



100 JAHRE

SALZBURG FESTIVAL
1 - 30 August 2020

Final Report on the 2020 Salzburg Festival

SF, 30 August 2020

“In a joint effort, we have managed to create something in this special Festival year which no one could have expected a few weeks ago: that a highly thought-out security concept, which was circumspect yet did not demand too much of anyone, would enable music, theatre, concerts, opera – all those wonderful things – to take place again. The tension preceding 1 August was enormous, and the six rehearsal weeks before that were quite a challenge. Who could have imagined that in times of corona, something like *Elektra* or *Così* would be possible again? Who could have imagined that this meeting of people and minds would be possible again? We told all our artists over and over: if we manage to present this Summer Festival as we would like to, we can only manage that together. The behaviour of our audiences, who were also very disciplined and consciously internalized our security measures, contributed to this as well, with higher compliance the longer the Festival went on. Thus, the message sent from Salzburg will be the strongest, most vital and essential one can broadcast to the world,” says Artistic Director **Markus Hinterhäuser**.

“To us, the fact that the 2020 Salzburg Festival could take place at all was the greatest centenary gift of all. We were fortunate to make a statement for the power of the arts in powerless times, and to revive the founding idea in a truly meaningful manner. The Salzburg Festival was founded in 1920, in times of dire need, as a courageous project against the crisis. Max Reinhardt was convinced that only the arts could reconcile the people, even peoples, which war had set so viciously against each other. – Art not as decoration, but as the food of life. We are overjoyed that the Festival has proven its worth as a provider of meaning and as an employer – also and especially in a world that is deeply uncertain due to the coronavirus pandemic,” says Festival President **Helga Rabl-Stadler**.

“This year, it was clear from the beginning that our success would be measured especially against the efficacy of our safety plan – in keeping with the maxim that guided us in all our decisions: ‘A Festival which is meaningful in content and economically responsible, but with the health of all involved taking precedence.’ We are very relieved and grateful that our expectations were not only met, but far exceeded. So far, among 1,400 persons involved over the course of two months of preparation, rehearsals and performances, only one single employee tested positive for coronavirus in early July, and not a single case was reported among 76,000 visitors – that is sensational. It speaks for the extraordinary discipline and the great sense of responsibility among the artists, employees and, of course, our wonderful audience. This is a success we all share! By taking our specific measures, we were able to prove that cultural events can take place in such a manner that they do not pose an elevated risk. We thank the government for its prudent ‘Austrian way’ of loosening the restrictions for the cultural sector,” says Executive Director **Lukas Crepaz**.



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“Under totally altered external conditions, the artists present in Salzburg used their unique gifts to create unforgettable and unusually touching experiences for our audiences, who reacted in great numbers and emphatically, a fact we observed with great joy. It was not just a sense of retrospective and of realizing cultural history in this very place which were pillars of this unforgettable 100-year anniversary of the Salzburg Festival, but also the solidarity and shared resolve to give art and culture the place Max Reinhardt, Hugo von Hofmannsthal, and Richard Strauss accorded it a century ago, even in this particular situation,” says **Bettina Hering**, Director of Drama.

“What seemed almost impossible four months ago now became reality after all: a total of 53, in other words, many of the concerts originally planned for the centenary Festival in 2020, could take place! Being responsible for the Salzburg Festival’s media, I am particularly happy that we managed to implement the most successful audio-visual recording project in the Festival’s history, in addition to our concerts. 31 of this year’s centenary Festival productions were recorded audio-visually. Counting the television broadcasts, the streams on ARTE Concert, worldwide radio broadcasts and screenings in cinemas in Germany, Austria, Russia and South Korea, the Salzburg Festival enabled more than 5 million viewers to experience the Festival’s productions. These outstanding figures and ratings show how many people were longing for a return of culture after the break forced by the coronavirus crisis,” says **Florian Wiegand**, Director of Concerts and Media.



