of the flux of information that companies supply, but it has also shown that some elements were not as crucial as intended; for example, the historic venue. Moreover, others may pop up and enrich the research. Furthermore, chapter three has shown one distinction between opera houses: how much information they provided via their regular media; so, the homework described a level of specialisation aimed by the company. Martorella, as it has been said, described the process of specialisation in the USA. But, we must consider that this specialisation did not take place solely among the staff and artists, but also among the audience. So, if the opera house provides some information, it is because it expects to shape the event's audience, so they become specialists of opera according to that particular venue. It seemed natural, in consequence, that the option for a favourite company among the opera-viewers of Clapham Picturehouse was The Royal Opera House, because it is the house that they know well

Another discovery was that I paid too much attention to the historical building. I thought it would be particularly important for the opera management and, in consequence, to the experience. But the data of the case studies revealed different interests. The ROH is at a historical building, but the company seemed to focus more on the activities of the company, rather than putting the building at the centre. The hierarchy established, according to the ROH, that the experience or the history of the opera management, were on the top, and not the building itself. Nevertheless, the house is a tourist attraction. Further research may explore this situation in other major companies (e.g. Paris or State Opera of Vienna), and also in peripheral ones; the outcome should show how is the management of the power of attraction of a venue. Thus, the idea of historic building was important, but the company considers its priorities; according to my version of Jakobson's model, the historic building fits into its inner policy. Then, the building as a sign was managed according to the needs of the company, and the image can be addressed more to non-regular opera-goers (e.g. tourists), and the image of the company was focused towards the regular opera-goers.

The repertoire has helped to begin with the research on the policy on the operatic experience of the selected cases, and even to detect the communication between companies. For example, I have shown how big companies tend to have a less diverse repertoire than the smaller ones. The cases came from the U.K.; therefore, further research might show how global this phenomenon is. ON in particular, as a provincial company, has shown a good diversity in contrast to the ROH or the MET. But the analysis of the data turned complicated to decipher whether the season is structured around the local taste and local interests of all the cities that it visits, or perhaps just at its headquarters in Leeds. The fieldwork didn't show an option to give feedback to this company, but they may get feedback from other sources. Moreover, the data may prove the second option rather than the first one. ON had the higher rates of new attendees from all the analysed venues. Thus, new audience may not be aware of all the possible repertoire and in consequence the opera company either follows its own interest or dialogues with a very specific and defined audience. ON's programme also gave details of activities in Leeds, but not elsewhere. Further investigations with interviews to important patrons or big donors might provide details about the selection of repertoire. But a study of similar companies in other countries and their relationship with major opera companies would give detailed information about the role of the audience in relation to the role of other opera companies when choosing the repertoire.

There was one problem in the templates. The audience classification coming from opera specialists, even if useful was not accurate enough. Later in this chapter I elaborate new categories that gather the information from Lindenberger and Evans, but also from the research experience of chapter three. Despite the lack of clearance in the definitions of audience, it was possible to detect differences in the venues, and to find an argument about the conative feature of this company in contrast to the others. It meant that the nature of ON was heavily affected by the high percentage of a new audience, in contrast to other companies that have an avid audience. It was possible that the nature of ON encouraged to have a fragile audience, which at the same time helped to the repertoire, because there was not an established audience (or it was not the target group) that demanded for particular titles. Although the interviews to the audience have provided adequate data to understand the roles of opera people,

and audience movements, the ethnography lacked time and, maybe methodology, to get a better picture of the case. The research here followed the idea of media ethnography, as labelled by Kim Schroder, Kirsten Drotner, Stephen Kline, and Catherine Murray, which described the study on "media uses as part of people's everyday life".[1] The ethnography, despite its issues, has provided examples of regularities of the attendants, for example, single vs groups or locals vs foreigners.

There were other characteristics that appeared in the templates. For example, the catering appeared to be very important for these venues. Thus, this category was important, at least in the case of the UK. A comparison to other countries might help to identify the reasons for the importance behind this activity.[2] Opera in the UK lives strongly from private funds, so the development of peripheral activities helps to increase incomes, if those activities are regulated by the same company.[3] What we see at the ROH was how the company helt this power and manage the catering to introduce it into the operatic experience. A research on the history of this activity might help to discover if the catering is a tradition evolved from the same audience, or if the venues had proposed (strongly) this activity previously. The catering, then, becomes a ritual, which was promoted in different venues by managers, or by the audience who regularly considered bringing something to eat or drink at the interval. We faced here a natural activity, being hungry after an entertainment, which may become a social, as well as economic ritual. Further studies should also consider the reason behind this ritual, with its different variations.

Catering is important, but there is another element that appears in most of the analysed experiences; the cast lists. A handy printed version of key figures about the title stood as crucial at mayor opera companies. The example showed

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[1] Schroder, Kim, Drotner, Kirsten, Kline, Stephen, and Murray, Catherine (2003), *Researching Audiences*, Arnold, London, Arnold. P. 58.
[2] Theatres, like La Monnaie du Munt in Bruxelles offer different services, one of those is the catering but it is not highlighted, and it appears in a list of many other services, such as wheelchair access, cloakroom or surtitles. For more information see its website: https://www.lamonnaie.be/en/static-pages/84-our-services.
[3] I have mentioned in chapter 3 the Annual Report from the ROH that shows the commercial incomes represented in 2014 20% of the general incomes. While Arts Council of England (ACE) provided via capital grant 2%, and via NPO & Bridge program 21%. Therefore, the 79% of it incomes come from other incomes, tickets, fundraisings and other investments. For full details consult de Annual Report. Op. Cit.

how The Metropolitan Opera House, via cinemas, handed the cast list to the audience, as well as the Royal Opera House, via cinemas, or at the same Covent Garden. This situation was different with Opera North which seemed to be rebel for this operatic experience distinctive feature. Thus, the experience at the touring company stood for a partial experience in relation to most of the companies. But, for ON exclusive audience, their approach might be considered as a full experience. A deep study on level of satisfaction could bring information on the opera expectations of ON audience and how they are influenced by other peripheral or central companies. In conclusion, I have stated at the beginning of this work the exploration of elements that can be modified for the opera experience, according to local policies. ON has provided examples on this, always in relations with its proposed opera experience. Opera, as explained in the analysis, may aim to provide information about the cast and about the opera in order to increase connections, which eventually develop in the opera homework and the expectation. This approach appears in large-scale opera companies, which invest a lot in providing information that the audience receive. Such information seems to help to position the audience within the international opera arena, and in consequence appreciate the importance of the event they witness at their local famous company.

Cinema's situation is different because they are in the midway between having an informed audience and an uninformed one. But Opera's audience at the cinemas seem often to lead the activities of the same cinema, as expressed in the interviews. Small opera companies might aim to focus their attention on their particular company as an isolated one with little contact; in this case Opera North. Therefore, the category of cast list is essential to most of the corpus; the lack of such a list places the touring company as unusual among the other companies. But, the experience of the company focuses on the live experience of the title; whichever it is. Such attention avoids opera stars, famous composers, stage direction, or any other element that can affect the attendance decision at other companies. Cinemas on the other hand, as we have seen with Broadway Cinema, highlights the name of the opera company, even above its own brand.

The ROH considered a strategy to encourage the communication among the audience, but the theatre leads this conversation and eventually also the outcome. In this fashion, the importance of the audience in big companies is

rather marginal; even if they contribute with around 35% of the general incomes as in the case of the ROH. Because of the diversification of its incomes, the communication aims for positioning the audience not just as a local company, but rather as an international one, which is appealing for sponsors, investors, and international audiences willing to increase their experiences, and of course the local audience. ON, as example of a small company, shows a similar approach via the data I have gathered. It is not interested in the metalingual level and focuses its strategies around the poetic and conative features. The big and small companies aim to create a centre-based strategy. While ROH openly places the company as the best one among others; ON prefers to avoid information on other companies to place itself as the only one. Further research may help to confirm the consequences of these strategies, as well as their effectiveness, which have been studied here. The cinemas also follow a conative strategy because they focus their attention on the MET or the source of the opera information as the main opera company, but in this case, the audience contributes even in the introduction of opera at the cinema routine of screening films.

After the template, different printed material was analysed. The type of advertisements that appear are interesting. This feature can be found at any opera experience and provides (for free or via a payment) a programme. Programmes usually are booklet type that may allow a lot of information, not just about the artistic event, but also future events, other related events, and advertisements. The analysis has also showed different structures between ON and the ROH. These two companies have become types of examples of the extremes at the international opera arena. A small company that focuses on a local level, and a large company that places itself among other international companies. The opposition, or polarization, was also seen via the programmes. A semantic research would help classify the programme and perhaps to establish a category of the opera companies according to the type of booklet they provide either for free or for a fee. Another curious printed material is a ticket. The ticket has displayed, in the analysis, information that relates the venue with the opera company in different levels. For example, I have explained how ON, and the

cinemas, hide the information of the opera company to prioritise the information of the venue.[4]

There was a problem during the research which was due to the lack of information, resources, and planning. I analysed the cases of the ROH at Covent Garden as well as at the Showcase Cinema, but I analysed the MET just via the Broadway Cinema and Picture House. Thus, the comparison could have been much better if I would have been able also to explore the Met Live HD performances. So, it would be possible to compare how both companies shape their live opera experiences, and their live broadcasts. These parameters were not considered originally but I consider now that they could have provided important information about opera management, and in particular at tailoring an opera experience according to the opera company needs and desires.

The last review before approaching the theory was the one of the interviews. The problem of the interview was that I was unable to obtain as many as I originally intended. Thus, there was a lack of information, particularly with ON and Broadway Cinema. But at least according to the information that I could obtain, it seemed that this referential approach was important as well as an expressive one. The information of the interviews, and the lack of them, have confirmed the hypothesis of the companies. For example, the closeness of ON has also confirmed the theories of controlled information. The distinction was according to both cities which also appear to have a very different approach. While Picturehouse opens its doors to the scholar, Broadway Cinema was not eager to do so. In conclusion, despite the lack of information, which could be very helpful to have a better perspective of the cases, it was possible to identify different features. There was a distinction between open-venue in contrast to closed-venue. One will be eager to provide all the information, the other will restrict the access. The outcome of both approaches may reach different levels of the opera management. For example, the programmes or special events. While opera companies that are self-considered centre, might be more opened, and might encourage the communication among different companies, which was not the case of ON. In consequence, the centre-periphery relationship must be tested

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[4] Chapter 5 includes a small study on other printed item: the bags of opera shops. The bags, as well as the tickets, offer a panorama of the opera experience, via a small printed object.

with other opera companies to detect if they behave in similar way to ROH and ON. The infrastructure of the city, how many tourists visit the city, as well as other administrative elements (funding, key figures, history, etc.) can be added to the interviews to explore the role of them for all the opera people.

Jakobson's model had been a good tool to explore the opera experience of these cases but now there were more elements, which must be placed inside the model, as well as there were other elements to be reconsidered or relocated inside the model. Future research may explore different locations of the elements to confirm the right place inside the model. As long as the research on the experience continues, the model eventually requires modifications to fulfil all the needs of the research.

4.2 Review of theoretical framework

The previous section carried out a review of the analysis, and this section analyses the theoretical framework. This revision should start, I consider, from the communicative model. The communicative model was an adaptation of Jakobson's model of the language function.[5] He considered six elements. The addresser and the addressee are at the extremes and between them we find the context, message, contact and code. Any communication may pay more attention to one element than another. This, of course, modifies the communicative intentions. Jakobson described such attention in a different category according to the communicative function. I have adapted this model into the operatic experience, so the referential function stood for other information. For example, it compared with other opera experiences; an expressive function focused on the producer (i.e. opera people that create); the conative function focused on the consumer; the poetic focused on the operatic event; the phatic function referred to the forum; and the metalingual was about the given information. These

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[5] There have been different applications, but not modifications, of the model to studies, for example, on literature or marketing. See. Ward, Ruth (2010), "The Communicative Functions of Language in Balún Canán", *Hispania* 93, no. 2 198-207. http://www.jstor.org.ezproxy.nottingham.ac.uk/stable/25703431. [Las access on 1 April 2019]; and Vlioncu, Mărioara (2013), "The meddling of the language functions whit the lexical fields of the coca-cola brand slogans", *Anadiss* 2, no. 16 (2013): 122-35.

categories were useful at the moment of the analysis, but they need to be revised to expand or restrict the elements they contain. The categories of addresser and addressee that exhibit the conative and expressive functions are clear and established because they refer to the different opera people that participate in the opera experience as a communicative event. Therefore, the participants are settled. There might be some exception if the research on the operatic experience aims to analyse a particular focus group or if the scholar investigates other type of relation. For example, if the scholar analyses the influence of the opera company as the addresser and the cinema (the management of it) as the addressee, then the conative function refers to the managers, rather than the audience. These movements take place on particular studies that require adaptations of the theory. Moreover, a study on types of audiences may require extra modifications to the model, because as we have seen in the categories, the interests of the audience are very different.

