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Research on the Current State of Major Opera Houses Abroad, Research on
Administration of Opera Houses, Other Theaters and Organizations in Japan, Based on
Comparative Analysis and Research on Policies for Promoting Culture and Arts

Symposium in Kansai
Current Situation and Future Issues for Opera
Production in Japan

October 28, 2002 (Mon)

Time: 10:30 a.m. to 5:00 p.m.

Venue: Biwako Hall (Ensemble Hall)

Report on Lectures and Discussions

Opera Research Center
Showa University of Music
<http://www.tosei-showa-music.ac.jp>

**Symposium
in Kansai**

**Current Situation and Future Issues
for Opera Production in Japan**

Report of Discussions

Date: October 28, 2002 (Monday)

Time: 10:30 ~ 17:00

Venue: Biwako Hall, Shiga

Keynote Speech: Marc Scorca, Opera America

Shoji Yokose, St. Marianna University, School of Medicine

Panel Discussion:

Panelists:

Hisako Kocho, Oita Prefectural Citizen's Opera Association

Emi Uehara, Biwako Hall

Takayoshi Nakamura, the College Opera House at the Osaka College of Music

Makoto Kikawada, Kansai Niki Kai Opera Company

Kosuke Noguchi, Kansai Opera

Moderator:

Yoshio Miyama, Keio University

Open Research Center Development Project

During five years, Showa University of Music Institute of Opera has been involved in the activity, supported by the Ministry of Education and Science, on the theme of 'Open Research Center Development Project'. This scheme is aimed at studying the effective measures for promoting art and culture related to opera, opera theaters and opera companies in Japan, based on survey and analysis on the situation of opera houses abroad.

Objective of Open Seminar.

In preparation for the official start of the research next year, this will be the opportunity for the people who are involved with opera companies and the related organizations to discuss with public attendants and to share basic understanding of problems and goals that surround the opera production in Japan. The Open Research Center will pursue its activity based on what is going to be discussed in this open seminar today.

List of persons involved with Research Project

Kiyoshi Igarashi	President, Showa University of Music, Managing Director, Japan Opera Foundation President, Showa University of Music Institute of Opera
Asako Ishida	Assistant Researcher, Showa University of Music, Opera Research Center
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Akira Neki	Professor, Nagaoka University of Technology and Science
Yoshio Miyama	Professor, Keio University
Michihiro Watanabe	Professor, Showa University of Music

[Emcee (Takenami)]

Ladies and gentlemen, welcome to our symposium, entitled “Current Situation and Future Issues for Opera Production in Japan.” This symposium is part of the “Open Research Center Development Project” specially subsidized by the Ministry of Education, Culture, Sports, Science and Technology. We organized this symposium as a sequel to an open seminar we sponsored in Tokyo in March of this year.

We would like to begin this symposium with an opening speech. Michihiro Watanabe will say a few words to you as a member of the Open Research Center Development Project. Mr. Watanabe is also a professor at both Showa University of Music and the Opera Research Center affiliated with this academy.

[Watanabe]

Good morning, everyone.

Thank you very much for taking time out of your busy schedules to join us at this symposium, sponsored by Showa University of Music Opera Research Center.

We planned this symposium as part of our research into improving opera management in Japan. Funds were provided through special subsidies offered by the Ministry of Education, Culture, Sports, Science and Technology to our Open Research Center Development Project.

We launched this project in fiscal 2001, and it is designed to cover a period of five years. Its objective is to determine a better management method for Japanese opera companies. We are working to achieve this goal by analyzing how major opera companies in other countries manage themselves and how they realize their own opera productions, and by comparing their methods to ours. We organized a similar gathering in Tokyo on March 6 of this year, and have now taken the symposium to Kansai in order to broaden our knowledge by inviting concerned individuals and organizations in this area to share their experiences and ideas with us.

We have asked Mr. Marc Scorca, president and chief executive officer of Opera America, and Mr. Shoji Yokose, former executive director of the New National Theatre, Tokyo, to

present keynote lectures at this symposium.

The United States has an extremely large number of opera companies. Opera America is a national organization whose 115 official members meet a set of established criteria. The organization has also granted official membership to 30 overseas opera companies.

We will hear a detailed description of the status of opera in America from Mr. Scorca later, but for the moment it will suffice to say that opera has been undergoing explosive development in the United States in recent years. Opera America is said to be one of the forces behind this phenomenon. Opera America gathers in-depth information about opera-producing organizations, covering management conditions, performing schedules, volunteer activities, educational projects, and funding, and analyzes the collected data for distribution to various organizations concerned. In addition to data collection and analysis, Opera America conducts a wide range of other activities. These include career development assistance for opera singers, training for managers, technical and financial assistance and advice for small-to-medium-sized organizations, promotion of joint opera productions, coordination of joint use of props, wardrobe, and telop monitors, and financial assistance to new opera productions.

Observers note that opera is currently the most efficiently managed art form in the United States. In this context it can safely be said that Mr. Scorca is the “manager of American opera managers.”

In Japan, the government launched the New National Theatre, Tokyo, in 1997, modeled after examples of European national theaters. Since its launch, the theater has been active in producing operas in cooperation with private-sector opera production organizations such as the Fujiwara Opera and the Nikiikai Opera Foundation. As you all know, Mr. Yokose made significant contributions to the development of Japanese opera during his service as the production director of the New National Theatre, Tokyo since its establishment.

We look forward to hearing the keynote lectures of Mr. Scorca and Mr. Yokose and are sure that you will enjoy their deep insights and current observations.

Today we have assembled a number of people representing opera companies and opera production in the Kansai area. This may be the first time such a large number of

influential figures from the Kansai opera scene have gathered in one place. Accordingly, we believe that these symposium discussions will have an extremely significant impact, and may reasonably be expected to set a new course for the development of Japanese opera.

I would like to take this opportunity to convey our heartfelt appreciation to all those involved in opera who assisted us through a variety of activities on opera management, such as filling out questionnaires; we would also like to ask for their continued support.

In closing I would also like to express our deep appreciation to the staff members of Biwako Hall, who have enabled us to make use of this wonderful venue.

Thank you very much for your attention (applause).

[Takenami]

Before moving on to the keynote lectures, I would like to briefly discuss the reference material we distributed to each of you.

The first reference document, entitled “resumes of keynote lectures,” offers background information for the two individuals delivering the keynote lectures. The second document, entitled “profiles of panelists and organizations” introduces the individuals who will take part in the panel discussion scheduled for the afternoon, and describes the organizations and associations they belong to. The third reference document, the “interim report on research findings concerning opera production and business administration” presents, in the form of an interim report, the findings of a questionnaire survey. We carried out this survey as part of basic research within the Open Research Center Development Project.

At this point, I would like to call Mr. Marc Scorca, the president and the chief executive officer of Opera America, to the stage as the first keynote lecturer of our symposium today. Mr. Scorca is going to share his experience and insight under the heading “Roles and Management of Opera America.” Professor Michihiro Watanabe will act as an interpreter for Mr. Scorca.

Mr. Scorca, please feel free to begin your lecture (applause).

< Keynote speech 1 >

【Marc A. Scorca】 Ohayo gozaimasu. Good morning, ladies and gentlemen. It is a great honor to be invited here to speak with you about the state of opera and opera management in the United States. I want to thank Watanabe-san for inviting me to be with you today.

Despite recent economic difficulties, I can still begin today with a report that I call "The Good News about Opera across the United States."

The opera audience is growing and growing younger. Although the opera audience in North America is considerably smaller than the audience for symphonic music or theater, private and public research confirms that opera is the only one of the traditional performing arts to enjoy increased attendance over the last 15 years. The U.S. opera audience grew by almost 25 percent between 1982 and 1992. This trend continued through 1997, when opera's audience grew by another 12.5 percent, more than any other art form.

In total, about 5 million people each year attend performances at our professional opera companies and approximately 12 million people attend performances at these opera companies and at universities and conservatories across the country. Even more important, the research has shown that opera is the only performing arts to experience growth among young audiences. Between 1987 and 1992, the number of 18-to-24-year-olds attending opera performances in the U.S. increased by 18 percent. These trends were confirmed in a more recent survey, which also showed that the median age of the opera audience dropped from 45 years of age in 1992 to 44 years of age in 1997. Opera is the only art form for which the median age of the audience decreased.

The popular culture has become more friendly to opera. No one has been more astounded by the growth of opera in the United States than the media. The media appears to remain convinced of an outdated notion that opera is old and dying. The positive trends in audience growth challenges these prejudices. So I'm asked very frequently to explain the reasons for the growing popularity of opera.

We are surrounded, in the United States, by the sounds of opera. Innumerable television commercials have used opera music and settings in recent years to sell their products, bringing the sound of the art form to millions of people who otherwise might never think of listening to it. Academy Award-winning movies have woven opera excerpts into their stories as important thematic elements. Baz Luhrmann's recent

"Moulin Rouge" is an excellent example of a film that is operatic in both form and scale.

On Broadway, the opera form has taken over the popular stage with continuing hits like "The Phantom of the Opera" and "Les Miserables." Whether you like these pieces or not, they are operas. They are composed through, based on works on literature, and, in the case of "Les Miserables," are over three hours long with only one intermission.

Broadway's imitation of opera is completed this season when a real opera opens this fall. It will be interesting to see how audiences react to Baz Luhrmann's production of "La Boheme" on Broadway. The reports from the preview performances in San Francisco are very encouraging. The fact that investors are willing to gamble money on producing an opera for the general public is powerful testimony to the transformed status of opera in the mix of American culture. Arenas that rock to the thunderous cheers of sports fans have been filled with people wanting to hear the three tenors and, more recently, Andrea Bocelli. Artists are crossing over both ways, with Domingo and Pavarotti singing popular music and popular stars like Aretha Franklin and Michael Bolton singing opera.

None of these factors alone is responsible for the growth of opera and none of these factors can be said to advance opera from an artistic perspective. But all of these events help to demystify opera, help to contradict the negative stereotypes of opera as old, irrelevant and boring. These factors are beyond the control of opera managers, but they do help prepare the public for effective communication from opera companies.

Opera is growing because of its unique resonance with the contemporary multimedia esthetic. Increasingly, the world around us requires us to deal with words, sounds, images and movement all at the same time. When we watch and listen to the news on television, we usually read sport scores or weather reports across the bottom of the screen, usually while talking on the telephone or making dinner. The music videos that young people watch are short operas. They mix words, music, images and movement to tell stories of archetypical emotions, such as love, desire, jealousy and anger, sung by larger-than-life characters. There is little difference between Tosca and Madonna. Earlier generations were content with entertainment that was purely auditory. Our grandparents were happy to sit quietly and listen to the radio. But today's population has grown accustomed to and has grown to demand multi media entertainment. Opera is among the oldest multimedia entertainments that rest of the world has only now caught up to us.

The opera repertoire has expanded with new operas and works of historic significance. The development of new American operas has responded to the interests of sophisticated opera lovers and has attracted new audiences and earned extensive

media. Opera managers perceive that there was a deep problem if in our field we lived off 19th century works as we moved into the 21st century.

The production of American works, and through them the definition of an American style of opera, helps current and perspective audiences to know that opera reflects universal issues in contemporary musical and dramatic terms. This is a very important point, because opera has, until recently, been a European art form imported to the United States.

Opera managers made a coordinated effort to produce new works on a regular basis alone and in partnership with other opera companies. Opera America has made grants to member companies totaling more than \$10 million since 1985, to help pay for some of these new operas.

In comparison to 15 or 20 years ago, the opera fields in the United States has experienced a sea change. Not only our new and existing American works being performed with regularity, but audiences who were initially reluctant are now receiving them enthusiastically. Last year, 20 percent of the titles performed by American opera companies were by American composers.

At the same time, the repertoire has expanded in the other direction. As new works have entered the repertoire so have many magnificent neglected pieces from the 16th, 17th and 18th centuries. Over the last ten years in particular, Mozart and his earlier works have become the portal through which we have rediscovered a rich repertoire by Monteverdi, Caccini, Lully, Rameau and Gluck.

But the most dramatic come-back story of the late 20th century belongs to Handel, with ten different works performed in the United States last season alone. In the past five seasons, Opera America members have produced 23 different works by Handel in over 70 productions.

The narrow core repertoire that has been performed without variation for 100 years has appealed to a narrow core audience. As audiences across the United States have more opportunities to see opera, they become eager to augment a diet of standard works with something different. Early operas are now a viable choice, thanks to a lucky coincidence of scholarship, exciting countertenors and practical innovations like projected translations. The new, more diverse repertoire produced by many opera companies today appeals to more diverse audiences, ranging from those who love baroque music to those who enjoy contemporary music theater, from those who love "The Messiah" to those who love "Les Miserables."

Whereas opera managers, a generation ago, had to master 100 years of the opera literature—roughly those works written between 1800 and 1900—today's opera

manager must know the entire 400-year literature.

Since I have introduced the subject of translation systems, let me emphasize their importance.

For many years, arts lovers who did not enjoy opera complained about the barrier of language. People could not make sense of an evening of music theater in which the theater was in a foreign language. Translation systems have solved the problem and the growth of the opera audience is testimony to the significance of this innovation. But the impact of translation systems is even greater.

While many familiar operas can be followed easily through the music and staging alone, the intricately detailed plots of many baroque operas, filled with disguises, double-crossings and historical references, would only be comprehensible to all but the multilingual or extraordinarily well-prepared. The presence of translations has made even casual opera-goers much more comfortable about seeing and hearing something new—or something old, as the case may be. The surprising growth in the popularity of the wonderful operas of Janacek can also be explained by the use of translations. These operas, sung in Czech, are highly dramatic, but depend on the audience's understanding of the text. The same can be said for Russian operas, too.

The quality of opera production has improved dramatically. Companies today are measured by the diversity of their repertoires, the quality of their productions and the balance of their casting. Gone are the days when opera companies could compete purely on their roster of star singers.

Today, opera production in the United States reflects a unique balance between the art forms, musical, theatrical and visual elements. America's vast popular culture industry, including cinema, television, musicals and music videos among others, has shaped the American consciousness. American audiences have a strong expectation of an integrated musical theater experience that blends opera's unique mix of music, drama and design. And their standards are made higher by perfect CD recordings, by riveting drama accessible nightly on television and in the movies and by splashy multi media events that tour from city to city.

American opera producers strive to meet audience expectations through casting of artists who are musically and dramatically suited to their roles, rehearsal periods that are long enough to permit the artists to discover and communicate the drama of the work, and productions that engage our contemporary and sophisticated eye.

Opera managers have a responsibility to stay informed of the latest production styles from across the arts and the entertainment sectors so they can ensure that opera stays current with important trends.

There is no single definition of quality that applies to every opera company. What matters, and what I encourage when I visit opera companies, is that they define a level of quality of their own and then live up to it.

The establishment of successful regional opera companies has made opera more accessible to the general public. Opera companies, no longer confined to major urban centers, are becoming more accessible. Producing organizations are growing in many smaller communities. These smaller companies make a huge contribution to the field. They offer early professional experience for emerging performers and creative artists and provide an easy entry point for people who are new to the art form. These companies give all Americans an opportunity to participate in the life of an opera company as a volunteer and donor.

Our view of opera in the United States is distorted by the Metropolitan opera, whose presence on the airwaves for over 60 years make us believe that opera has a long history. In fact, the Met is the only opera company in the United States established in the 19th century. It was not until the 1950s that we see the establishment of opera companies across our country, in Dallas, Houston, Washington and Chicago, for example. Over two-thirds of the opera companies in the United States were established after 1960, half since 1970, one quarter since 1980.

The emergence of American opera singers helps to strengthen the connection between the art form and the public. Until recently, opera companies' employment of European artists was a sign of distinction. While many of these artists were outstanding and helped to build opera's popularity, they also reinforced the perception that opera was foreign.

During the 1950s and 1960s, the United States exported innumerable American singers to Europe. While the U.S. could boast about a wealth of good conservatories, we didn't have enough opera companies to help aspiring singers make the transition from student to professional. American singers had to go to Europe to gain experience, and many of them remained there.

The growth in the number of regional companies across the country has given emerging artists the chance to perform new repertoire and to refine their performance skills.

Even more significant in terms of professional development has been the emergence of numerous apprentice programs across the country. Year-round and summer programs offer performance experiences as well as advanced coaching in language, interpretation and stage movement. Today, virtually every imported opera company has an apprentice program and a commitment to engaging the most promising

American singers.

In addition to appearing on the world's most celebrated opera stages, American artists are active ambassadors for opera. Understanding American opera as they do, even the most established artists participate in community programs that introduce the art form to new audiences. And research has found that contact with artists is one of the most important factors in creating and maintaining deeper relationships between audiences and opera companies.

The development of education and community programs helps to demystify opera and build audiences. Among the performing arts in the United States, opera companies have been uniquely dedicated to education programs for a full generation. Perhaps it is because we are so eager to overcome the negative stereotypes about opera that our education programs have been animated by a religious zeal.

These education programs offer a spectrum of activities. Students can learn about opera at dress rehearsals and through school-based performance programs. Many school districts have developed long-term relationships with opera companies through which opera is central to arts education and to the integration of the arts with other core subjects.

Opera America has developed a three-level textbook series called *Music, Words, Opera* that is now used in about 20 school systems across the country. Children are introduced to the masterpieces of literature at the same time that they are coached through the composition and performance of their own operas.

Adult education programs are also very popular, especially in partnership with local universities, community centers and churches. These programs help to deepen the understanding of opera on the part of experienced audience members and introduce opera to people who are experiencing it for the first time. While many of these programs have traditionally taken place immediately before performances, more and more of them are becoming well attended, independent programs.

The development of the Internet offers a new opportunity to reach young and adult audiences, with education material regardless of their level of experience. Opera America's new distance learning courses, developed and delivered in partnership with our members, have been fully enrolled since their introduction. Every course has included students from at least three continents.

Opera managers can no longer focus exclusively on main stage performances. They must devote considerable time and resources to a year-round portfolio of cultural and educational services to the public. Such service has proven to build audiences and to earn broader appreciation of the work of the opera company among audiences,

funders and government officials.

I should like to tell you that the future of small Opera is bright.

Research conducted by Opera America in association with a number of our member companies has revealed that there are a lot of people in the market who are open to trying opera. Many of these people worry that they don't know how to buy tickets, don't know where to park, don't know what to wear and don't know the story of the opera. But the research also indicates that these people enjoy opera if they are invited to attend with someone who is an experienced audience member. This transfers the responsibility for the future of opera to each one of us. We and all our current audience members can encourage our friends, our coworkers and our families to choose opera from among all the entertainment options available to them. We may have to tell them the story of the opera, help them to pronounce the names of the characters and show them how to buy tickets. But we can do so with confidence that they will have a rewarding, multimedia experience they can enjoy.

My report about the state of opera in the United States has important impact on opera management.

Opera management in the United States grows from a unique funding structure that places the major responsibility for supporting opera companies on the private sector. In the United States, on average, opera companies earn 40 percent of their revenue from the sale of subscriptions and single tickets; another 10 percent is earned from a variety of means, earnings from advertisements and performance programs, sale of merchandise at gift shops and earnings from endowments. All earned income combined accounts for approximately 50 percent of overall revenues.

The remaining 50 percent of operating revenue comes from contributions from public and private sources. Public funding is only a small share of overall income. For most opera companies it represents between 5 and 10 percent of income. Sponsorship from corporations accounts for another 5 to 10 percent of income, and grants from foundations yet another 5 to 10 percent. Contributions from individual donors account for approximately 25 percent of overall income.

Opera managers in the United States have a unique challenge. They have to balance artistic creativity with financial management, focusing especially on the generation of income. This is very different from the situation in Europe, where with significant government funding general directors are able to devote considerably more time to purely artistic affairs and much less time to marketing, fund-raising and general administration.

Now, some people would argue that the dependence on box office income and

individual contributions forces American opera companies to lower their artistic standards in order to appeal to the broadest popular taste. I reject this assertion completely.

The dependence on ticket income and support from individual contributions forces opera companies in the United States to achieve a higher level of excellence. In the United States, without substantial government subsidy, every production and every performance must be good. The consequences of disappointing the audience are tremendous. In Europe, if the audience does not like a production or does not buy tickets, the impact on the organization, from a financial perspective, is minimal.

It was Rudolf Bing, general manager of the Metropolitan Opera from 1950 to 1972, who said that for every artistic decision there is a financial implication and for every financial decision there is an artistic implication. The general directors of opera companies have the responsibility to balance these forces.

It is at times of stress, like the current ones, when opera managers really prove their skill. Opera management is not nearly as difficult in times of economic prosperity as it is during times like the present of reduced contributions and lower ticket sales. These conditions create difficult choices that place artistic achievement and financial stability in a delicate balance.

The first consideration, however, must be maintaining artistic quality. A high-quality music theater experience is at the core of distinguishing opera from other performing arts and entertainment options. If the opera is less engaging than a movie, a touring musical, a jazz concert or an ice skating show, then we will neither keep our current audiences nor attract new subscribers and donors. Put crudely, we have to stand up to the competition.

Moving beyond the basic need to stand up to our competition, we have to produce opera with a level of quality that compels positive action. Productions should compel first-time attenders to become repeat ticket buyers and repeat ticket buyers to become subscribers. Productions should compel subscribers to become generous donors who appreciate the fact that the price of their tickets covers only half the actual cost of the opera. Productions should compel donors to become active ambassadors on behalf of opera in general and their opera company in particular.

At the same time, opera companies in the United States have a unique level of flexibility to adjust to external factors. Opera companies have an economic advantage in their ability to make artistic choices that reduce costs. Fewer of our costs are fixed than a symphony orchestra that has a 52-week contract with 100 musicians. The same is true with a ballet company, with a fixed core of dancers.

Our solo artists, for example, are paid only for the actual performances they perform. Opera companies can choose operas with a large chorus or a small chorus or no chorus at all. Author and consultant, Stan Davis, who serves on the board of Opera America, commented recently that opera companies have been doing for decades what major corporations have discovered more recently: outsourcing. Opera companies have a level of flexibility that enables management to adjust, at least somewhat, to external conditions by hiring the people they need when they need them on a per-service basis.

In light of the recent economic downturn, some companies have had to reduce the number of production and performances this season. Others have planned more conservative seasons characterized by smaller productions. They have had to rent existing sets rather than create new ones; they've had to curtail touring in community services and in some instances have discontinued radio broadcasts; and they've had to postpone creative artistic ventures, like commissioning of new operas. While these measures provide short-term relief, such trends can actually hurt opera companies in the long run. Avoiding a financial deficit can put a company at risk of incurring what I call an artistic deficit. Without mentioning any specific names, I've seen a number of instances where companies have entered into a downward spiral of donor apathy brought about by cost-cutting measures intended to reduce short-term expenses.

You all understand the concept of a financial deficit, and I've just mentioned the concept of an artistic deficit. There is one other kind of deficit a company can incur during difficult times, and this is a human deficit. A prolonged deficit in any one of these three categories—financial, artistic or human—can threaten the long-term stability of an opera company. A human deficit is characterized by expecting too few staff members and volunteers to do too much work over too long a period of time.

Now we have all witnessed examples of extraordinary accomplishment by dedicated leaders. But if we institutionalize the expectation that staff members and volunteers can perform at that level all the time, then we are building certain breakdown into our institutional future.

I have seen a number of instances where opera companies attempt to down-size, where they attempt to reduce staff to the point that long-term instability is assured. This is frequently encouraged by corporate executives with experience with huge work forces that are made more efficient through new technologies. Most of our opera companies are already so under-staffed that further reductions lead to decreased ability to generate income and control costs, the introduction of new technology frequently requires the addition of new staff members who can conduct the analysis and implement the new strategies that are made possible with a new technology. And

remember, it takes as many people, if not more, to perform a Verdi opera today as it did 150 years ago. Effective managers have to balance financial, artistic and human resources every day.

We have time for questions this afternoon, but I wanted to end before lunch by saying what I've been taught to say. Arigato gozaimashita.

[Takenami]

Thank you, Mr. Scorca and Professor Watanabe.

We would like to ask those of you with questions about Mr. Scorca's keynote lecture or about Opera America in general to note them on the form distributed for this purpose and to hand the form to the staff member in charge. I believe that Mr. Scorca will be able to answer your questions during a session scheduled to follow the panel discussion.

At this point, we would like to take an hour's recess. We will resume the symposium and start the afternoon program at 1 p.m. Please come back to your seats by that time.

< Keynote speech 2 >

[Takenami]

Let us now resume the symposium.

We would like to start our afternoon program by asking Mr. Shoji Yokose, a full-time trustee of the St. Marianna University School of Medicine, to deliver his keynote lecture.

Mr. Yokose was involved in the administration of the New National Theatre Tokyo Foundation, as a managing director, from 1995 to March 2002, after having worked for the Ministry of Education, Culture, Sports, Science and Technology, the Agency for Cultural Affairs, and the Japan Arts Council.