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The 2020 Salzburg Festival

110 Performances over the course of 30 Days at 8 Venues

12 Opera Performances

ELEKTRA

COSÌ FAN TUTTE

29 Drama Performances

World premiere *ZDENĚK ADAMEC*

World Premiere *EVERYWOMAN*

JEDERMANN

READING

53 Concerts

VIENNA PHILHARMONIC

GUEST ORCHESTRAS

BEETHOVEN CYCLE

FRAGMENTS – SILENCE

CHAMBER MUSIC CONCERTS

SOLO RECITALS

CANTO LIRICO

SONG RECITALS

CAMERATA SALZBURG

MOZART MATINEES

Discussing the Century

4 Events

Theatre at the Cinema

4 Film Screenings

DAS MIRAKEL

DIE INSEL DER SELIGEN

VENEZIANISCHE NACHT

A MIDSUMMER NIGHT'S DREAM

8 Performances of the 'jung & jede*r' Programme

1000 KRANICHE

HAU DRAUF!

State Exhibition GREAT WORLD THEATRE
'DREAMING OF A FAIRIES' TEMPLE'



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Great World Theatre – State Exhibition: 100 Years of the Salzburg Festival

Salzburg Museum in cooperation with the Salzburg Festival

Neue Residenz, Mozartplatz 1 from 25 July 2020 to 31 October 2021

For more than one year, the Neue Residenz has become a place of encounter with the changeful history of the Salzburg Festival and its artists: the Salzburg Festival has made its archives come alive, presenting artistic interventions, staged stories, film screenings and much more through 31 October 2021. The exhibition was opened on 25 July 2020.

“Dreaming of a Fairies’ Temple” – Interventions on Festival Theatres Never Built

Mönchsberg, Schlosspark Hellbrunn, Kapuzinerberg, Mirabellgarten – through December 2020

Of the numerous sites suggested over the last 130 years for a festival theatre, the Salzburg Festival visualized four of these unrealized architectural projects, breathing life into them through artistic interventions. The choice of locations – on the Mönchsberg in 1890, in Hellbrunn in 1922, on the Kapuzinerberg from 1940 to 1943 and on the Mirabell Garden’s Rosenhügel in 1950 – clearly show the great importance that was attached to the building of a Festspielhaus. The artistic interventions will remain on display through the end of the year.

Memorandum: The Salzburg Festival in the 21st Century

In a memorandum, the Directorate and Landeshauptmann Wilfried Haslauer as the permanent representative of the Festival Fund summarized ten principles meant to determine the artistic, economic and social future strategy of the Salzburg Festival.

Anniversary Poster Series of the Salzburg Festival

A poster series celebrating the centenary of the Salzburg Festival was exhibited from early July to the end of August on the Makartsteg bridge. Five international artists with close connections with the Salzburg Festival designed one poster each, inspired by the founding ideas of the Festival. “To awaken the ear, the eyes, human thought and intelligence,” this quote by composer Luigi Nono might be called the imaginary inscription on the five posters. The Spanish sculptor and artist Jaume Plensa, the German painter and sculptor Anselm Kiefer, the American stage director, playwright, painter, lighting designer, stage designer, video artist and architect Robert Wilson, the South African artist William Kentridge and the Austrian artist Eva Schlegel each designed one poster.



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100 Years of *Jedermann*

100 years after the first performance of Hugo von Hofmannsthal's *Jedermann* directed by Max Reinhardt on 22 August 1920 on Salzburg's Cathedral Square, the Salzburg Festival celebrated its anniversary. The centrepiece was the gala performance of *Jedermann* on Cathedral Square, flanked by readings by the *Jedermann* actors Klaus Maria Brandauer, Peter Simonischek, Tobias Moretti and Cornelius Obonya as well as Philipp Hochmair, who stepped in to play the role at short notice, by a literary speech by Elisabeth Orth, who took the audience on a journey into the time of the Festival's founding, with a screening of Max Reinhardt's famous *Midsummer Night's Dream* film at the Felsenreitschule. In addition, Milo Rau's and Ursina Lardi's *Everywoman* had its world premiere at the Szene Salzburg. A special edition of *Jedermann* with a print run of 10,000 copies was distributed throughout the day to the citizens of Salzburg and the city's guests.