However, the other categories (metalingual, referential, poetic and phatic) require some explanation. Metalingual is a category that can continue as I have described here, because it proved useful when describing the printed material around the performance. For example, the opera homework. In this fashion, this category is wide enough to cover different materials described in these case studies, and others that may appear in future investigations of these cases or others. Referential stands to other information that link one house with other. Nevertheless, the boundaries between the functions cannot be strict, because we may consider metalingual information as referential or referential as metalingual. For example, the opera homework that provides details of a singer and his participations in other countries can be also referential because it places the singer in accordance to the international operatic panorama. It is possible then, to differentiate referential and metalingual in the following terms: metalingual is the essential information that directly influences the opera experience, and referential stands for that information that is used exclusively as extra information and does not directly affect the experience. Referential then may refer to that information that can appear in post opera discussions or criticisms, but it does not appear in a main source of the chosen experience. For example, ON solely puts the opera performance at the centre of the experience, avoiding further description via programmes or cast lists. Hence, for ON,

information of singers can be considered as referential. The ROH provides a lot of material but does not provide information of other companies; then, that information might be referential, because it links the operatic experience with others. In conclusion, the metalingual seems to describe an action controlled by the house, while the referential escapes from it.[6]

The following functions are phatic and poetic. Poetic originally stood for the operatic event itself, and phatic refers to the forum or venue where the event takes place. These two categories are difficult and, after chapter three, I consider the need of a revision. Poetic refers to the message in Jakobson's model. Opera, in principle, should be the message in an operatic experience. The performance deals with different operatic elements that are at the core of the experience. But what if we have a type of audience that is not interested in the event and just goes for some social or work duty? Is the opera then the message? I use these questions to highlight that the main interest of some participants might not be solely the opera. Nevertheless, recalling the triadic proposed by the marketing director of the ROH, staff, artists and audience, then artists should be at the poetic area, which implies the full performance.

The phatic function, I propose here, refers to the attention paid to the construction of a core element in the message; i.e. the main purpose of the attendees. This dissertation considers the opera as the core element in the message, but theatres that place other elements at the core of their experience add extra elements to this category.[7] The Phatic function stood originally for the forum, and for Jakobson it stands as the contact. The position of this contact in his model is between the code and the message; i.e. the metalingual and the poetic function. The context appears on the top. Thus, I consider here the context (referential function) in the terms I referred to it above, as well as the metalingual function. But the contact should not describe just the forum, it should rather describe more elements of the venue that describe the context that is in close

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[6] Different studies have been made on the referential aspects. For example, an analysis of hashtags in Brasil, Raquel Recuero, et al. describe a group of hashtags as referential, "which aimed at localizing the narrative", p. 12. Then the referential, involves the surrounding elements. For more information see Recuero, Raquel, Gabriela Zago, Marco T. Bastos, and Ricardo Araújo. "Hashtags Functions in the Protests Across Brazil." *SAGE Open*, (April 2015). doi:10.1177/2158244015586000.
[7] See in the next chapter the example of Glyndebourne.

contact with the message. The venue is one element that focuses on the phatic function, but other elements might also be considered. Such as local museums or exhibition areas.

Operatic experience as a communicative event takes place through the dialogue of two participants of different types of opera people. These two interact via a core event; mostly an opera event which includes some particular approach on repertoire, type of production and casting. This core event appears together with other elements that work together with the core element(s) in the dialogue. First, there is the context, called phatic function; this appears next to the operatic event. Together with the phatic function, there is the metalingual, but the metalingual is information given by the company that may help link the phatic and the poetic function or might highlight the poetic function above the other functions. Above these elements there is also a type of macro context. The macro context has a referential function. The terms macro and micro help to establish connections of the operatic zone.[8] The referential function locates the experience into a bigger geographical area. Experience is a communicative model that helps in the organization of the elements that take place at an operatic event and how they influence other elements or the operatic people. The cases in chapter three have shown some regularity, therefore there is a sort of routine in the appearance of the phenomena. These routines can appear at the level of the core element, for example with the repertoire, to the metalingual function, the opera homework, and also at the referential function that shows the macro context. The operatic experience analysis should be able, then, to consider the management of the opera company that enables the event of enough flexibility to avoid crisis, or if it does happen, then discover the best way go through. The work at the creation of an operatic experience is not only about the management of natural elements or contextual ones, but also to work on the different operatic people that may affect the communicative event.

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[8] Teun A. van Dijk establishes a distinction between macro and micro-context in discourse analysis. The first one relates to discourse activities outside a very well fixed and delimited time and location. For example, a micro-context about a current conversation is different to the analysis of a macro-context, which involves discourses created in several days and different places. For more information see. Van Dijk, Teun A. (2007), "Macro Contexts", *Discourse and International Relations*, Lottgen, Dagmar Scheu, and Saura Sanchez, José (eds.), Peter Lang, Frankfurt. P. 3-26.

The operatic people deserves more information and corrections. Operatic people originally stands for all the people that contribute in the creation of the operatic event. The case studies have shown how different opera people affect the creation of opera. The first thing to remark is that the type of event brings particular identification of the type of relationship that will exist between the staff and the audience. For example, it is likely possible that the audience will hold more power at the organization at cinemas, than in the theatres. This utterance must be confirmed in different case studies. The analysed case studies have shown that there is not a significant interest from the audience in live performances, as it happens in cinemas. Nevertheless, this relation may differ from case to case. Thus, further research can bring clearance when considering different type of cinemas, cities, and countries. Moreover, we should consider the opera people based on the case studies. Then, we observe that the roles are different and that the dialogue that exists between the venue and the audience is different. The management of an opera house is different from the one of the cinemas. The opera house has different specialised directors, and also the direct contact with the artists, while cinemas have a much less numerous staffs.[9]

The audience needs further discussion. Audience in the opera experience dialogues with the venue, but it is important to highlight that not all the audience has the same importance. For example, if we consider the case of cinemas, we find how the audience has the role of creator, but that role does not correspond to all the audience, but to a part of it that was interested in the event and was interested to watch opera at the local cinema. It is clear from the information of chapters one and two that the process of the audience seems to be a forward progress towards the specialisation. In such a way, a highly specialised audience will be able to understand different characteristics of the opera experience that a new opera-goer would not be able to understand. For example, an audience that is specialised may know about the history of opera, but also the way of organization of different theatres, and it is likely possible that this type of audience has already visited different operatic venues. Therefore, it is an

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[9] The triad mentioned by the ROH marketing director fits well in this model and explains the complexity. While the Cinema reduces the interaction between the management, they, and the audience, the theatre has the staff, the artists, and then the audience. Eventually is worthy a research on interaction and hierarchies among the triad.

audience that goes beyond the local operatic zone, maybe an operatic people from outside the zone, and whose opera homework might be bigger than others. The audience, then as a process, goes for the enjoyment of different opera experiences. As, I have mentioned before, I consider necessary to develop a better classification that allows an adequate description of the audience. My proposed classification is:[10]

Non-opera-goer

Uninterested opera-goer

Regular opera-goer

Opera specialist

Opera lover

Opera creator

The non-opera-goer stands for those people that do not attend an operatic event. The uninterested opera-goer stands for those that are obliged to go to the opera but are not particularly interested on the performance. The Uncompromised in Lindenberger's category might be a close reference. The regular opera-goer is the audience that goes often to the opera, but it is not particularly inserted into the opera culture. Abercrombie and Longhurts' category of consumer might be the closest reference. The opera specialist stands for that audience eager to listen a particular singer, repertoire, theatre, composer, or even the one interested in a much-delimited element to criticise. Lindenberger and Evan describes different categories of audience interested in a particular singer or those interested in discovering the mistakes, and different cases. The opera lover is the category for those who are interested at the opera in a wider sense. Those that essentially can enjoy every single opera. This category is similar to Evans' opera lover. The last category is the one of opera creator. It is important to highlight that this category, in fact, can be an attachment to other categories. It is not necessary an isolated category, like the others. This situation occurs because the opera creator is that operatic people (audience) that is deep into the opera attendance and, in

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[10] See chapter 1 and 2 the discussion on audience and the classifications made by Lindenberger, Evans, and Abercrombie and Longhurts.

consequence and by research, he is acquainted with the production processes. Then, this opera creator might be an opera lover or specialist, which aims to have opera, or more opera, around him. The petty producer of Abercrombie and Longhurts may correspond to this category, with the difference that some members of the opera are really eager to create operatic events. These categories are proposals and further research will improve them and, if necessary, extra categories can appear.

Other important revision is to the term 'famous' that has been used in this research.[11] I want to go deep on such term because it can help to describe a typology of works. I propose here the following distinctions:

- Unknown famous but undesired works. Famous titles, never heard, but audience is not interested.
- Unknown famous and desired works. Operas that are famous but there is no recording or performance of them.
- Known famous and desired works. Famous operas, for which there are recordings and performances and an audience wants to see them often.
- Known famous but undesired works. Famous works but the audience is no longer interested in seeing them.

These categories help to describe better the situation of the repertoire, which was taken into consideration in the theory and in the subsequent analysis. But this description also needs a prior study of the characteristics of the local repertoire, audience interest and even any possible agreements between companies. But to understand the typology, we must understand first what a famous work is in a particular context. It is obviously possible that the range of works that enter into this category is bigger or smaller according to the presence of opera events at a certain venue. Thus, the study of a repertoire at a particular venue should start with interviews and some archive exploration to identify the titles that have appeared. I aimed here for a semantic construction of the term according to each case, because even if major opera houses exist, which influence other major or

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[11] Since the beginning of chapter one I have used the term famous to distinguish central and peripheral opera houses. When I talked at the beginning of this work about the impresari in nineteenth century, I mentioned that they travelled to famous and not famous cities. I have implied, then, operatic relevant, important, cities, in relation to others where opera does not have such important role in the urban activities.

minor venues, the relation each house can establish with others might be affected by their own policy. I have shown in chapter three how ON advertised his production of *La Clemenza di Tito*, after a live transmission of the same title at Broadway Cinema. Also, I want to recall the ROH centre policy of the company from London. I consider important to analyse each case according to the data.[12]

The study of the repertoire, as it has been reported in the previous chapter, identifies the communication between companies. The communication also helps to understand how the repertoire is not an isolated element, but it is in permanent change according to the influences and agreements. The audience has an influence on the development of the famous titles, but it seems, according to the description of the marketing director, a more general approach rather than a concrete one. The example of Wagnerian operas shows the existence of a classification of opera audiences into different groups, and each group gathers different operas, composers or any other elements that allows this effective categorization.

The term 'famous', then, has helped now to classify and to go deeper into the description of the opera experience, which eventually allows to understand the phenomenon of the opera experience. But the concept of 'famous' also comes together with the development of the opera homework, which seems crucial to the consolidation of the fame.[13]

4.3. The research.

I have mentioned the components of the opera experience and how the categories influence each other, as well as how a typology of opera people was needed. The

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[12] On this subject I suggest Joshua D. Landau, and Stacey A. Leed who explore how fame can be transmitted to non-famous people. They discuss how outsiders can perceive non-famous people as famous, just for being near famous ones. For more information see: Landau, Joshua D., and Stacey A. Leed (2012), "The Illusion of Fame: How the Nonfamous Become Famous", *The American Journal of Psychology* 125, no. 3. pp. 351-60. doi:10.5406/amerjpsyc.125.3.0351.

[13] The creation of new opera homework is very related to its marketing. So, it can be successfully inserted in the mind of the audience. Gayle Magee explores a process of opera homework; his case is the premiere of the opera A Wedding by William Bolcom. For more information see: Magee, Gayle (2010), "Marketing the voice: opera, film, and the case of Robert Altman", *Theatre Survey* 51, no. 2. Pp. 191-224.

theoretical modifications took place, and some changes have been made in the understanding of the opera experience phenomena. Nevertheless, the methodology needs to be revised. I have also explained the results and specially the weakness of the first research methodology. I will attempt to propose other methodology to explore the opera experience of a given case. My proposal is to separate the research into four different approaches. Each one may establish a set of sources, but also the expected information:

From the whole to the particulars.
From the particulars to the whole.
From the whole to the whole.
From the particulars to the particulars.

The categories are interrelated but can work separately. The first distinction is the analysis of a single case study or a group of examples. The distinction is based on the level of attention paid to examples diverse to the main focus. For example, the analysis that I presented in chapter three was a comparative analysis, and its existence was based solely on the analysis of differences. This analysis has created enough material and knowledge to be able to analyse single case studies and just comparing the findings with opera studies literature, because we know already some of the key elements at the opera experience. We can consider the communication model and its variation to approach a random case study. Nevertheless, a comparative analysis always helps to improve the knowledge and eventually to elaborate common proposals for their operatic events; if the research is made for the development of strategies to increase the audience.

The first category deals with those operatic experiences that are well known, at least the data, and there is an interest to understand the process of communication between the participants and the possible effects of the opera experience. This case needs a research object which obliges the scholar to have a lot of material to cover the whole event, or as much as possible. It is considered as a whole and the immediate access to the elements is important. I will provide in the next chapter an example for this type. The template can be used, but a good description of the event can also be used instead of the template. Interviews

and the analysis of other material can be important if the information received is not enough. This study can help understand the current situation of an opera experience, always between the participants and not with other companies. This first category is very ambitious, and its development may require a specialist in the house that the scholar aims to explore. In addition to the knowledge on the company, knowledge on other companies will be helpful to identify the characteristics of the opera experience.