Today, Mr. Yokose is going deliver a lecture entitled “The Current Situation and Future Issues for Opera Production in Japan.”

Mr. Yokose, please begin (applause).

[Yokose]

Thank you, Mr. Takenami for your kind introduction. I am Shoji Yokose. I currently work for the St. Marianna University School of Medicine as a full-time trustee.

My 15-year involvement with the New National Theatre, Tokyo, ended this March, and, at this point, I am no longer directly involved with opera. I would therefore like to express my deep gratitude to the Opera Research Center, affiliated with Showa University of Music, and the managing director of Tosei Gakuen, Mr. Shimoyakawa, for offering me this final opportunity to discuss opera production.

The subject I have been asked to discuss today is “The Current Situation and Future Issues for Opera Production in Japan.” I would like to structure this discussion in the order suggested by the title. Let me start by first offering an overview of Japanese opera.

I prepared somewhat quickly the resume you are holding. I'm afraid it may be incomplete in many places, so I would ask that you listen to my lecture and use this resume only for reference, to review the data I will describe.

I believe there are many ways to understand the current state of Japanese opera. In my opinion, the most objective source of information concerning Japanese opera is the "Japan Opera Almanac," published by the Opera Association of Opera Organizations (Opera Dantai Kyogikai). This association publishes this almanac under an Agency of Cultural Affairs program referred to as the "Arts Plan 21." I understand that this month this organization changed its name to Japanese Confederation of Opera Organization (Nihon Opera Dantai Renmei). Unfortunately, the most recent version of the Japan Opera Almanac is the year 2000 edition. Please note that the data I cite from this source may be somewhat outdated.

According to the almanac, about 200 operas were performed across Japan in 2000, with the number of opera performances totaling about 730. Dividing this figure by 365, we arrive at a daily average of exactly two opera performances in Japan per day during the year. A total of 200 operas were produced by more than 120 organizations of various types. We can classify these operas into four categories: (1) operas performed by opera companies visiting from abroad, (2) operas produced by professional organizations in Japan, (3) so-called citizens' operas, produced by mixed troupes of professionals and amateurs, and (4) operas that are part of academic research and are produced by universities and other academic organizations.

Fifteen overseas opera companies (1) visited Japan in 2000. These included such established companies as St. Petersburg's Mariinsky Theatre, Teatro alla Scala, and Wiener Staatsoper. They performed 25 operas, with a total of 165 performances. Overseas opera companies thus accounted for a little over 20 percent of all opera performances staged in Japan in 2000.

Needless to say, opera organizations in Japan (2) accounted for the largest number of performances. Thirty-seven organizations performed 93 operas in 2000, with a total of 410 performances. These accounted for 56 percent of all opera performances in Japan in 2000. The Opera Theater Konnyaku-za outpaced all other domestic organizations in terms of number of performances, with a total of 160 performances of 11 operas in 2000. However, these performances were rather small in scale. The New National Theatre,

Tokyo, expanded its activities substantially in 2000. The theater produced 18 operas, with a total of 70 performances. The New National Theatre, Tokyo, thus began to lead Japanese opera production in 2000.

About 60 citizens' opera organizations (3) performed 70 operas, with a total of 110 performances, in 2000. These organizations accounted for 15 percent of all opera performances staged in Japan in that year. These organizations are developing and expanding at a remarkable pace. Citizens' opera organizations are now operating in all prefectures throughout Japan, a point deserving special mention. The Japan Opera Almanac notes that 60 percent of opera performances by citizens' organizations took place outside Tokyo. Aichi Prefecture hosted the largest number of citizens' opera performances in 2000. Kanagawa, Osaka, Hyogo, and Saitama prefectures followed Aichi, in that order. According to the almanac, 43 prefectures hosted at least one opera performance of some kind in 2000. Many operas performed by citizens' opera organizations were based on stories from their respective regions. Citizens' opera organizations, based in these respective regions, are thus greatly contributing to the production of original operas in Japan.

Twelve universities and other academic organizations, which produced operas for academic purposes performed 15 operas in a total of 40 performances in 2000. These accounted for 5 percent of all opera performances in Japan during the year. These organizations showed a tendency to stage operas more frequently and have enjoyed growing achievements and showed substantial improvements on a yearly basis.

In her central role as editor, Ms. Reiko Sekine offers an overview and a commentary on the major opera theaters and organizations under the title "Opera in 2000," found in the first section of the Japan Opera Almanac 2000. The point Ms. Sekine stressed was that, although opera turned 400 with the arrival of the 21st century, it arrived in Japan only 100 years ago. Japanese opera is younger than American opera, which, as Mr. Scorca pointed out in his lecture, is 200 years old. The level of growth among regional citizens' companies is thus extraordinary in view of opera's brief history in Japan. This is, I believe, Ms. Sekine's main point.

The remarkable development of regional opera companies (3) is the most distinctive feature of the Japanese opera scene in 2000. However, I am obliged to focus on opera performances by professional organizations in Japan, in keeping with the second

component of this lecture, "Future Issues for Opera Production in Japan." Thus for the remainder of my lecture I would like mainly to discuss professional opera organizations in Japan.

There are 37 professional opera organizations in Japan; they range widely in quality and size and cannot be discussed as a single unit. Fortunately, Ms. Sekine has classified Japanese opera organizations into several groups; to avoid being accused of arbitrary classification of domestic opera organizations, I will borrow this classification for purposes of my discussion.

The first group, as defined by Ms. Sekine, contains eight theaters and organizations and consists of what she referred to as "major opera producing organizations." Ms. Sekine then established four additional categories – "major small- to medium-sized organizations in Tokyo," "organizations in Kansai," "organizations in Nagoya," and "organizations in Hiroshima, Yokohama, and other areas." I know that some of you would classify domestic opera organizations differently. However, I will base my discussion on Ms. Sekine's classifications, as I find these to be extremely practical.

Let me cite some of the theaters and organizations Ms. Sekine classified into each of her five groups. "Major theaters and organizations" includes the eight organizations of: the New National Theatre, Tokyo, the Japan Opera Foundation, the Niki-kai Opera Foundation, the Nissay Theatre, the Tokyu Bunkamura, the College Opera House, Osaka College of Music, the Biwako Hall, and the Seiji Ozawa Music Academy. Ms. Sekine did not include the Saito Kinen Foundation in this group because it did not stage any opera performances in 2000. However, I believe that in normal circumstances the Saito Kinen Foundation would fall under this category.

Ms. Sekine classified six organizations into her second group, "small to medium-sized organizations in Tokyo." These included the Tokyo Chamber Opera House, the Tokyo Opera Produce, the Japan Operetta Society, and the Opera Theater Konnyaku-za. Ms. Sekine then found three "organizations in Kansai." These included the Kansai Niki-kai Opera Company and the Kansai Opera. "Organizations in Nagoya" included the Nagoya Niki-kai, the Nagoya Opera Association, and the Aichi Arts Foundation. Ms. Sekine then grouped eight organizations in her last category, "organizations in Hiroshima, Yokohama, and other areas." These include the Hiroshima Opera Promotion Committee, the Kanagawa Arts Foundation, the Yokohama City Opera, the Fujisawa Citizens'

Opera, and the Oita Prefectural Citizens' Opera Association.

The organizations I just mentioned by name comprise the major opera producers in Japan. It would not be an exaggeration to say that these theaters and organizations (a total of 34) form the mainstream of Japanese opera.

Based on this assumption, I would like to now present an overview of Japanese opera, which I must admit I will do with no small measure of emotion, as I look back upon my past years of involvement in this field. Japanese opera has expanded its base, elevated its aims, and solidified its success over the past 10 to 20 years. Let me illustrate this with simple reference to the number of performances. According to the Japan Opera Almanac, the number of performances in 2000 was exactly twice that of 1988. The average number of performance per day increased from one to two. Five of the eight organizations I referred to as major organizations are theaters that were established in the 1990s. These statistics attest to the rapid rise of Japanese opera in recent years.

Some of these major organizations are now placing emphasis on providing affiliated singers with performing opportunities and on improving, as quickly as possible, the skills of performers to international levels. In addition, many organizations in Japan are working to produce high-quality operas that can compete in the global market. The goal of all of these efforts is to produce successful operas originating in Japan and introduce them internationally. I believe this new approach now characterizes opera production in Japan. Further, this approach, in addition to the enactment of the "Basic Law for Culture and Arts" last December and the 10-percent growth (over the course of two years) in the arts budget of the Agency for Cultural Affairs have combined to energize the Japanese opera scene as never before.

Nevertheless, the prospects for opera production in Japan are not particularly bright; optimism at this point is difficult. In his lecture, Mr. Scorca pointed out the positive and negative elements of opera production in the United States. Likewise, opera production in Japan faces many problems. Before discussing these problems, I would like to spend a little time sharing my thoughts on the current status of, and future issues for the New National Theatre, Tokyo, where I worked until recently. I believe this focus is appropriate, as in my opinion, the New National Theatre, Tokyo, is a stands as the leader in opera production in Japan, despite a number of problems.

The Japan Opera Almanac indicates that the New National Theatre, Tokyo, staged a total of 18 operas in 2000. These included 11 operas staged in the opera theater, one opera performed for senior high school students, three operas staged in the small theater, and three operas performed by apprentices. The New National Theatre, Tokyo, performed these 18 operas a total of 70 times in 2000. Figures for 2002 will not differ greatly from these. The seven remaining “major theaters and organizations” identified by Ms. Sekine produced 19 operas, performing these a total of 57 times in 2000. The number of operas produced by the New National Theatre, Tokyo, thus was nearly the same as the combined number of operas staged by the seven remaining major organizations. However, the New National Theatre, Tokyo, outpaced the seven others substantially in terms of the number of performances. In summary, it is fair to say that the New National Theatre, Tokyo, a national organization that finances most of its operations with tax revenue, has come to be the driving force behind Japanese opera.

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Let me provide an operational summary of the opera department of the New National Theatre, Tokyo. Performances by the department attract about 95,000 persons a year. The average ratio of paid audience members is 83 percent. The department spends about 2.24 billion yen a year for direct production expenses. Proceeds from the box office total about 1.05 billion yen a year. The ratio of self-sufficiency is thus 48 percent. The department charges 18,000 to 22,000 yen for an S-class seat at regular performances. It charges 12,000 yen for a seat in the same class when the opera is credited to a Japanese composer. All of these charges exclude consumption tax. The department offers four standard seat classes – S, A, B, and C. It makes about 60 extra seats available at all performances for 1,500 yen. These seats are known as the Z-class seats. This represents a rough outline of current operations.

The cost of opera production exceeds the proceeds from the box office. The New National Theatre, Tokyo, makes up for the loss resulting from the production of operas, other dramas, and dances with outside funding. The theater secures two-thirds of its operational capital from its administrative group, the Japan Arts Council, and the Japanese government. Income from these sources includes subsidies, reserves, and parking fees. The remaining one-third of the capital comes in the form of contributions from private companies and individuals. This represents the current picture. The New National Theatre, Tokyo, spent a total of 3.45 billion yen on self-sponsored opera, drama, and dance productions in fiscal 2001. Proceeds for the year totaled 1.75 billion yen. The

theater thus earned 50 percent of its expenditures. As a result, it had to obtain about 1.7 billion yen from outside sources. The Japanese government and other public organizations supplied 1.1 billion yen of this total. Companies and other private parties funded the remaining 600 million yen through various contributions.

An average of five performances were staged per opera at the New National Theatre, Tokyo. Production costs averaged about 180 million yen. The theater produced 11 operas in 2000, of which seven were new and four were revivals. Needless to say, production expenses were weighted heavily toward these new productions.

The foregoing represents an outline of opera productions staged by the New National Theatre, Tokyo. I believe that the number of the productions by the theater reflects a current state of equilibrium, and I believe that this state will continue for some time. The theater has no other choice, for two reasons. First, it lacks the physical capacity to accommodate a greater number of performances. The theater stages 11 operas and five ballets in its opera house each year, and the opera house is the largest performing venue in this facility. The theater adopts what they call the stagione system, which does not permit overlapping productions. Since the stage is occupied throughout the year, the theater will have no room for additional performances as long as it maintains this system. The only exception lies in the summer holidays, from July 20 to August 31. Broadly speaking, The New National Theatre, Tokyo, must abandon the stagione system and introduce overlapping shifts of productions if it wants to increase the number of opera performances it stages.

Does the New National Theatre, Tokyo, need to take such steps? Let me answer by first stating that I believe the theater already accommodates near-capacity audiences. About 95,000 people come to the New National Theatre, Tokyo, each year to view opera performances, including repeat visitors. According to a recent survey, there was an average of three to four such repeat visits among those who attended operas at the theater. This means the actual number of visitors is somewhere between 25,000 and 30,000. This estimate partially reflects the number of opera enthusiasts registered with "CLUB the Atre," an organization of supporters of the New National Theatre, Tokyo, that numbers 7,000 Atre members. The theater, with 14,400 seats, requires no additional performances to accommodate an audience of this size. The theater staged "Turandot" eight times in September of last year. This was a record number of performances for a single opera. However, the ratio of paid audience members fell below

80 percent at these eight performances. Thus I believe that the current practice of staging the same opera a maximum of seven times is adequate. I served as the managing director of the New National Theatre, Tokyo, for more than five years. During this period, virtually no one, either within or outside of the theater, asked me to increase the number of performances. I believe this is important to mention; a realistic awareness of the number of opera enthusiasts in Tokyo or in Japan is essential in opera administration.

The first two artistic directors at the New National Theatre, Tokyo, Mr. Hatanaka and Mr. Igarashi, maintained three consistent policies concerning opera production. They advocated (1) production of excellent, world-class operas, (2) production of operas written by Japanese citizens, and (3) provision of opportunities for singers and other Japanese artists to improve their skills. The theater's current artistic director, Mr. Novohradsky, has inherited these three policies. The New National Theatre, Tokyo, is designed to foster the development of opera in Japan. Accordingly, I believe that its most important mission lies in the independent production of operas of high quality. I believe that opera enthusiasts and other Japanese people expect the New National Theatre, Tokyo, to fulfill this mission as a world-class opera house. Production of quality operas will lead to increased audience numbers. Increased attendance will enable the theater to continue to produce operas. I believe that only this cycle will enable reproduction on an expanded scale.

We must ask a specific question here. What do we need to produce a world-class opera? I believe that a theater can produce such an opera by clarifying its production concepts and by hiring the best staff and cast members. However, this is easier said than done. To put it honestly, the New National Theatre, Tokyo, is still immature; it has lacked a full understanding of international opera talent. Many of its past productions have leaned heavily on the talents of singers, but haven't deeply explored the creative side of productions. However, I believe this will change. I expect that the theater will strengthen the creative side of its productions, including not only singing, but also dramatic presentation, and conducting, under the supervision of Mr. Novohradsky, the new artistic director, a man who knows the European opera scene well. I believe that the theater will reform itself to display greater creativity as it brings Japanese opera to the rest of the world, as a true national theater.

Let me share one more long-standing thought on the New National Theatre, Tokyo, the

only theater in Japan dedicated to opera. This thought concerns the theater's overall role. An opera house must establish and maintain specialized entities, such as the orchestra and chorus. I would refer to these as the "fundamentals of opera production." In addition to an orchestra and a chorus, these fundamentals include such specialists as a studien-leiter (an orchestral conductor hired by the theater), a choral conductor, an assistant conductor, a dramatic assistant (a regista assistant), a stage director (also called a stage manager), a répétiteur, costume makers, wigmakers, and makeup artists. The majority of these specialists, excluding the orchestra and chorus members, work behind the scenes, like the paramedics or skilled medical workers supporting doctors. Such specialists previously held no permanent positions in theaters. They offered their services at each production on a contractual basis. When it opened, the New National Theatre, Tokyo, offered these specialists a continuous source of work, and the number of specialists who remain with the theater is gradually growing. The New National Theatre, Tokyo, adopted a policy of offering permanent positions to these experts, to give them the chance to hone their skills. This policy produced a permanent chorus consisting of 40 members. The theater arrived at a point at which it has now offered permanent positions to a choral conductor, a studien-leiter and a répétiteur. However, it must continue to stage at least 11 operas for a total of 55 performances each year and maintain a paid audience ratio of 80 percent in order to support these "fundamentals of opera production." The theater is trying desperately to achieve these figures amid the worst financial and other conditions. To put it simply, I did what I could to give the theater value and meaning, by ensuring that its backstage specialists could make a living from opera alone.

The question of the so-called house orchestra is another issue confronting the New National Theatre, Tokyo. From early on, observers found it quite strange that a national opera theater would be without a house orchestra. This critical observation remains. At present, two orchestras--the Tokyo Symphony Orchestra and the Tokyo Philharmonic Orchestra--provide music for self-sponsored operas and ballets at the New National Theatre, Tokyo, from January to March and from April to December, respectively. (Three orchestras took turns before the Tokyo Philharmonic Orchestra merged with the Japan Shinsei Symphony Orchestra.) I'm sure you know about this system. The New National Theatre, Tokyo, cannot ask one of the two orchestras to sign an exclusive contract, because the volume of work at the theater is too small to support an orchestra. Opera and ballet performances take place at the theater 85 days a year at the most. Meanwhile, an orchestra works about 120 days in a normal year. This means that the

theater must pay salaries to musicians for 30 to 40 non-performing days a year if it wishes to hire the orchestra for itself alone. I was planning to pick one of the two as the house orchestra when the number of performances increased to a sufficient level, and I waited for the appropriate time to make this move during my tenure at the theater. I saw an article in the newspaper the other day--I think it was the *Asahi Shimbun*--on the orchestras used by Het Muziektheater Amsterdam in the Netherlands. The article said that this theater employed five orchestras in rotation, and no one seemed to criticize this system. The article said that the rivalry among the five orchestras gave a competitive edge to the performances.

Each of the five was a distinguished orchestra. These included the Royal Concertgebouw Orchestra, the Rotterdam Philharmonic Orchestra, and the Amsterdam Symphony Orchestra. After reading this article, I began to think that the level of performance, not employment status, is the biggest factor behind the popularity or unpopularity of an orchestra hired by a theater. There is one more obvious point to make. The New National Theatre, Tokyo, may disrupt the balance of orchestral demand and supply in the greater Tokyo area by hiring one orchestra throughout the year. It is now my belief that the theater should not rush into the establishment of a house orchestra before first giving consideration to these points.

These are my thoughts on the New National Theatre, Tokyo. With your permission, I would like to conclude this section of my lecture by quoting Goethe, to describe my 14-year association with the theater. Let me quote a section from Chapter 3, Volume 7 of his novel, "Wilhelm Meister's Apprenticeship." This is what Wilhelm says in reply to the question, "What do you think of a theater company after spending a long time with one?"

"I had a terrible time. Please don't ask me to look back on my past. Many people say many things about theater. But theater is a world beyond imagination if you have never experienced it yourself. Theater people know nothing about themselves. They produce dramas without any thought. Their demands have no end. They all want to become a star. They all want to monopolize stardom. They think about moving ahead at the expense of all others. They don't know they cannot produce anything decent even if they join forces. They all believe they are special. But they can achieve something only once every 10 years. Despicable self-interest and extremely narrow egotism bind them together. Cooperation is out of the question. They never lose their distrust for each other

because of their evil plans and mean gossip. They all crave absolute respect. They get angry when they receive the slightest criticism. They are always greedy. They trust no one. Nothing frightens them more than reason and good taste. They try to defend their privilege to do everything in their own way at any cost. That's how people in theater are." ("Wilhelm Meister's Apprenticeship")

Again, these are not my words: Goethe wrote them 200 years ago. They concerned the theater. But they still apply today, both to theater and to opera.

I have nothing more to say about the New National Theater, Tokyo. In the last section, I would like to discuss issues I believe opera producers in Japan face today.

Three conditions for opera development in Japan that immediately come to mind; they were formulated by Mr. Keiji Masui, a senior researcher in Japanese opera. Mr. Masui closely examined the failed attempt to establish opera in Japan, based on empirical data. His research covered the concerted attempt by political and business leaders to introduce opera and to popularize it in Japan. Their attempt began with the construction of the Imperial Theatre and the invitation of Giovanni Vittoria Rossi from Europe in 1900, but the opera project at the Imperial Theatre collapsed after several years. The Asakusa Opera, its modified successor, was devastated by the Great Kanto Earthquake in 1923 and also fell into decline. Mr. Masui came up with the following three conditions for the development of opera based on his study of its history to date. These were: (1) presence of a sufficient number of people who can understand and appreciate opera, (2) an ability on the part of opera producers to realize performances above a certain level, and (3) establishment of a public support organization for opera production. I agree with Mr. Matsui completely.

The opera project at the Imperial Theatre and the Asakusa Opera I just mentioned failed to fulfill one or more of these three conditions. Japan was not ready for opera at all in those days. While each of these conditions is obviously crucial for the development of opera, all three must be present for opera to flourish. I must say one more thing here. It is impossible for us to improve any one of these three conditions on its own. The three conditions must progress together, reinforcing each other as they develop. Let me illustrate this with an example. The audience grows when the quality of opera rises. A larger audience makes it easier for outside parties to offer financial assistance. Greater

financial assistance results in opera productions of even higher quality. This positive cycle is possible. Of course, a vicious cycle can equally well emerge: the quality of opera goes down when the government reduces subsidies. Declined quality causes the audience to shrink. Fewer audience numbers prompt the government to cut subsidies further. The cutbacks cause the quality of opera to continue to decline. Again, this can be a vicious cycle.

Let me return to my point. We must ask whether the three conditions are sufficiently fulfilled in Japan at this point, more than 80 years after the collapse of the opera project at the Imperial Theatre. Japanese opera has reached the state described in the Japan Opera Almanac 2000 thanks to the presence of all three conditions. However, we cannot say that these three conditions are fully satisfied. In fact, society falls short in terms of meeting all three criteria. At this point I would like to brief those of you in the audience involved with opera on the things you can do to improve the extent to which each of the three conditions is met.

Let me start my discussion with this question. Do enough people understand and appreciate opera? As I told you at the beginning of this lecture, an estimated 25,000 to 30,000 people visit the New National Theatre, Tokyo, each year. They comprise only about 0.2 percent of people living in the greater Tokyo area. Opera enthusiasts outside Tokyo are far smaller in number than their counterparts in the capital. This is the biggest cause of the problem. Theaters and organizations must do everything they can to attract more people; there is no other way to increase opera audiences. There is only one solution to this problem: to reach out to young people, especially students, and teach them the joys of opera. Theaters and organizations can do this by staging special shows and offering them the opportunity to see opera.

The National Theatre (also known as the old National Theatre) has been offering special kabuki and bunraku shows to senior high school students for 35 years. About four million people have seen kabuki or bunraku live in senior high school through this program. Those who took part in this program in its earliest stages are already more than 50 years old. People in this age group today form the core audience of the National Theatre, which maintains an audience roughly the same size as those of 35 years ago. There is no doubt in my mind that the art-appreciation program played an extremely large role in cultivating a taste for kabuki and bunraku among senior high school students.

The Nissay Theatre (of the Nissay Culture Foundation) stands far ahead of other opera organizations in Japan in this respect. The Nissay Theatre has been offering special opera performances to senior high school students every year since 1979. There are a total of about 300,000 participants in this program. The New National Theatre, Tokyo, began a similar opera appreciation program for senior high school students in its first year. The theater stages five opera performances for 9,000 high school students each year. I believe that the Opera Theater Konnyaku-za's program is also making great contributions to the development of opera fans among young people. However, all of these programs are limited by regional and other restrictions. Needless to say, only a limited number of high school students can take part in these programs.

I would very much like to ask the more than 30 professional opera producing organizations in Japan to make a united effort to change this situation. I would like to ask each organization to do everything in its capacity to offer young people the opportunity to experience opera. I believe that this sort of united effort is indispensable.

The audience issue contains a question of a more fundamental nature. There are pessimists who wonder how long a genre such as opera, which seems to be a relic of the past, can maintain a sufficient audience in the Japanese market, where many types of music from diverse regions and periods compete. These critics refer to opera as a static genre with a repertoire that does not grow much beyond works composed up through the 19th century and the first half of the 20th century. However, those involved in opera do not have the luxury to entertain such thoughts. Instead they must simply redouble their efforts to increase the size of opera audiences.

Next I would like to discuss improvements in opera production. Issues common to Japanese opera producers overlap with the issues facing the New National Theatre, Tokyo, which I described earlier. I would like to adopt a slightly different perspective here and focus on tour promotion as an issue that opera producing organizations in Japan must address.

