

(재)예술경영지원센터
2026 장르별 시장 거점화지원 사업 선정 축제

제23회 대구국제오페라축제
Bravo, Daegu! Viva, Opera!

2 0 2 6 DAEGU GLOBAL O P E R A M A R K E T

미래 세대를 위한 오페라 극장의 사회적 가치

대구국제오페라포럼

DAEGU INTERNATIONAL OPERA FORUM

10.12.^{MON} 10:00am ————— 호텔수성 피오니홀

DAEGU, OPERA HUB KOREA

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DAEGU GLOBAL

O P E R A

M A R K E T

DAEGU, OPERA HUB KOREA

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Engaging Future Generations	

PROGRAM

식순

시간 Time		내용 Details	
09:30~10:00	30'	포럼 행사 등록 Registration	
〈미래 세대를 위한 오페라 극장의 사회적 가치〉 세계 주요 극장의 우수사례 발표 〈The Social Value of Opera Houses for Future Generations〉 Best Practices from Leading Opera Houses Around the World			
10:00~10:10	10'	개회식 Opening Ceremony	
10:10~10:30	20'	〈주제발표〉 Opera Domani 예술교육 프로그램 운영 사례 2026 La Scala Academy / Verona Opera Festival 협업 사례 발표 〈Presentation〉 Opera Domani: A Case Study of an Arts Education Program 2026 La Scala Academy / Verona Opera Festival: A Case Study of Collaboration	
		Barbara Minghetti 바르바라 밍게티 이탈리아 아슬리코 꼬모 극장 부사장&프로그램디렉터 Vice President & Director of Programming Teatro Sociale di Como/Aslico	
10:30~10:50	20'	〈주제발표〉 미래 세대를 위한 도이체 오퍼 베를린(Deutsche Oper Berlin)의 예술교육 사례 〈Presentation〉 Arts Education at Deutsche Oper Berlin: Engaging Future Generations	
		Fanny Frohnmeier 파니 프로른마이어 도이체 오퍼 베를린 팀장 Team Leader Fanny Frohnmeier Deutsche Oper Berlin	
10:50~11:05	15'	초청 공연 Special Performance	
		대구오페라유스콰이어 특별 공연 DAEGU OPERA YOUTHCHOIR special performance	
		휴식 Break	
〈미래 관객과 미래 성악가의 연결 가교〉 대구국제오페라축제 〈Bridging Future Audiences and Future Singers〉 Daegu International Opera Festival			
11:05~12:05	60'	지정토론 Designated Discussion	
		사회자 : 노승림 / 숙명여자대학교 정책대학원 문화행정학과 교수 Moderator Noh Seung rim, Professor, Department of Cultural Administration, Graduate School of Public Policy, Sookmyung Women's University - 패널 : 이경재 / 대구오페라하우스 예술감독 panel : Lee Kyung jae, Artistic Director, Daegu Opera House - 패널 : 최 철 / 전남광주통합특별시립오페라단 단장 panel : Choi Cheul, General Director, Jeonnam-Gwangju Special Metropolitan Opera - 패널 : 유연경 / 예술의전당 본부장 panel : Yoo Rina karen, Executive Director, Seoul Arts Center - 패널 : 박동용 / 수성아트피아 관장 외 국내인사 panel : Park dong yong, Director, Suseong Artpia * 지정 토론자는 행사 추진 일정에 따라 변경될 수 있음 * Designated discussants are subject to change	
12:05~13:00	55'	오찬 Lunch	

GREETINGS

인사말

국내외 오페라 관계자 여러분,
2026 대구글로벌오페라마켓에 오신 것을 진심으로 환영합니다.

2026 대구글로벌오페라마켓은 제23회 대구국제오페라축제의 특별행사로, 오페라 산업의 유통 활성화와 글로벌 네트워크 확장을 위한 국제 오페라 교류 플랫폼입니다.