The second category might be more adequate for unknown cases. Cases that are interesting because an element just pop up to our sight. If this is an unknown case, then all the information is important. A template can be suggested to identify further elements, and particularly the role of that object that attracted our attention. Analysis of extra information or interviews are also important to obtain the full picture of this case. As long as the opera experience studies appear, more information will be available, and a potential macro corpus can be created. A macro corpus could be useful when analysing new cases, because the scholar can compare the new findings with other cases and explore influences. See the example that appears in this chapter. The use of the template in this case allows, as it happened in the cases of chapter three, to describe the cases and from there depart to the information that is required for the research.

The third category considers the comparative analysis of two or more complete and different opera experiences. This case is similar to what have been done here in chapter three. The difference is that the analysis already departs from some findings in the structure of the opera experience. This type of analysis can be useful to the elaboration of opera experience projects that allow to differentiate one full experience with another one. Also, it helps to understand the power relationship between companies, and the interests of each house. Templates can be useful in this case to elaborate charts, as did here before; also interviews or analysis of other materials can help to compare these cases. If the research is made for marketing purposes, then extended material or interviews should be used.

The last type is the analysis of particular elements in different opera houses. This type of research allows for the comparison of very specific elements. The whole opera experience is important, but this research focuses on this and the research must be around them. The analysis of the particulars can be

useful to understand the relations between different opera houses. This research may help also to rebrand their houses (e.g. logos, objects or repertoire). The template can be important but just if it highlights the context of the object. Interviews and analysis of other material are useful to have a detailed description of the function of other material within the opera experience.

These four categories can be considered as ways to approach the opera experience and to explore the potential and power of different elements. These approaches help the scholar to systematically develop a research on the opera experience and anticipating different issues. The exploration of communication or relations of two elements allows also to foreseen possible problems on subjectiveness, then the scholar can anticipate the problems or to measure the outcomes. The experience has, in consequence, different form for its study. The approaches are different forms to apply the model of communication and the proposed terminology. Eventually, this will help to trace a larger framework that enables the scholar or opera specialist to identify the influences of the different cases. The next chapter will apply these four categories and will provide some brief examples about the potential of these approaches at investigations on opera experience.

Chapter 5: Expanding the opera experience

kannst du mir helfen den Schluss
zu finden für ihre Oper?
Gibt es einen, der nicht trivial ist?

Capriccio

Libretto by Kraus and music by Strauss

Chapter four has demonstrated some important modifications to the theoretical framework. These changes have included the development of four different approaches to the study of the opera experience. These approaches are also hints of the experience, so the scholars can start their exploration with a predicted type of information, and a form to analyse it. This chapter takes in consideration those approaches and focuses on providing four different examples of them. The current chapter, therefore, helps the scholar to familiarise with the analysis via the four sides of the same operatic experience. Even if the object can be taken as a whole, the deconstruction of its parts allows a better access to the phenomenon. The division in four parts is to provide options to the scholar to approach an experience, such approach involves some characteristics that narrow the way of action to elaborate a research about the selected experience. Eventually a macro-theory of the operatic experience may appear, but, it is not the purpose of this chapter. Nevertheless, indirectly, this dissertation via chapters three and five, demonstrated the regularity of the phenomenon and some of the courses the experience can take, according to its distinctive features. However, before I start, I must also highlight that these examples provide the first approach to bigger case studies. Therefore, they advise on how to settle a research based on the current framework, which the scholar may develop using the research tools presented and tested in the current work. These examples do not just display the empirical knowledge of the scholar, moreover highlight the need of a big corpus that allows the work on the identification of the traits of an operatic experience.

5.1 'Opera in Movement'. Studying a new opera experience

'Opera in Movement' was a project that I developed together with the artist Svitlana Biedarieva. The project participated in a call for proposals with high social impact. CASCADE, an alumni association of the University of Nottingham, and the coordinator of the call selected the project in 2014. The project took place in 2015 in Mexico.[1]

Mexico has different areas surrounded by violence and poverty. The project aimed at fighting against these issues via the arts.[2] 'Opera in Movement' proposed holding the premiere of the chamber opera *Eugenia* by Raul Armando Ortega Carrillo (1936-1972).[3] It is an opera in Spanish and the company carried out the premiere at the small community of Huazuntlán, in the state of Veracruz-Llave.[4] The rehearsals and performances took place in different rural communities and there were performances in the cities of Orizaba, the birth place of the composer, and in Xalapa, capital of the state of Veracruz. The aims were to encourage the improvement of artistic infrastructure, as well as increasing the range of artistic genres, connecting people from urban areas with those of the rural communities and to encourage the support of the latter by the former. The visit to Orizaba had an extra purpose: connect the Mexican society, particularly

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[1] For more information on CASCADE see the website of the University of Nottingham. https://www.nottingham.ac.uk/impactcampaign/projects/cascade-student-led-projects/cascade-grants.aspx. [Last access 1 June 2019].

[2] Around the world we can find projects that use arts to reduce violence, or the use of arts in difficult groups. For example, Alice Arnold considers that arts, help children in conflictive areas to reflect about the events that surround them. See: Arnold, Alice, Wislawa Szymborska, S. Baranczak, and C. Cavanagh (2005), "Confronting Violence through the Arts: A Thematic Approach." *Art Education* 58, no. 4: 20-34. doi:10.2307/27696084. Other projects have used opera as the artistic genre. For example, David Williams reports a production of Fidelio in 2018, production sung by prisoners in USA. See more on https://edition.cnn.com/2018/03/23/us/prisoners-beethoven-opera-trnd/index.html.

[3] The score's location is the Municipal Archive of Orizaba For more information about the archive see: http://archivomunicipalorizaba.blogspot.com. Raul Ortega was born in Orizaba in 1936, place where he also died in 1972. For information about the composer see the blog coordinated by Alexandre Labza: http://armandoortegacarrillo.blogspot.com.

[4] Community as a term is used in organ law of the municipality of the State of Veracruz-Llave. It refers to a group of people, often indigenous, that live in a specific rural area, which depends from a bigger town, called Municipality head. For more information see the webpage of the government of the State of Veracruz-Llave to access to the laws of the state: http://www.legisver.gob.mx/Inicio.php?p=le.

that of Orizaba, with its operatic history. The outcome also revealed the life experiences of the performers, who were encouraged to pursue international projects. 'Opera in Movement' seemed to have achieved the proposed aims, and in different degrees, but also helped musicians to organise their aims and interests, for example, to develop a career in the international arena.

The brief description provides essential information of 'Opera in Movement' as a whole. This section uses precisely that information to talk about an analysis to the experience as a holistic one. I selected this case because I was the coordinator of 'Opera in Movement' and the producer of the opera *Eugenia*. My duties included selecting the title and the cast, establishing the route and agreements with the venues, dealing with logistic, and taking last minute decisions about any changes. Therefore, I know the superficial, as well as the deep events that occurred during the production and presentations of Eugenia.

The discussion starts on basic details of the project and its context, then it approaches to the experience based on the gathered data. I concentrate here on three performances: Huazuntlán, Santiago Tuxtla, and Orizaba.[5] A brief analysis of these three towns shows both the perspective and potentials of an operatic experience analysis based on the event as a whole.

Touring companies were very important in nineteenth century Mexico, and they contributed greatly to the development of opera performances and compositions in Mexico.[6] Thereby, 'Opera in Movement' emulated the opera on tour to establish connections with the history of opera in Mexico, hoping to increase the interest towards the genre and to the same company.[7]

I also provided information about the context that directly or indirectly affected the creation of 'Opera in Movement'. The history of opera in Mexico involves the visit from touring companies, and the slow development of Mexican composers, librettists, and other specialists.[8] Investigations have been made on

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[5] The project had larger bigger impact in Huazuntlán, Santiago Tuxtla and Orizaba, than in Chacalapa and Xalapa. Therefore, I selected the cases that have more information, and which are representative of the general outcome.

[6] In chapter 1 I have described the case of Max Maretzek and Luisa Teatrazzini in Mexico.

[7] In previous chapters I have analysed Opera North, which is also a touring company. Thus, further studies on 'Opera in Movement', may consider a deep research on the relation of this touring company, and other companies.

[8] For a general study on the development of opera in Mexico see Sosa 2005. Op. Cit. For a study on publications of libretti in nineteenth century, see Suarez de la Torre,

some important composers, such as Melesio Morales, or Cenobio Paniagua, but many composers, librettists and works are still without a research.[9] Fortunately, there are now different scholars and artists interested in the rescue of forgotten works and willing to explore those experiences. I belong to a generation of Mexican operatic people interested in discovering the history of the opera in Mexico and reviving the works that lie immobile in the archives. This generation compound by artists and scholars such as Enid Negrete, who created the basis for the first database of the opera in Mexico at the National Centre of Music Research, Documentation and Information (CENIDIM);[10] soprano Verónica Murúa, who has worked on different manuscripts and has produced different recordings of forgotten arias composed by Mexican composers;[11] or Aurea Maya a researcher from the (CENIDIM).[12] So, it is not strange that when I saw the opportunity of CASCADE to produce a work, I thought first in a revival or a premiere of a Mexican work.

The discovery of *Eugenia* was not easy, because it took nearly two years to find a work that contained the following characteristics: a short work, unknown or rarely performed, in Spanish, and with full orchestra score. All were requirements that I have established according to the possible budget for this project and to my interest on rescuing a work. *Eugenia* fulfilled all the requirements. I was aware of different projects of opera with piano, which are common in many Music schools; many of them did not impressed me as much as a full orchestra performance. Thus, I decided to find an opera with a small orchestration. My aim to do a tour, also required a logistically easy title, that

Laura (2014), "Los Libretos: un negocio para las imprentas. 1830-1860", *Los Papeles para Euterpe: La Música en la Ciudad de México desde la historia cultural, siglo XIX*, Instituto de Investigaciones Dr. José María Luis Mora, Ciudad de México. P. 100-142.

[9] Bellinghausen, Op. Cit. Moreno, 2019. Op. Cit.

[10] The data base is in process under the guidance now of José Antonio Robles Cañero. Eventually, updates of this project will appear in the website of CENIDIM: https://cenidim.inba.gob.mx.

[11] In 2015 she presented her CD. *Eccomi* with arias from nineteenth century Mexican composers, such as Julio María Morales, Melesio Morales, and Antonio de María y Campos. For more information see: Mónica Rodriguez, Ana (October 14 2015), "El disco Eccomi! Rescata repertorio de ópera mexicana del siglo XIX", *La Jornada*. https://www.jornada.com.mx/2015/10/14/cultura/a07n1cul. [Last access 1 June 2019].

[12] She has worked and has different publications on Melesio Morales. For more information see the website of CENIDIM, Op. Cit. or also her publications, like Maya, Aurea (January-June 2009), "Preludio a Ildegonda de Melesio Morales: narrative y contenido temático", *Heterofonía*, CENIDIM, Mexico City. P. 11-42.

allowed me to move musicians and singers without many difficulties. Opera in Mexico was composed in Italian, French, Spanish, and some Mexican languages, but I thought it would be easier and better to find a title in Spanish, which can be used across the whole Mexico without a subtitle system. A subtitle or supertitle system should have been a requirement if I decided to perform in Italian, French, English or any other language. After the selection, I needed to plan the logistics and make sure about possible contracts and image management of the company, as well as solving any problem that appeared during all the process.

Before I continue, I must provide some basic information about Veracruz. Veracruz is a state located in the eastern part of Mexico, bordering part of the Gulf of Mexico. The state has around 8 million people and has different indigenous groups; e.g. Zoque-Popolucas, Nahuas, Zapotecs, Totonacan, and others.[13] The multiculturalism was important for this project and the settings, including costumes, considered this diversity. The towns for the tour are mostly located in the south of Veracruz, in an area called the Highlands of Santa Marta. The rationale for choosing that area was because I have worked at the local campus of the Intercultural University of Veracruz in 2009 and, in consequence, I know the area and the people who could help in the development of the project. This brief summary provided a panorama of the performing locations, and the cultural complexity to, via a single project, reach a multicultural audience from different indigenous groups, but also explore a movement from rural, to urban centres.

Now, I discuss details of the project. According to the parameters of the call, it needed to have a high social impact. To achieve this, I first thought to use an opera in Spanish to have a closer contact with the audience; as I said, Spanish was the best linguistic option. To pursue the success of the impact, I also considered the cultural diversity of the area and, together with the stage and costume designer, Svitlana Biedarieva, we created a set with different local elements, which closely resembled a garden. The same situation happened with

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[13] For information about the state of Veracruz see the page of the National Institute of Geography and Statistics (INEGI): https://www.inegi.org.mx/app/areasgeograficas/?ag=30. For information on the languages and cultures of the state of Veracruz, see the website of the Veracruzan Indigenous Languages Academy (AVELI): http://www.aveli.gob.mx.

the costumes, for which we decided to use a version of the local Zoque-Popoluca costume (see picture twelve). The costumes and the settings were inspired directly from the local environment so the distant event of the opera, that had previously never been in the area, could be closer to their reality. The inspiration of the setting and costumes also came from the General Archive of the State of Veracruz.[14] At the archive I had checked pictures from nineteenth and early twentieth century of the highlands area, to get inspiration about their traditions, and image memory. The female costumes were made by Carolina Gonzalez, a local Zoque-Popoluca, specialist in cultural studies and official translator and interpreter of Zoque-Popoluca-Spanish.[15]

Pciture 12: Costumes of protagonists. Julia Fuello dresses a traditional Popolucan dress and Ricardo Mota wears a normal shirt costume.