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I explained the importance of training and preserving the skills of specialists who supply the fundamentals for opera production when I talked about the New National Theatre, Tokyo, earlier in this lecture. One group of specialists who should be able to support themselves with opera alone, but whom I neglected to mention, are the singers themselves. Singers should be able to perform constantly on stage, honing their skills

through repeated performances. We must give singers the opportunity to perform throughout the year, to help develop a devotion to opera among these artists. However, it is impossible in practice to generate sufficient opportunities to sing with the New National Theatre, Tokyo, alone. Observers often suggest that the theater hire ensemble singers; however, doing so would entail reliance on an extremely small number of singers at all times. This practice would go against the majority opinion in the opera world, which holds that opera producers should provide performance opportunities to as many singers as possible. (Some critics today claim that the current artistic director himself relies on too few singers, though they do not say this to him directly.)

Tours of public cultural facilities around Japan represent the most effective way to increase performing opportunities for singers. This idea is not restricted to the New National Theatre, Tokyo. Other major opera producing organizations should also consider organizing tours around Japan.

But this idea has its problems. As you know, concert promoters that invite opera companies mainly from eastern Europe currently monopolize the tour business. According to the Japan Opera Almanac 2000, at least nine overseas companies (including the National Theatre, Prague, the Moscow Chamber Musical Theatre, the Hungarian State Opera House, Budapest, and the Operettenbuehne Wien) toured public cultural halls outside Tokyo in 2000. There were a total of 123 such performances.

Successive performances in different cities enable concert promoters to offer operas staged by overseas companies to public halls at extremely low prices. Inexpensive tickets and foreign groups appeal to prospective audience members in the countryside. Japanese opera can rarely compete with such groups. I believe that theaters and other opera producing organizations in Japan must come up with a resolute response to recapture the tour market from such concert promoters and eastern European opera companies, at any price. Fortunately, Director-General Kawai of the Agency for Cultural Affairs is currently placing a great deal of emphasis on the promotion and development of regional culture. Opera-producing organizations in Japan can take advantage of this and make a united effort to vitalize the campaign to convince the Agency for Cultural Affairs to budget new subsidies for cultural halls in the countryside that invite Japanese opera companies to perform. I believe that this will make a major difference.

The last of the three conditions stipulates the establishment of organized public support. The Japanese government enacted the Basic Law for Arts and Culture Promotion and substantially expanded the budget for the New Century Arts Plan last year. These actions seemed to reflect the government's intention to reinforce such support. However, both the central government and local governments now find themselves in a state of financial crisis, and officials are being swept up in the wave of "structural reform." The prospects for the establishment of a support organization for opera production are far from bright.

I am very sorry to say that I have no brilliant ideas as to how to increase public-sector support for opera production. I can merely reiterate that opera producing organizations in Japan must not give up hope in their continuing efforts to educate financial authorities in the importance of supporting opera. That is all I can say on the subject at this point.

I would like to remind you of one very basic point in connection with these efforts: producing opera means producing deficits. This is a fact. However, making financial authorities understand this reality is extremely difficult in times like these, with the wind of structural reforms raging through government ministries and agencies. This is the conclusion I reached after 40 years of negotiating with officials in the Ministry of Finance. To date traditional performing arts and commercial drama have dominated theatrical art in Japan. Our country lacks a tradition of direct state support for entertainment. This is the biggest obstacle in our efforts to persuade the authorities. Financial authorities never give up the argument that opera may become profitable if opera-producing organizations change their ways, led by capable managers. In other words, the financial authorities question the competence of current opera managers. I believe that some people in opera are responsible for this view, making misleading statements claiming that they can make opera production commercially viable.

As I said a little while ago, the New National Theatre, Tokyo, can offset on its own only about 50 percent of its production costs with proceeds from the box office and other sources when it produces high-quality operas filling 80 percent of seats. Further, this self-sufficiency ratio of 50 percent is unusually high for Japanese opera. Given this situation, I have a modest request for those involved with Japanese opera: bear the facts in mind and refrain from making grandiose statements that perpetuate the false impression that opera may be produced profitably. I believe we should form a united

front at least on issues such as this. With one voice, we should acknowledge the unprofitable nature of opera production in our dealings with the public, government leaders, and financial authorities.

That's all I have for today. Excuse me for giving such an incoherent lecture. I'm afraid my talk provided no material for the panel discussion to follow. But I do hope that discussion will be heated and productive. Let me close this lecture with my heartfelt wishes for the further growth of Japanese opera. Thank you very much for your attention (applause).

[Takenami]

Thank you, Mr. Yokose.

Mr. Yokose must leave you before the question and answer session at the end of this symposium due to a conflicting engagement. We request that you ask your questions of Mr. Yokose right now. Those of you with questions please raise your hands.

[Audience member]

My name is Mr. Fujino. I work for Kobe University.

I have three questions. I would like to ask Mr. Yokose to answer at least one of them if the program does not allow him enough time to answer them all.

My first question concerns direct production expenses. What are they? Do they include expenditures such as salaries paid to members of the production department?

My second question is about dramaturgy. Does dramaturgy form part of the new director's production concept?

I think a national theater has the obligation to bring opera to a broad range of Japanese citizens. Can the New National Theatre, Tokyo, arrange a domestic tour for operas produced in its small theater? That's my third question. I ask this last question because I know that operas produced in the small theater are brilliant. And these operas would not compete so directly with operas produced by regional companies or companies visiting from eastern Europe.

Those are my three questions. I would be grateful if Mr. Yokose could answer any of them.

[Yokose]

Let me answer your three questions in order. Direct production expenses include performance fees, prop expenses, stage-setting expenses, wardrobe expenses, and related manpower expenses. They also include travel expenses. Disbursements such as those to hire full-time theater employees and to pay utility bills are not included in direct production expenses. This may be a practice peculiar to Japan. But I believe people in Japanese opera normally define the term “direct production expenses” as I have just described.

Your second question concerned dramaturgy. Mr. Novohradsky, who is scheduled to take over the post of artistic director at the New National Theatre, Tokyo, appears to be demanding that the theater hire a drama presentation specialist as his advisor, even on a part-time basis. I don't know if Mr. Novohradsky has reached an agreement with the financial managers on this subject, but I heard he came to the theater with such a plan in mind. Mr. Novohradsky is keenly aware of the importance of dramaturgy. That's my answer.

Your third question was about bringing operas staged in the small theater to halls outside Tokyo in the form of tours. It might take some time, but I believe that the New National Theater, Tokyo, will eventually arrange such tours. The theater is already organizing domestic tours for operas produced in the opera house. It has been arranging at least one such tour every year. I believe it won't be that long before the theater applies the same policy to operas staged in its small theater. There has been no such tour yet, but that doesn't mean the theater is opposed to the idea.

[Takenami]

We would like to conclude Mr. Yokose's keynote lecture at this point. Mr. Yokose, thank you very much (applause).

We would like to call a 10-minute recess so that we can reconfigure the stage. We will begin the panel discussion at 2:15 p.m. Please be back in your seats by that time.

Panel Discussion

[Takenami]

We would now like to begin the panel discussion. Please be patient while our staff members finish distributing the additional handouts regarding this discussion to you.

I would like to begin this section of our program by introducing our panelists.

Ms. Hisako Kocho, chairperson of the Oita Prefectural Citizens' Opera Association (applause).

Mr. Takayoshi Nakamura, professor at the Osaka College of Music and director of the College Opera House at the Osaka College of Music (applause).

Mr. Kosuke Noguchi, leader of the Kansai Opera (applause).

Mr. Makoto Kikawada, managing director of the Kansai Niki Opera Company (applause).

Ms. Emi Uehara, Executive Director of Biwako Hall Center for the Performing Arts, Shiga (applause).

We would like to introduce one more person to you: Mr. Yoshio Miyama, a professor at Keio University. Mr. Miyama will moderate this panel discussion (applause).

Mr. Miyama, please take over and begin the discussion.

[Moderator (Miyama)]

Certainly. As the moderator, I would like to request a small favor before asking the panel to begin the discussion.

Panelists invited for this symposium occupy a wide variety of positions. The background, environment, and history of the organizations they serve also vary widely. All of the panelists have achieved (and continue to achieve) brilliant results in their respective fields. I believe that this is an extremely fortunate opportunity for us to listen to and learn from their remarks and to share in their respective points of view. If we indeed

take their comments to heart, we will embark on more concerted efforts to make progress toward our goals. In any case, I would stress that our panelists come from a broad range of perspectives, and their positions may vary widely. We will take this into consideration and avoid drawing hasty conclusions based on this discussion.

I have one request. I understand that in the audience we have a number of people involved in opera production in their respective regions, or in one way or another, as well as those who have a keen interest in and a deep affection for opera. I would very much like for their opinions to be reflected in the course of this panel discussion. I believe that you already have a questionnaire in hand. Some of you have already filled out this form and have submitted it to us. I will take a break during the course of our discussion and ask you to submit your opinions and questions via the questionnaire. Your active contribution in this regard is most welcome. We will collect the completed questionnaires, arrange your questions in order, and ask our panelists to give these some thought and to answer as many as possible. If we still have time at the end of the panel discussion, I will ask our panelists to have a direct discussion with you. Thank you in advance for your participation.

I believe that many of you are very familiar with our panelists' jobs, the halls they are associated with, or the organizations they serve. I would like to begin this panel discussion by asking each one of our panelists to describe their current situation and the existing problems they face in their activities.

I would like to ask Ms. Kocho to address the audience first. She came all the way from Oita to attend this symposium. Ms. Kocho has been making outstanding contributions to opera in Oita for more than 30 years, since the days of "Kicchomu," their original opera based on a folktale. I would like to ask Ms. Kocho to give a brief introduction of her organization, the Oita Prefectural Citizens' Opera, and to share some of her thoughts with us. Ms. Kocho, please begin.

[Kocho]

Good afternoon, everyone. I am Hisako Kocho from the Oita Prefectural Citizens' Opera. I'm delighted to have this opportunity to speak to you today.

We launched the Oita Prefectural Citizens' Opera 35 years ago, in 1967. Many Italian

opera companies visited Japan at the invitation of NHK after the end of World War II. We saw operas staged by these companies and came up with the idea of producing operas by ourselves. We wanted to give this idea a try, fully aware that our production could be a disaster. That's how our organization was born. In those days I had a friend, Mr. Yokoi, at the Osaka College of Music. I asked Mr. Yokoi about this plan when I visited Osaka to see an opera. He then handed me a pile of reference materials. In that pile I found information about "Le Nozze di Figaro." That opera took hold of my heart. I said to myself, "this is the opera we should produce first."

All I had at that point was a burning desire to produce an opera. I had absolutely no idea how much an opera production would cost. I went back to Oita, found people willing to work with me, and we got together to discuss our plans. I also asked university professors and music teachers at senior high schools to join us on numerous occasions. We finally agreed to launch an opera production one cold December day in 1967. We sat around a kerosene heater with our advisor, Prof. Katsura, a stage director at the Osaka College of Music who was introduced to us by Mr. Yokoi, and began making plans.

We premiered our version of "Le Nozze di Figaro" at the Oita Prefectural Arts Festival in October 1968. We produced "La Traviata" two years later. Our financial status began gradually to decline at around this time. In response we established a support organization. President Tadashi Nagano of a newspaper company, Oita Godo Shimbunsha, agreed to become the first chairman of this organization. Mr. Nagano helped us solidify our foundation on a long-term basis. We then produced "Madam Butterfly" and followed it with "Cavalleria Rusticana." Mr. Hidemi Kon, the first director-general of the Agency for Cultural Affairs, saw our version of "Cavalleria Rusticana" during a visit he happened to make to Oita. He encouraged us to keep going, saying, "You should develop specialties. You can hone your skills and improve the level of your performance by producing these specialties again and again."

Around this time I began dreaming of transforming the "Kicchomu-san" story into an opera. I met Mr. Osamu Shimizu backstage when I visited Fukuoka to see his opera "Muko-erabi" (the Marriage Contest). The Fukuoka Senior High School staged this opera to mark its 80th anniversary. I don't remember if Mr. Shimizu or I brought up the subject, but we began discussing the idea of transforming "Kicchomu-san" into an opera. We quickly saw that we felt the same. Mr. Shimizu visited the Oita town of Notsu for

on-site research immediately afterward. He also introduced us to Mr. Hiroo Sakata, a poet well known as the lyricist of the song “Sattchan.” Mr. Sakata wrote an excellent libretto. Mr. Shimizu was very pleased. It normally takes us four years to produce an opera. But things went extremely smoothly at that time. Mr. Shimizu sent us one finished score after another, instead of making us wait until he had completed all of the scores. This enabled us to rehearse as he worked on the remaining scores. We were thus able to produce our first original opera within two years.

There were about three other opera organizations in Kyushu at that time. One was in Fukuoka. Another was in Kagoshima. Kumamoto was about to launch the fourth. We approached people at these other opera organizations and with them established the Kyushu Opera Council. The council members agreed to cultivate mutual friendships, to exchange information, and to share resources such as stage sets, props, manpower, and scores. We proceeded with the preparation of “Kicchomu” concurrently with the establishment of this council. Mr. Shimizu composed the music with Mr. Sumito Tachikawa in mind to play Kicchomu. I also believed that Mr. Tachikawa was the person to play this role, as he came from Oita. Before long, we began rehearsing with Mr. Tachikawa in the leading role.

Mr. Tachikawa impressed me in many ways. He would go on stage, sing a song, and then come off stage and immediately start issuing instructions from the wings: “you should do this,” “you go upstage and move this way.” His advice helped us tremendously. Mr. Tachikawa made me realize how wonderful it is to have a first-class artist in a production. There was another welcome participant: Mr. Nagano, the president of Oita Godo Shimbunsha, joined the cast. He agreed to play the role of an old man. Mr. Nagano loved Kicchomu-san dearly, almost like an alter ego, and accepted our request to appear with delight. He had long been familiar with the Kicchomu story. It has 226 episodes in all, and was published by Oita Godo Shimbunsha as an illustrated book following serialization of the story in a children’s newspaper.

Once rehearsals were underway, children in the cast would tease Mr. Nagano, saying things like “Don’t make any mistakes, grandpa.” Anyway, everyone worked very hard. We premiered this opera, which we entitled “Kicchomu Shoten” (Kicchomu Goes to Heaven) in 1973.

NHK taped our “Kicchomu Shoten” performance in Tokyo and broadcast it nationwide.

After this television program, one opera organization was established after another, all over the country. All of the prefectures in Kyushu now have opera organizations. “Kicchomu Shoten” also ignited a nationwide folktale boom. Manufacturers in Oita filled local stores with products bearing the Kicchomu name. You can still find products like Kicchomu-brand shochu (distilled Japanese spirits) and Kicchomu-brand Japanese pickles in stores in Oita.

We have staged “Kicchomu Shoten” 54 times so far. We brought the videotape of its premier performance to the Togu Palace to show it to the current Emperor and his family. We also invited them to the Shiba Yubinchoin Hall when we took this opera to Tokyo.

We then faced a problem. We didn’t know what sort of opera we should produce after “Kicchomu Shoten.” Fortunately, the Agency for Cultural Affairs selected us as a recipient of a subsidy it offers as part of a special project to promote regional culture. This project continued for three years, from 1990 to 1992.

When visiting the prefectural government offices to discuss budgetary issues, it is a great help to come across someone in charge who offers kind advice based on a real understanding of opera. When we visited the prefectural government office concerning this project, the official in charge, Mr. Imanaga, told me we had to produce an opera in three years with an annual budget of 30 million yen. He broke this sum down into three parts: 10 million yen to be supplied by the Agency for Cultural Affairs, 10 million to be supplied by Oita Prefecture, and 10 million yen to be supplied on our own. But we did not have 10 million yen. Mr. Imanaga, who now works at the Oita Prefectural Art Hall as the vice director, said, “Well, give it your best shot.” With his encouragement, we worked hard and raised the 10 million yen. And in three years we spent 90 million yen on production.

We produced an opera entitled “Pedro Kibe” through this project. Pedro Kibe is the name of a Catholic father who was born in the Kunisaki area of Oita Prefecture and who was martyred for his beliefs. We turned his life story into an opera and staged this opera in the final year of this project. In addition to producing Pedro Kibe, we brought opera companies based in other parts of Japan to Oita for concerts and highlights. We also invited Mr. Katsuaki Sato and Mr. Hiroshi Oga from Tokyo and sponsored symposiums and lectures.

During the same three years, we staged such operas as “Suor Angelica,” Menotti’s “The Telephone” and “Merry Widow.” Ms. Kazuko Hara wrote the libretto and music for “Pedro Kibe.” We decided to bring this opera to Italy, a country Pedro Kibe visited (he traveled to Rome). We performed this opera at Teatro Regio di Parma on our way to the Vatican, where we had an audience with the Pope. Referring to us as “members of the prefectural citizens’ opera, who came all the way from Japan,” the Pope greeted us in Japanese and gave us his blessings. The trip turned out to be a great source of encouragement for us. We spent the following four years producing our third original production, entitled ‘Rentaro Taki.’

Rentaro Taki was born in Tokyo, but his ancestors came from Oita. Taki studied music at the Tokyo Music Academy, moved to the German city of Leipzig for further study, returned to Japan after falling ill, and died in Oita. He is a great-uncle of television newscaster Tetsuya Chikushi. We performed “Pedro Kibe” and “Rentaro Taki” 11 times and 10 times, respectively. We stage highlights from these works whenever we have the occasion.

In Oita Prefecture we now have an organization called the “Arts and Culture Promotion Council,” on which I serve as deputy chairwoman. This council has 163 institutional and 163 individual members. Their achievements throughout the prefecture are on display at once during an arts festival that takes place every fall. This prefectural event coincided with the national culture festival in 1998, and the Oita Prefectural Government built a new cultural facility to mark the occasion. This facility has two halls – one accommodating 2,000 people and another housing 700 people. These halls made their debut on the opening day of the prefectural arts festival and the national culture festival, with the staging of “Rentaro Taki.”

We produced our latest opera, “Aono Domon” (Blue Tunnel), after “Rentaro Taki.” I wonder if you know this true story; it took place in the Honyabakei area of Oita Prefecture, and tells of a man who converted to Buddhism and became a monk after committing a murder. The monk spent 30 years digging a tunnel through a mountain all by himself for the villagers. His indomitable spirit remains a subject of praise to this day. This tunnel still exists in Honyabakei, and has become a landmark in the area. We approached the town of Honyabakei with our idea of transforming the monk’s story into an opera. We asked that they finance this opera, which would undoubtedly provide significant publicity for Honyabakei. In response the town hall agreed to finance this

project immediately. We can now refer to this opera as a joint project with the Honyabakei Town Hall. That's how we financed the production of "Aono Domon." We premiered this opera in Oita on October 6, 2002. People from the town of Honyabakei took part in the chorus and offered catering services to the cast and backstage crew. We are planning to stage this opera in a plaza near the actual tunnel on November 2, on the bank of Yamakuni River. We plan to bring in about 1,500 lawn chairs and to stage the opera under the sky at this venue. Preparations for this performance begin soon.

After this outdoor performance, we will bring "Aono Domon" to Tokyo. We will stage the opera at Tokyo Bunka Kaikan on Saturday, January 25 next year (2003), as part of the "Theatrical Arts Festival." This performance will start at 3 p.m. I would like to ask those of you in the audience with opera-loving friends in Tokyo to recommend that they not miss this gala performance.

So that is a summary of how I spent the past 35 years.

Now I would like to discuss the ways in which we cooperate with other organizations. Opera-producing organizations stage operas in different ways. We must produce stage sets and props in consultation with each other if we wish to share these resources. Various staging problems will emerge unless we do. For example, an exit in the scenery could be on the right side for one opera organization and on the left one for another. Members of the Kyushu Opera Council thus came to an agreement to share their stage sets and props in 1981. Soon after this, the opera organization in Fukuoka decided to produce "Cavalleria Rusticana." We had produced this opera earlier, so we offered to let the organization in Fukuoka use the stage sets we had in storage. The organization was able to use all of our sets without any problem, as its stage director produced the opera based on advance discussions with us. Kyushu Opera Council members have shared their resources ever since. Once we let another member use our entire chorus wardrobe for "Madam Butterfly."

I would like to mention another thing. We have tried to choose materials rooted in our region, materials people in Oita can feel close to. In so doing, we have tried to increase the number of opera enthusiasts in the region, however slightly. We often describe our activities as "grassroots campaigns." We take our operas, such as "Madam Butterfly," on tour and bring them to other parts of Japan after premiering them in Oita. In order to be able to continue to do so on a long-term basis, we needed a warehouse. So we built

one in 1981 , in time to tour China with “Kicchomu Shoten.” Before that, we rented warehouses in many different locations. In Yufuin, a kindergarten let us use its unoccupied warehouse. We stored our stage sets and props for “Cavalleria Rusticana” and “Madam Butterfly” at this site for many years. The one we built in 1981 was the first warehouse of our own.

We built a rehearsal hall, too. Human interaction is essential in opera production, so we constructed a space to offer people with different backgrounds a place to work together creatively. Previously, we had gone through great pains week after week to rent places to rehearse. So I donated a building I owned, which we demolished to build a rehearsal hall. The hall measures about 50 tsubo (about 165 square meters) in size. It has two floors. Stage sets and props occupy the entire first floor, and are now encroaching on the rehearsal space on the second floor. We intend to ask the prefectural and other local governments to build us a second warehouse.

We also would like to ask local governments and other organizations that administer performance halls to let us use these spaces free of charge for rehearsals in the last three to four days immediately before the opening of our production. The Oita Prefectural Art Hall reduces its basic charges by 50 percent for members of the Arts and Culture Promotion Council I mentioned earlier; however, the hall applies this practice to basic charges only. We also have a new hall in Oita, the Grand Theater Otono Izumi. This hall offers a discount of 10 percent to members of the same council. Such discounts are available, but we would nevertheless like to ask local governments to subsidize operations further, as we must pay for such production necessities as lighting and sets. We would like to ask the Oita Prefectural Government to cover the cost of at least one or two productions each year. That would be ideal.

A rehearsal hall for musicians and actors was established in Fukuoka at the request of local citizens. This facility has 13 rehearsal rooms of various sizes. I have heard that opera-producing organizations in Fukuoka are able to rent these rooms continuously for a month at a time to store stage equipment and for final rehearsals. There are also rehearsal facilities in Japan that are available for use around the clock throughout the year. Facilities at the Kanazawa Citizens’ Art Center stand as one example. People who work in the daytime can rehearse at these facilities at night. I understand that local residents well-versed in music, theater, and fine arts form committees to administer these rehearsal facilities. I would like to ask the prefectural and other local

governments to provide convenient rehearsal facilities of this type to organizations such as ours.

[Miyama]

Thank you very much, Ms. Kocho.

I believe that it was Ms. Kocho's organization, the Oita Prefectural Citizens' Opera, that opened the doors of Japanese opera to other regional groups. Ms. Kocho raised many significant points as the first speaker of this panel discussion, including the importance of networking in the regional community, joint work among various people, advice they received regarding development of specialties, and securing warehouses and rehearsal facilities to maintain their activities on a long-term basis.

I forgot to mention one thing about questionnaire handed out at the beginning of this panel discussion. One of our guests who delivered a keynote lecture in the morning, Mr. Scorca, is following our panelists' presentations through an interpreter. He may not catch everything, but he is following most of their presentations. So you can incorporate points made by our panelists in your questions to Mr. Scorca later. Excuse me for the delay in letting you know.

I would now like to ask Professor Nakamura to address the audience. Professor Nakamura is the director of a unique institution in Japan: the College Opera House at the Osaka College of Music. I would like to ask Professor Nakamura to discuss the characteristics of this institution and briefly present the problems it faces today. Professor Nakamura, please begin.

[Nakamura]

Good afternoon, everyone. My name is Takayoshi Nakamura. I work at the College Opera House.

Those gathered in this hall today serve organizations that differ widely in their origins, environments, and objectives. In particular, as Mr. Miyama just noted, the College Opera House may be considered unique. It is located on the campus of the Osaka College of Music, with which it is affiliated. Because of this, many people mistake it as

an amateur group of university students. This is not true. The College Opera House is an entirely professional organization. Mr. Yokose classified us into the group he called “major theaters and organizations” in his lecture today. That classification surprised me. I appreciate the high evaluation implied in Mr. Yokose’s categorization.

We established the College Opera House in 1989. The Osaka College of Music chose the establishment of the opera house from among several plans to commemorate its 70th anniversary. In his lecture earlier today Mr. Yokose mentioned that a large number of outstanding opera theaters emerged in the 1990s. However, back in 1989, very few theaters were capable of serving as opera houses. In those days, companies normally performed operas in places such as ordinary civic centers and cultural halls. We set our sights higher and decided to establish an opera house; we wanted to do something ambitious, something never before attempted in Japan. Our opera house is not very large, however. I believe you have our pamphlet in hand, which gives an outline of its characteristics. The venue offers only 756 seats when used for ordinary concerts. The number of available seats drops to 652 when we set up an orchestra pit to stage an opera. As these numbers suggest, the College Opera House is extremely compact; our designer had to bear this in mind when equipping the theater with opera house functions. Construction was completed in 1989 and we opened with our production of Verdi’s “Falstaff.”