이번 행사는 오페라 시장의 확대와 지속적인 교류를 위해 국제포럼, 유통마켓, 쇼케이스, 비즈니스 미팅 등 다양한 프로그램을 마련하였습니다. 이를 통해 국내외 오페라 극장과 제작기관, 예술단체, 프로듀서, 아티스트 등 오페라 산업 관계자들이 정보를 나누고, 공동 제작과 해외진출, 국제 유통 등 오페라 산업의 발전 방향을 함께 모색할 것입니다.

대구는 오랜시간 오페라 창작과 공연, 교육과 해외 교류를 이어오며 탄탄한 오페라 인프라와 문화적 역량을 축적해 온 도시입니다.

이러한 역량을 바탕으로 대구국제오페라축제가 관람 중심의 축제를 넘어 작품과 사람, 시장을 연결하는 플랫폼으로 한 단계 더 발전하고, 나아가 대구가 아시아와 세계 시장을 연결하는 글로벌 오페라 산업의 허브로 도약할 수 있도록 지속적으로 노력하겠습니다.

2026 대구글로벌오페라마켓에서
오페라 산업의 새로운 미래를 함께 만들어가는
뜻깊은 교류와 협력의 장이 되기를 기원합니다.
감사합니다.

(재)대구문화예술진흥원 원장 직무대행
황보 란

DAEGU INTERNATIONAL OPERA FORUM

Dear Opera Professionals from Korea and Around the World,
It is my great pleasure to extend a warm welcome to all of you to the 2026 Daegu Global Opera Market.

The 2026 Daegu Global Opera Market, presented as a special program of the 23rd Daegu International Opera Festival, is an international opera exchange platform designed to promote the distribution of opera productions and expand global networks within the opera industry.

This year's Market offers a diverse range of programs, including the International Opera Forum, Opera Distribution Market, Showcases, and Business Meetings, all aimed at expanding the opera market and fostering continued international exchange. Through these programs, opera professionals from Korea and abroad—including opera houses, production organizations, arts groups, producers, and artists—will share information and explore new directions for the development of the opera industry, including co-production, international expansion, and global distribution.

For many years, Daegu has continued to foster opera creation and performance, education, and international exchange, building a strong foundation of opera infrastructure and cultural expertise.

Building on these strengths, we will continue our efforts to further develop the Daegu International Opera Festival beyond a festival centered solely on performances, transforming it into a platform that connects productions, people, and markets. We also aspire to see Daegu grow into a global hub for the opera industry, connecting Asia with the global opera market.

We sincerely hope that the 2026 Daegu Global Opera Market will serve as a meaningful platform for exchange and collaboration, where we can come together to shape a new future for the opera industry. Thank you.

Hwangbo Ran

Acting President

Daegu Foundation for Culture & Arts

PRESENTATION

<주제발표>

Opera Domani 예술교육 프로그램 운영 사례

2026 La Scala Academy / Verona Opera Festival 협업 사례 발표

<Presentation> Opera Domani: A Case Study of an Arts Education Program

2026 La Scala Academy / Verona Opera Festival: A Case Study of Collaboration

발제자

presenter

Barbara Minghetti

Vice President & Director of Programming

DAEGU INTERNATIONAL OPERA FORUM

2026 DAEGU GLOBAL OPERA MARKET

TEATRO SOCIALE DI COMO - ASLICO

이탈리아 아슬리코 꼬모 극장



Barbara Minghetti
Vice President & Director of
Programming

발제자 소개

Barbara Minghetti는 이탈리아의 대표적인 문화예술경영 전문가로, As.Li.Co. 회장을 역임했으며 현재 예술감독, 프로그램 기획 및 특별 프로젝트를 담당하고 있습니다. 젊은 성악가의 발굴과 육성을 비롯해 오페라 교육 및 관객 개발에 앞장서며, 대표적인 음악교육 프로그램인 Opera Domani와 Opera Education을 발전시켰습니다. 또한 마체라타 오페라 페스티벌 예술감독을 역임했으며, 시민 참여형 오페라와 국제 공동제작 등 혁신적인 프로젝트를 추진해 오페라의 사회적 역할과 대중적 접근성을 확대해 왔습니다. 현재 국제 오페라 및 문화예술 분야의 다양한 프로젝트와 교육 활동을 이어가고 있으며, 2024년 세계 오페라 콘퍼런스에서 유럽 대표 연사로 참여하는 등 국제적으로 활발한 활동을 펼치고 있습니다.