The conductor Alexander Kolassa was in charge of creating the orchestra and lead it to the best results. Three singers, one actor, and ten musicians participated. First, the rehearsals took place in Xalapa, capital of the state of Veracruz. After some days of rehearsals, the conductor, the soprano Julia Fuello, the tenor Ricardo Mota, the pianist Oleg Sifuentes, the violinist Greta Sifuentes, Laura Garcia, in charge of video and audio recording and I, went to the community of Chacalapa. Other rehearsals with piano and singers took place there. We were hosted in a private house and some rehearsals occurred in the

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[14] For information about the General Archive of the State of Veracruz see its website: https://www.segobver.gob.mx/archivo/.
[15] The use of traditional costumes was made with due respect to the local communities, and the aim was to display the love conflict of Eugenia to a local form, easy to recognise.

garden. Neighbours, especially children, came to see the rehearsals. People were impressed by the voice and some children attempted to sing the different arias of the opera. Some rehearsals also took place at the communal hall (Salón Ejidal) of the community of Huazuntlán; which was the place for the premiere. After some days of rehearsals, the full orchestra and artistic team arrived. The whole team continued working in Huazuntlán to prepare the premiere. People around were curious about the rehearsals. Doors were open, and everybody could enter and seat to see the whole production process.

For me and for the team, the premiere at Huazuntlán provided an important experience. The artists were nervous about the outcome of the project; especially, because it was not the usual place for performance, and it was an unperformed work. The hall was small but most of the seats were taken and people were even enjoying the event from the windows of the hall. The program was preceded by an introduction from the communal leader who introduced the company and the event. I must highlight that this leader participated in the choir of a local church, thus, he was familiar with music performances. The communal authorities offered us a special breakfast. One difficulty was the establishment of a marketing strategy according to the characteristics of each town.[16] For example, Huazuntlán had a communal radio, which implied one or several speakers around the town. The head of the radio communicates news via the speakers of the towns, e.g. cultural activities, and also music or radio shows.[17] In Santiago Tuxtla the venue was the Museo Tuxteco,[18] which provided flyers and also a car with speakers to advertise *Eugenia* through all the town. Orizaba provided press conferences, and banners. The operatic experience at Huazuntlán was interesting for me because the audience were not fully acquainted with the

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[16] Marketing conflicts in indigenous areas is not an issue solely of Mexico. Ruby Dholakia, Nikhiesh Dholakia, and Atish Chattopadhay have explore in India, where retailers challenge to access the heterogenous population. See: Dholakia, Ruby R., Dholakia, Nikhilesh, and Chattopadhyay, Atish (2018), "Indigenous Marketing Practices and Theories in Emerging Economies: Consumer Behavior and Retail Transformations in India." *Journal of Business Research* 86. Pp. 406-15.

[17] For more information on communal radio see Baca Feldman, Carlos F. (2012), "Radio Comunitaria En México. Lucha Y Clasificación En El Espacio Mediático", *Razón Y Palabra*, no. 80.

[18] The Museum of the Tuxtlas or Museo Tuxteco, display artifacts and information about the history of the area of Tuxtlas from Olmec times (1500 BC), to early twentieth century. For more information of the museum see website of the National Institute of Archeology: https://www.inah.gob.mx/red-de-museos/225-museo-tuxteco.

genre's background. But the language and the rehearsals helped develop a certain degree of interest and also knowledge about the opera. It developed opera expectations, and the attendees to the rehearsal obtained basic opera homework. I observed, also, that a good portion of the audience, at least one third, was unaware about the type of event. Nevertheless, they came to the communal hall because there was an event at the main venue of the village. Thus, even here we may start detecting a different type of audience, as well as a relation with their own media. We may even suggest that the project had uninterested opera-goers who attend the event because of the advertisement or the venue. Those that attend the rehearsals, and then the performance, may be even labelled as regulars. The diversification of audience potentially may encourage the support on these type of projects in Huazuntlán.

The performance in Huazuntlán provided information for the operatic experience. The conditions of the performance were completely improvised. However, different actions were not as expected and the locations of some instruments, recording material or places for the singers were not as usual. The interest of the artist in the project was different for each one. Some artists were interested in this project because of the high social impact and the potential benefits it could bring, other artists were more interested in the rescue of a Mexican opera, and others viewed the tour in the village as a rehearsal for the cities. The information was obtained via different interviews (some recorded). Thus, the operatic experience, in this case, was a mix of different feelings and attitudes. On one hand, we find a more regular audience, which can enter into the established categories. On the other hand, we have an artistic team with different approaches to this performance. The data may provide information of the development of the opera from the side of the performers, as well as from the audience.

After Huazuntlán, there was an open rehearsal in Chacalapa, and then the company travelled to the town of Santiago Tuxtla. The selection of Santiago Tuxtla for the performance was because Cellist Ángel Domínguez, who played with Opera in Movement, and he teaches music at the local cultural centre. Therefore, he helped in the logistics. The company was very welcomed and received a lot of support. Via his students, Ángel provided accommodation for all the company and, in some cases, even meals were included. The Museum of

the Tuxtlas (Museo Tuxteco) offered the museum's hall for the performance. The staff of the museum helped the company to prepare the place as good as possible for the opera. The performance consisted of an introduction by the head of the museum, followed by a performance of local musicians (students of Ángel Domínguez), and then the performance of *Eugenia*. The audience was composed of musicians, friends of musicians, and other people who were attracted by the advertisements. The experience in Santiago displaid a more diverse audience, than the one of Huazuntlán. The relationship with the locals was stronger, which helped to promote the event. The conditions of the presentation were shaped by the museum in collaboration with the company.

The experience in Santiago was not only with the audience; musicians had also activities. Local musicians were very keen in improving their technique and asked the artists from Opera in Movement for suggestions. Hence, a small and private workshop was given by different artists of the company to the local musicians. The performance was well received and well played. The artists, local citizens and the company, interacted after the event in different activities, such as dining, walking in the city, or informal talks. In consequence, it seemed that the experience in Santiago Tuxtla comprised a closer approach of the audience, with the performers and the staff; i.e. the holy trinity, as explained by the marketing director of the ROH. The support that we received seems closer to the opera creator audience type. The event also integrated into the local cultural offering, especially because it took place at the city's main museum. Local audience and opera creators were even interested in having more tours in their city, and support with the expenses for future projects.

The next stop was Orizaba, which is one of the main cities of the state of Veracruz and holds different treasures from the time when Mexico was called New Spain, as well as from independent Mexico. One of the important landmarks is the Llave-Theatre. A theatre built in the second half of nineteenth century and a venue that has hosted artists such as Anna Pavlova or Luisa Tetrazzini.[19] The activities in Orizaba comprised a press conference to inform local media about *Eugenia* and 'Opera in Movement', and the performance

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[19] For information on the history of the Theatre Llave, see: Zacarías Capistran, Polimnia and Arellano Jiménez, Cristobal (2003), *La Arquitectura de los Teatros Veracruzanos durante el Porfiriato*, Editorial UV, Xalapa. p.41

itself. The media was interested to know the details of the project, funding sources, and the impact.[20] Due to the nature of the event and the operatic history of the city, I tried to link *Eugenia* with the operatic past life of the city.[21] Other important event that took place was the meeting with local musicians and relatives of the composer. Those meetings provided information to decipher details of the local composer, and his creative process. The theatre was full and there was great interest in the opera.

Performing in Orizaba presented a set of difficulties. The first issue to be solved was that the production was originally conceived to be performed in different halls, and not theatres. Thus, there were no indications about lighting. Then, on the same day of the performance in Orizaba, the lighting program had to be organised. Another issue to be solved was the distribution of the orchestra because the theatre had an orchestra pit but, due to the size, the piano needed to be on stage. The next issue was that the wooden set of *Eugenia* needed fixing because the change of temperature and humidity affected the shape of the structure. The problems were solved by the whole team.

The performance started with an introduction to the event. The system of introduction or presentation seems to be the basis of the performances. I must say that neither I, nor my team encouraged such introductions. The decision of those was solely a decision of the host. After the introduction, the conductor entered, and the piano started playing the music. The prelude was performed, and people applauded at the end. When the opera finished, all the team went to the stage. A representative of the municipality gave a short speech and gave an acknowledgement certificate for the efforts of the company. After the performance, there was a small meeting of the company at the foyer of the theatre.[22]

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[20] For more information see the articles: (July 31, 2015), "Presentan Ópera en Movimiento*"*, El *Buen Tono newspaper*. https://www.elbuentono.com.mx/presentan-opera-en-movimiento/. [Last access 1 January 2017]; or Zepeda, Icker (30 Juky 2015), "Se presenta en Orizaba Ópera en Movimiento Eugenia", *La Tia Justa*: http://latiajusta.com.mx/se-presenta-en-orizaba-opera-en-movimiento-eugenia/. [Last access 1 January 2017].

[21] For more information about the opera in Orizaba see Velasco, Raquel, *Cronicas e historia. Representaciones teatrales de la región central de Veracruz. 1868-1910*, PhD. Thesis Universidad Veracruzana.

[22] The performance of Orizaba can be heard here: https://soundcloud.com/omzmx/eugenia-orizaba.

The performance in Orizaba was interesting in terms of the operatic experience because it helped the audience to establish a connection with their operatic history; it was seen during the press conference. During this performance I was not able to interact with the audience, hence, I was not able to do a description of the type of audience that filled the more than 400 places. But I have informally interviewed 15 people and they were satisfied with the result.

These three examples, plus the description of the rehearsals, gave hints about the experience of *Eugenia*. I tried to concentrate on the poetic features of the operatic discourse. That is why I concentrated on the production process of *Eugenia*, as well as its connection with the history of Orizaba. The strategies of communication may have worked in one town but not necessarily in other ones. For example, the costumes were conceived for the area of Huazuntlán. It meant that the costume was a conative feature, but that feature was not necessarily useful for Santiago, Orizaba or Xalapa, because they did not have the reference of the indigenous groups that inhabited the area around Huazuntlán. But other strategies have worked in different towns. For example, the interaction between the company and local musicians in Santiago Tuxtla have provided to be very effective. Thus, this conative feature had helped a lot the development of the opera in that town. In consequence at a multicultural experience, Jakobson's model should address according to the local characteristics and needs.

The study of the experience as a whole, as this example, depends on the amount of information the scholar or any other opera specialist is able to get. If we consider the example of 'Opera in Movement', then we must separate all the information in different categories, maybe elaborate different diagrams to organise information about the performers, performance, audience, and the reception of local authorities. I know this case well because I worked on it and have information produced during the project. Nevertheless, a scholar may approach an operatic experience as a whole if that person knows the company enough to consider the set of the whole experience.[23] There is, obviously, a

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[23] Claudio Benzecry selected a research case, the Colon Opera House, because he knew the company and the house very well because he paid regular visits to the theatre since he was a kid. Nevertheless, he created a distance by selecting different seating section. For more information see chapters one and two.

conflict with the possible lack of objectivity, but the scholar eventually, during the research, must have access to objective material that helps him to confirm or not his ideas. The environment of improvisation has allowed local authorities and artists to develop mixed codes about how an opera experience should be. Thus, the study of 'Opera in Movement' tells information about the real background at performing operas, because it deals with the basic instinct of the performance, and performance behaviour. In conclusion the study of the whole experience helps to understand the roles of the participant in the communicative process of the operatic experience. It leads to a clearer understanding of their limits, due to the quantity of information. The categorization, and further research mechanisms are due to the scholar and his needs, but the outcome of this research provides information that is difficult to obtain via the other approaches. Opera, as a whole, is useful when the knowledge of the operatic people covers enough information of the company to display a full picture of the house to work with. The clarity of the data, then, helps to elaborate deep hypothesis about the operatic phenomena, and to create and apply tailored research tools. This type of research allows the big display of material but also implies the complication to analyse it. The analysis may need a team work to avoid the subjectivity. An elaborated team between insiders and outsiders may help in the analysis of valuable first hand material, difficult to obtain in other conditions, when the scholar is an outsider.