We established a professional orchestra to perform exclusively at the College Opera House the year before opening this facility. We refer to it as the College Opera House Orchestra. We established a professional chorus, the College Opera House Chorus, four years later, in 1993. Neither of these two groups has students as members. I repeat this last point to prevent misunderstanding. We thus set up two professional groups for our opera house, and the College Opera House has spent the last 13 years as the only opera house in Japan featuring a house orchestra and a house chorus. Mr. Yokose pointed out the difficulties and problems associated with the establishment of a house orchestra, and this morning Mr. Scorca discussed the issue of outsourcing. I believe that we are heading in the exact opposite direction. How this direction will affect our future is a matter of great concern to us. However, I would like to leave this matter for the discussions to follow.

We no longer produce a great number of operas. As Mr. Yokose said, producing an opera means producing a deficit. Our productions are no exception to this rule. Many visitors,

including these from abroad, refer to our opera house as an excellent structure; no one can fault it in that regard. A question always follows: how many opera performances does it stage? All visitors seem compelled to ask about the number of performances at this excellent theater, equipped as it is with a house orchestra and a house chorus. I always feel ashamed and hesitate to answer this question. The College Opera House sponsors two performances in the summer and two more in the fall. That's all. We put on a Mozart series in the summer. We staged "Die Zauberflöte" last summer. We produce operas from the 20th century in another series in the fall. We are going to stage "Turandot" this year (Busoni's, not Puccini's). In short, the College Opera House basically offers only four performances each year.

We used to feature somewhat more performances at the College Opera House. For example, we performed Mozart works three or four times a year. We can hardly afford to do so now. We have two series – one featuring works by Mozart and the other featuring operas from the 20th century. Members of the general public know Mozart very well-- that's why we stage his operas. Still both of our series fail to cover the best-known romantic operas. In response, in May or June we stage what we refer to as concert operas. These are operas performed with no sets or costumes, and we use our house orchestra. We designed these concert operas to highlight the music. They represent our desperate attempt to stage operas without spending too much money. These performances do have one advantage, in that they allow the audience to concentrate on the music. In any case, if these are included, we produce five operas a year.

Mr. Miyama asked me a question backstage just a while ago. He wanted to know what permits the Osaka College of Music to maintain an opera house on campus. This is a difficult question. In fact it is becoming more and more difficult for the Osaka College of Music to maintain the College Opera House. It may be more accurate to say that maintaining the opera house is becoming impossible. As I explained earlier, economic conditions were not that bad when we established the College Opera House, and circumstances were relatively favorable for the Osaka College of Music. But, as you know too well, the Japanese economy is in an extremely bad state at the moment. This situation has direct repercussions on our status. Our school is not a university. It's a music college. Tuition is high. The economic slump has made it difficult for us to secure a sufficient number of applicants. We have thus entered a very difficult time. College administrators are cutting costs to cope, including reducing the budget for the College Opera House, year after year. I would like to come back to this point when I discuss

revenue security and audience growth later. I believe that Mr. Miyama will also raise the point in the discussion to follow. My honest answer is this. Maintaining an opera house has become a very tough job.

The Osaka College of Music maintains the opera house in this extremely challenging management environment because it believes that the facility contributes significantly in areas such as student education, publicity, advertisement, and public awareness. Mr. Yokose discussed the need to train singers in his lecture a while ago. But singers are not the only group we need to train. Training all types of opera specialists, including backstage workers, is an issue of extreme importance for music colleges like us. It is not impossible for us to train opera specialists in the classroom. But we believe that classroom education is not what is required when training in opera. We believe that students absorb the most when they are exposed directly to actual opera productions.

Needless to say, we used to pour a great deal more energy into our opera performances. We did so to raise public awareness of the College Opera House. In some cases we might have dedicated ourselves to our opera performances without sufficient connection to our educational programs. It has been a little over 10 years since we established the College Opera House. We plan to study opera content more closely before staging, in order to improve production; we are also seeking ways to link performances better to education. In my opinion, transforming the entire College Opera House into a place of learning has become one of our main challenges. This means training backstage specialists as well as on-stage performers. We are now moving slowly but steadily in that direction. I believe that it will be very difficult for us to maintain the College Opera House unless we find more ways to use it for educational purposes. As I mentioned, we are aiming to reinforce education, to raise our support of alumni and alumnae who wish to improve their skills, and to be more active staging productions. We are planning to take approaches that differ greatly from those of other opera organizations in such areas as programming and production process.

I told you a moment ago that we will stage Busoni's "Turandot" this fall (2002). This will be the first full-scale production of this piece in Japan. Last year we produced "Orpheus in Hiroshima" by Yasushi Akutagawa. We are now making preparations to introduce Teizo Matsumura's "Silence" to opera audience in Kansai next year (2003). I believe it is very difficult for commercial theaters to stage these operas. Although I would like to leave the issue of acquiring a greater audience to the discussions that will follow, I

would like to mention one thing. Tickets for our Mozart performances sell out immediately. This is because we offer only 652 seats at each performance. However, we find it difficult to sell 1,304 tickets for our two twentieth-century opera performances. This is the difficult reality we face. However, the College Opera House must grit its teeth and continue to stage operas that are not commercial. If we cease to stage noncommercial operas, we will have lost our reason to exist.

I don't want to stretch my talk too long and restrict the discussion to follow or encroach on the issues Mr. Miyama plans to raise later. Thus I would like to discuss one or two final points as concisely as possible. As I mentioned in the beginning, the College Opera House is affiliated with the Osaka College of Music. Affiliation with the college is both our strength and our weakness. Let me discuss some of the problems we have at the College Opera House. The first is the lack of dedicated staff members. We do have the minimum staff we need; however, I believe that we lack a sufficient number of people working exclusively to support the operations of the opera house. This is a problem the College Opera House faces as a facility affiliated with a larger organization—the college. As I said earlier, we now sponsor four opera performances a year at the College Opera House. In addition to these, the opera house accommodates performances by groups of select undergraduate students, graduate students, and students majoring in vocal music. However, only four performances are sponsored by the opera house itself each year. To put it honestly, these four regular performances and concert operas keep our existing staff members fully occupied.

The College Opera House is in fact a college auditorium. This is our second problem. The official name of this facility is the Koji Nagai Memorial Auditorium. Our school named it after its founder. Its registration as a college auditorium is unfortunate for us, as this classification restricts our operations. The College Opera House lacks many facilities found at ordinary theaters open to the general public because it is registered as a college auditorium. Let me give you a concrete example. The College Opera House has no sprinkler system. This makes it very difficult for us to have a large audience in the facility. When I became the director of the opera house four years ago, I spoke to the managing director to find a way to solve this problem somehow, but equipping the opera house with sprinklers proved to be a difficult task. For one thing, installation costs were too high. For another, the building is not located in a commercial district. The construction authorities had allowed us to build the facility in a residential area because it was designated an auditorium. The location thus worked against us. This is

just one example of the restrictions that limit the activities of the College Opera House.

We have no problems when we stage Mozart works. However, we must publicize our performances more actively to increase attendance when we stage operas from the 20th century. Yet the way the opera house is registered prevents us from publicizing our activities in the ways we wish. Under the Fire Services Law, the College Opera House does not qualify as a so-called "ordinary theater open to the general public." The local fire department has given us basic instructions not to publicize our performances. You might then wonder how we can stage an opera without publicizing it, and you might say this offers us no opportunity to increase our audience. Yet there is nothing we can do. We consider our inability to publicize an extremely large handicap. To deal with this problem, we established an opera appreciation organization and asked people interested in our activities to become members. We then invite them to view our opera performances as guests. This is one measure alone, and represents only a partial solution. We are also approaching a number of journalists, to arouse their interest and increase exposure in a variety of media. In my opinion, the College Opera House would not have survived this far were it not for the support of the media.

We are dealing with our difficulties through these efforts, but we are far from reaching any fundamental solutions. We face many challenging problems, and it is natural to wonder how we will be able to maintain this opera house. But we also have an extremely rare advantage: the ability to rehearse in a self-owned theater, on the same stage we use for actual production. We have made the most of this advantage by rehearsing intensively for long hours, until our performances reach a certain high level. All of our operas have been produced in this manner. This high level of performance caught the attention of program planners at the Tokyo Bunka Kaikan. You may know this already, but they then invited us to Tokyo to perform at the first Theatrical Arts Festival. That performance helped us a great deal by spreading our name among opera enthusiasts in Tokyo. We now have a good number of people visiting us from Tokyo to catch our 20th-century opera performances. The gradual expansion of our base of support, including such distant fans, has enabled us to keep our opera house going.

I would like to discuss revenue security later. The handout I distributed to you states that we do not publish our figures. That doesn't mean we wish to keep them secret. There was an audience member from Kobe University who asked Mr. Yokose about his definition of direct expenses after his lecture. As that question suggested, it is fairly

difficult to say how much an opera production actually costs. We have a house orchestra and a house chorus at the College Opera House. We employ their members year-round. But they also perform at various college functions, in concerts by select groups of students, and for off-campus events. It is difficult for us to know the proportion of our annual outlays for the orchestra and the chorus that is allocable to opera. Of course, we are aware of direct expenses. But many other expenses arise in the course of the year. Further, as I explained earlier, the College Opera House is part of the college organization. We have a mix of college employees and direct employees on our staff. The college performs certain jobs for us. We perform others on our own. Such jobs exist side by side. That's why we choose not to publish our figures. We cannot answer questions about expenses in a simple manner, as other organizations may do. You may ask me about specific expenses in the discussion section later on. I would be happy to answer your questions as concretely as possible.

There are many other issues I would like to discuss, but I think I should stop here and leave time for the three remaining panelists.

[Miyama]

Thank you very much, Professor Nakamura.

Thank you for your attention to my concerns as a moderator. I will ask Professor Nakamura some specific questions later in the discussion section. Now, let me introduce our next panelist. Mr. Kosuke Noguchi is the leader of the Kansai Opera, a company that dates back more than 50 years. I would like to ask Mr. Noguchi to outline the course of his organization and to share his current thoughts. Mr. Noguchi, please begin.

[Noguchi]

Good afternoon, everyone. I am Kosuke Noguchi. My colleagues told me not to talk about the same old subjects. But I'm an 83-year-old man who still works for the same organization. I can't get away from these issues. So with your permission, I would like to begin my talk with an overview of our history.

I wanted to become an orchestral player myself. I joined a preparatory course for a music academy in Osaka way back in 1936. I studied music history and many other

subjects in this program. My teacher happened to be Mr. Asahina. He used to play in the school orchestra at his alma mater, Kyoto University. Mr. Asahina asked his students, including myself, to help the university orchestra by joining the chorus when it decided to perform Beethoven's Ninth Symphony for the first time in Kansai. The Russian conductor of this orchestra placed novice chorus members under rigorous intensive training. The orchestra wound up performing the Ninth Symphony with great pomp in Osaka and Kyoto.

The Kyoto University student who acted as the manager of this orchestra went through significant trouble on this occasion. I saw it firsthand, and it had a lasting impact on my life.

Mainichi Newspaper and the Osaka Music Academy cosponsored a production of "Madam Butterfly" starring Ms. Tamaki Miura, the worldwide prima donna, at the public hall in Nakanoshima in January of the following year. I had the good fortune of becoming the private secretary to its producer. I traveled with my boss wherever he went, selling tickets. I got to see an opera for the first time thanks to this job. "Madam Butterfly" touched and moved me deeply. The production continued for two days, with three performances on each day. The hall was packed for each performance. I assumed that the producer made huge profits, but he actually lost money. I heard this and knew that something was wrong. I immediately made up my mind to manage and support operas from behind the scenes. To borrow an expression from Mr. Scorca, I decided to become an "opera manager." It was springtime. I was 18. Sixty-five years have passed since then, and we are still producing operas at a deficit. I wonder if the day will ever come when an opera production proves profitable.

Mr. Asahina returned from Manchuria and founded the Kansai Symphony Orchestra in 1947. This orchestra later changed its name to the Osaka Philharmonic Orchestra. Anyway, Mr. Asahina asked me to serve as the business manager to the orchestra the year after its establishment. I was managing a concert promotion office in those days. So I put up a sign saying "Kansai Symphony Orchestra" in front of my office. I worked as Mr. Asahina's right-hand man for 40 years, retiring from my post with the orchestra about 15 years ago.

Mr. Asahina observed that an orchestra nurtures both opera and ballet. Orchestra members, he said, become teachers at music colleges, and then their students become

musicians and join the orchestra. This is why he said we must continue to perform operas.

We launched the Kansai Opera Group with a dozen famous vocalists in Kansai the year after establishing the Kansai Symphony Orchestra. The group made its stage debut with a production of "La Traviata" at the Asahi Kaikan. I was involved in this first opera production myself. I remember that no one had previous opera production experience. All of the people involved in this production worked very hard, including the Asahi Kaikan stage designer, Mr. Kappa Senoo, and our costume designer, Ms. Kikuko Ogata. We were the blind leading the blind. Ms. Ogata later moved to the Fujiwara Opera, and Both Ms. Ogata and Mr. Senoo now occupy the top positions in their respective professions.

Mr. Asahina visited Europe for the first time on a study tour in 1954. He returned with the view that opera has a stylized beauty, just like kabuki. Mr. Asahina insisted we must perform "Madam Butterfly" at the Kabukiza Theater. So we asked Mr. Tetsuji Takechi, the man who helped Senjaku and Tsurunosuke become superstars, to direct this production. We staged Takechi's version of "Madam Butterfly" at the Kabukiza; it was a huge success, leading us to the conclusion that we should produce operas for Japanese people, as a Japanese opera company. So in line with this new policy, we premiered Mr. Osamu Shimizu's "*Shuzenji Monogatari* (the Tale of Shuzenji)." We followed it with "*Akai Jinbaori* (A Red Surcoat)," an original opera by Mr. Hiroshi Oguri, a former member of the Kansai Symphony Orchestra. It was the first opera Mr. Oguri had written. We staged it under the direction of Mr. Takechi. We have performed this opera 100 times. I think only "Yuzuru" outdoes this opera in terms the number of performances. We then staged original operas one after another.

People called Kansai a mecca for original opera enthusiasts in those days. In 1951, two support organizations for performers and their promoters – "Ro-on" and "Gaku-on" – were inaugurated. Various opera companies staged three major operas, including "Carmen," more than 20 times in Kyoto, Osaka, and Kobe in the course of just one month. Another support organization, "Min-on Concert Association," then launched its activities. It was the golden age of opera, a period that continued for 10 years or so. The Kansai Opera began to have two regular performances a year in this period. This series has produced 82 performances so far. Four years ago, we staged "Aida" to celebrate the 50th anniversary of regular performances. We have now initiated a new series of classic and original operas, producing one opera a year in this series.

We established ties with an Italian music association in 1992, subsequently staging performances of “Cavalleria Rusticana” and “Pagliacci” with the involvement of members of this association. We invited the orchestral conductor, the stage director, the art director, and singers from Italy for these joint performances. We also borrowed costumes and wigs used by our partner in Italy. These people were simply outstanding; I would like to talk about them later.

We are now moving closer and closer toward joint opera production with this association, which would present both advantages and disadvantages. This is another topic I would like to address later.

I would like to move on to financial matters now. For the sake of convenience let's say that an opera performance costs about 50 million yen. We cover about one third of this amount, or 17 million yen of the total, with subsidies we receive from the Agency for Cultural Affairs. (Ten years ago the Osaka Prefectural Government gave us subsidies totaling nine million yen a year. We now receive only 700,000 yen a year from the prefecture. The change reflects a deterioration in the prefectural government's financial position.) But to return to my point: we earn 20 million yen from the box office each time we perform. Two thirds of this revenue depends on tickets sold by cast members, as they have a quota they must sell. The problem lies in how to fill the remaining one-third of total seats. In short, to increase our audience we need publicity. However, the major newspapers rarely carry previews. Nor do they review our performances. We can hardly rely on these media to publicize our performances and increase our audience. My idea was that we needed a trade journal to promote classical music, so I launched a monthly called the Kansai Music Newspaper in 1954, in connection with my involvement with both orchestras and the opera. I gave this paper columns for opera and ballet. I am proud to say that this is the only paper published in western Japan devoted to classical music. We put out our 600th issue this year (2002), an event noted with approval by Asahi Shimbun.

The Great Hanshin Earthquake was the hardest blow to our efforts to increase our audience. The residential area that lies between Osaka and Kobe had become extremely rich soil for us. Many opera fans used to live there, but the quake significantly reduced the population of opera enthusiasts in this area. Regrettably, the number of opera fans here dropped to about one third of the figure before the earthquake. The pace of recovery has been slow as far as the number of opera fans is concerned.

Let me return to financial matters. An opera performance costs 50 million yen. We receive 17 million yen in subsidies from the Agency for Cultural Affairs and earn 20 million from the box office. These figures put the balance we must bear on our own at 13 million yen. How do we finance this amount? That is the question. We normally ask that private companies supply the balance in the forms of contributions and advertisement fees. But making such a request is not easy in times like this. We must pay taxes on those contributions from corporations. About 15 years ago, we looked for ways to qualify for preferential tax treatment. We found that we would be entitled to such treatment if we were to transform ourselves into a "special public benefit corporation." We heard that we could do this by establishing a foundation. However, we needed 200 million yen to do so. The Kansai Opera did not have that kind of money, so we came to a dead end at that point. However, at the time I happened to be a director of the Kansai Entertainment Education Foundation, an association designed to promote the arts to young people. It was established in 1957 with only 1.2 million yen. This foundation was going downhill because of a shortage of funds. So I came upon the idea of transforming it into a special public benefit corporation. I went everywhere asking for financial assistance and increased its funding with the money I raised. I then revised the organization's internal rules completely and gave it a new name: the Kansai Arts and Culture Foundation.

My efforts paid off when, 10 years ago, the government certified this organization as a special public benefit corporation. I worked very hard for this achievement because, based on my previous experience at the Osaka Philharmonic Orchestra, I knew how difficult it was to receive this certification. I asked members of the support organization for the Kansai Opera to help this new organization as supporting members. This association now has 80 individual and 40 or 50 institutional members. We use membership fees to offset our deficits from performances. However, we face a problem: our deficit grows each time we perform, but our revenue from membership fees is gradually falling. At the moment I am forced to invest my own money to make up for the shortage.

Let me next discuss expenditures. Let's say that an opera performance costs 50 million yen again for purposes of explanation. Compensation for the conductor, soloists, chorus members, and orchestra members accounts for 12 million yen of this total. Compensation for people such as the stage director and planners amounts to 7 million yen. We spend the largest amount on production. Production expenses, including the

cost of incidental facilities within concert halls, total 24 million yen. Let me come back to these expenses later. Please remember one thing: opera production requires a huge amount of money. Transportation costs are 5 million yen. This figure includes the cost of halls and warehouses rented for joint performances with an overseas group. We spend 2 million yen on advertisement and related activities. This is the breakdown of 50 million yen we spend for an opera performance.

We remain committed to the policy I mentioned earlier of staging operas written by Japanese citizens using Japanese talent.

Before closing this presentation, I would like to talk a moment about venues. We are now using the Archaic Hall in Amagasaki City, Hyogo, and the May Theater in Suita City, Osaka, jointly producing operas with these two municipal halls. They offer our productions to citizens free of charge for a period of five days. They also organize meetings to explain upcoming operas to local opera fans about one month before our performances. We also receive one million yen from a generous credit association in Amagasaki each time we produce an opera at the Archaic Hall. Unfortunately, our productions at this hall do not qualify for the "Osaka Culture Festival" sponsored by the Osaka Prefectural Government and the Osaka City Office. They don't qualify for awards at the festival because Amagasaki is in Hyogo Prefecture. We received a number of awards for our opera productions in Osaka, as did the Kansai Niki-kai Opera Company. However, productions in Amagasaki are not eligible for this festival. We are not happy with this situation, but we are not going to leave Amagasaki, whose residents support us in every way they can. We face many other problems: rehearsal space, publicity methods, language issues on stage, public address systems, and questions of copyrights. Other panelists have discussed citizens' operas and choruses. For my part I thought that I would close the Kansai Opera when the College Opera House opened. But I found that only alumni could perform there; in our company, on the other hand, we have people who graduated from other schools in Japan and abroad. When I realized that, I gave up on the idea of discontinuing our operations. It seems that as far as this company goes, the show must go on.

Another thing we do to overcome this financial situation is to cooperate with the Kansai Niki-kai Opera Company. We must perform three times a year to continue to qualify for subsidies from the Agency for Cultural Affairs under its Arts Plan 21 project. However, these subsidies cover only one-third of our expenses. I would like to ask the government

to subsidize at least 50 percent of our opera productions. The situation in Japan differs from that in the United States. We have no individual contributors in Japan. I believe that we must ask our government to look after us as governments in Europe look after our counterparts there.

I would also like to touch upon our contribution to the local community. As the panelist from the College Opera House said a while ago, opera companies nurture future talent. They also produce new material to perform. I wanted to go into this in some more detail, but I see that my time is up, so I will stop here. Thank you very much for your attention.

[Miyama]

Thank you very much, Mr. Noguchi.

Mr. Noguchi has witnessed the development of opera in Kansai since the days Japan was recovering from the war. Some of you may remember those days, when the government levied an admission tax of 150 percent. Mr. Noguchi has worked strenuously since those days, when the government collected 1,500 yen in taxes out of each admission charge of 2,500 yen. Since those days he has faced and overcome numerous difficulties, yet in his presentation, Mr. Noguchi pointed out many problems his organization still faces today.

I must move on, as we are behind schedule. I would like to ask Mr. Kikawada to speak next. Mr. Kikawada is one of the founders of the Kansai Niki-kai Opera Company and has long been a leader of this organization, which will soon celebrate its 40th year in existence. He comes fresh from his last opera appearance yesterday. I would like to ask Mr. Kikawada to introduce briefly the Kansai Niki-kai Opera Company and to discuss the problems it faces.

[Kikawada]

I will keep my talk short, as I see that this discussion is falling quite behind schedule.

Our organization is continuing to perform operas under conditions very similar to those faced by the Kansai Opera. I believe that the conditions Mr. Noguchi just described apply to the Kansai Niki-kai Opera Company as well. We are hanging in there, albeit by

a thread. We are trying to persevere, in the belief that continuing to perform under such difficult conditions will make us stronger.

We receive tremendous support for our opera performances from the Archaic Hall, now over twenty years old. Let me say something very cynical here. The Kyoto-Osaka-Kobe region has no facility that can be described as an opera house. Opera companies from abroad avoid performing in this region because of that. They skip Kyoto, Osaka, and Kobe entirely. This is a blessing for us. Our performances take advantage of this situation. I believe that opera companies in places like Tokyo are having a difficult time because foreign opera companies visit these places one after another. Local opera companies must select the right operas and stage them well to compete with these powerful visitors. Companies in Tokyo also have a competitor in the New National Theatre, Tokyo. As Mr. Noguchi mentioned, singers in Kansai formed groups about 16 years ago when the plan to establish the New National Theatre, Tokyo, was not definite. These study groups grew to resemble organizations of opera performers; now they refer to themselves as opera organizations. In any case, in those days there was a plan to build an art center resembling an opera house in Kansai, following the model of the New National Theatre, Tokyo. I remember we had serious discussions about dissolving our group back then.

The New National Theatre, Tokyo, and other facilities did not give us quite the results we had anticipated--we still have to deal with all the logistics of opera production. However, we are lucky to receive assistance from the Archaic Hall, which supports us by allowing us to use the facilities free of charge for one full week immediately before each performance. They offer us this deal as the joint sponsor of the operas we perform there. The Archaic Hall also offers incidental facilities when these are not occupied. We must say that at the moment we benefit from a good situation. The city of Amagasaki provided the Archaic Hall with the same stage structure as that of the famous Festival Hall in Osaka, but reduced the number of seats from the original plan in a drastic measure about 20 years ago when the oil crisis hit Japan. The Archaic Hall became a perfect place for our opera performances, thanks to that bold decision. We are happy to have the extreme good fortune to be able to continue, in the current business slump, to perform in a hall produced by the oil crisis.

We have been using the Archaic Hall for 17 years, since the fall of 1985. AT the beginning, the hall was fine, but the surroundings were terrible. I think many of you

remember this. There was a river right in front of this hall. It was like a symbol of industrial pollution. Offensive smells traveled from this river not only to the area in front but also to the lobby. Naturally these odors affected the mood of opera visitors. However, this problem disappeared quickly when the Amagasaki City Office launched a project to transform the area into a cultural zone called the Archaic District. This district is still under development. When this district is completed, you will be able to reach the Archaic Hall from the Amagasaki Station on the Hanshin Railway line without stopping at a single traffic light. I think the district already has a hotel. Heijuro Nogusa was the mayor of Amagasaki in those days. He came up with the idea of transforming Amagasaki into a mecca for opera enthusiasts and approached us with this idea. Mayor Nogusa set up a regional promotion foundation in his city and persuaded the Amagasaki Shinkin Bank to support this foundation financially. He offered the Archaic Hall free of charge for our performances and guaranteed one million yen in municipal subsidies. He said we could use this money for personnel and other expenses. The conditions he offered were more than we could hope for. In fact, it may not be a good idea to talk about them aloud here; it may be better for me to keep it a secret and just smile. They were that good.