Presenter

Barbara Minghetti is a leading Italian cultural arts management professional who previously served as President of As.Li.Co. and currently works in artistic direction, programming, and special projects. She has been actively involved in discovering and nurturing young opera singers and has played a leading role in opera education and audience development through pioneering programs such as Opera Domani and Opera Education. She also served as Artistic Director of the Macerata Opera Festival and has expanded the social role and accessibility of opera through innovative projects, including participatory opera productions and international co-productions. She continues to be actively involved in international opera and cultural projects and educational activities, and participated as a European speaker at the World Opera Conference in Los Angeles in 2024.



극장 소개

테아트로 소치알레 디 코모 - 아슬리코(Teatro Sociale di Como - AsLiCo)는 이탈리아 꼬모의 대표 문화기관으로, 유럽 오페라의 전통과 혁신을 함께 이끌어가고 있습니다. 2002년부터 아슬리코가 운영하고 있으며, 세계적 수준의 오페라·연극·무용뿐 아니라 교육 및 지역 사회 프로그램을 통해 예술의 사회적 가치 확산에 기여하고 있습니다. 또한 신작 제작과 국제 협업을 통해 관객에게 새로운 예술 경험을 제공하는 현대적 문화 플랫폼으로 자리하고 있습니다.



Theatre

With a history of over two centuries, Teatro Sociale di Como - AsLiCo stands as a cornerstone of Italy's cultural heritage. Managed by AsLiCo since 2002, it presents world-class opera, theater, and dance while leading innovative productions and international collaborations that expand opera's social and artistic reach.

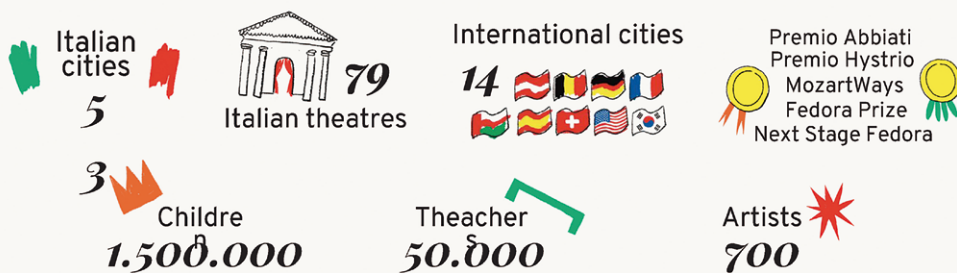
Opera domani

a project by
AsLiCo - Teatro Sociale di Como 



Opera domani

Since 1996, from Como to the World
30 years of **PARTICIPATORY OPERA** for children (6-14 yo), through schools and families



"In these times, singing together in a choir is an ethical, democratic – even political – act, in the original sense of the word. Music is one of the forces that connect us in pursuit of the common good."

M° Riccardo Muti

The educational model

Shows for
schools and families



DESIGN

Internal educational team.
Dialogue with the artistic team.
Multidisciplinary e inclusive
approach.

TRAIN

Teachers' training.
Didactic materials and
resources.
Classroom workshops.
Audience Kit for families.

ENGAGE

In class, teachers engage
children fostering familiarity,
curiosity and a deeper
approach to the opera.
Families enjoy pre-show
workshops

PARTICIPATE

Young audience is
active participants in
the performance,
singing and
interacting.



The educational materials

CHILDREN'S BOOKLETS

Illustrated booklets introducing
the story, characters and
choirs, with multidisciplinary
activities for school and home.

TEACHERS' GUIDES

Educational resources, lesson
plans and multidisciplinary
classroom activities to prepare
students throughout the
school year.