5.2 From the particulars to the whole: Booing and doing restrictions.

Arriving to a new theatre is always interesting, particularly when you are in a different country. Being abroad helps you identify different features that are not like those to which you are accustomed. It happened to me when I visited the Bayerische Staatsoper in Munich in 2005. The company forced everyone to leave the hall during the interval; this was the only time that this has ever happened to me. This was an example of how I, as an operatic people, got surprised for a difference in the operatic expectations. In this section I am not going to go deeper into Munich, instead I will bring a case from my visit in 2013 to the Finnish National Opera in Helsinki, which also exemplifies how an element can pop up as a distinctive feature. The Finnish case helps to understand

how from a small, particular and well delimited event, the scholar may explore the whole experience. In chapter three and four I have discussed how small items, such as tickets, can display information that follows the opera experience policy of the company, then, an element which scape from the usual data base of an experience, displays explicit information about that house.

I would like to say something about the methodology in this case. Due that some variations may occur at the experience, I considered important to highlight the background of the scholar. Because, the scholar will have a concept of what is regular at the experience, based on his own track. Therefore, what he might consider unique, might be rather lack of experience. The scholar, in this case myself, has an operatic experience background of attending different venues in Europe and Mexico. My worldliness places my perception according to the houses that I have visited, which later can be compared with the new venues.[24]

The starting point of the research was to spot an element that appears as different from other experiences. Then, the scholar can do a reflective process as well as research of existing specialised literature to a) describe his background and explore possible influences, b) explore if other venues present the same phenomenon. When the data was ready it might be possible to elaborate templates or tailored interviews to explore the importance of that item at the opera house, as it was done in chapter three. Ethnography is also considered but, as any other research, it must be systematic to gather controlled and regulated data.[25]

The place where the item, feature or phenomenon occurs is important for the exploration, because as I have said the operatic context provides useful information about the experience. Those representative items help to understand the venue's policy. In conclusion, the first stage is spotting an element, then, an exploration to understand its context and eventually understand how that item relates to the whole operatic experience.

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[24] The scholar must combine the empirical experience together with the large exploration of specialised literature.

[25] For a larger discussion on ethnography see Moisander, Johanna, and Valtonen, Anu (2006), *Qualitative marketing research methods: A cultural approach*, Sage, London.

The case that I give here is from the National Opera of Finland, which is located in Helsinki, Finland. I went to that venue twice at the end of 2013. I want to concentrate on two things that make it, for me, a special house. The venue has a system of supertitles right on the top of the stage, as most of the opera houses. The supertitles, as usual, provided some basic information and rules, and also the translation of the libretto. The opera house, located at the capital of Finland, projected the messages in three different languages: English, Swedish, and Finnish.[26] It was normal to see one or two languages in the supertitles. The selection usually is a local language and then a foreign one; the Estonian National Opera, for example, also follows this structure.[27] Other venues offer titles in the front seat, and those titles may have several languages and the customer will select the preferred option.[28] There are also other cases where any type of title is frequently forbidden. Historic venues or festivals may have different rules; e.g. Der Festspielhaus in Bayreuth or the Sam Wanamaker playhouse in London do not have a surtitle system.[29] Those examples also show different types of addressee, and also explore another hypothesis that might move the company to limit titles systems. Before I continue, I want to return to the Finnish National Opera and bring the other subject to discuss in this section, and it is another screen-based item: the announcements.

The messages on the screen of the opera house appeared as an order to the visitors; for example, you can clap. The system of orders in the context of a screen for titles was curious, because it is usually a system that provides the titles of the opera. Often, we can see messages like do not smoke, do not eat, but rarely you find a house that encourages/orders an action via the titles on the display. The device is an important tool here for the management of the house.

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[26] The website of the Finnish states the surtitles in the following statement: Following international practice, operas are generally performed in their original languages. There is a surtitling screen above the proscenium arch, with the text in Finnish, Swedish and English. See: https://oopperabaletti.fi/en/services/accessibility/. [Last access 1 April 2019].

[27] For information about the Estonian National Opera visit its website: http://www.opera.ee/en/piletiinfo/hea-teada/. [Las access 1 April 2019].

[28] The state opera of Vienna has this option. For more information visit: https://www.wiener-staatsoper.at/en/your-visit/service/subtitles/. [Last access 1 April 2019].

[29] The theatre of Bayreuth expects audience to know the work, so surtitles are considered unnecessary. For more information visit www.bayreuth.es.

I first provide information about the scholar, then I explore the cases of the language and conclude this section with the orders via the projections. I provided some basic background of my operatic experience. I have visited: the Palacio de Bellas Artes in Mexico City (Palace of Fine Arts), opera produced by the University of Veracruz in Xalapa, Mexico, The Puccini Festival in Torre del Lago, La Scala Theatre in Milan, Bavarian State Opera in Munich, Frankfurt Opera in Frankfurt, Royal Opera of Versailles in Versailles, Royal Opera House in London, English National Opera in London, English Touring Opera in London, Opera North in Nottingham, Glyndebourne Festival in Lewes, Opera at Holland Park in London, Sam Wanamaker Playhouse in London, British Youth Opera in London National Vienna State Opera in Vienna, The Dutch National Opera in Amsterdam, Opera of Ukraine in Kiev, Latvian National Opera in Riga, Estonian National Opera in Tallinn, Vanemuine (Eldemost) in Tartu, Finnish National Opera in Helsinki, and Operaen (The Opera) in Copenhagen.[30]

My next step is to explore and verify if I have witnessed a similar case before. I have visited opera houses in different countries, each one with different languages. My experience covered countries that have English, Italian, French, German, Latvian, Ukrainian, Danish, Estonian, Finnish, and Spanish as national or main language but the selection of language might show a linguistic issue. My experience in France, Mexico, United Kingdom, Estonia and Germany was a monolingual experience, because despite the countries may have more than one language, the most spoken one is considered for the surtitles.[31] The houses/companies that I visited in The United Kingdom used English as the only language of the show, and for programmes and any other material; the only exception was the Sam Wanamaker Playhouse that had no surtitles at all. Chapter three has a section dedicated to the use of English by British opera companies. In France I have visited Versailles and the surtitles were solely in French, also the programme, unlike the programme of the National opera of

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[30] Due to the management of empirical evidence, it is important to acknowledge the track of the scholar in time and geography.

[31] According to the website www.ethnologue.com France 15 indigenous and living languages, Mexico 282, United Kingdom 11, Estonia 3, and Germany 19. I have referred in footnote 260 the case of Welsh National Opera that has subtitles in Welsh in Lladundo and Cardiff.

Paris, which contains information in other languages.[32] The title system in Mexico projects just in Spanish. The opera house in Tartu produced *Les Contes d'Hoffmann*, but in Estonian, and the surtitles were also in that language. I attended two operas in Munich: *Lulu* and *Die Meistersinger von Nürnberg*. Lulu had surtitles in German, but Die Meistersinger had no surtitles. The case of Germany requires further research to explore the choice of appearance or not of surtitles. The experiences in Amsterdam, Tallinn, Riga, Copenhagen, and Kiev were bilingual; in the local language and in English. Vienna and La Scala had different options in the small screens including the language of the opera and English. Finnish did not have the greatest linguistic diversity, because Vienna and La Scala offered more options. However, those houses offer these in the small screens behind the seats, which means the selection is an individual option and audience choose to see the titles in the preferred language. Finland is the only house that projects in a single screen the titles in three different languages, resulting in a larger than usual screen. See picture 13.

Image 13: Large display at the Finnish National Opera.

its history is closer because some of the first operas were performed at the Swedish theatre.[33] Having a linguistic diversity is not unique of Finland, in fact we can find similar cases in the countries I have visited. We can move from dialectical/minor language concept to well recognised languages. For example, La Scala or Puccini Festival do not publish their information in Tuscan or Lombard, instead they choose Italian and then a foreign language.[34] Other houses such as the one in Kiev, Tallinn or Riga have large groups of Russian speakers, but they screen in their national or main language and in English. These cases are complex, and they may show either a linguistic and social policy, or perhaps the decision based on the majority of audience that attend. For example, despite the fact that Mexico has several languages, Spanish is the most spoken because most of the other language speakers are indigenous peoples who live in rural areas, and who usually are not the target group of the opera house.[35] Such assumptions may also work in other countries; such as Estonia, Riga and even Ukraine, but further research is needed.[36] The case of Finland, nevertheless, is special because it has Finnish, Swedish and English, but it does not have Saami language. Finnish is the language of Suomi people (Finns), major group, Swedish is the language of many entrepreneurs, and also is a language spoken by many people in Finland.[37] Saami or other local languages are spoken in very

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[33] For information about the history of opera in Finland see: Everett, William A. (2002), "National Opera in Croatia and Finland, 1846-1899", *The Opera Quarterly* 18, no. 2. Pp. 183-200.

[34] For more information about La Scala and the full list of languages see: http://www.teatroallascala.org/en/box-office/prepare-your-visit/during-performance.html.

[35] Nevertheless there are Mexican operas composed with librettos in indigenous languages. For example, Xochicuicatl Cuecuechtli by Gabriel Pareyon, an opera sung in classic Nahuatl. For more information see. Música en México's website and the entry: Xochicuicatl Cuecuechtli, Opera en náhuatl, de Gabriel Pareyón. https://musicaenmexico.com.mx/cartelera/xochicuicatl-cuecuechtli-opera-en-nahuatl-de-gabriel-pareyon-2/.

[36] The cases of language discriminations at the opera may show other linguistic issues within the society. For example, the opera experience in Tallinn is in English and Estonian, as I said, but, some very selected titles can offer information in Russian. I have seen the opera *Wallenberg* by Tüür (Estonian composer) and there was a lot of information in Estonian and Russian. For more information on the linguistic situation in Estonia see: Zabrodskaja, Anastassia (2006), "Russian-Estonian Code-Switching Among Young Estonian Russians: Developing a Mixed Linguistic Identity." *Kansas Working Papers in Linguistics* 28. Pp. 105-17.

[37] For more information about the linguistic case in Finland see: Suvisaari, Opler, Lindbohm, and Sallmén (2014), "Risk of Schizophrenia and Minority Status: A Comparison of the Swedish-speaking Minority and the Finnish-speaking Majority in

delimitated areas and it is possible that they are not the target group of the house, which is located at the capital of the country – a Suomi dominated-area. English, then, does not appear here, or at least I believe, as a language to avoid other linguistic issues. Thus, English stands for a language of foreigners. It would be interesting to see the real percentage of attendees of all the different groups. The description of the use of languages in some website, for example La Scala, highlights that the main languages are English and Italian, when operas are sung in German, Spanish, French or another language. A third language then appear. Choosing an extra language on the basis of the language of the opera shows an interest in the message, in the sense of Jakobson's ideas. As a result, at least for some theatres, the language can be selected to improve the opera experience. Finland seems to be more conative because it considers a diverse group, but, nevertheless we can argue if Finland in fact aims for a phatic or referential context, rather than the addressee. Further research may prove the hypothesis and explore the opera experience based on linguistic aspects.

The next element to consider in this section is the order about clapping. It is normal to receive different orders about how to behave inside the hall or in case of any emergency. Usually, when attending a theatre, the audience will be informed that smoking is forbidden, as well as the use of mobile phones. But I had never before read or heard a message like "you can clap". Clapping is usually a message of approval in the theatres. But, the Finnish company did not consider any alternative option, such as "you can boo".[38] I have not seen this message in the other opera houses that I visited; even in Estonia, which shares many cultural features with Finland. Exploring this question after the opera, I was told by an audience member that the reason is cultural. Finnish people usually are shy and can sometimes even avoid clapping. Therefore, the theatre encourages clapping via the order. It encourages a positive answer, but until now I do not know if it also encourages a positive opera experience attendance. Such motivation may

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Finland." *Schizophrenia Research* 159, no. 2-3. Pp. 303-08; and László, Vincze and Henning-Lindblom, Anna (August 2016), "Swedish, Finnish and Bilingual? Multiple Ethnolinguistic Identities in Relation to Ethnolinguistic Vitality in Finland", *International Journal of Bilingualism* 20, no. 4. pp. 488–98. doi:10.1177/1367006915572169; Latomaa, Sirkku, and Pirkko Nuolijärvi (2002), "The Language Situation in Finland", *Current Issues in Language Planning* 3, no. 2. Pp. 95-202.
[38] For a study on clapping see: Sedgma, Kirsty 2018. Op. Cit.

contribute to a blind perception of the show, because the only answer available to the event is clapping. Here it is difficult to go very deep because we do not have full information, but we may consider that, for this case, the house aims for a poetic function, or a phatic one. The poetic function here, then aims for the event itself: the positive appreciation of the experience offered by the house. But the case also may refer to create the best conditions for the event itself. Therefore, the audience clapping stands for a contextual/phatic feature. A good experiment could be to see the audience's reaction to a bad performance (according to the local parameters and interests). This would help to explore the forms Finnish audience complains about what happens on stage.

The case of the information reveals also power relationships that may exist at the venue. We must remember the analysis of the programme of the ROH in Chapter three. The analysis showed how information related to the rules of the house is next to the section of restaurants, position that creates an extension of the rules of the house. In the case of Helsinki, we have an item, a screen, in a temporal context for general information and rules. Then, the extended orders work also in Finland, because the message about clapping (enjoyment expression) appears under these circumstances. This case is also another example of a reduced power of the audience in relation to the opera management in a live performance.