The Hyogo Prefectural Government will start constructing an arts center this fall (2002). The earthquake prevented the prefectural government from building this facility earlier. I believe the prefectural government plans to open this new center for arts and culture in the fall of 2005. I stated at the Archaic Hall after our performance yesterday that we will not be able to do anything at this center if the prefectural government follows the example of the New National Theatre, Tokyo, concerning its administration. In my opinion, another multi-purpose hall will be of no help in the advancement of opera.

We are still dreaming of seeing a real opera house in Kansai in this respect. All of the lecturers and panelists since this morning have told you that to foster consciousness of opera at large, we must encourage public support, which is indispensable; as we know self-sufficient opera performances are impossible. Many of these people are business managers and theater officials. I'm the only singer here. So, please excuse me if I speak a little imaginatively. I came up with this wonderful expression this morning: "artistic deficit." I believe that our overriding mission is to avoid this condition at all costs.

The Niki Kai Opera Foundation in Tokyo celebrated its 50th anniversary this year. When we established our opera company as the Kansai chapter of the Niki Kai Opera

Foundation, Mr. Teiichi Nakayama told us to keep our performances at the Nikiikai level. In effect he was ordering us not to plunge into an artistic deficit. We have carried out our activities with this instruction as our guiding principle. We brought our operas to the countryside through a project sponsored by the Agency for Cultural Affairs in 1998 and 1999. We staged our operas in Japanese in the first year. The Agency for Cultural Affairs told us to perform the same operas in their original European languages in the second year. The agency asked us to do so in places like Morioka and Akita. I didn't understand what prompted the agency to make such a request. I thought performances in Japanese were better in these locations. But my view turned out to be wrong. We actually received superb reactions to our opera performances in the original European languages.

We became a recipient of special subsidies provided by the Agency for Cultural Affairs through its Arts Plan 21 project in fiscal 2001. I believe that our past involvement with the agency helped us obtain these subsidies. We are now operating with this financial aid. We have the support of individuals and organizations, but private companies have been our main source of support. However, the prolonged recession is causing large companies to reduce their contributions, and forcing small to medium companies to cease donations altogether. Our support organization is losing members right and left. I hope that this trend will bottom out soon. In this regard I hold great expectations for our prime minister, Mr. Koizumi; he happens to be a significant supporter of things cultural, serving, for example, as advisor to the Richard-Wagner-Gesellschaft Japan. I am planning to ask Mr. Koizumi to increase government subsidies to 50 percent of the actual cost of opera production when I next see him at a cultural event.

[Miyama]

Thank you very much, Mr. Kikawada.

At this point, I would like to ask our last panelist, Ms. Uehara, to share her experiences and thoughts. Ms. Uehara oversees opera production and various other activities at this outstanding hall as its director. I would like to ask Ms. Uehara to describe some of the problems she faces.

[Uehara]

Thank you very much for holding this wonderful symposium in our Biwako Hall today.

Listening to all of the other speaker renewed my sense of admiration for their persistence. They have experienced many things in the course of the last 40 or 50 years. We opened Biwako Hall in September 1998. It's only four years old. We produce one opera each year on our own, and we stage each opera twice. The one you saw yesterday was our fifth production. We consider ourselves a newcomer. Our troubles and efforts do not match those of the more senior organizations represented by the other panelists.

However, we share problems with these other organizations. I believe you have our annual program in hand. As it shows, Biwako Hall accommodates many performing arts besides opera, including ballet, dance, and drama. We also hold events such as regular vocal ensemble performances and recitals in this small hall. In short, we offer a diverse range of performances throughout the year.

Mr. Kikawada pointed out a while ago that there is no opera house in the Kyoto-Osaka-Kobe region. Biwako Hall emerged here in Shiga, just outside of this region. To some it may feel as if we are in the middle of nowhere. Yet people in Shiga had the idea of constructing Biwako Hall for a long time. The "Cultural Artery Plan" set forth by the Shiga Prefectural Government in 1972 envisioned that the prefectural government would build a prefectural culture hall in the future. Within this plan the prefectural government said that it would build a library, an art museum, several halls for arts and culture, and a science museum, in addition to the prefectural culture hall. The prefectural government issued this plan because Shiga had absolutely no cultural facilities back in those days. Osaka had active, privately administered halls such as the Festival Hall, the Symphony Hall, the Izumi Hall, and the Phoenix Hall. There were also halls in Kyoto. Shiga, a relatively isolated prefecture in Kinki, had to depend entirely on Osaka and Kyoto when it came to artistic and cultural experiences. Looking back, I feel that those within the prefectural government could have taken a somewhat broader perspective on this subject. But in those days people in Shiga shared the regrettable view of their prefecture as a cultural wasteland in the Kinki countryside. Those in the Shiga Prefectural Government established the grand "Cultural Artery Plan" 30 years ago in a bid to change that view. One by one they built facilities according to this plan. So, construction of Biwako Hall at this location was not an entirely unexpected development for the people of Shiga.

To tell you the truth, the announcement that the New National Theatre, Tokyo, would have quadruple stage affected Biwako Hall's design in a significant way. I have heard

that those in the prefectural government considered bringing operas produced at the New National Theatre, Tokyo, to this location in western Japan. Another influential development could be found in the inauguration of new concert halls in Osaka and Kyoto. Their arrival apparently prompted prefectural government officials to discuss the roles this new facility in Shiga Prefecture could play within the broader context of performing arts in Kansai. A design concept emerged through the course of these discussions, and the officials decided to build a hall to accommodate both opera performances and concerts, instead of one limited to concerts. They provided moving concert shell in accordance with this decision. I believe that the investigation of a considerable range of factors led to this design.

The Biwako Hall has a group referred to as the Vocal Ensemble under exclusive contract. Our artistic director, Hiroshi Wakasugi, calls this ensemble a group of soloists. This group's residency with us enables us to do a number of things. The program we distributed to you describes only one opera performance aimed at young people. But in fact we offer three such performances, and we invite organized groups of schoolchildren to two of them. We also launched a school tour last year, bringing our productions to local schools on more than 10 occasions. We also began dispatching one or two members of the Vocal Ensemble to music classes at local schools to help them learn vocal exercises. Please refer to the reference material we distributed for more details of our activities. We had a considerable amount of discussions before establishing the Vocal Ensemble. We discussed the type of residency group this hall should feature. There are many orchestras in Kansai, including ones in Osaka and Kyoto. As relative latecomers, we thought it would be difficult for Shiga to launch an orchestra, and that it would be better to work with existing orchestras. We then briefly considered establishing a drama company. However, this was not a good idea at the time, as the Hyogo Prefectural Government had launched its Piccolo Theater Company a short while earlier. We took these factors into consideration and reached the conclusion that a resident vocal ensemble would suit us best given our plans to produce operas at this hall.

We developed our program within the framework of a wide range of considerations, and we are working to continue to be as open-minded and creative as possible in our efforts to offer performances unavailable in Osaka or Kyoto.

We want to make this Biwako Hall a real producing theater. As I told you, we produce one grand opera every year. We also produce two operas with three performances each

for young people each year. In addition to these, we produce operas and ballet programs for open participation for people in Shiga and Kinki, once every couple of years. However, these activities are not enough. We must work to gain a wider audience at the same time. We do have the support system Mr. Scorca discussed this morning, which has about 100 volunteers everywhere—in offices, schools, and elsewhere, urging people to buy tickets, offering them unique performances, and teaching them the joys of opera. We established this system in the belief that a growing audience is essential not only for Shiga Prefecture but also for the entire country.

I would like to join the other panelists and talk about our finances next. The Biwako Hall is a prefectural performing arts theater. As such, we depend entirely on the Shiga Prefectural Government for such expenditures as hall management expenses and personnel expenses. These total a little over 800 million yen. This hall requires this amount for subsistence alone, and requires additional disbursements totaling a little over 800 million yen for its operations. The Shiga Prefectural Government supplies about 500 million yen of amounts not covered by specific revenue sources or our income from the box office. Altogether, the prefectural government pays about 1.25 billion yen a year to Biwako Hall from general sources of revenue. This sum can be seen to represent a deficit or an investment, depending on how you look at it. Everyone today has mentioned the difficult economy, which affects the Shiga Prefectural Government as well, causing tax revenues to fall sharply. This situation doesn't allow exceptions and the prefectural government has been cutting its budget for Biwako Hall by 10 percent to 15 percent year after year. Maintaining the level of performances under these circumstance represents a big challenge for us.

The Agency for Cultural Affairs launched a project to develop artistic and cultural centers this fiscal year (2002). This project functions to provide support for production-minded theaters like us. We wish we could manage without depending on this project so much, but this is the condition we face.

We must make the arts more widely accepted. That's my fundamental position. People used to pay no attention to the environment. In other words, tax money did not go to protecting the environment. Welfare also used to face an extremely low level of support. Yet in recent years it became normal practice for governments to spend money on welfare, and this was followed, I believe, by increased spending on the environment. In any case, I would like for the arts and culture to meet greater public acceptance, as they

deserve, and to begin receiving more public funding. I would like to see a society in which a variety of parties make donations to the arts and to culture. I believe that it is very important for all related parties to unite and work together to realize that goal.

[Miyama]

Thank you very much, Ms. Uehara.

We ended up spending a considerable period of time listening to our five panelists. I believe that these in-depth presentations reflect the strong passion for opera these panelists share despite the different positions they hold. I would like to begin the discussion section at this point, based on a number of points our panelists made in the course of their presentations. The last speaker, Ms. Uehara, informed us of the significant emphasis the Biwako Hall places on the growth of its audience. Various other panelists spoke of the urgent economic difficulties their organizations face. Mr. Kikawada made a strong statement against what he termed “artistic deficits.” I would like to keep these points at the center of our discussions.

We have distributed a questionnaire to each of you. My original plan was to set aside time for you to fill it out. However, we are behind schedule, so I would like to ask you to write your questions down in the questionnaire as they occur to you, while you listen to my talk. We will collect the questionnaire from you in about 20 minutes. Thank you for your understanding and cooperation.

I must apologize to our panelists. I know that you must be tired. However, we must continue the program, so please forgive me for not giving you time to recuperate.

Ms. Uehara noted that Biwako Hall sends its Vocal Ensemble to primary schools and many other places in an attempt to cultivate new audience members. Her hall is working in many ways to establish connections with opera lovers and to pursue prospects within and outside of Shiga. Meanwhile, our panelists from opera producing organizations pointed out that their audiences decreased after the Great Hanshin Awaji Earthquake. I think that bringing those opera lovers, who have been in hiding, back to the theater and cultivating a new support base are tasks that opera companies in Kansai all face. Mr. Scorca said this morning that there is a growing younger audience in the United States. This struck me as unique, as opera fans in Europe are relatively

old. What should we do in Japan? What do we need to do with regard to our young people? What can we do to increase the size of opera audiences? I would like to ask our panelists to share their opinions on these points. What do you think, Mr. Kikawada?

[Kikawada]

I believe that the aging of our population and the falling birthrate is casting a long shadow over our efforts in this area. Information technology is another big factor, in the ways it influences how young people think. Choruses are declining in all Japanese universities—it's a shame. Universities in the Hanshin area, such as Kwansei Gakuin University, used to have strong choruses that were known throughout Japan. Today they are much weaker. More precisely, these choruses are failing to find enough members. The Kobe Senior High School in Hyogo Prefecture used to have a famous mixed chorus, but this chorus was unable to find a single male member this year (2002). I think we must take situations such as this into serious consideration.

Young people follow trends, and small things are now trendy. I can't help thinking that more and more young people are leaving bulkier art forms like opera in favor of smaller, more compact forms. I would like to ask Professor Nakamura's opinion on this matter, as he has regular contact with college students.

[Nakamura]

I've worked at the Osaka College of Music for 27 years. I agree with Mr. Kikawada completely. The general trend Mr. Kikawada notes has grown stronger among our students in the last few years. It's natural for our students to take interest in music, as they all major in music. But the proportion of our students who visit the College Opera House, just a stone's throw away, is not very high. We have a total of 2,200 to 2,300 students, including those enrolled in the junior college. This population should be large enough to support four performances. However, as I said earlier, we have trouble filling seats at our two 20th-century opera performances. We do not charge admission to students who choose to stand, and students pay only 1,500 yen for a seat. The normal price of the same seat is 8,000 yen, so this represents a big discount. Still, many students do not visit our opera house.

This is the situation even at a music college. Still, it's hard to generalize from what I see

on campus. There are students in other schools who take strong interest in opera. Nevertheless, the situation is clearly difficult.

I would like to make one point with regard to our efforts to increase the size of opera audiences. Halls all over Kansai, including those in Osaka, Kyoto, and Shiga, are doing whatever they can to increase opera attendance. Biwako Hall, for example, is making the efforts Ms. Uehara discussed earlier. However, I believe that increasing attendance overall or expanding opera's base of support is beyond the capacity of any single organization. How we are to cooperate with one another is a very difficult question, but I believe that various organizations must work together on an equal footing to increase audience numbers by putting their respective expertise to effective use. I believe that this type of cooperation is necessary given the challenges facing the entire field of classical music, including opera. I have no concrete proposals, but I believe that we have reached the point where we need something more than the isolated efforts of individual organizations to make a difference.

[Miyama]

Mr. Noguchi, would you mind sharing your thoughts with us on this subject? I believe that you have made considerable efforts to increase the size of your audiences over the years.

[Noguchi]

Some organizations sell their programs during opera performances. We don't; from the beginning we have given out our programs free of charge to those who come to see our performances. Our program does not contain a great deal of information, but it introduces our members with photos, helping the audience familiarize themselves with the performers. This policy costs us money, as we don't fill our program with many ads these days. However, we look at this practice of handing out the program to all audience members at no charge as a way to publicize opera.

In any case you can never sell that many copies, and the amounts you can make from program sales are negligible.

[Uehara]

I found Mr. Scorca's lecture this morning quite instructive. He raised a good question: why do people go to see an opera today? Mr. Scorca noted that people are becoming more and more used to a multi-media environment, and made a comment to the effect that opera may be considered the oldest form of established multimedia arts. This led me to the thought that we have to be have more confidence. I believe that people working toward our shared goal of bringing opera to the public must, as a fundamental prerequisite, understand why the popularization of opera is necessary. I don't think we can move forward if we neglect this point and merely focus on issues such as the aging of society.

I visited a number of primary schools in Shiga with members of our Vocal Ensemble. My limited experience with school tours taught me one lesson. To see children's eyes light up and faces shine with joy gives courage to those of us on the "supply side" of opera. We also produce operas for junior high school students. Junior high school teachers come to our hall in a cold sweat. They're not excited; they're anxious and nervous, unsure as to whether their students will sit through an opera performance that takes an hour and a half to two hours. However, we have had no problems with these students. They listened attentively at all of the performances we staged. I can't tell you how happy the teachers look when they leave our hall after a performance. They go back to their schools knowing that their students can sit through an opera performance, and that these students--who can't seem to sit still for 15 minutes in a classroom--can behave themselves in a place like this.

An opera performance is a great experience for students. It is also a moving experience for schoolteachers. The question is how to provide this wonderful experience to students and teachers. We must offer high-quality performances in a suitable environment. We must avoid what Mr. Scorca and Mr. Kikawada referred to as "artistic deficit" in this respect. We must present true works of art to students and teachers. We must develop a structure that will ensure that viewing opera will always be a moving experience. I understand that it will be difficult, but I believe that it is essential that we find a way to develop such a structure.

[Miyama]

Mr. Nakamura, please.

[Nakamura]

Ms. Uehara just made an extremely important comment. When she quoted Mr. Scorca to note that opera is a multi-media art form, she pointed out that this multi-media art form contains many elements that would appear consistent with young people's tastes. I agree with Ms. Uehara completely on this point. I think that the problem lies in providing young people with the motivation to visit an opera house or to see an opera.

As Ms. Uehara said, we can stage special performances for young people and bring our productions to schools. These are good ways to motivate young people. We can also do other things. For example, we can invite members of the public to see our dress rehearsals. We have begun doing this on a limited scale. Our College Opera House is a three-story building. We are planning to open the second floor to local residents and young people so that they can see opera rehearsals in progress. We feel that this will allow them to discover things they find exciting about this multimedia art form and will encourage them to begin coming to performances.

I mention this project because many people still consider opera to be out of reach. They might find opera interesting, but they are not willing to pay the admission fee. That's my view. We charge members of the general public 8,000 yen for a seat at our performances. We offer the same seat to students, including students at other schools, for only 4,000 yen. Our college offers this 50-percent discount to students as a social contribution, in complete disregard of the deficit this practice produces. However, admission is still high even at half price. So we began to consider the possibility of making our rehearsals available to the public free of charge. Of course, we have to ask our singers, artists, and backstage experts for their understanding before doing this, but I think this sort of measure is necessary. I believe that it would be hard for us to motivate young people to pay 5,000 yen, 10,000 yen, or 15,000 yen to see an opera unless we were to expose them to opera free of charge in advance.

I think the important thing is to figure out how to give young people the opportunity to discover the excitement of opera. I think school tours are a brilliant idea, but I believe that showing them the real thing can be even more effective.

[Miyama]

I think different conditions may exist in the regional opera productions. Ms. Kocho, would you mind describing the situation in Oita?

[Kocho]

We took an exact count the other day of the number of tickets we sold for “Aono Domon” performances in Oita Prefecture. We discovered that students comprised an extremely small minority of our audience. In other words, we sold very few student tickets. As I said earlier, we have taken our opera productions to schools in Oita through a project sponsored by the Arts and Culture Promotion Council. We also stage concerts at local schools through our “Family Art Theater” and “Cultural Caravan” programs. For the “Family Art Theater” program, we provide an opera aimed at both children and adults. For example, we staged “Hansel und Gretel” through this program. We are working to offer children in Oita more opportunities to see opera through these programs.

This is not a recent story, but we once had a prefectural cultural section chief in Oita who became the head of a local school. This school principal knew exactly what he wanted to do: among other initiatives, he instructed his teachers to move some classes to Sundays and to take their students to opera performances on the free weekday. We are always asking school principals and halls to cooperate with us, based on our experiences with this principal.

We admitted students free of charge when we took our production of “Rentaro Taki” to Takeda and Tsukumi. Students accounted for about half of our audience at these performances. We were extremely happy with the support we received from local authorities on these occasions. We are determined to continue to ask school principals to provide their students with these kinds of opportunities.

[Miyama]

Thank you very much, Ms. Kocho.

Mr. Kikawada, please.

[Kikawada]

I would like to go back a little and add to a point Mr. Noguchi made a little while ago. Mr.

Noguchi stated the Kyoto·Osaka·Kobe region is a culturally rich area. Still, we suffered a terrible earthquake. It was a crushing blow to the people who lived there. Members of our company staged a large number of charity concerts in the area after that earthquake, as did people from the Kansai Opera. These concerts gave the earthquake victims a great deal of comfort. Performers also returned from these concerts feeling better. These were wonderful experiences for people on both sides of the stage. Unfortunately, we experienced a decline in business after that. People told us they weren't coming to our operas because they had only recently heard us perform. This is, in my opinion, a characteristic attitude of people in Kansai (Opera audiences do have regional characteristics, I believe). In any case, we suffered a great deal from that earthquake.

The earthquake caused many local organizations to discontinue support for our activities. The number of organizations that support us has not returned to the pre-earthquake level. I cannot help wondering about this. What should we do if this is the result of the charity concerts we staged?

[Noguchi]

I must say this with regard to Mr. Kikawada's question. Operas must entertain audiences. They must do this in addition to offering high art. Operas need elements of entertainment if they are to increase their appeal. Even people in bunraku are incorporating comical content in their productions these days. Such productions infuriate the purists in Tokyo. However, this is what bunraku performers must do to please audiences in Osaka. As for us, we asked Ms. Seiko Tanabe to write a libretto for us the other day. We asked that she work in a fair amount of jokes. We did so in the awareness that people in Kansai like productions that are amusing.

[Nakamura]

However, we must remember what Mr. Kikawada said earlier. We must introduce elements of entertainment without allowing a state of artistic deficit to emerge. I believe that balancing art with entertainment is our most difficult job.

Mr. Kikawada suggested that people in the Hanshin area do not come to regular performances once they see a charity concert. This observation may be correct. However,

I believe that it is the young people who now deserve our attention. Mr. Scorca told us this morning about the untapped potential of young people. I share his belief.

Also, you can sell more tickets if you offer a discount to the elderly. We are selling what we call “silver tickets” now, and we also offer a 50-percent discount on admission to those 65 years old or older. I don’t know how long we can offer such deals, but in any case, our silver tickets are selling quite well.

[Kikawada]

I believe that the aging of the population is behind that.

[Nakamura]

I agree that aging has something to do with what we are experiencing, but prices may be another key factor. It’s hard for me to say for sure what is causing this phenomenon.

[Noguchi]

To finish what I was saying, in the opera house in Vienna you can eat ice cream in the balcony while you enjoy the opera. This is the sort of amusement I was talking about. Audiences in Japan used to eat during kabuki performances, and kabuki is a high art. I don’t see anything wrong with eating ice cream at the opera. We used to have people selling rice crackers and caramels in the old-fashioned Japanese playhouses. It’s the same sort of thing. I think that people in Osaka need this kind of incentive.

[Miyama]

Thank you very much for your contributions.

It may be bad form for a moderator to step in like this, but I would like to contribute something to our discussion. We conducted a questionnaire survey and asked students at our university why they don’t go to the theater. Three of the most popular answers we received from them were “I don’t know what to wear,” “I don’t know how to act there,” and “I have no one to go with.” We conducted this survey because we have shared Mr. Scorca’s observation of this morning, when he noted that there are many surveys of

theatergoers, but that few studies have been conducted with respect to those who choose not to go. As I listened to our panelists, it occurred to me that barriers might exist in places we have not yet considered.

Another thing that occurred to me was that the first experience of something affects children, such as those in primary school, in crucial ways. In that first encounter a sort of imprinting occurs. Our society is filled with all kinds of information. Informing little children about opera using secondary materials may not be too effective in this environment. Firsthand experience, on the other hand, produce a significant impact. I think that primary school pupils would have a lasting impression of an opera singer's stunning voice if Mr. Kikawada were to begin singing a song like "Wotan" right in front of them.

I agree with Mr. Nakamura concerning the promotion of opera to young people. I think isolated efforts by individual halls or opera companies are not enough to carry out this mission. I think it is essential for all the parties to look for ways to do this and to share their ideas.

[Noguchi]

Our company has already given up on primary school pupils. We are focusing our educational activities on preschool children; we're not yet at the point of attempting prenatal opera appreciation. Seriously, we are now sending our members to kindergartens and day nurseries. We have already given up on efforts to interest people older than school age. We don't think we can do anything with people old enough to own cellular phones (laughter).

[Kikawada]

There are people in our company who are approaching prenatal training seriously. They stage concerts exclusively for pregnant women. We might need to broaden our perspective to that extent.

[Miyama]

Thank you very much for your comments.

I would like to remind audience members about our questionnaire at this point. We are going to send our staff members to collect them now. I would like to ask those of you who have a completed questionnaire in hand to submit it to us by handing it to our staff members when they come around.

Let's go back to our discussion. Many speakers today have pointed out that corporate contributions are shrinking. They noted that the Agency for Cultural Affairs is subsidizing their operations through various programs, but that several local governments are cutting subsidies under severe financial conditions.

This is one problem that surfaces every time we discuss how to finance opera production. There is no easy solution. This morning Mr. Scorca explained the revenue structure in American opera companies. He said that individual contributions and sales of tickets and goods account for 25 percent and 50 percent of income, respectively, in opera companies in his country. Opera organizations in Japan, however, cannot expect individual contributions. I believe that we must increase awareness of the fact that producing opera profitably is structurally difficult. At the same time, we must ask ourselves these questions. How will our revenue sources change? What should we do to cope with that? Is it possible for us to achieve artistic and economic benefits by helping each other in the field of production? Ms. Kocho touched on co-production and mutual aid activities in her presentation. I would like our panelists to discuss these subjects next.

I saw the Biwako Hall production of "Ernani" yesterday. I loved those costumes. They were simply outstanding. I believe it wasn't quite a co-production. But I certainly witnessed a good cooperative relationship at work. Ms. Uehara, do you mind telling us how your hall established this relationship?

[Uehara]

We asked an Italian costumier for help. Those costumes you saw are all brand-new. An Italian costume designer named Steve Almerighi created them to match stage sets designed by another Italian artist, Italo Grassi. It cost an enormous amount of money to make them. So, we asked the Italian costumier to cover the manufacturing cost and to rent them to us. We packed and sent them back to Italy after our last performance yesterday. That's the method we used. I don't know if you can call it co-production.