ONLINE MULTIMEDIA MATERIALS

Audio tracks, video tutorials
and the Audience Kit available
online.

ACCESSIBLE RESOURCES

LIS choreography, simplified
materials in AAC and Easy-to-Read,
visual stories,
sensory refuge space,
dedicated workshops and subtitles.

Opera Education 25/26 impact

From 0 to 100 years old
5 new productions + 1 workshop

XXX edition & international coproduction
with

Teatro La Fenice of Venice
Opera Grand Avignon
Festival de Granada

OPERA DOMANI 6-14 yo
Rigoletto. Il mistero del teatro
65.000 children

CIVIC OPERA DOMANI 6-14 yo
Piccolo Orso
25.000 children

OPERA KIDS 3-6 yo
Gilda. Nel gioco del Duca
15.500 children

OPERA BABY 6-36 mo
Il giardino di Rigoletto
1800 children

OPERA MENO9
pregnancy workshops
50 families

OPERA WHITE care houses
Rigoletto. Una storia ritrovata
1100 elderly people



- 31 Italian cities
- 297 shows
- **International revivals:** Avignon FR (Opera domani *Falstaff*), Rouen FR (Opera domani *Turandot*), Granada SP (Opera domani *Piccolo Orso*), Muscat OM (Opera baby *Rigoletto*)
- Hosted Opera Europa's Education & Outreach Forum

A three-year *Turandot* journey

2024 – 100th anniversary of Giacomo Puccini's death

Three new productions touring in Italy:

Opera domani – *Turandot. Enigmi al museo*

Opera kids – *Turandot. Cuore di ghiaccio* - 1st time in Scala for an Opera Education project

Opera baby – *Un, due, tre... Turandot!*

National flashmob on 29/11/24 – *In coro per Puccini* (11,000 students from 120 schools)

→ 100,000 children reached
→ Under the patronage of the
Puccini Centenary Committee

2025 – International touring

Opera domani – Avignon (FR)

Opera baby – Palma de Mallorca (SP), Narva (EE)

2026 – 100th anniversary of the opera's world premiere

10-11 Apr – Opera baby in Scala

28 Apr-6 May – Opera domani in Rouen (FR)

9 May – Opera domani in Arena di Verona

9-10 October – Opera domani in Daegu Opera House (KR)



Arena di Verona

Opera domani *Turandot. Enigmi al museo*

- For schools and families
- 7,500 children + teachers and family members
- In collaboration with Arena Young
- Featuring selected elements from Franco Zeffirelli's unforgettable production



o-6 projects in Teatro alla Scala

In collaboration with Scala's Cultural Promotion Service

Opera kids, 3-6 years old

- 2024 - *Turandot. Cuore di ghiaccio* for families
- 2025 - *Falstaff. Burattini e burle* for families
- 2026 - *Gilda. Nel gioco del Duca* for kindergartens and families

Opera baby, 6-36 months old

- 2026 - *Un, due, tre... Turandot!* for nursery schools and families

Opera meno9, expectant families

- 2026 - 2 workshops inspired by Bizet's *Carmen*

- 2028 - *AIDA - OPERA DOMANI COPRODUCTION* ✨
to celebrate the 250th anniversary of La Scala's founding ✨



Opera Houses for present and future

Exporting the Opera Education approach

FROM VENUES TO EDUCATIONAL INSTITUTIONS

Opera houses as places of
learning

FROM AUDIENCE TO PARTICIPANTS

Participation before
attendance

FROM ONE-OFF EVENTS TO LONG- TERM RELATIONSHIPS

Building audiences over
time



*Opera is not only about building the audience of tomorrow.
It is about welcoming, engaging and nurturing the audiences of today.*