Further research may explore different items of the opera experience at the Finnish National Opera. Such new exploration might depart from hypothesis elaborated after the particular items that are considered here, or other ones that the scholar considers important. For example, I would elaborate different templates for interview and fieldwork to further explore the opera house and to confirm if the information received about Finnish culture is correct in the case of the opera experience. The departing point based on the particular items considered here is that the opera experience in Helsinki is based on strong political and cultural influence. Such policy inside the theatre seems to aim towards a sort of shaping the audience. Nevertheless, it is important to explore how effective the strategies of the venue are and how they were created, and even if they are temporal announcement until audience acquire that opera homework, or if they are on a permanent campaign.

These two examples do not depart from a whole view of the phenomenon, but rather a small hint that drives the scholar through different elements of the opera house to discover the characteristics of the venue, as well as the strategies that the company follows in relation to the audience. The experience can depart from a small experience and from there it can build a map of relations and influences towards and from other opera companies. This approach departs from a concrete phenomenon, which means it is empirical knowledge. Theoretically, it is not needed to depart from a strange item, but it can be with any item of the house and explore how that feature has some influence in another house or works as an argument to describe the opera experience of that venue. This approach can help the scholar to detect the first characteristics of the opera experience, and an analysis can lead to a deep study of the opera experience of that house. The study of a particular case, in conclusion, can show not just a particular case of the opera experience but it may show a characteristic of the society that holds that opera house. Despite we can agree about the diversity of experiences, these examples have shown that behind those differences, there is a track and a point of comparison between the experiences. In consequence a research on the operatic experience may depart from this small hints which at the sight of an scholar will provide an approach to the sociology of opera with the local characteristics.

5.3 From the whole to the whole: A trip from England to France.

The previous two approaches focused on the analysis of a single opera experience with a direct comparison. This section moves towards a different method because it will conduct a comparison of two different cases. This dissertation was based on a comparison of two case studies: Nottingham and London. The case studies I have presented were compounded by different opera experiences of different companies. The example that I want to give in this section is not between cities, even if it indirectly could be, but between two different venues and companies. Both companies share a location and a certain 'elite' feeling. Here I consider the Glyndebourne Festival Opera located in the town of Lewes, one hour and a half to two hours away from the Royal Opera

House in London by car.[39] The other case is the Royal Opera of Versailles at the Versailles Palace, which is located around one hour away by car from the Palais Garnier of Paris.[40] In this brief description and analysis, I approach their opera experience, and explore the differences, as well as the similarities. Because both houses share some traits, but both are also representative of their countries, which means that different local features flourish inside the venue. This is just an approach to the analysis of these cases without reaching high levels of analysis, which should be considered for further research.

The study of these cases, as it happened with the cases of Nottingham and London, brings the issue to decide whether to take the data at the same time, or separately. Because we do not yet have a full database to analyse for this, I explore the data that I am able to provide. Thus, I start with Glyndebourne Festival Opera, and then continue with The Royal Opera of Versailles. Because this is a brief description and analysis of the cases I approach in the following order.

- I start with a brief description of the opera experience in those venues. I mention the title I have seen and mention overall the experience of attending that house.
- I use the information that I have now to elaborate possible forms to understand the opera experience in the analysed venue.
- I suggest different actions to proceed in the investigation of the opera experience in the analysed cases.

Glyndebourne

I have visited Glyndebourne three times. The first one was during the Festival, and the others were at the beginning of the touring season in autumn. Here I concentrate on its summer festival.

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[39] I will consider the distance from the main opera house to the other venue. This will provide some information about the movement of the audience from their usual theatre to the other one. For information about Glyndebourne see its website: https://www.glyndebourne.com.

[40] For more information about Versailles opera house see the website: http://en.chateauversailles.fr/discover/estate/palace/royal-opera-house.

I went to Glyndebourne Festival Opera on June 28th, 2014. I saw *La Finta Giardiniera* by Wolfgang Amadeus Mozart. I bought a standing place; Red Upper Circle Standing 40. I bought my ticket online and received it by post, which was an envelope with the ticket and information about the house, as well as proposing saving a seat in their restaurants. I knew the house was not in London and that the nearest town was Lewes. Even if the webpage gives clear information I asked some of my friends about how to reach the Festival. One of my friends told me that one of the most hilarious part of her trip to Glyndebourne was entering the bus that takes the audience from Lewes station to the venue and to see it packed with people in black tie.[41] She described it was similar to seeing a school bus, where everybody wears school uniforms. I mention this anecdote because, when I arrived at Victoria Station and was about to reach the gates to the platform area, the officer, who noticed my black-tie outfit, simply asked me if I was going to Lewes; I said yes, and he let me in without even seeing my ticket. My attire was enough.

The costume for the festival (black-tie) was easy to spot. Therefore, when I needed to find my right wagon for Lewes I just followed the formal attired people. When we arrived at Lewes, everybody went to the bus stop to wait for the bus. When entering the bus, we received a bus ticket that we were supposed to keep for our bus back to the station. We left Lewes and, in some minutes, we saw the wind turbine of Glyndebourne, which has become a sort of landmark of the venue.[42] We arrived to the parking area and moved towards the gardens. People who were carrying picnics baskets started selecting their preferred spot on the grass. Other people went to leave their coats in cloakroom or they just walked around the premises. Different buses arrived, and some audience members also arrived by car or taxi.

When the performance was about to start people entered to the hall and found their places. After the first act there was the famous "long dining interval". The long dining interval is the name that describes a longer interval than a usual one, because it aims to allow the audience to have dinner in one of the restaurants or in the gardens; it last around 90 minutes. I did not have any restaurant

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[41] I received this information at an informal talk.
[42] See the website of the festival for information about the turbine. Op. Cit.

reservation, so I spent the long interval eating a sandwich that I bought and sat on a bench. Next to me, an American tourist started talking to me. During the talk I discovered that he came to Lewes to see different titles of the festival, and that it is not the first time that he has attended. During the rest of the interval I walked in the gardens and visited the organ room and the shop.

La Finta Giardiniera has three acts but the third one is short. Maybe because of the shortness of the last act Glyndebourne decided to have just one interval; the long one. The house was full during the performance and people were enthusiastic towards the production. At the end of the opera, people moved towards their cars, taxis or buses. The staff received our bus tickets and then we were allowed to board. At the station, people who were traveling to London had two options: wait for the direct trains from Lewes to London or go to Brighton and from there take a train to London. I chose the second option, as well as other people. I arrived at London after midnight.

It is interesting to perceive the sense of opera community at Glyndebourne. There was an interest to follow costume suggestions of the company, and also that people followed the venue or reach it, even if it wase relatively far. However, returning to the material that I have; the programme, the ticket, and some of the souvenirs and pictures I took. I concentrate here on the programme, and the ticket.

The programme is just in English. It has a green cover filled with sheep. The sheep are common in Glyndebourne, and from the picnic area you can see them. I went to the 80th Festival and had in its list the following titles: *Der Rosenkavalier* by Richard Strauss, *Eugene Onegin* by Pyotr Ylych Tchaikovsky, *Don Giovanni* by Wolfgang Amadeus Mozart, *La Finta Giardiniera* also by Mozart, *La Traviata* by Giuseppe Verdi, and *Rinaldo* by George Friedrich Händel. One characteristic of this programme, that separates its structure to others analysed in chapter three, is that it contains the information of all the titles of the 2014 festival in one single programme. Usually, there was a separated programme for each title, but ETO also uses this integrative structure.

The programme has a plain cover, without any word. The cover was designed by Julian Opie in 2014 and it depicted sheep. See picture fourteen. Inside we find first, on the left, the list of operas of the current festival, and on the right the beginning and ending date of this festival and the mention that this

is the eightieth festival, and at the bottom there is a circle with the message: Founded in 1934 by John Christie and Audrey Mildmay.

The next two pages have information about the company, credits for the images and design of the program, and also the content section. The content is divided into three sections that I call presentation, season, other information. Presentation has five subsections: Living History, Economic Impact, education, New Generation Programme, and Artistic development.

Season has seven subsections: Season Overview, *Der Rosenkavalier, Eugene Onegin, Don Giovanni, La Finta Giardiniera, La Traviata,* and *Rinaldo*.

The section of "other information" contains four subsections: Biographies, Supporters, In memoriam, and Here and Now.

Picture 14

If we concentrate at the presentation section, we can observe how the venue is interested in the close contact and the creation of a sense of community. The festival seems to seek the adequate reasons that work as arguments for its existence. It is a local project, so it comes directly from the same community; it is useful because it helps the economic development of the town; and it helps to improve the education and the arts in the town, the region and beyond. The beyond is presented as an indirect cause because the main reasons are the local and regional benefits. We cannot properly consider the strategies focus on the addressee, but rather we face referential and phatic functions. But the referential and phatic are not about the opera itself, but rather about the context of the house; i. e. the town. Then, it is interesting to explore the type of opera people that

administrate Glyndebourne, who make the festival more Glyndebourne oriented, because the festival, and its position has become the main of the opera experience. This position or policy seems to have been increased. The 2017 Glyndebourne Festival trailer shows mostly the referential and phatic function rather than poetic. What it shows is the audience in their "traditional" attire, but as moved by the house.[43]

The section of the season gives abstract of all the plots, cast details, small articles and interviews with Glyndebourne creative staff. The structure of each title is more or less the following:

Title of the opera and composer with a circle on the bottom. The circle contains the name of the supported team.

Synopsis and, in some cases, a note from the creative staff.

Title of the work, composer and librettist's names, cast, dates of performances, date of the premiere, and date of the premiere at Glyndebourne.

Articles about the opera.

The structure is similar to those that I have shown in chapter three, but the supporter appears in a very good place and framed with a big circle that attracts reader's attention.

The last section contains the biographies of all the artistic staff, but it also contains the information of the members of The Glyndebourne Membership, Supporting Glyndebourne, and Glyndebourne's New Generation Programme. This section also contains information on how to become a member of one of the options of programs they have, and there is also a list of corporate members, and also a section in Memoriam; remembering a recently dead singer who sang at Glyndebourne. The last five pages have an advertisement of Grange Park Opera, advertisement of Glyndebourne's shop, a map of the premises, schedule of Festival 2014, and a letter written by a singer who participates in the Festival 2014 and he explains why Glyndebourne is an excellent place to work.

The last section seems to confirm that the company is self-promoting or aims to place the Festival at the core of the opera experience. This idea is reinforced by the ticket. The ticket contains twice the coat of arms of Christie's

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[43] The trailer is available on YouTube: https://www.youtube.com/watch?v=y4fey0nlJYE.

family. The name Glyndebourne is on the top and then the title of the opera appears. The date and time of performance followed by the name of the supporters of this title. The last section describes the place and at the end price and number of order appear. The ticket is interesting because it highlights the coat of arms of the family that runs the festival but also mentions the supporters. So, it links the family with other sponsors, this information frames the title of the same opera. Thus, the opera experience seems to highlight the opera making process, in this case the sponsoring process as an important information for the audience. The experience at Glyndebourne focused not on the opera homework, nor the audience, nor the opera itself, but rather in the development of a supportive community.

Royal Opera of Versailles

In 2014 Decca released the world premiered recording *Siroe, Re di Persia* by Adolphe Hasse. The release took place some weeks before the premiere of the opera at Versailles Palace. Before going to Paris, I ordered my ticket, which arrived fast. I went to the performance of November the twenty-eight of that year, and I had seat number six in loge five in the Colonnade section.

Before the performance, I paid a visit to the Palace of Versailles, but I didn't locate the theatre. The palace closed, and, in the evening, I returned for the opera. Therefore, when I left the palace to have some dinner before *Siroe* I was curious to know the exact location of the theatre.[44] Around half an hour before the performance, I re-entered into the Versailles' premises and asked a security guard the exact location of the opera; he indicated me the location and I went there. Reaching the Royal Opera was not that easy because I first needed to pass next to the Royal Chapel and, at the end of the aisle, I found the opera.

The infrastructure of the opera is the main hall but outside the hall there are not many facilities of a common opera house; no ticket office, cloakroom, or a restaurant, nor other structure inside the building for serving drinks. However, it is important to remember that this was a court theatre, it means its needs were

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[44] A short video by Chateau Versailles YouTube channel tells the history of the theatre, see: https://www.youtube.com/watch?v=nmmtBjS9-zg&t=3s.

different to those of a public venue. The tickets are collected directly at the entrance of the building, the cloakroom is just a corner designated for that purpose, and in front of this area there is a table where programmes are for sale. The corridor that leads to the access of the different areas has one improvised area for selling beverages. At the end of the corridor there is another small corridor on the right, which lead to a lower section of the theatre; but at the rear of the main corridor you can find the stairs to upper sections. The corridor is nicely decorated but the staircase has no decoration; it is very plain. At the end of the stairs there is a small door to enter into Colonnade section. The distribution of the section is of different loges, each one with nine wooden seats.[45]

Most of the audience was French or were French speakers. The surtitles were just in French. The performance was nice, and people clapped happily after each baroque aria. People were also in groups and kept those groups until the end; at least, in the area that I attended. At the end of the opera, people happily clapped and left the palace, mostly towards the train station.