[Miyama]

I think that's a little different from what we call co-production. You happened to have a very good opportunity to...

[Noguchi]

I said I would come back to this point during my presentation a while ago. Let me keep to my word and share my opinion now. We rent costumes from our overseas partner when we stage joint performances. They have wonderful costumes in Europe, where opera has a long history. These old costumes are like antique kabuki costumes. We cannot imitate those vintage costumes in Japan, no matter how hard we try. Yet we can benefit from these excellent costumes in Japan if we stage operas with European companies. We had a chance to use a float with a statue of a sleeping Virgin Mary on it when we performed "Cavalleria Rusticana" with an Italian organization. The statue was so old that part of its nose was missing. We used this float in a village festival scene. We received many pieces like this. We also had stalks of rice. People in Italy use them as offerings. They leave them at the entrance when they visit their church. We didn't know that. Our partner did a perfect job in reproducing a peaceful festival in an Italian village, which is then disrupted by a murder.

We performed the Russian opera "Eugene Onegin" with our Russian partner just the other day. This was a co-production. On this occasion, we used stage sets made 80 years ago. These sets had been left unattended in a warehouse following repairs 20 years ago. They had gathered so much dust that it took about three days to uncover them. But these were amazing sets. They included one with crimson foliage; the set was filled with tinted autumnal leaves. Each of these leaves was made of large-meshed cloth. Light passed through these cloth leaves and painted the stage in autumnal colors. The effect was incredible. These leaves are totally different from the artificial flowers stores use to decorate sales displays. These 80-year-old leaves actually let light pass through.

When the curtain rose for the second or third act, the audience saw the crimson foliage created for this set. There were no singers on stage. But there was a storm of applause—they loved what they saw. I think this says a lot.

We produced "Yuzuru" jointly with our Italian partner last year. We sent our stage

director, choreographer, lighting planner, and interpreter to Italy for this co-production. We performed this opera twice in Italy and once in Osaka. We staged it in Osaka for two days. We split the costs of sets and props used for the three performances with our Italian partner. We paid for the transportation of stage equipment, too. Transportation costs represent a disadvantage in co-productions, but I believe that co-productions with foreign companies are wonderful otherwise. We also sent our stage director, choreographer, lighting planner, and prima donna to Italy for a co-production of "Madam Butterfly" this year. We performed this opera six times in Italy. Its seventh performance took place in Japan. This arrangement reduced our share of production costs to one-seventh of the total. It was economical. Bringing this production to Japan, however, was a lot of trouble.

You have to pay significant extra personnel expenses when you bring in sets from abroad. You receive extremely bulky cargoes. Sets, built with steel frames these days, are becoming more and more original. Italian opera companies are employing brilliant, cutting-edge sets like those you find in New York. They use mirrors frequently. For example, an Italian set for "Tosca" uses a mirror to let the audience see a torture scene taking place in the basement. Sets with these sorts of contrivances are becoming more common. The problem with these sets is that they are heavy. It takes dozens of stagehands about five days to install and remove these sets, and you must pay each of these skilled workers 20,000 to 30,000 yen every workday.

When the yen was strong, we could bring in sets from abroad at a much lower cost. The strong yen helped us a lot. But now we must pay huge extra personnel expenses to move sets to Japan, and are suffering from these high costs.

I would like to share another headache with you. The producer or the opera manager is in the most difficult position when mediating between the conductor and the orchestra members. I find this task agonizing. Funding has never been a big concern as far as I'm concerned. Our friends in the business community have always taken care of this problem in the end. But interpersonal relations have been quite difficult for me. It's true that money is usually the biggest source of trouble in opera production. Each stage director has his or her needs and desires. For example, a director might want to use a rickshaw in an opera that is set in the Meiji or Taisho period. Having a rickshaw is a good idea. The cart sets the time as the Meiji or Taisho period in an indisputable way. But it costs about 100,000 yen to rent a rickshaw for two days. A producer must take

this into account. In cases like this, I try to fight with myself instead of fighting with the director. My desire to save money has to struggle with my wish to increase the artistic value of the production.

Let me elaborate using the same example. Things could be the other way around. I could want the rickshaw. The director may initially not think of it. In such a case, I would make the suggestion to the director, who may well respond favorably. But as an opera manager, I might kick myself after this exchange; I do want to realize quality productions, but it costs money to rent a rickshaw. I talked about elements of entertainment earlier. We must entertain the audience visually as well. We can please the eye and be applauded for our crimson foliage; these sorts of things may even cover the minor weaknesses of our vocalists. Unfortunately, these things also cost money.

That's all I wanted to say.

[Miyama]

Thank you very much, Mr. Noguchi.

I believe that there are many levels of co-production. On one level you can produce everything together from the beginning. On another you may borrow from your partner in a limited way. If I understood correctly, the Kansai Opera adopts a more extensive approach than Biwako Hall. Mr. Noguchi said that his company produces operas jointly with the Italian music association in a way that generates a variety of artistic opportunities and advantages. Now, what about the economic point of view?

[Noguchi]

We have to offer our audiences the real thing. As I said before, opera is a visual experience first and foremost. We must satisfy all three conditions we talked about earlier, but for my part I would spend the largest sum on the visual elements. We signed a contract with the Warsaw State Opera in Poland some years ago for co-production of an opera called "Halka." I think we produced it very well. We used sets, props, and costumes rented from the Polish theater. Our backstage crew could be heard saying things like "I didn't know they made it like this" and "This is brilliant" when they saw these items. Stage carpenters can improve their skills through experiences of this kind.

Wigs are another good example. Companies in Europe have wigs that you could never find in Japan. In particular, they have outstanding wigs for singers playing bald characters. German products are the most expensive in this category; you can't tell that a person is wearing one of these bald wigs. These are the best wigs if you have bald characters in your opera. Our wigmakers copy these wigs when we bring them to Japan. That's how our backstage experts improve their skills. Our stage carpenters, wigmakers, and costume makers improve their skills through these sorts of experiences, and we want to give all of our specialists the opportunity to improve their abilities in this way.

[Miyama]

Thank you very much.

We just heard from Mr. Noguchi that co-productions can be an extremely effective way to train our backstage specialists. He noted that co-productions give these specialists the opportunity to examine and learn from works of high craftsmanship.

Professor Nakamura, what do you think of the subjects he discussed? Let me ask a more specific question. What are your thoughts on production costs and co-production?

[Nakamura]

As I explained earlier, the College Opera House depends on the Osaka College of Music almost entirely for its revenue. Admission is the only outside source of revenue for our opera house, and this accounts for only about five percent of total revenue. It's just a drop in the bucket. Our continued existence depends on the amount the college can continue to invest. As for co-productions, we shared stage sets once, exchanging stage sets with another opera theater when their house and ours hired the same stage director.

I'm not sure if that was co-production in the true sense of the word. I believe that co-production involving the exchange of manpower represents the best method. Unfortunately, we have never undertaken co-productions of this type.

We are considering one idea Mr. Yokose suggested in his lecture: the possibility of organizing a tour. Of course, we couldn't launch a tour on our own. However, we may be

able to join hands with organizations outside the Kinki region. We could invite them to take part in discussion planning for our opera productions. We could then deliver the finished opera productions to these partners in other regions. I think that if we did this we would be able to realize true co-productions. We could stage operas far away at fairly low cost by scheduling the performances within one week of our last date at the College Opera House. We did the calculations once, and found that it would cost us 30 to 40 million yen to bring our productions to a relatively distant region. This estimate forced us to give up on the idea, as we thought that no organization outside of Kinki would cover these costs. However, we found that we could reduce this burden substantially if we were to time local performances within one week of our last performance in College Opera House.

So, we are now looking for organizations willing to help us realize this plan. We would very much like to find them, to tour, and to see what happens.

[Miyama]

Speaking of tours, the Oita Prefectural Citizens' Opera has brought its productions from Oita to Tokyo several times. We have had the opportunity to watch its performances in Tokyo, even though these opportunities were few and far between. Ms. Kocho, how does your organization finance performances in Tokyo?

[Kocho]

We were able to bring our latest production to Tokyo thanks to the town of Honyabakei...

[Miyama]

I think you are talking about "Aono Domon." Is that right?

[Kocho]

Yes, that's right. The Honyabakei Town Office raised money from many different sources to realize the trip to Tokyo. The town office says it is still short of funds it needs to make ends meet. Anyway, we asked the town office to finance everything from the

premiere to the outdoor performance to the performance in Tokyo. I think that a local town office has many places that it can go to find funding.

Let me give you some examples. Towns like Honyabakei receive subsidies from the Japan Foundation for Regional Art Activities. They also obtain a portion of public lottery proceeds the government distributes to local municipalities. Local towns are entitled to numerous types of funding aimed at regional revitalization. This is one advantage town offices have over opera organizations.

[Miyama]

So you are saying that local town offices can obtain greater public funding than opera organizations because they do not limit themselves to cultural activities.

[Kocho]

I might have made it sound too easy. The Honyabakei Town Office is still making a desperate effort to raise enough money.

[Nakamura]

I learned that tours are extremely difficult when we sent our singers to Tokyo for guest appearances. We received economic assistance from many sources on that occasion, but we ended up bearing a huge financial burden.

The experience caused me to wonder how we could perform in Tokyo. Opera organizations in Kansai face many problems other than money worries when they try to bring their productions to Tokyo. For example, it is very difficult for organizations in Kansai to sell tickets for performances in Tokyo. Let me illustrate my point using the Kansai Niki-kai Opera Company as an example. I think the Kansai Niki-kai Opera Company receives the full support of the Tokyo Niki-kai Opera Foundation when it brings its opera to Tokyo, through a business tie-up arrangement in which the Foundation helps the Opera Company in a number of ways. Unfortunately, we had few backers when we sent our singers to Tokyo. We asked our agent for assistance, but this agent was not very strong in Tokyo. We also chose an extremely bad period to send our singers to Tokyo. We received favorable comments from many people, but attendance

was very low.

Unfortunately, we received almost no help from the Tokyo Bunka Kaikan, which sponsored these performances. We suffered a great deal economically on that occasion.

[Uehara]

Did the College Opera House organize the trip and rent the hall at that time?

[Nakamura]

No, we didn't rent it. The Tokyo Bunka Kaikan offered its hall to us for free. We expected similar support in terms of ticket sales. But the Tokyo Bunka Kaikan gave us virtually no help in that area. We could do other things on our own, such as conducting press conferences. But we found it very difficult to sell tickets in Tokyo with no support organization based in the area. I believe that ticket sales will be a problem if we try to bring productions to Tokyo.

I'm sorry, I think I strayed a little from the point we were discussing.

[Miyama]

I saw the Biwako Hall production of Verdi's opera yesterday. Many members of the audience had traveled from Tokyo to catch it. As an opera fan, I found it a bit of a shame that the Biwako Hall is showing it only twice here.

We just spoke about performances in Tokyo. Mr. Yokose also proposed the idea of organizing tours of public cultural facilities in his lecture. Ms. Uehara, as a hall director, what do you think of this idea?

[Uehara]

I believe I mentioned the Multilateral Stage Council. Our hall has been discussing co-productions of some kind with other members of this council for many years now. But it's hard for us to coordinate. We are all subject to different regional circumstances. Professor Nakamura said a while ago that there are ways to cut expenses substantially.

However, as Mr. Noguchi pointed out in connection with stage settings, an overwhelming proportion of opera production costs lie in personnel expenses. We need people who can take care of the hardware. When we divide our expenses into fixed expenses and variable expenses, we find that the latter accounts for a large proportion of the money we spend. These concrete calculations reveal that our variable expenses are quite considerable. It's hard for opera producing organizations to work together, as their financial circumstances differ from one region to another. This is a major problem.

The Japan Foundation for Regional Art Activities is taking the initiative in the field of drama. Several theaters are now jointly producing dramas at the suggestion of this foundation. The Japan Foundation for Regional Art Activities is supplying a considerable portion of the expenses required by participating theaters for these joint drama productions, relying on its subsidies to do so. Participating theaters are shouldering the rest of the expenses of co-production and the cost of performances at the respective theaters. The foundation supplies the core capital under this arrangement. Participants pool their ideas, determine a theater in charge, and work out the production details. I believe that we need a central organization like the Japan Foundation for Regional Art Activities to supply core capital.

[Nakamura]

I would like to add to what Ms. Uehara just said, and to make sure that people in the audience understood her point. The size of co-production expenses depends on the control exercised by the producer or person in a leadership role. In this context I think we need to look at total costs. Opera production costs a great deal if you think in terms of a single performance. However, I have learned from experience that you can reduce the per-performance amount paid to the conductor or to the stage director by increasing the number of performances.

[Uehara]

That's right. As Professor Nakamura said, we can reduce the size of our deficits by increasing the number of performances. But we cannot eliminate deficits in this way.

[Miyama]

Thank you very much for your comments.

The questionnaires we collected from the audience reached me a while ago. I skimmed through them as I listened to the discussion. Many respondents referred to the information Mr. Scorca provided in his lecture this morning. Our panelists also quoted Mr. Scorca's remarks again and again in the course of their discussion. So, I would like to ask Mr. Scorca two questions at this point.

I would like to ask that Mr. Scorca answer these two questions one at a time. My first question is this: How do opera managers or people equipped with the knowledge necessary for opera management enter the opera business in your country?

[Scorca]

It's hard to generalize, but most art managers in the United States get involved at a very young age. In many cases, young people enter this field out of their passion for the art, and they reach their positions in two ways. Some young people start managing the arts right after graduation from college, where they may have studied the subject formally. Others finish college, join art organizations to perform other jobs, and receive art management training on the job. These are the paths taken by most American art managers.

Many opera companies in the United States offer internships to college students. In some cases these programs take the form of vocational training. Internships function to provide school credit in others. American opera companies sometimes pay salaries to part-time interns. Opera America awards fellowships to four young opera managers every year. These four opera managers visit four organizations and help them with quarterly planning. Opera America then finds them employment at the end of their term.

[Miyama]

Mr. Scorca, let me ask you one more question.

You said that American vocalists enthusiastically teach community opera classes and perform other tasks to increase their audience. What are American opera companies doing to inspire them to action in this way?

[Scorca]

The easiest way for you to do this is to make participation in such activities part of your contract. Opera companies can state in their contracts that singers must perform certain types of community service before and after rehearsals or after opening performances. However, American opera companies don't need to do this too often. The United States has a strong tradition of community service. Americans share the view that they must contribute to the local community as part of their societal obligations. American art managers do not find it difficult to persuade artists to perform community service.

Let me add one more thing. Artists love talking to people. I have never met an artist who refused a request to speak at a local community meeting.

[Miyama]

Thank you very much, Mr. Scorca. I agree with you completely.

Mr. Scorca has suggested that artists are willing to perform community service. Mr. Kikawada, what do you think?

[Kikawada]

I agree. Artists won't hesitate to travel anywhere for this type of work if they are asked.

Let me discuss our own experience. Our company sent artists to primary schools and junior high schools 27 times last fiscal year (2001), at the request of the Agency for Cultural Affairs. Our artists offered training, organized workshops, and sang on these occasions. They were very happy to perform these extra assignments. The agency repeated its request, so we are going to send our artists to schools on November 5, 6, 7, 8, 12, 13, 14, and 15 this year (2002). Our members will have to travel to a different prefecture every other day. The agency asked us to include Mie, Gifu, Aichi, Shizuoka, Fukui, Ishikawa, Toyama, Niigata, and Nagano prefectures this year. However, we're not worried, because our artists love doing this work. Our members visit the same schools twice through this program. They stage a workshop on their first visit and perform on their second visit, when they ask students to sing the school song with them.

They enjoy the experience and come back smiling. We organize these workshops entirely by ourselves. We even orchestrate school songs.

We are very happy to do this work for the Agency for Cultural Affairs. But there is a problem. The agency does not subsidize us until the entire project is over. This arrangement makes it difficult for us to finance the school visits during our busy period. We cannot receive loans from banks, as we do not qualify. I would like to ask the agency to help organizations like us by establishing a system for the provision of funds in a more timely manner. This is unrelated to Mr. Scorca's point, but this is a problem in Japan.

[Miyama]

Thank you very much.

Mr. Kikawada has just said that subsidies help community service, but that these subsidies are not supplied in the best way.

[Kikawada]

My point is that the timing of their disbursement is a problem.

[Miyama]

I think that there are many areas requiring improvement related to subsidies, including the application period.

Let me change the subject. At this point I would like to ask our panelists to answer some of the questions we received from the audience.

The first question is this. How will the Hyogo Prefectural Arts and Culture Center affect the Kansai opera scene, if at all? There are people in the audience who want to know what the panelists expect from this center. I think this question is primarily directed to panelists representing artists. Can I ask Mr. Noguchi or Mr. Kikawada for an answer?

[Kikawada]

I believe that this center will be modeled after the New National Theatre, Tokyo. How many operas this facility produces by itself each year will be the key factor. I think the center will ask our singers individually to appear in its opera productions. The Kansai Nikikai Opera Company, on the other hand, consists of a group of singers. We must protect our members' interests. We may need to increase our capacity for artist management when the center opens. We thought that we might be able to leave production entirely in the hands of this center and disband. But it doesn't appear that the center will produce that many operas.

I think that the New National Theatre, Tokyo, finds its singers as I just described. This new center will probably follow its example.

[Noguchi]

Singers receive very little for appearances in operas produced by their companies. They must sell tickets for such performances. The prefectural center, on the other hand, will pay them a guaranteed minimum amount. There is a huge difference between the two. It is only natural that singers will accept the center's offer.

There are opera singers who have roles they are dying to play, but they do not have the capital to purchase and resell tickets. So they save money for several years to realize their dream of performing. This is the case for some of our singers in Kansai. They will jump at the prefectural center's offer with pleasure. Unfortunately, we cannot offer our stage to singers who cannot sell tickets, even if they are truly capable performers. This is a contradiction, a dilemma we must deal with. Neither the companies nor the singers are happy with this situation. So, when the prefectural center comes along with an alternative, everyone will leave opera companies. That's why we have to sell more tickets. Everyone in Japanese theater sells tickets now. Kabuki actors and people in modern theater are no exception. We are living in the age of convenience. Everyone chooses the easy way. All opera singers in Kansai go to the College Opera House because it doesn't ask them to sell tickets. I graduated from the Osaka College of Music myself. I chair its alumni association. So, I don't want to prevent other alumni from working at the opera house, but I have to, as part of my responsibility as the director of the Kansai Opera.

[Kikawada]

Earning a living is another problem for vocalists. Speaking for myself, my appearances in opera productions qualify as research, thanks to a job I found at a college. But not everyone is so lucky. People who have completed respectable postgraduate courses or who have returned from study abroad can find no steady work. They manage to survive by singing in the Vocal Ensemble here at the Biwako Hall one day and working in another chorus elsewhere on another day. As Mr. Noguchi pointed out, vocalists who need daily cash income will take the carrot when it's held in front of them.

[Miyama]

We just heard from Mr. Noguchi and Mr. Kikawada on how the arts center scheduled to open in Hyogo Prefecture will influence opera in Kansai. We received many extremely constructive and pertinent comments from people in the audience. They volunteered their opinions on points they considered important, including the true meaning of opera and increasing audiences. As the moderator, I must apologize for failing to leave time to discuss all of these points. As Mr. Scorca reminded us earlier, we must avoid artistic deficits, financial deficits, and manpower deficits. I agree with Mr. Scorca completely on this point. We have large numbers of opera producing organizations and halls offering venues in our small island nation. I think we might need a new type of service organization that takes a broad overview and leads us in the right direction. There is no strong organization like Opera America in Japan. We may have arrived at a point where we need to reconsider the role a service organization for opera must perform.

As Mr. Scorca said, and as our panelists repeated, we must avoid artistic deficits. Before bringing this panel discussion to a close, I would like to ask each of our five panelists to cite the activities or types of persons they consider essential in maintaining and raising their already high levels of artistic achievements.

I would like to ask Mr. Kikawada to start.

[Kikawada]

I didn't mention this earlier, but our company has been offering a training program for young singers since its establishment. We recruit about 40 new vocalists each year. We then ask about a dozen of them to join us after two years of training. We have about 500 members now. Almost all of them received this training before joining us. I believe that

we must continue this program to find new talent and, if possible, to give birth to new stars.

We tell our members to practice diligently, without fail, to protect ourselves against artistic deficit. We hear a great deal of talk about how some singers in Tokyo perform poorly because they have too many jobs and no time to practice. Elements such as stage direction fall by the wayside in productions with such uncommitted singers in the cast. We keep our eyes open for the sort of insufficient practice that leads to mistakes. We believe that this is essential to our survival.

[Miyama]

Artistic problems and financial problems are equivalent. I think that's what Mr. Kikawada wanted most to emphasize. Mr. Kikawada shared with us his conviction that high standards in opera production and the will to maintain them will stabilize an opera company's finances in the long term.

Professor Nakamura, it's your turn.

[Nakamura]

What I'm going to say is similar to what Mr. Kikawada just said. As I explained again and again, the College Opera House is not a commercial theater. It is a facility affiliated with a college. Our opera house is a place to show what non-commercial study can achieve. We always keep this in mind. I believe that we must take a different approach from those of the two other opera producing organizations in Kansai in this respect. More precisely, I believe that we must perform non-commercial operas, such as 20th-century operas. Non-commercial may not be the right word; I mean operas for which commercial production is difficult. Of course, we must make efforts in areas such as audience acquisition and ticket sales, but we would like to devote a greater share of our energy to the discovery and introduction of overlooked or hidden operas, beyond the reach of other organizations.

As I said earlier, we own a theater. We can rehearse for a long time on the same stage we use for actual production. This is one great advantage we have over other opera producing organizations. We must make the most of this advantage. We would like to

focus on the production process and present products featuring elaborate workmanship to our audience. Mr. Miyama asked us to identify key persons or key points. I believe the person Mr. Scorca referred to as the “opera manager” will become extremely important in this respect. We call this position the intendant or the producer. I think the way that this person works and controls production holds the most importance for us.

I think that most opera producers in Japan have focused either on business or art to the exclusion of the other. As an opera house affiliated with a college, we would like to produce each and every opera with equal attention to business and artistic value. Each time we produce an opera we would like to clarify our production concept, explain the concept to the conductor and the stage director, ensure that they understand, and conduct repeated discussions. We would like to attach greater importance to the production process, and ultimately to shake up the world of Japanese opera production. I believe that there is no future for Japanese opera companies unless we develop a new method of opera production and pass it down to the next generation. According to Mr. Scorca, our counterparts in the United States have almost completed this mission, while in Japan we have yet to establish a new production method. In this context we would like to continue to use the College Opera House for the sort of bold experimentation necessary to develop such new production methods.

[Miyama]

Thank you very much, Professor Nakamura.

Mr. Noguchi, please.

[Noguchi]

I agree with the points made by Mr. Kikawada and Professor Nakamura. Original operas distinguish our Kansai Opera. We would like to bring this specialty to a higher level. I noted earlier that we produce operas written by Japanese citizens for Japanese audiences. Going forward, our hope is to do so using Japanese cast members, bringing these works to opera fans in other parts of the world. We would like to produce everything, including librettos, using Japanese talent and to take our productions overseas. We could use foreign talent, but exclusively Japanese productions are our first priority. We need such a vision or policy to enable us to continue to move forward in

these difficult circumstances.

I talked about the producer or the opera manager a while ago, bringing up the cost of renting a rickshaw. My conclusion is that we must entertain the audience; the audience reaction must be our first concern. If we feel our audience would like to see a rickshaw on stage, we must have a rickshaw on stage, no matter what our stage director says, and no matter what our producer says. The important thing is to let our audience have as much fun as possible.

I would like to say one more thing in conclusion. Mr. Scorca predicted that opera will experience further growth in the United States. Mr. Taneo Kato of Asahi Breweries issued the opposite warning. He said, "Opera will become moribund in the 21st century." But my conviction is that this is impossible. I believe that the bel canto vocal technique is an absolutely wonderful discovery, or invention. Opera may change form as time goes by, but it will never disappear as long as the bel canto vocal technique remains. Voices trained in this technique lose none of their beauty even when they are amplified. I'm convinced that opera will never experience a decline as long as people involved with this art continue to be creative and to exercise ingenuity.

That's all I wanted to say. Thank you very much.

[Miyama]

Ms. Uehara, please go next.

[Uehara]

My position is a little different from those of the other panelists. But I think that the things I'm going to say will overlap a great deal with the opinions they have expressed. The first thing I would like to say is that our hall is a public hall. As such, we have a somewhat different mission. I believe that we should clarify our role as a public facility and do things that private organizations find hard to do.

As I said earlier, we must make arts more widely accepted in our society. I think it is essential for a public hall to make efforts in this respect due to its unique position between citizens and their local governments.