PRESENTATION

<주제발표>

미래 세대를 위한 도이체 오페라 베를린
(Deutsche Oper Berlin)의 예술교육 사례

<Presentation>

Arts Education at Deutsche Oper Berlin: Engaging Future Generations

발제자

presenter

Fanny Frohnmeier

Team leader

DAEGU INTERNATIONAL OPERA FORUM

2026 DAEGU GLOBAL OPERA MARKET

DEUTSCHE OPER BERLIN

독일 도이체 오페라 극장



Fanny Frohnmeier

Team leader

발제자 소개

Fanny Frohnmeier는 독일 기센(Giessen)에서 응용연극학(Applied Theatre Studies)을 전공하고, 2012년 사운드 아트(Sound Art)와 사운드 디자인(Sound Design)을 중심으로 학위를 취득했습니다. 이후 Heiner Goebbels, She She Pop 등과 함께 예술 프로덕션 매니저로 활동하며 국제 투어를 진행했으며, 다양한 국제 페스티벌과 베를린의 HAU Hebbel am Ufer에서도 활동했습니다.

2018년 문화예술교육 전문가 과정을 추가로 이수한 이후에는 어린이·청소년·청년을 위한 음악극(Music Theatre) 분야로 활동 영역을 확대했습니다. 그 후 TUKI(Theater & Kindergarten)와 TUSCH(Theater & School)에서 프로덕션 및 프로젝트 매니저로 활동했으며, 2022년 8월부터 Deutsche Oper Berlin 산하 Junge Deutsche Oper의 팀장(Team Leader)으로 재직하고 있습니다.

Presenter

Fanny Frohnmeier studied Applied Theatre Studies in Giessen and graduated in 2012 with a focus on sound art and sound design. Since then, she has worked as an artistic production manager for Heiner Goebbels and She She Pop, among others, with whom she also toured internationally, as well as for various festivals and at HAU Hebbel am Ufer, Berlin. After further training as a cultural education specialist in 2018, she shifted her work focus on music theatre for children, Teenagers and young adults. She worked as a production and project manager for TUKI - Theater & Kindergarten and TUSCH - Theater & School until she took over as Team leader of Junge Deutsche Oper at the Deutsche Oper Berlin in August 2022.



극장 소개

1,865석 규모의 도이체 오페라 베를린은 베를린에서 가장 큰 오페라하우스이자 독일에서 두 번째로 큰 오페라 극장입니다. 1912년 개관한 이후 브루노 발터, 로린 마젤, 크리스티안 틸레만, 2009년부터는 도널드 러니클스와 같은 음악감독들이 세계적인 명성을 쌓아왔으며, 괴츠 프리드리히, 한스 노이엔펠스, 크리스토프 로이, 필립 슈톨츠 등의 연출가들이 음악극의 중요한 역사를 만들어 왔습니다.

2012년 11월 개관한 TISCHLEREI는 새로운 형식의 음악극과 정치·사회적 주제를 다루는 작품을 실험하는 공간으로 운영되고 있으며, Junge Deutsche Oper 역시 이곳에서 매 시즌 참여형 프로젝트를 선보이고 있습니다.

Theatre

With its 1,865 seats, the Deutsche Oper Berlin is the largest opera house in Berlin and the second largest in Germany. Opera history has been written here since 1912: Chief conductors like Bruno Walter, Lorin Maazel, Christian Thielemann and - since 2009 - Donald Runnicles have shaped the theatre's international reputation as a venue for great opera, while directors like Götz Friedrich, Hans Neuenfels, Christof Loy and Philipp Stölzl created milestones of musical theatre here. In addition the venue TISCHLEREI (opened in November 2012) offers an ideal space to experiment with new types of musical theatre and debuts that often address political issues. Also the Junge Deutsche Oper is working on participative projects here every season.