The opera experience was interesting because the theatre is located in a famous landmark in France, but at the same time is partly hidden.[46] The theatre seems to be a hidden place, or at least it aims to be popular in a restricted group; French people. But before thinking about the possible options, lets continue. I will provide also a small description analysis of the programme and the ticket; to be fair with the information gathered from Glyndebourne.

The programme of *Siroe* is completely in French, unlike those of National Opera of Paris that I mentioned before, which contain information in other languages. The cover has a royal coat of arms, and on it there is a message: Opéra Royal appears on vertical order and between these two words you can read Chateau de Versailles Spectacles (name of the organization that deals with the events at Versailles Palace). On the right of the coat of arms we can see the composer's name, the title of the opera and the dates of performances. The centre

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[45] More details of the history of the opera at Versailles see: http://en.chateauversailles.fr/discover/estate/palace/royal-opera-house#receptions-and-restoration-work.

[46] The palace receives nearly 10 million visitors every year, according to the website of the palace, Op.Cit. Travel dedicated websites, like tripsavvy.com consider the palace as the 4ht most visited attraction in France. See: https://www.tripsavvy.com/most-visited-sites-in-france-1517875.

of the cover has an image of Emmanuel Cencic, singer and producer of this work, and behind him some details of the setting. At the end we see the logos of Chateau de Versailles Spectacles and Chateau de Versailles. See picture fifteen.

The first six pages have the following order. On the right page there is an advertisement, and on the left page there is information about this event, future events and sponsors. There is a two-page message about the season and the importance of the venue, written by the chief of Chateau de Versailles Spectacles. The next two pages have, on the left, the cast and, on the right, the same picture that appear on the cover. The next pages have pictures, information about the history of performance of this opera and a short article about the importance of this title. I should highlight that there is no content page in the program, and apparently no synopsis. After all the information about the theatre, about producing this work and plenty of pictures we ultimately find the synopsis. The rest of the programme contains mainly pictures and the biographies of the artistic team. The last seven pages contain advertisement of future events, information to be part of the local membership, additional activities and sponsorship, a map to reach the theatre, and information about administrative staff. There are in total four advertisement of non-opera related activities (watches, champagne, beer, and clothes).

Picture 15

It seems that we have found something in common with Glyndebourne. The venue aims to highlight itself, then the opera as genre and opera production, and leaving the title *per se* at the last. Thus, we might consider that the phatic and referential functions are at work also here.

The ticket came in a white envelope with golden letters that said the name of the company, address, and it also contained the logo. The ticket itself was blue with black letters in the same font. It came with the ticket holder name, and it

was important to highlight that the name of the company appeared on the top but in small letters, while the title and composer were in bigger letters, same size of the section and seat number. In conclusion, while the programme follows a track avoiding the title *per se*, the ticket highlights it, but it also highlights the date. Thus, we might think about possible connection to the audience with their particular experience with that title.

These two examples have shown that it was possible to compare two different companies from different countries, which share some features. Here we face a management of the image that comprises different elements that appear at different stages of the experience. For example, the Royal Opera carefully used the Palace of Versailles to attract attention, while Glyndebourne used the house itself to attract attention to the region as a form of experiencing opera. These cases need further and deeper research because here we could not confirm or test any of the hypothesis with the opera people. It is important to establish adequate interviews that allow the exploration of these cases. Fieldwork is required, but in this case, I would suggest it after having conducted interviews. The ethnography must be accurate to explore how these events are part of the audience. Both seem to base their activities on a sort of concept of region (French audience at Versailles and regional benefits in Glyndebourne). A study about that regional attitude would be extremely interesting because we can test what was said in chapter three. In chapter three and earlier, I talked about the communication of different companies. Thus, an understanding of a concept of region can help to understand the international communication of theatres and maybe even forms to avoid such communication. These cases can lead to understanding some of the contrast between an open opera house that aims to attract most of the audience, to a closed one, which aims to restrict opera to a certain group. These examples in difference to those presented in chapter three, work strongly around the peripheral services, in consequence these houses require a very deep study of the experience as a whole, because the side elements appear as part of the core event. This can be tested via the easy or difficult access to the venues. The access to the full information of the activities of the company, the price, the language, or certain promoted outfits. Thus, these opera houses can

provide good material about management of the opera experience focused on the selected audience.[47]

5.4 Atomic experience.

We have seen different approaches to the experience, which lead to other hypotheses, and towards a selected material. Thus, we have witness how to approach to the opera experience from different angles to identify the roles and impact of operatic items, opera people or any other contextual element. The last classification that I consider in this chapter is the one that seeks the analysis of the opera experience via the comparison of the usage of a single item by different opera companies. I have expressed often about the similarities of different opera companies. Such similarities allow to create a large database of different opera experiences. The database can include basic and common items, such as tickets, programmes, brochures, repertoire, opera people, or other element of the infrastructure of the venue. The potential of this analysis can be enormous as long as it is well delimited to create adequate and equal conditions to distinguish the particular traits of each case. The methodology of analysis and data gathering can vary according to the research object/person.

In this section I have chosen a basic element that often is not kept with interest, as a programme can be: the bags from opera shops. The idea of analysing bags came to me after visiting different shops of many venues and observing similarities and differences. The first distinction to be done here is the one between opera houses with a shop, and those without a shop. It sounds obvious, but it helps to shape the operatic panorama. Opera houses, such as the Finnish National Opera, highlight in their website that they do have a shop. Thus, informing the audience about the shop, is information about a facility to be used that may distinguish the venue from others that never had one or that had but now is closed. Here I will consider the shops of nine venues, which are Wiener Staatsoper (Vienna), Glyndebourne Festival Opera (Lewes), The Royal Opera

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[47] Further research may consider the exploration of highbrow and lowbrow in these two companies. For more information see Swirski, Peter, and Vanhanen, Eljas (eds) (2017), *When Highbrow meets Lowbrow: Popular Culture and the Rise of Nobrow*, Palgrave Macmillan, London; and Levine, Lawrence W. (1990), *Highbrow/Lowbrow: The Emergence of Cultural Hierarchy in America*, Harvard University Press, London.

House (London), Gran Teatro La Fenice (Venice), Teatro alla Scala (Milan), Opera National de Paris (Paris), Det Kongelige Teater (Copenhagen), Finnish National Opera (Helsinki), and Palacio de Bellas Artes (Mexico City). Reader can find the pictures of all the examples in the appendix 3.

Bags are a complex element that goes beyond displaying a brand. The bag has become an identification item that helps to link the buyer with the place. Therefore, a bag from an opera house, implies a link not just of buyer, but rather audience-venue.[48] The bags stand, then, as a conspicuous consumption, as Thorstein Veblen labelled, which "tells us that spending on cultural products is a way of displaying membership of a particular class" (33).[49] There are different features to consider but, in the analysis, I proposed the following, but others can be considered in further researches: branded bag, branded bag in small and big bags, just the logo of the company or any other, the word shop in the bag, the opera house in the bag, just the logo or more, and local or general opera experience.

Branded bags: A shopping bag is also an advertisement and different companies invest to put their logo in the bag. From the whole database that I have, there is just one that comes in a bag without label: Palacio de Bellas Artes from Mexico City. I need to mention that there are bags of this theatre, but they are for sale. Here we can see a similar case to Opera North with controlled information. Nevertheless, the data that we have does not allow to go further, but at least the labelled bag seems to be absent from the experience, and if you wish to get one you need to pay. Further research shall consider the real importance of the shop in the whole opera experience. I mean to ask how merged or linked are the opera company and the shop.

Small branded bags and big bags: The shops may offer different types of items and in different sizes. Small sized items such as CDs, DVDs or a postcard, can be put inside a small bag. But these shops need large bags to put many items or also to put large size items such as big books, big souvenirs, or other bulky items. From the data that I have, the Wiener Staatsoper, the Royal

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[48] For an extended discussion on shopping bags see: Hagberg, Johan (2015), "Agencing Practices: A Historical Exploration of Shopping Bags", *Consumption Markets & Culture* 19, no. 1. Pp. 1-22.

[49] Hartley, and Hartley, John (2013), *Key Concepts in Creative Industries / John Hartley ... [et Al.],* SAGE, London.

Opera House, and Glyndebourne Festival Opera offer small and large labelled bags with the logo or image of the venue. But the Opera National de Paris, Gran Teatro La Fenice, and Det Kongelige Teater do not have them. I do not have information about large bags at Teatro alla Scala and Finnish National Opera. Nevertheless, it is important to highlight the distinction between those companies that have a labelled bag in different sizes and those that do not. The presence or absence of labelled bags can be due to the most commonly sold items. For example, Det Kongrlige Teater offers bags made of different materials depending on their sizes. The small one is a fancy carton bag in black with the logo in grey, almost silver. But the large size bags are just plastic and in white colour. Vienna has paper bags for small items and plastic for large ones. Vienna's bags have also the same design of the Danish company, but Vienna's are printed with the same design of small bags. Paris and Venice have small plastic bags with their design, but the large ones are just plastic ones. Glyndebourne is the only one from the corpus that has the same bag material (carton type) for small and large items. The ROH has plastic designed bags for small and large items. The small/large size and the material of the bags are important for the opera experience because they might be related with the common sold items of the shop. Thus, it also has a potentially direct correlation with the incomes of the shops. These examples might also be connected if the shop aims to sell products for people who go to the theatre and just buy small items (postcards, for example), rather than larger souvenirs. Then, we can ask for more information, for example, the location of the shop in relation with its clients, or potential clients.

Just the logo of the company or any other: Vienna is the only bag that has a logo of a different company to the opera house: Arcadia. The name of Wiener Staatsoper appear in the bag, as well as an image of half of the theatre facade. But the name of Arcadia, and its details are highlighted by a bigger font. The shop, then, does not belong to the company in the same level as the others. There is a distinction between the OE and the shopping experience, at least it seems that. In this way, the OE in Vienna also includes an external participant that has not been considered in the templates, but a participant that may, to some extent, affect the opera experience through the range of products it sells. Arcadia, in conclusion, is not part of the addresser, and of course not addressee, but

neither is it a poetic function, but might be a phatic or referential function. To discover its real role of the OE in Vienna we might consider extra information such as a precise location of the shop or shops.

The word *shop* in the bag: The Finnish National Opera and Teatro alla Scala shop, are the only ones that contain the word shop in their bags. But La Scala organises the bag as follows from top to bottom: coat of arms that appears in the logo the theatre, then in big letters "La Scala", and in smaller ones "Shop", at the bottom there is the website of the shop. But the opera from Helsinki highlights the word shop on the top of the bag. The word shop is also linked in the drawing with the image of the venue, and inside it, we can see the word opera in Finnish and Swedish. The real building containing the words opera in those languages and in that precise location, therefore what we see here is rather an image of the building with the word shop. At the bottom there is the website of the house. Both houses are different, while the shop at La Scala appears as an attachment of the house, in Helsinki the shop appears closer to the house, at least at the same level. Then, we may consider that the opera at La Scala is very important, but branding the venue is more important and it should be at the core of the experience. Helsinki is a different case, where the shop must be next to the same house.

The opera house in the bag: I talked about the importance of the buildings; it was even a question in the templates that I filled in chapter three. The result of the historic buildings, that in my case was the Royal Opera House, was that the house was not the main attraction for the opera experience, or at least it was not highlighted as I was expecting. Now we return to the use of the building despite using important and famous buildings such as Palais Garnier, La Scala, or La Fenice, the truth is that just two companies have the venue in their bags: Wiener Staatsoper, and the Finnish National Opera. I mentioned before that the shop at Vienna's opera is administered by another company, Arcadia, whose name and information appears on the bag, and that the venue is also shown, but the name of the opera rises in smaller font. The Vienna Opera House, in comparison to the bag, is rather small. We can explore different options to explain a half opera house design; it might need extra activities, opera people or the shop, for example. However, we do not have enough information to identify the reason of that half, but what it is important is to see that the opera

is not the main attraction, at least the building, and it needs the shop in the bag. Helsinki's venue is different because the whole building appears, and as I explained before, the building is attached to the word shop. It is interesting that the importance of shop or the name of it is very relevant when the building appears. It might be a point of reference for location, a sort of map. But nevertheless, the shop should have an important place in the construction of the image.

Just the logo or more: This classification takes again the logo but does not distinguish between an inner company vs and external one. Here I mean that the design of the bag shows just a logo, or if it provides any other information. From the collection that I have presented, just two bags have only the logo in their designs: Royal Opera House, and Gran Teatro La Fenice. The expressive function is important because the companies draw on their prestige as opera makers. It can consider also the full historical background that each logo holds, in that case we may also consider the referential function, which expresses the context that, in this case, derives to a famous opera company. Two companies have the logo of their company, but it appears in a particular context: Glyndebourne and National Opera de Paris (discussed later).