I would like to repeat that Biwako Hall is still very young. We must court and cultivate a wider audience; we consider this to be one of our most important missions. I think it is indispensable that we continue to produce operas of truly high quality, operas that touch the hearts of people experiencing this art for the first time—those with no background in opera. I said this with regard to young people earlier. I agree with the other panelists on this point.

I would like to say one more thing. We must take a wide range of issues into consideration. For one, we must consider the current state of opera production in Japan. It is through such consideration that we continue to stage Verdi operas never before performed in Japan. We investigated the role we could play in the overall picture of Japanese opera, studied the goals we could hope to accomplish, and decided to launch this series. I believe that we must take all of these factors into account, and I believe that the artistic director will stand as the key player in this respect.

That's all from me.

[Miyama]

Thank you very much, Ms. Uehara.

Ms. Kocho, thank you for waiting so long. Please share your plans and hopes with us.

[Kocho]

I agree with Mr. Noguchi. We must produce original operas rooted in our soil that will nevertheless appeal to people around the world. I have no doubt that if we do so we will always find an audience.

Regional opera producing organizations like our Oita Prefectural Citizens' Opera lack the resources of their counterparts in more central locations. We must invite quality teachers from metropolitan areas to strengthen our talents. I think that this is a point our organization needs to address from now on.

I think mass media play a large and even indispensable role in our productions. We would like to attach greater priority to our relationship with the mass media, asking

them to cooperate with us and to provide substantial support.

[Miyama]

Thank you very much, Ms. Kocho.

Each of our six panelists gave us some encouraging words and expressed his or her wishes for the future. The panelists spoke of the need to clarify their respective missions, to carry out these missions in earnest, and to offer audiences one heart-moving opera after another.

The level of passion these panelists expressed for opera suggests that they have many more things to say. However, we have slightly exceeded our time limit, and I must draw the curtain at this point. We received many comments from our audience; unfortunately, my failings as a moderator left us no time to discuss most of them. Please accept my apologies.

As stated above, we held this symposium as part of a research project subsidized by the Ministry of Education, Culture, Sports, Science and Technology. We would like to incorporate the contents of discussions we had today in our future research, and indeed the members of this research project consider it their responsibility to do so. However, they cannot perform this task sufficiently on their own. Instead they hope to do so in cooperation with our six panelists, with others gathered here today, and with those opera enthusiasts who could not attend this symposium. We would like to ask all of these people to help them in their efforts.

I would like to close this panel discussion by expressing our heartfelt appreciation to the Biwako Hall director, Ms. Uehara, and to the other related officials who offered this absolutely wonderful hall to us. Thank you very much (applause).

[Takenami]

On behalf of the sponsor, I would like to once again convey our sincere appreciation to all of our panelists and to our moderator, Mr. Miyama. Thank you very much.

I would also like to thank all members of the audience for joining us today, for their

patient attention, and for their valuable opinions.

I can now call to a close our symposium entitled "Current Status of, and Future Issues for, Opera Production in Japan." Thank you very much for your participation (applause).

SUMMARY OF PRESENTATIONS

Delivered by MARC A. SCORCA, President and CEO, OPERA AMERICA

The presentations will be divided into three sections:

1. The state of opera in the United States;
2. The implications of the financial structure of American opera companies on opera management; and
3. The role of OPERA America in serving the field.

Section 1: There are a number of factors contributing to a positive report about the vitality of opera and opera companies in the United States:

1. The opera audience has been growing and growing younger.
2. The popular culture has become more friendly toward opera.
3. The opera repertoire has been expanded with new operas and works of historic significance.
4. The quality of opera production has improved.
5. The establishment of successful regional opera companies and summer festivals has made opera more accessible to the general public.
6. The emergence of American opera singers helps to strengthen the connection between the art form and the public.
7. The development of education and community programs helps to de-mystify opera and build audiences.

Section 2: The discussion about opera management in the United States will be linked to the report on the growth of opera and opera companies. There are several key points:

1. Opera management in the United States grows from a unique funding structure that places the major responsibility for supporting opera companies on the private sector.
2. A strong Board of Directors with a clear understanding of its unique roles and responsibilities is key to a successful opera company.
3. Opera companies in the United States have a unique level of flexibility to adjust to external factors.
4. A strong marketing program is based on the understanding that there is no single opera audience; strategies must be designed to communicate with multiple audiences.
5. A strong development program is based on the appeal of a unique portfolio of special services provided by the opera company.

6. Adult audiences express a need to know more about the operas offered in a season in order to develop a stronger and enduring relationship with the opera company.

Section 3: The report on OPERA America will summarize the ways the association provides strategic leadership and practical assistance to:

1. Increase the creativity and excellence of opera productions, with emphasis on new American operas.
2. Improve services that enable opera companies to make the best use of limited resources.
3. Develop programs that encourage the development of new audiences, including both children and adults.

Marc A. SCORCA joined OPERA America in 1990. As President and CEO, he is responsible for the overall operation and development of the association. Under his leadership OPERA America administered two landmark strategic funding initiatives in support of the development of North American operas and opera audiences; Opera for a New America and the Next Stage. In 1999, OPERA America embarked on a \$20 million endowment effort to create a permanent fund dedicated to supporting new works and related audience development activities. Launched by a \$5 million challenge grant from the Helen F. Whitaker Fund, The Opera Fund will award Repertoire Development Grants, Artist Development Grants, and Audience Development Grants in a coordinated campaign to ensure opera's creative vitality.

At the same time, Scorca has supervised the introduction and expansion of numerous core programs including the Information Service, Professional Trustee/Volunteer Resource Center, and Ambassador Circle OPERA America's national patron program. Extensive Internet-based services, organized as OPERA America Online at operaamerica.org, have extended the depth and breadth of the association's service to members. Extensive educational resources for the general public, including distance learning programs, are now available at operaworld.com.

Consolidation with the former National Opera Institute and Central Opera Service, and a strong partnership with Opera Volunteers International, have resulted in the expansion of OPERA America's membership from 110 company members in 1990 to nearly 10,000 organizations and individuals in 2001. An office in Toronto, established in 1996, has strengthened OPERA America's service to Canadian members through Opera.ca. In Europe, OPERA America helped create Opera Europa to serve a growing number of European company members. With an office in Strasbourg, Opera Europa advances OPERA America's goal of increasing informational resources around the world.

Through OPERA America's Trustee/Volunteer Resource Center, Scorca has led strategic planning retreats for opera companies across the United States and Canada and has served as guest speaker and facilitator for many other arts organizations. He has participated on panels for public and private funding agencies including the Mellon Foundation, Pew Charitable Trusts, Wallace-Reader's Digest Fund, National Endowment for the Arts, Canada Council for the Arts, and various state and local arts agencies. Scorca has played an advisory role in research projects conducted by the

RAND Corporation, Princeton University, the Urban Institute, the American Assembly, the Kenan Institute for the Arts, and the Center for Business Innovation, where he is a Fellow.

In the media, Scorca has appeared in numerous segments on CNN and NPR, and has been featured on CBS Sunday Morning, FOX News, and NBC's Today in coverage of opera's growing popularity. He has been interviewed and quoted in innumerable newspapers and magazines across the country, including The New York Times, Wall Street Journal, USA Today, and Time Magazine. Mr. Scorca made his debut on the internet in 1999 when he interviewed Luciano Pavarotti for America Online.

A proponent of collaboration, Scorca has organized a number of cross-disciplinary projects with other service organization in the areas of education, leadership training, research and public policy. The Performing Arts Research Coalition, administered by OPERA America, is responsible for conducting policy-oriented research in cities across the United States. The National Music Leadership Coalition, also administered by OPERA America, coordinates select program activities of seven national music service organizations. Mr. Scorca has served as an officer, board member and committee member of the American Arts Alliance, North Carolina School of the Arts, Salzburg Seminar and many other organizations.

Before moving to Washington, DC. , he worked with the Metropolitan Opera, Opera Company of Philadelphia, New York City Opera, and Chicago Opera Theater in various capacities. Scorca is a graduate of Amherst College where he earned degrees, magna cum laude, in both History and Music.

The Current Situation and Future Issues for Opera Production in Japan

Shoji Yokose, Full-time Trustee of the St. Marianna University, School of Medicine

1. Current status of opera production in Japan

(1) The number of annual opera performances in Japan in 2000

127 organizations, 200 programs, 730 performances, the breakdown of which is as follows:

1/ Operas performed by foreign opera theaters

15 organizations, 25 programs, 165 performances

2/ Operas performed by domestic professional opera organizations

37 organizations, 93 programs, 410 performances

3/ Citizens' operas performed by amateur organizations

60 organizations, 70 programs, 110 performances

4/ Operas performed as part of college education

12 organizations, 15 programs, 40 performances

One welcome result of Millennium 2000 (the centennial of opera in Japan) is found in the rapid growth of citizens' and regional operas; nevertheless, opera performances are mainly produced by domestic professional opera companies and theaters.

(2) Professional organizations to produce operas in Japan

1/ Relatively large theater organizations

Eight organizations, including the New National Theatre, Tokyo

2/ Main small- and medium-sized organizations in Tokyo

Ten organizations, including Tokyo Shitsunai Kageki-jo (Tokyo Chamber Opera House)

3/ Organizations in the Kansai region

Five organizations, including the Kansai Nikikai Opera Company and the Kansai Opera

4/ Organizations in Nagoya

Three organizations, including Nagoya-Nikikai

5/ Organizations in Hiroshima and Yokohama

Thirteen organizations, including the Hiroshima Opera Promotion Committee

(The above is based on the "Japanese Opera Almanac 2000" issued by the Council for Opera Organizations and on Reiko Sekine's introduction thereto.)

2. The current status of, and future issues for, the New National Theatre, Tokyo

(1) Performances in 2000

Full opera performances at the Opera House: 11 programs

Appreciation class for high school students: 1 program

Opera performances at the Pit: 3 programs

Opera performances performed by trainees: 3 programs

A total of 18 programs, 70 performances

(2) Business results in the opera division (FY 2001)

Annual audience: 95,000

Average seat occupancy rate (paid admissions): 83%

Direct expenses incurred for performances: 2.24 billion yen

Income from ticket sales: 1.05 billion yen

Proportion of expenditures covered by ticket sales: 48%

(3) Status of outside fundraising (in all categories)

Direct expenses incurred for performances produced by the theater: 3.45 billion yen

Income from ticket sales: 1.75 billion yen

Income from the government, including the Japan Arts Council: 1.1 billion yen

Income from private companies: 0.6 billion yen

(4) The current number of performances should be maintained for the time being.

(5) Opera production goals of the New National Theatre, Tokyo: Issues in multiple performances with a single cast and in the appointing a foreign artistic director

(6) Ensuring the presence of all personnel required for opera productions such as a vocal ensemble, a conductor of the vocal ensemble, a vice conductor, Studien-leiter, an assistant director, Korrepetitor, an assistant director, a stage manager

(7) The problem of an affiliated orchestra

3. Future issues for opera production in Japan

1/ The existence of a sufficiently large audience capable of appreciating opera (first prerequisite for the development of opera)

Organization of opera appreciation classes

2/ The capability of providing high-quality opera performances (second prerequisite for the development of opera)

The promotion of national tours of domestic opera productions and the improvement of the cultural and funding environments to this end

3/ The ability to secure a public support system (third prerequisite for the development of opera)

Thorough recognition of the fact that it is impossible to produce operas relying only on the income of each organization and that public support is indispensable for opera performance

[Profiles]

Shoji Yokose - St. Marianna University, School of Medicine

April 1959 : Joined the Ministry of Education after graduating from the University of Tokyo's Faculty of Letters

May 1966 : Manager of Academic Affairs Section, Board of Education, Miyagi Prefectural Government

April 1968 : Deputy manager of Special Education Division, Elementary and Secondary Education Bureau

April 1970 : Deputy manager of Planning Section of the Minister's Secretariat

July 1971 : Deputy Director of the Board of Education of the Chiba Prefectural Government

April 1975 : Manager of Textbook Management Division, Elementary and Secondary Education Bureau

January 1976 : Manager of the Cultural properties Department, Agency for Cultural Affairs

January 1979 : Manager of Aid Division, Bureau of Administrative Services

November 1981 : Manager of Local Affairs Division, Elementary and Secondary Education Bureau

July 1982 : Manager of Financial Affairs Division, Elementary and Secondary Education Bureau

July 1983 : Manager of Personnel Division, Minister's Secretariat

July 1985 : Secretariat Councilor of the Ministry of Education

September 1987 : Deputy Director-General of Agency for Cultural Affairs

April 1989 : Director-General of the Lifelong Learning Bureau, Ministry of Education

July 1990 : Director of the Japan Arts Council, following departure from Ministry of Education

April 1995 : Director of the New National Theatre Tokyo Foundation

August 1995 : Managing Director of the New National Theatre Tokyo Foundation

April 2002 : Full-time trustee of St. Marianna University, School of Medicine

Hisako Kocho - Oita Prefectural Citizen's Opera Association

Born in Usa-shi, Oita Prefecture

1942 : Graduated from Tokyo Music Academy

1951 : Hired by Oita University

1985 : Named Professor Emeritus of Oita University

Ms. Kocho holds a number of prominent positions, serving as Chairperson of the Oita Prefectural Citizen's Opera Association, Chairperson of the Oita Prefectural Music Association, and Chairperson of the All Japan Local Opera Council.

She has received awards such as the Order of the Sacred Treasure *Kun-Santo Zuiho-sho*, the third Order of Merit, the Oita Godo Shimbun Cultural Award, the Oita Governor's Award, and the Nishinippon Cultural Prize.

Selected Publications

"Rentaro Taki and His Works;" Oita University Research Institute

"New Materials on Rentaro Taki;" Ayame Shobo

"Rentaro Taki;" The Board of Education of the Oita Prefectural Government

"Rentaro Taki;" Yoshikawa Kobunkan

"Rentaro Taki - His Works and Their Interpretations;" Ongaku No Tomo Sha Corp.

"The Story of Oita Prefectural Opera - a 20-year History;" Oita Godo Shimbunsha

Emi Uehara - Biwako Hall

March 1968 : Joined the Ministry of Labor after graduating from the Senior Division of the University of Tokyo College of Arts and Sciences

July 1976 : Manager of Wages Division, Shiga Labor Standards Bureau

January 1978 : Manager of Tourism and Products Division, Department of Commerce, Industry and Labor, Shiga Prefecture

July 1979 : Manager of Cultural Development Division, Cultural Affairs Department, Board of Education of the Shiga Prefectural Government

April 1982 : Manager of Cultural Affairs Department, Board of Education of the Shiga Prefectural Government

April 1984 : Appointed to additional post of Director of the Museum of Modern Art, Shiga (until March 1987)

April 1986 : Director-General of Bureau of Commerce, Industry and Labor, Shiga Prefecture

Managing Director of the Shiga International Friendship Association (incorporated foundation) (until March 1994)

April 1989 : Director-General of Policy, Shiga Prefecture (until March 1996)

April 1990 : Appointed to additional post of Director, Shigaraki Ceramic Cultural Park, Shiga Prefecture

April 1992 : Appointed to additional post of Director-General of the Bureau of Culture, Board of Education of the Shiga Prefectural Government

Chairperson of the Shiga Cultural Promotion Corporation (incorporated foundation) (until March 1994)

April 1994 : Director-General of Biwako Hall (tentative name) Planning Bureau, Board of Education of the Shiga Prefectural Government (until March 1998)

April 1996 : Deputy Director of Biwako Hall Foundation

April 1998 : Director of Shiga Prefecture, Deputy Director of Biwako Hall Center for the Performing Arts, Shiga

April 2002 : Chairperson of Biwako Hall Foundation

Executive Director of Biwako Hall, Center for the Performing Arts, Shiga

Takayoshi Nakamura - the College Opera House at the Osaka College of Music

1976 : Completed Ph.D. in Aesthetics (musicology), Graduate School of Letters, Kwansai Gakuin University

1985~87 : Visiting researcher at the Institute of Musicology, University of Würzburg, Germany

1999 : Director of the College Opera House, Osaka College of Music

Currently, Mr. Nakamura is a professor and director of the Osaka College of Music. He also contributes critical essays on concerts and records to the Mainichi Newspaper and the "Record Geijutsu". He served as a judge in the music department at the Art Festival of the Agency for Cultural Affairs from 1996 to 1998 and from 2000 to 2002. He has been engaged in the production of concerts, operas, chamber music concerts, regular concerts of the College Opera House Orchestra of the Osaka College of Music, and the College Opera House Chorus Music Series. He will produce "Le Nozze di Figaro" in the Mozart series in FY 2003.

Research areas

Musical aesthetics (musical hermeneutics), history of western music (history of chamber music)

Major publications

“History of Chamber Music” (sole author), Tokyo Shoseki Co., Ltd.

(Received the Music Pen Club Award for best new critic in the field of classical music)

“History of Western Music” (co-edited and co-authored), Tokyo Shoseki Co., Ltd.

“Resonant Ideas - the Modern Image of Beethoven” (co-authored), Tokyo Shoseki Co., Ltd.

“Complete Works of Beethoven in Ten Volumes” (co-edited and co-authored), Kodansha Ltd.

Makoto Kikawada - Kansai Nikikai Opera Company

1957 : Graduated from Tokyo National University of Fine Arts and Music, Faculty of Music, Department of Vocal Music

1962 : Faculty of Music Lecturer, Soai University

1968 : Associate professor of Soai University

1969~71 :

Studied at the private Detmold Music Academy as an exchange student

1975 : Professor of the Faculty of Music, Soai University

1991 : Dispatched to Austria and Germany as an exchange student from Soai University

2001 : Part-time lecturer, Osaka Prefectural Yuhigaoka High School

2002 : Professor Emeritus, Soai University

Current activities

Chairperson of Kansai Nikikai Opera Company, Executive Director of Kansai Nikikai Opera Company Support Group, Director of Nikikai Opera Foundation, Chairperson of Japanischen Schubert-Gesellschaft, Director of Japan Federation of Musicians,

Director of Amagasaki Tomorrow Foundation, Richard-Wagner-Gesellschaft Japan Councilor, ABC Music Foundation Councilor, Hyogo Arts and Culture Association Councilor, Member of Hyogo Prefecture Cultural Forum, Member of Piccolo Theater Administrative Committee, Vice-Chairperson of Kansai Area Committee of Japan Federation of Musicians

Mr. Kikawada serves as a judge in various competitions, such as the Japan Music Competition, the All Japan Student Music Competition, and the NHK All Japan School Music Competition.

Awards

1969 : Osaka Culture Festival Award

1977 : Janacek Medal, Republic of Czechoslovakia

1986 : Amagasaki Citizen's Cultural Award

1988 : Hyogo Prefecture Culture Award

2000 : Designated a Person of Local Cultural Merit by the Minister of Education

2001 : Osaka City Award for Cultural Merit

Kosuke Noguchi - Kansai Opera

February 1940 : Graduated from Osaka College of Music

December 1941 : Hired by Japan Music and Culture Corp.

December 1945 : Established Noguchi Music Office

September 1948 : General manager of Kansai Symphony Orchestra (currently, Osaka Philharmonic Orchestra)

March 1949 : Established the Kansai Opera, serving as general manager

April 1986 : Chairperson, board of directors, Kansai Opera

April 1999 : Leader of Kansai Opera

For 40 years, Mr. Noguchi has served as Chairperson and Secretary-General of the Osaka Philharmonic Orchestra Association and as Chairperson of the Osaka Philharmonic Orchestra Administration Committee.

He received the Award of the Chief of the Agency for Cultural Affairs, the Osaka Cultural Award, the Blue Ribbon Medal *Ranju-Hosho*, and the Order of the Sacred Treasure *Kun-Yonto Zuiho-sho*, the fourth Order of Merit.

Current activities

Chairperson of the board of Kansai Arts and Culture Foundation, Leader of Kansai Opera, Executive Director of Osaka College of Music, Director of Japan Federation of Musicians, Vice-Chairperson of Confederation of Opera Organizations, Chairperson of the board of Japan Music Management Association, Chairperson of Administrative Committee of the Federation of Osaka Cultural Organizations, Member of Osaka City Social Education Board, Executive Director of Osaka Youth Orchestra

Yoshio Miyama as moderator

1978 : Completed Ph.D. in Musicology, Keio University Graduate School of Letters

1974~1976 : Enrolled in Ph.D. program at the Université de Paris

Research areas :

History of Western music from the Renaissance to the Baroque period

Various fields of music-related performing arts

Arts Management

Major Books and theses :

[Edited, authored, or translated works]

“Masterpieces of Music History” (Shunjusha Publishing Company, 1981)

“Songs of City, Sounds of Castles: Folklore of Renaissance Music” (Ongaku No Tomo

Sha Corp., 1985)

“Vocal Music of the Renaissance Period,” revised edition (Ongaku No Tomo Sha Corp., 1985)

“Faure Complete Piano Music,” critical edition (Four volumes previously published; Shunjusha Publishing Company, 1986~)

A. Heriot, “Il Castorato (The Castrati in Opera)” (co-translated, Kokusho Kankokai, 1995)

W. Kolneder “Geschichte der Musik (The History of Music)” (co-translated, Zen-on Music Company, Ltd., 1978)

C. Price, “Man & Music: The Early Baroque Era, From the Late 16th century to the 1660s” (co-translated, Ongaku No Tomo Sha Corp., 1996)

J. McKinnon, “Historical Chronology of Music” (co-translated, Ongaku No Tomo Sha Corp., 1997)

[Theses]

“Vers mesures of the 17th Century” <Musicology, 1979>

“Recherche d’Iconographie musicale au Japon” <Fontes Artis Musicae, 1988>

“The Role of Universities in Encouraging Artistic Activities” <83rd volume of Toshi Mondai (Municipal Problems), 1992>

“Support Measures for Promoting Local Culture” <Newsletter, the Matsuo Foundation, Vol. 4, 1995>

“Arts Management and Human Resources Department” <Shakai Kyoiku (Social Education) Vol. 53-7, 1998>

Oita Prefectural Citizen's Opera Association (Oita Kenmin Opera Kyokai)		
1	Year of Foundation	1968: The first performance of "Le Nozze di Figaro"
2	Corporate Form	Private organization
3	Related Organizations	None
4	Basic Purpose	The association works to deepen friendship between members, to spread the musical arts, and to enhance local culture.
5	Staff of Secretarial Office	Three persons (volunteers)
6	Number of members	20 singers, 20 chorus members, three individuals holding the posts of conductor, director, and stage manager
7	Training System	None
8	Organization Representative	Chairperson
9	Artistic Responsibility	General Manager
10	Production Responsibility	Chairperson, Secretary-General
11	Program Decision-Making Authority	General Manager, conductor, director, composer
12	Selection of Performers	Chosen through consultations between artistic chief and production chief
13	Financial Situation	Statement of income and expenditures from the performance "Taki Rentaro":
		Income: Ticket sales (58%), Subsidies (29%), Other (13%)
		Expenditures: Performing business (82%), Other (18%)
14	Subsidies	Japan Arts Council, Japan Foundation for Regional Art Activities, Oita Broadcasting System Cultural Foundation, Nakatsu-Shimoge Regional Development Bureau (Oita Prefecture), Asahi Shimbun Foundation, Kao Foundation for Arts and Sciences, Mitsubishi Trust Foundation for the Arts, UFJ Trust Cultural Foundation, Roland Foundation
15	Original Productions in FY 2001 (excluding concert performances)	Original program: one stage for one work - "Taki Rentaro"
16	Principles and Trends behind the Selection of Repertoire	The promotion of opera through selection of works deeply rooted in the region
17	Co-production / Exchange Program	Exchanges with local organizations in Japan as well as joint appearances and exchanges with artists in China and Korea in the course of the "Opera Festival"