**JUNGE
DEUTSCHE
OPER**

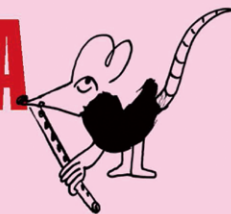
JUNGE DEUTSCHE OPER

**Making the opera house accessible for all ages
through experiences, exploration & participation**



DAEGU INTERNATIONAL OPERA FORUM • 2026

JOUNG GERMAN OPERA



**JUNGE
DEUTSCHE
OPER**

WHO WE ARE

Education department of Deutsche Oper Berlin

WE CREATE OPPORTUNITIES FOR

Children
Teenagers
Families
Young adults
Everyone curious about opera

OUR APPROACH

Open doors
Break down barriers
Create experiences
Enable participation

**Why “future generations”?
They are already here!**

Our core idea:

CHILDREN AND TEENAGERS ARE TODAY’S AUDIENCE



ALL AGES FROM BABIES TO YOUNG ADULTS

One opera house — many ways to experience it.



Babies · Toddlers · Families · Kindergartens · Children · Teenagers · Schools · Young Adults · Beyond

CONTEXT IS KEY TO WHO YOU REACH

The context in which you offer a program influences whom you reach in society.



SCHOOL and KINDERGARTEN

FAMILY

FREETIME

COMMUNITY PARTNERS

Different contexts

Different ages

Different social backgrounds

Who we reach depends on how, where and when we meet them.

OPERA MICE

Discovering the Opera House

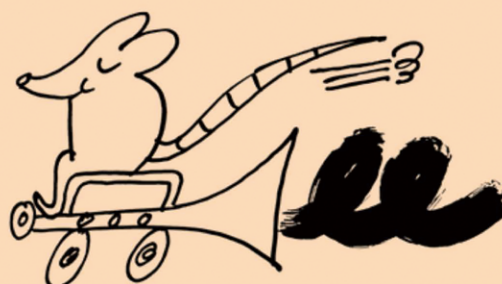
AGE: 6-10

CONTEXT: FREE TIME

10 EVENTS: SEP - JUL

WHAT HAPPENS AND WHERE?

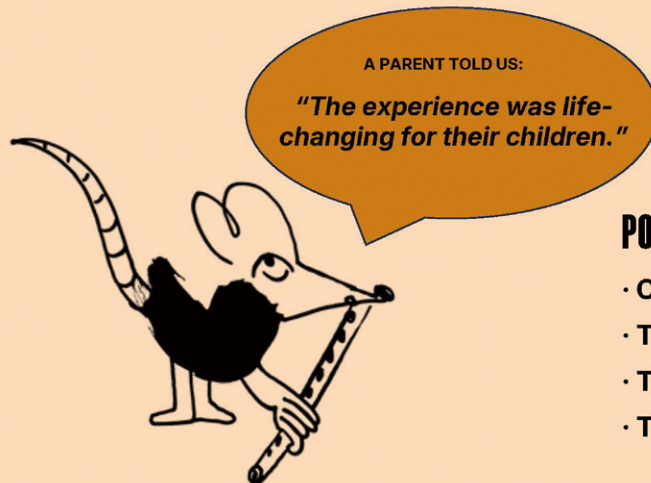
- Backstage tours around the stage
- Opera workshops at our rehearsal spaces
- Rehearsal viewings on the big and small stage
- Costume department & other backstage areas



OPERA MICE

WHO DO WE REACH AND SOCIAL IMPACT?

Children coming voluntarily from families who already know and value the opera house.



POSITIVE CHANGES ON THE PARTICIPANTS?

- Children discover the opera house for themselves
- They learn about professions behind the stage
- They develop their own relationship with opera
- They become little experts on the opera house

OPERA WORKSHOPS

From the classroom to the Opera House

AGE: SCHOOL CHILDREN

CONTEXT: SCHOOL HOURS

BEFORE OR AFTER THE PERFORMANCE

WHAT HAPPENS AND WHERE?

- Preparation for a visit to a specific opera
- Introduction to the plot and characters
- Exploring the language of theatre, staging and music
- Through playful and participatory methods



OPERA WORKSHOPS

WHO DO WE REACH AND SOCIAL IMPACT?

All pupils in a class – regardless of their previous connection to opera.

PUPILS TOLD US:

*"I thought opera is not for me.
But seeing the show
impressed me and I want to
come back"*



POSITIVE CHANGES ON THE PARTICIPANTS?