Local or general opera experience: Most of the bags do contain a small amount of information. Basically, the information that has been described above but there are also two special bags: Glyndebourne and National Opera de Paris. Thus, this distinction aims to distinguish between the description of an opera experience in both venues. I have said before how Glyndebourne was special because it has the exact same type of bags for small items, as well as for large ones; I also said before how the opera experience in Glyndebourne focuses on their local importance. The bags here confirm the hypothesis. The bag has the logo in the middle but as a background we appreciate a scene from their picnics in the garden during the long dinner interval. Therefore, we see again that the attention is on the peripheral elements, rather than the opera itself. Referential and phatic functions are at work even in the bags. The other strange case is Paris. The Parisian bag has the logo on the top to the left, and then the full bag is covered by names. The list includes opera titles, composers, singers, and other words of opera such as aria, duo, tenor, etc. In addition, it is possible to read in golden letters La Galerie de l'Opera de Paris. The Parisian house provides, then,

a brief history of the opera in Paris. It depicts the opera homework, and then the audience or shopper must consider this information. Phatic and referential functions appear here to elaborate a complex discourse that links the history of the house. The logo is small but the history behind it is enormous. Then, I consider this case to be a more general opera experience because it recalls a lot of information, and, focuses on the information not just on the prestigious logo.

The exploration of a basic item, such as bags are, which have been developed by designers, have provided information about the opera houses. In this section we were able to establish different categories, which also seem to obey the policy of the venue. The policy can also be expressed via the scheme of Jakobson. Thus, we could see through the bags if the attention was on the management, the consumer, the opera, the code or on the contexts. Therefore, we had an approach to the opera houses via a designed element, which pays attention on the context, the phatic or the referential function. The opera *per se* is not in the bags, but the buildings are more important, and more than that, the logos of some houses can be the only information the reader can receive, which is a synecdoche, where a part, represents the whole experience.

5.5 Conclusions

Operatic experience requires a multidisciplinary approach, because its data involves musical, linguistic, as well as visual texts. The use of those texts and potential readings are a matter of the operatic people who shape the experience. As I said, and confirmed via the analysis of chapter three, there is a relationship between audience and the opera management at the development of the experience. Moreover, the analysis also brought light to the type hierarchies established according to the type of involvement. Audiences coordinate more the event at the cinema, than at the opera house. As it was expected, a basic typology was settled according to the interests of the company at the operatic communicative moment. Opera North preferred a mono-approach to its performance, straightforward, avoiding the, let's say, noise of other elements such as cast. On the other side, the Royal Opera House operates differently, using all the elements to enrich the communicative process, so the many interests of the audience are fulfilled.

The theoretical framework, presented originally in chapters one and two, was modified in chapter four, after the analysis of the case studies. The modifications and expansions incorporate the parameters of possible subjectivity, and indirectly the different degrees that this can affect a study on the operatic experience. Then, four approaches were proposed to access to the data, each one contribute with organised knowledge on the phenomenon of opera, particularly from an empirical research. These approaches enables a distribution of how a complex experience can be approached. Each form allows to establish the focus on different elements, but they also describe the forms a scholar (independent, working for an university or at an opera company) can contribute in the development, but also the problems of subjectivity it may face. Nevertheless, each approach requires a recognition of the scholar's background to identify the potential issues that may appear during the investigation.

The analysis in chapter three has displayed information that allows the identification of regular patterns in the cases. Therefore, despite the possible variations of the companies, they may fit into particular categories. Categories, that are still a work in progress because more empirical data should be used. Nevertheless, the patterns, eventually, will provide information about the possibilities of the experience and its own flexibility, and how the coordination of the operatic context, opera homework, opera expectation, and routines develop a successful communicative process that may settle or even increase the operatic zone of the company.

The analysis of the opera as a communicative process, via the model of Jakobson, has contributed to the systematization of the data and the discovery of policies at the opera companies. A difference exists between the two case studies, as well as according to the form the opera is presented. The roles of the opera people are also flexible and seem to be affected by the form opera is presented, live or live transmission. Other contribution of this dissertation in the area of communication is that any item, as small as it can be, is a product of the opera policy of the venue. Therefore, the communicative design emerges everywhere. A small ticket or a bag, as I have shown in chapters three and five, can provide sufficient information to elaborate hypothesis about the opera management.

The dissertation has provided information to the elaboration and analysis of opera programmes. This may apply particularly to emerging companies, willing to explore the type of opera experience they are willing to develop. Further studies on audiences, together with the methods, here presented, will help selecting an adequate option that fits better to the aims of the opera company, and in concordance with the type of audience it can reach.

Another is the exploration of the sense of community. The sense of community understood as operatic people belonging to a particular opera experience of a particular venue. It was not that strongly seen at the live performances of the case studies, but it was easily seen in the cases of Glyndebourne and Versailles. Thus, its analysis requires further research that allows to expand its description, and also the different degrees and the consequences. We have seen in this dissertation how the audience does have or does not have a crucial role at opera making. But, we have seen how this importance is according to each case; it is likely more possible that the audience influences the opera experience at the cinemas than at the live experience. But what appears curious now is that companies, like Glyndebourne, stand closer to the audience than others (e.g. the case studies). This situation leads to an important gap in this research and it is the one of sponsorship. The ways in which an opera house gets money is, usually, via the government, private sponsors, tickets, the rental of spaces or selling different merchandise. The schemes of incomes will contribute also to understanding the form of administration of the company and to explore if it is institutional-oriented or rather sponsor-oriented, which will affect the sense of community.

The operatic experience at the end also stands as the study of the individual's experience to explore and understand the relation between, what can be called, your experience, and that of others. Thus, the study of different traditions and different forms are essential to understanding the phenomenon of opera. Moreover, the study of the opera can, in some cases, lead to explore it as a sample of the whole society because within the opera experience we can find forms of management, different forms of interactions, aesthetics and forms to solve different problems. The experience, then, on one hand helps to understand the development of the genre as a global genre that can be enjoyed in many countries, but at the same time provides information to understand the local

characteristics of the society where the performance takes place; as the examples have shown.

The experience, as well as the development of a concept of opera, are a work-in-progress, which based on empirical analysis explores the options of enjoyment of opera. The options depend on a wide range of options from infrastructure, financial structure, cast, typology of audience, as well as preferences from the opera company. The outcome is a compound sign with clear effects within the society, as well as other opera companies. The methodology proposed here is a guidance to approach to the experience, and explore its construction, as well as its effects. It is an empirical tool, which keep the framework close to the concrete cases. Further studies will develop a typology of the experience, but also will improve the classifications on audience and management, as well as the communicative strategies that companies effectively or not put in action.

The operatic experience was developed here as a theoretical framework to study the cases of the opera; its impact and the form that impact is created. But, the expwrience is not solely an academic term, because as many of the elements I have used here, there is a direct practical use of the term among the same users. For example, the project Virtual Aria, Opera experience of the Bayerische Staatsoper takes an opera seat to the streets, squares or any other public space in Munich. People, then, seat, wear glasses of virtual reality and have full access to a virtual opera experience that resemblance the real one. Thus, experiencing is a key term in the opera world, then, lets experience also the study of the experiences and discover all the range of possibilities, so we can eventually access to the deep and complex concept of opera, with its different forms.

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APPENDIX 1

CHART FOR SOCIAL OPERA STUDIES DATA

BASIC INFORMATION
Title
Composer
Librettist
Conductor
Orchestra
Auditorium
Date
City
Official or common language
among audience
Comments
FORUM
Type of forum:
- Opera House
- Theatre
- Cinema
- Other forum

Building:
- Historical
- New

Size (audience)
Type of opera house
- Levin's typology
- Negrete's typology

Comments
PERFORMANCE
Type of performance 1
- Stage production
- Concert production

Type of performance 2
- Live
- Live transmission
- Not live transmission

Type of performance 3
- Audio visual
- Audio

Type of performance 3
- Complete
- Highlights

Titles:
- Surtitles
- Subtitles

Titles name:
- Surtitles
- Subtitles

           Other
Language of titles
AUDIENCE
Prices and seat division
Researcher seat
Does surrounded audience know each other?
Is there a new opera-goer?
Presence of foreigners
Listening other languages
Typology of audience
               Lindenberger
               Evans
Comments
INTERMISSION
How many intermissions are there?
How long are they?
Is there extra information during the intermission
Restrictions to stay in the hall
Catering
People movement
               Groups
               Single people
Merging or separating audience
Punctuality
Calls for the act
PROGRAM
Is there a program?
Language of the program
Information of the event
Information of further operatic events
Information of other type of events
Advertisements
Is there a special program different to the previous one?
Are the programs for sale?
Other information
Comments
SPECIAL EVENT
Is there any special event during the opera, before it or after it?
Duration of the event
Where does it take place
How is advertised?
Comments

APPENDIX 2

Interview for managers that appears in Martorella 1982 p 203.

- With what aspects of opera have you been most concerned? Inovations, goals, priorities, repertoire?
- What are the advantages of the stagione system? Can it happen in America today?
- Kolodin wrote that Bing had created an administration that could function regardless of who was in command. What is your reaction to this analysis of the Bing regime?
- Has the deficit affected repertoire and castig decisions? If so, in what ways?
- What are you doing to imrpove relationships between management and the staff?
- It has been said that, in order to survive, any organization in America musc sucumb to rigors of routinization and bureaucratization. How does this affect artistic goals?
- Why are opera companies criticized for not being adventuresome? What causes this?
- How do you cope with personal feelings and emotions when they arise?
- How do you define a good administrative leader in the arts' field?
- Is there a channel for the flow of ideas in the opera organization? How does it work?
- What aspects of opera production interest you most? How did you enter the field of opera?
- What are the essential qualities for singers, conductors, directors and managers?
- What works would you personally like to produce?
- Have you participated in the commissioning of new works? How does this work?
- Why is there such an emphasis on ensemble and theater today? What factors contribute to this?
- Have you ever tried to resolve conflicts? Give examples.
- How is a given interpretation arrived at? What determines aesthetic norm? Who contributes to it? Do you find that your interpretation differs from artists?
- How do all the components, personalities, management, decision-making, finances, techniques, styles, and casting, affect a production?
- How do boards make their decisions?
- Is it easier to coordinate activity for companies committed to ensemble and, if so, why?
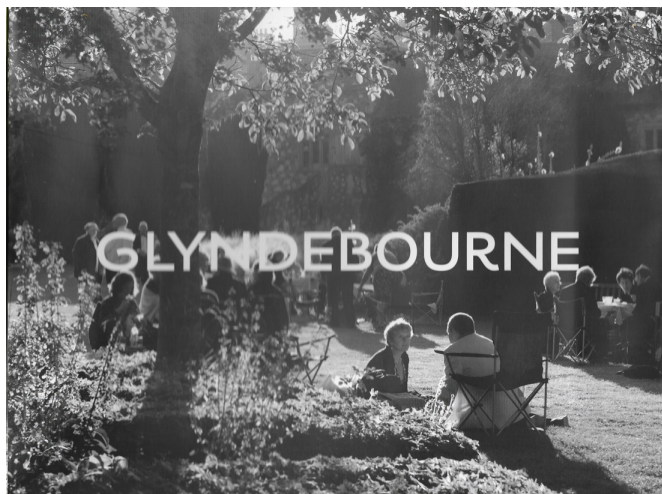
APPENDIX 3

BAGS
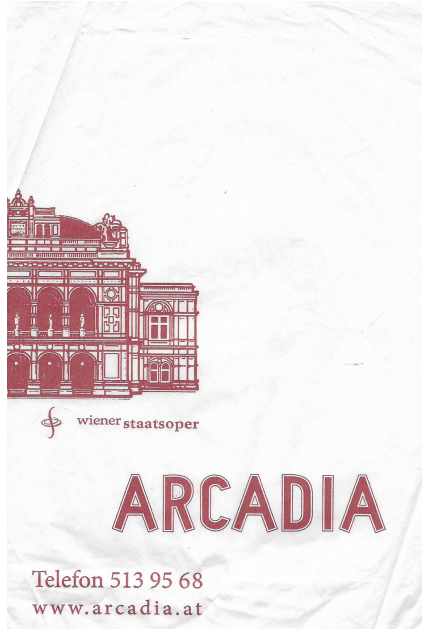
Wiene Staatsoper

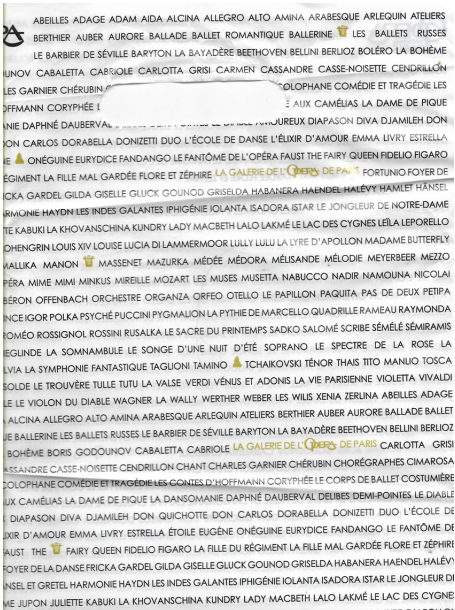Teatro La Fenice

Glyndebourne Festival

Detail of a bag from the ROH

Teatro alla Scala

Det Kongelige Teater

Paris National Opera

Detail of a bag from the Finnish National Opera