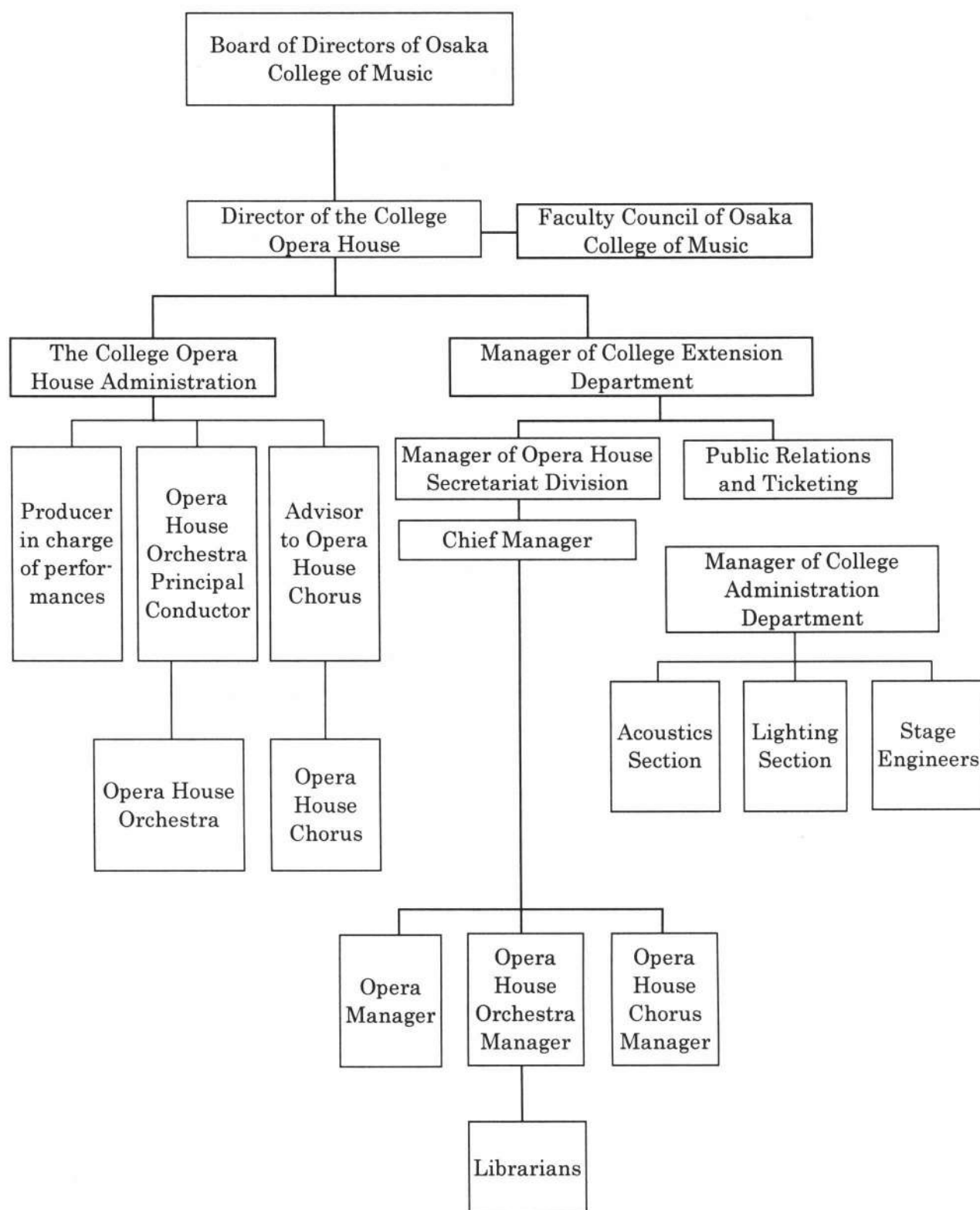
18	First performances	First performance: "Kichomu Shoten," composed by Osamu Shimizu and written by Hiroo Sakata (October 1973) "Pedro Kibe," composed and written by Kazuko Hara (October 1992) "Taki Rentaro," composed and written by Kazuko Hara (October 1998) "Ao no Domon," composed and written by Kazuko Hara (October 2002)
19	Gross Audience	3,000 (FY 1999), 2,000 (FY 2000), 2,100 (FY 2001)
20	Audience Categories	10-19 years of age: 20%, 20-29 years of age: 30%, 30-39 years of age: 10%, 40-49 years of age: 20%, 50-59 years of age: 10%, 60 and over: 10%; men: 20%, women: 80%
21	Supporting Organization	A supporting organization has been established (provides invitations to opera performances)
22	Promotional Programs for Audience	Opera classes, performances of opera highlights
23	Roles in the Community	Active participation in performances hosted by Oita Prefecture Arts and Culture Promotion Council, provincial tours, and family theaters

The College Opera House of the Osaka College of Music

1	Year of Establishment	Opened in April 1989
2	Format	Stage: Main stage floor area: 580 square meters; rear stage floor area: 48 square meters; proscenium width: 11-15 m; proscenium height: 8-10 m Audience seats: horseshoe configuration, with balconies
3	Hall Capacity	756 (652 when orchestra pit is used)
4	Basic Purpose	This is the first opera house established in Japan essentially for opera performances. The opera house is also equipped with the human resources required for opera production, including an affiliated professional orchestra and chorus and contract stage staff. As an organization affiliated with the college, the theater's aim is to produce experimental performances that cannot be produced in commercial theaters and to contribute to the extensive promotion of opera and music education.
5	Corporate Form (Management Body)	Osaka College of Music (incorporated educational institution)
6	Management Responsibility	Chairperson of the board of directors
7	Artistic Responsibility	Director of the Opera House: appointed after selection by the chairman of the board of directors and the college president, subject to approval of the board of directors and the faculty council
8	Production Responsibility	Director of the Opera House: as above
9	Selection of Performers	By audition
10	Staff	15 persons (including full-time, contract, and other personnel)
11	Affiliated Organization	35 members of the Opera House Orchestra, 20 members of the Opera House Chorus (four groups of five)
12	Financial Situation	Statement of income and expenditures: details undisclosed
13	Subsidies	Public subsidies: None Commercial subsidies: Mitsubishi Trust Foundation for the Arts, Rohm Music Foundation
14	Financial Situation	Managed as an affiliated organization of the Osaka College of Music, the Opera House depends financially on the college.
15	Opera Performance in FY 2001 (excluding concert performances)	“Don Giovanni” (New Mozart Series) “Orpheus in Hiroshima” composed by Yasushi Akutagawa (20th-Century Opera Series) Total of four performances for two repertoires

16	Principles and Trends behind Selection of Repertoire	Introduction of series, with performances twice a year. At present, the College Opera House focuses on two series: a "Mozart Series," in which classic operas suitable for the theater are produced, and a "20th-Century Opera Series," offering operas from the 20th century that are very infrequently performed by other organizations because they are not profitable. In addition, between the two series, romantic operas are produced in concert form.
17	Program Decision-Making Authority	Administration Committee of the College Opera House, through discussions
18	Co-production/Exchange Program	Production of "Kinkakuji" composed by Toshiro Mayuzumi, at Tokyo Bunka Kaikan (September 1999) Production of the same work at Biwako Hall (December 1999)
19	Frequency of Performance	FY 2001 - Original productions: 11 performances for seven operas, Co-production: one performance, one opera
20	First Performance	First Performance: "Izumo no Okuni" composed by Kei Kondo (November 1995)
21	Gross Audience	6,069 (FY 1999), 5,561 (FY 2000), 5,868 (FY 2001)
22	Audience Categories	No data
23	Supporting Organization	3,655 members (provides information service)
24	Promotional Programs for Audience	Workshops: Explanation of repertoire by conductor, stage director, producer, Director of the Opera House and other guests
25	Roles in the Community	Rehearsals are open to local residents.

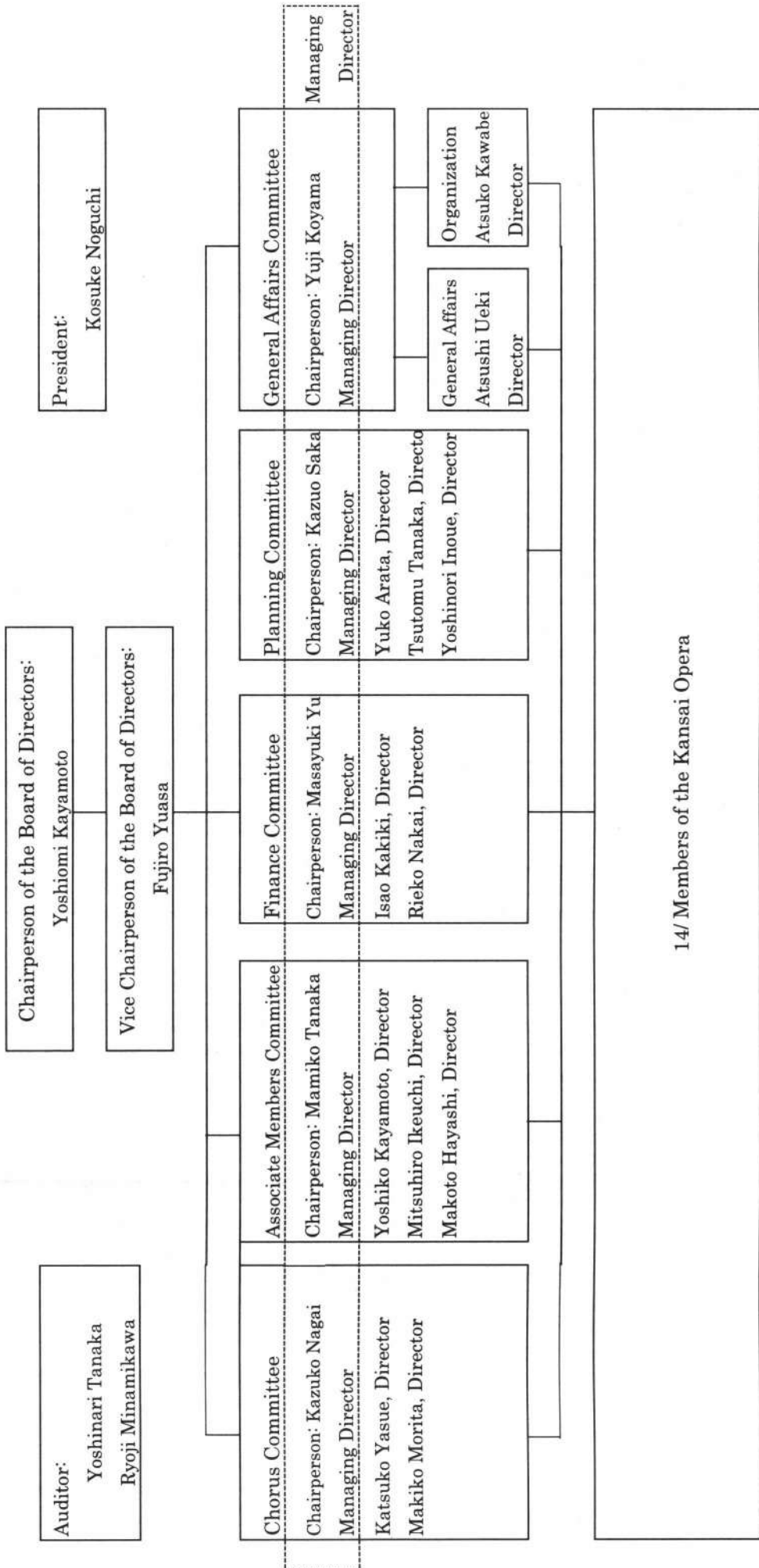
Organization Chart, The College Opera House, Osaka College of Music



The Kansai Opera		
1	Year of Foundation	1949: Kansai Opera founded; 1990: Became affiliated with the Kansai Arts and Culture Foundation
2	Corporate Form	Nonjuridical corporation
3	Related Organizations	Kansai Arts and Culture Foundation (special public benefit corporation); associated performing organizations: None
4	Basic Purpose	
5	Staff of Secretarial Office	Full-time staff: 0 (eight contributing staff members at the Kansai Arts and Culture Foundation)
6	Number of Members	248 singers (membership fee system), two individuals in the posts of conductor and director (membership fee system)
7	Training System	Training program for associate members of the Kansai Opera
8	Organization Representative	Chairperson
9	Artistic Responsibility	Chairperson of the Kansai Opera
10	Production Responsibility	Chairperson of the Kansai Arts and Culture Foundation
11	Program Decision-Making Authority	The Planning Committee selects possibilities and consults with the Board of Executive Directors; the Board of Directors gives final approval
12	Selection of Performers	Directors and Casting Producer select performers by audition from the members of the Kansai Opera
13	Financial Situation	Statement of income and expenditures related to performing business in FY 2001 (including opera performances, training, and others)
		Income: Business income (50.5%), Subsidies (29%), Other (19%)
		Expenditures: Staging expenses (29%), Compensation for performers (21.5%), Literary expenses (11%), Hall rent (3%), Musicians (3%)
14	Subsidies	Public subsidies: Agency for Cultural Affairs, Japan Arts Council, Osaka Prefecture Commercial subsidies: Mitsubishi Trust Foundation for the Arts, Mainichi Broadcasting System, Inc., Asahi Breweries, Ltd., Amagasaki Shinkin Bank
15	Opera Performances in FY 2001 (excluding concert performances)	Regular performances: twice a year (June and October) Original and masterpiece opera series: once a year (March) Eight performances for four operas: "Yuzuru," "Rusalka," "Un Ballo in Maschera," and "Hansel and Gretel"

16	Principles and Trends behind Selection of Repertoire	
17	Co-production /Exchange Program	<p>“Aida;” Japanese/Italian collaboration (November 1998)</p> <p>“Un Ballo in Maschera;” Japanese/Italian collaboration (January 2001)</p> <p>“Eugene Onegin;” co-production with Russia's Mariinsky Theatre (June 2002)</p> <p>“Madame Butterfly;” co-production with seven theaters in Lombardia, Italy (October 2002)</p> <p>Co-productions are also planned from 2003 on.</p>
18	First Performance	<p>First performance:</p> <p>“Shuzenji Monogatari (the Tale of Shuzenji),” composed by Osamu Shimizu and written by Kido Okamoto (November 1954)</p> <p>“Akai Jinbaori (A Red Surcoat),” composed by Yusaku Oguri and written by Junji Kinoshita (June 1955)</p> <p>“Sotoba Komachi,” composed and written by Mareo Ishiketa (March 1956)</p> <p>“Kosaisho no Kekkō,” composed by Hideyo Tsujii and written by Kazuo Kamizawa (May 1979)</p> <p>“Yukukawa no” (revised edition), composed and written by Satoru Nakanishi (February 1995)</p> <p>“The Moon in Berlin,” composed by Fukuo Yamaguchi and written by Teruha Ashikawa (February 1996)</p>
19	Gross Audience	8,500 (1999), 8,500 (2000), 8,500 (2001)
20	Audience Categories	20-29 years of age: 20%, 30-39 years of age: 10%, 40-49 years of age: 10%, 50-59 years of age: 20%, 60 and over: 40%; men: 40%, women: 60%
21	Supporting Organization	114 members (information service, advance reservation of tickets)
22	Promotional Programs for Audience	None
23	Roles in the Community	<p>As part of its activities to promote opera in Kansai, the Kansai Opera is engaged in training not only singers but also script writers, composers, conductors, pianists, orchestra musicians, ballet dancers, and stage production staff (stage carpenters, stage designers, costume designers, wigmakers, and lighting staff).</p> <p>At present, many singers and stage staff participate in citizen opera productions in Kansai.</p>

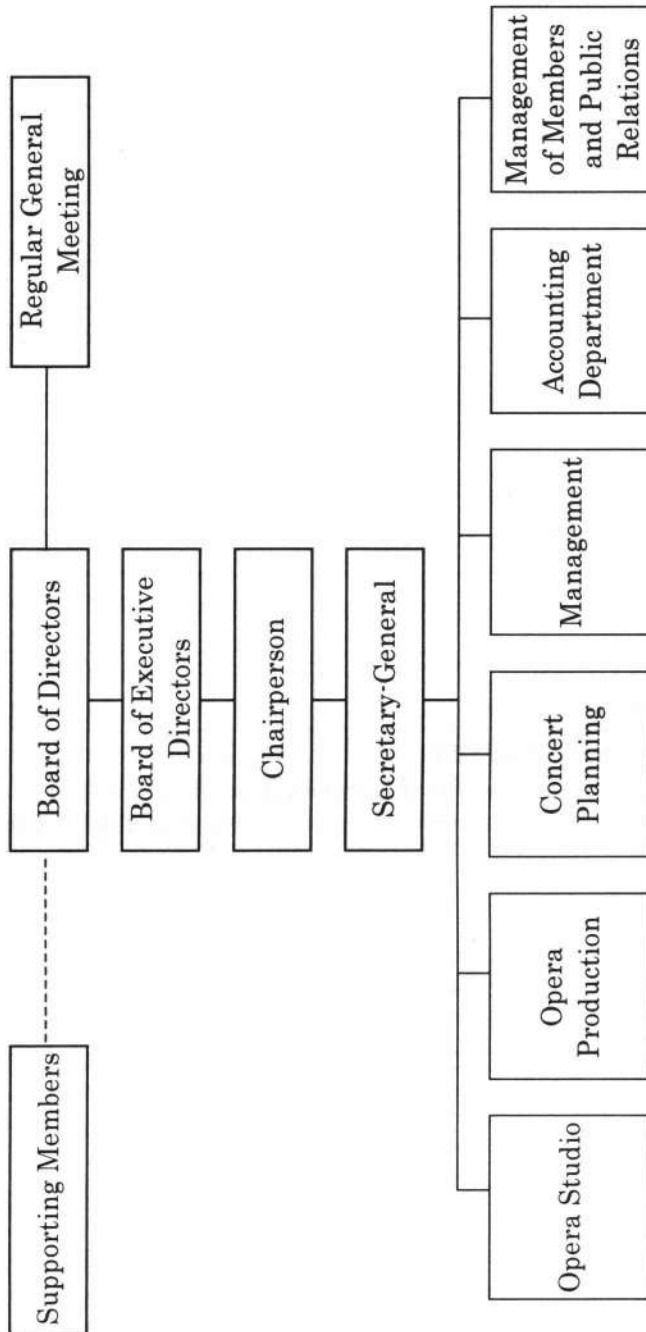
The Kansai Opera Organization Chart



Kansai Niki kai Opera Company		
1	Year of Foundation	The Kansai Niki kai Opera Company was founded in January 1964.
2	Corporate Form	Private organization
3	Related Organizations	Affiliated organization: Kansai Niki kai Chorus; Tie-up organizations: Kyoto Symphony Orchestra, Century Orchestra Osaka
4	Basic Purpose	To contribute to the promotion and development of the musical arts through research and presentations within the entire field of vocal music, and to foster the development of musicians by serving as a place where vocalists may interact.
5	Staff of Secretarial Office	Seven persons (including full-time and contract staff)
6	Number of Members	Membership fee system: 499 singers Registration system: 34 instrumentalists; nine individuals holding the posts of conductor, producer, and stage director Others: 20 members of the chorus
7	Training System	Opera Studio (two years)
8	Organization Representative	Chairperson
9	Artistic Responsibility	Chairperson, conductor, director, producer in charge of performance (appointed by the board of directors for each performance)
10	Production Responsibility	Secretary-General, producer in charge of performance (appointed by the board of directors for each performance)
11	Program Decision-Making Authority	Planned by the chairperson, conductor, director, and production staff, and decided by the board of directors
12	Selection of Performers	In principle, selected by audition from the members of the Kansai Niki kai Opera Company
13	Financial Situation	Statement of income and expenditures (tentative figures for 2001)
		Income: Ticket sales (27%), Performance related income (0.5%), Public subsidies (16%), Commercial subsidies (7%), Membership fees (9.5%), Other (40%)
		Expenditures: Performing business, including compensation for performers (52%), Performance related business (0.5%), Labor expenses related to sales and management costs (12%), Other sales and management costs (12%), Other (24%)

14	Subsidies	Public subsidies: Special Support for Artistic Organizations, Agency for Cultural Affairs Commercial subsidies: Mitsubishi Trust Foundation for the Arts, Rohm Music Foundation, Kao Foundation for Arts and Sciences, Amagasaki Shinkin Bank (FY 2001)
15	Opera Performances in FY 2001 (excluding concert performances)	54th opera: "L'Elisir d'Amore;" 55th Opera: "Lucia di Lammermoor"
16	Principles and Trends behind Selection of Repertoire	The company selects works that it wishes to produce and that will provide its singers with the opportunity for success.
17	Co-production /Exchange Program	"Der Rosenkavalier" is planned to be jointly produced by the Cologne Opera and Tokyo Nikikai in FY 2003.
18	First Performance	"Prihody Lisky Bystrousky" (November 1977), "The Crucible" (June 1983)
19	Gross Audience	5,995 (FY 1999), 5,293 (FY 2000), 6,703 (FY 2001)
20	Audience Categories	20-29 years of age: 28%, 30-39 years of age: 25%, 40-49 years of age: 21%, 50-59 years of age: 15%, 60 and over: 10%; men: 40%, women: 60%
21	Supporting Organization	149 members of an affiliated club (membership fees required; provides information service, advance reservation of tickets and priority seating, invitation to parties with artists, rehearsals open to members)
22	Promotional Programs for Audience	Opportunity to view general rehearsals
23	Roles in the Community	To provide an opportunity for the citizens of Amagasaki to see general rehearsals announced in public relations journals issued by the city.

Organization Chart, Kansai Nihonkai Opera Company



Biwako Hall

1	Year of Establishment	September 5, 1998
2	Format	Large Hall: Quaduple stage; proscenium width: 21.5 m; proscenium height: 12.5 - 15.5 m; depth of main stage: 23 m (maximum depth: 46 m) (orchestra pit accommodates 4 musicians for each woodwind instrument.) Middle Hall: proscenium width: 14.4 m; proscenium height: 8.9 m; depth: 21 m (orchestra pit accommodates 2 musicians for each woodwind instrument)
3	Hall Capacity	Large Hall: 1,848; Middle Hall: 804; Small Hall: 323
4	Basic Policy	1. To provide an opportunity for everyone to enjoy on-stage performing arts at an international level. 2. To help vitalize public activities relating to on-stage performing arts. 3. To provide information through activities relating to on-stage performing arts. 4. To increase the opportunities for communication among a variety of people. 5. To support the activities of other cultural centers in the prefecture as a core facility for on-stage performing arts.
5	Corporate Form (Management Body)	Biwako Hall Foundation
6	Management Responsibility	Chairperson of the board (appointed by Chairperson of the foundation)
7	Artistic Responsibility	Art Director (appointed by the Foundation)
8	Production Responsibility	Project Department of Biwako Hall Foundation
9	Selection of Performers	Appointment (for operas produced by the Foundation itself and for Youth Opera productions) Auditions for Citizen's Opera
10	Staff	Specialists and other employees dispatched by the prefectural municipal government
11	Affiliated Organization	Biwako Hall Vocal Ensemble
12	Financial Situation	<u>From the Accounting Report for FY 2001</u> Income (percentages of total annual income): Subsidies (84%), Business income (14%) Expenditures (percentage of total annual expenditure): Expenses for autonomous business (49%), Maintenance and management of the Hall (33%), Management of the Foundation (17%), Others (1%)

13	Subsidies	Public subsidies: Shiga Prefecture subsidy for autonomous business, Shiga Prefecture subsidy for foundation management, Japan Foundation for Regional Art-Activities, Japan Arts Fund Commercial subsidies: Nippon Foundation, Nishikawa Culture Foundation, Mitsubishi Trust Foundation for the Arts, Rohm Music Foundation
14	Financial Situation	1. Hall rental fees (including parking charges) go to the Prefecture directly, and eventually become part of the commission awarded to the Foundation. 2. Owing to difficulties in the Prefecture's financial condition, the subsidy from the Prefecture's budget is reduced, which obliges the Foundation to reconsider its business and to attempt to secure a self-supporting financial base.
15	Opera Performances in FY 2001	Autonomous business: Opera produced by the Foundation: "Attila" Metropolitan Opera: "Rigolletto" Citizen's opera: "Martha" Youth Opera: "Hansel and Gretel," "Die Zauberflote" for youth audiences Co-sponsored Performances: Seiji Ozawa Music Academy, La Fenice Opera House, Baden State Opera Theatre, Metropolitan Opera ("Samson and Delilah")
16	Principles and Trends behind Selection of Repertoire	Opera produced by the Foundation: First performance of Verdi's works in Japan Youth Opera Theatre: Four different works were performed to form the repertoire of the Biwako Hall Vocal Ensemble
17	Program Decision-Making Authority	Chairperson, through discussions with Art Director
18	Frequency of Performance	FY 2001: 97 (including co-sponsored performances). Among these, the Foundation itself staged seven performances of four productions
19	Co-production /Exchange Program	Domestic performances of the Biwako Hall Vocal Ensemble in FY 2001: 41 performances
20	First Performance	First performance of Verdi's opera in Japan "Don Carlo" in Five Acts (January 1999), "I Masnadieri" (October 1999), "Giovanna D'Arco" (November 2000), "Alzira" (November 2001), "Ernani" (October 2002)
21	Gross Audience	52,623 for the Foundation's own productions. Among these, 9,956 attended opera performances (including six performances in the middle hall).
22	Audience Category	20-29 years of age: 18%, 30-39 years of age: 18%, 40-49 years of age: 15%, 50-59 years of age: 15%, 60 and over: 20%; men: 23%, women: 77%; within the Prefecture: 57%, from other prefectures: 43%
23	Supporting Organization	Biwako Hall Members Club
24	Promotional Programs for Audience	Tour of theater, workshops, lobby concerts for parents and children
25	Roles in the Community	1. To instill a zest for art in people's lives. 2. To add value to Shiga. 3. To revitalize the region's culture by expanding communication among people and raising the image of the prefecture.