- Access to cultural live beyond digital entertainment
- Pupils get introduced to opera for the first time
- Finding out that the genre resonates
- Develop new passions and curiosity

OPERA FAMILIES

The Opera House for the Youngest

AGE: 0 – 6

CONTEXT: NEW FAMILIES COMING FROM SOCIAL PARTNERS

7 EVENTS: SEP - JUL

WHAT HAPPENS AND WHERE?

- Baby and toddler concert
- Music theatre performance for toddlers
- Music exploration workshops throughout the opera
- Age-appropriate and needs and behavior taken in account



OPERA FAMILIES

WHO DO WE REACH AND SOCIAL IMPACT?

Families who are not yet familiar with the opera house reached through family centers



POSITIVE CHANGES ON THE PARTICIPANTS?

- Create a safe and welcoming space for families
- Parents can enjoy cultural experiences with their children
- Babies and toddlers become part of cultural life
- The opera house becomes a place for the whole family

PARTICIPATORY PRODUCTION

Young people create music theatre

AGE: 9 – 18

CONTEXT: DISADVANTAGED THROUGH DISABILITIES AND OTHER

7 EVENTS: JAN - JUN

WHAT HAPPENS AND WHERE?

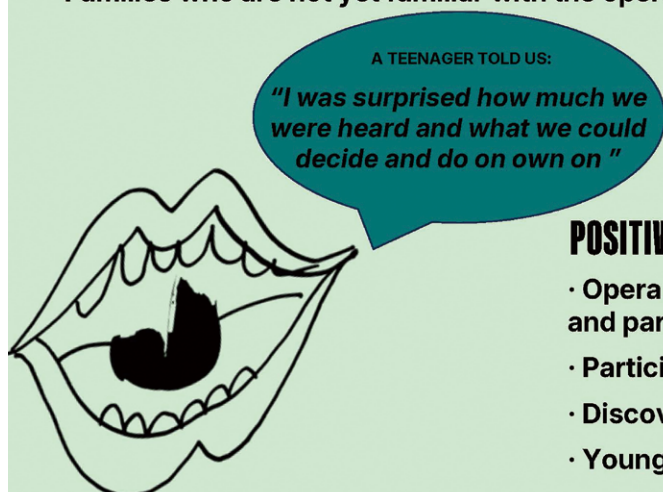
- Developing a new music theatre production around a given theme
- Participatory work method is most important
- Young people decide what they want to play, write text and music with their own ideas
- Adults assist, guide and give impulses and suggestions
- Three performances at our small stage open to paying audience



PARTICIPATORY PRODUCTION

WHO DO WE REACH AND SOCIAL IMPACT?

Families who are not yet familiar with the opera house reached through family centers



POSITIVE CHANGES ON THE PARTICIPANTS?

- Opera house becomes a space for action, expression and participation
- Participation develops self-efficacy
- Discover individual expressions and try out new things
- Young people explore themes that matter to them

FOUR APPROACHES · ONE IDEA

Opening the opera house through different doors



Program

Context

Main focus

OPERA MICE

Free time, voluntary,
culture-related persons

Discover more

OPERA WORKSHOPS

School, mandatory

New experience

OPERA FAMILIES

New families from partners

Welcome and explore

PARTICIPATORY PRODUCTION

Free time, voluntary
disadvantaged persons

Create and self-efficacy

WHAT DOES SOCIAL VALUE MEAN?

Not only "how many people come to the opera" but also ...

- Who feels that the opera house is for them? · Who brought them to the opera house?
- Who discovers something new? · What inspirations do they take with them?
- Who becomes part of cultural life? · Who finds their own voice?
- Who becomes more self-efficacy? · Where do they come from?
- How much participation is possible?



Young people are today's audiences

**THANK YOU VERY MUCH FOR YOUR ATTENTION
AND FOR THE INVITATION TO THE
DAEGU INTERNATIONAL OPERA FORUM!**

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MEMO

DAEGU INTERNATIONAL OPERA FORUM

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