As a premiere on this 100th birthday, the entire day was recorded by the Festival's own video team and streamed live on Facebook. Thus, more than 370,000 viewers from 65 countries (from Algeria to Venezuela) were able to participate in this anniversary day.

***Jedermann* Tickets as a Centenary Gift**

In the founding year of 1920, Max Reinhardt and Hugo von Hofmannsthal invited the audience to performances free of admission. The Salzburg Festival took up this idea and offered complimentary tickets to the *Jedermann* performance on 11 August to aid organizations and cultural initiatives in Salzburg; complimentary tickets were also distributed via a raffle of two large Salzburg newspapers. The complimentary tickets offered to the Caritas, Hilfswerk, Red Cross, the nursing staff of SALK and the Children's Cancer Aid were meant as a gesture of gratitude for the indefatigable work of the nursing staff during the coronavirus pandemic. Additional complimentary tickets were distributed to the initiatives Akzente Salzburg, Servus im Theater and Hunger auf Kunst und Kultur.

Donations from Benefit Performances

From the revenues of the dress rehearsal tickets of the past year, which were made possible thanks to the generosity of the artists who performed without additional fees, the Salzburg Festival was able to make donations of 200,000 Euros: 100,000 Euros contributed to the new People's Altar at St. Peter's, and 100,000 Euros went to Haus Elisabeth run by the Caritas Salzburg – after all, the Salzburg Festival owes the permission to perform *Jedermann* on Cathedral Square to Archbishop Ignatius Rieder, the founder of Caritas Salzburg.

Siemens Festival>Nights

The Siemens Festival>Nights, founded in 2002 by Siemens Austria together with the Salzburg Festival and ORF Salzburg, took place in this special summer for the 19th time. Thanks to distancing rules, obligatory facemasks and further security measures, visitors were able to enjoy an outstanding programme. The absolute highlight was the *Jedermann* Day on 22 August, when many guests watched all four the *Jedermann* performances screened – including the broadcast of this year's production. In general, neither wind nor weather could keep visitors from watching favourite productions or live screenings of *Elektra* and *Così fan*



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tutte free of charge on Kapitelplatz. A newly revised sound system simulating the theatrical auditorium ensured unique acoustics, giving guests the feeling of being surrounded by music.

Academic Reflection on the 2020 Festival: *Jedermann* Symposium

Commemorating the 100th birthday of *Jedermann*, the Festival Symposium illuminated the astounding topicality of the founding play of the Salzburg Festival in the 21st century on three mornings. What constitutes the timeless attractiveness of this piece, which emulates a centuries-old medieval morality play? How does the playwright manage to convey a drastic picture of today's problems, despite an antiquated manner of speech – greed, parsimony, abuse of power, lack of charity, respect for others? Why do even people who have long banned the question of the “righteous life” from their thoughts leave this theatrical evening moved, even shocked?

“The name of Satan's net in this poor world / Is Money.” – 6 August

“Oh God! How dread I death! / Cold is my brow with sweat of my despair!” – 11 August

“Look on me, who indeed am yours today, / As I shall be forever” – 19 August

Laying of 28 “Stolpersteine” outside the Haus für Mozart

28 stones commemorating victims of the Nazi dictatorship were laid outside the Haus für Mozart on Max-Reinhardt-Platz on 17 August. The Salzburg Festival's centenary offered an occasion to commemorate those exiled and murdered artists who shaped the Festival decisively in the almost 20 years between its founding at the annexation of Austria in 1938. Therefore, the Salzburg Festival gratefully adopted the suggestion of the Stolpersteine Committee and the Jewish Congregation to place 28 “Stolpersteine” (literally, “stumbling stones”) in a prominent position on Max-Reinhardt-Platz, in front of the Haus für Mozart. The Association of Friends of the Salzburg Festival covered the costs of the 28 stones.

Honours: Salzburg Festival Brooch

The Ruby Festival Brooch was awarded to conductor **Franz Welser-Möst** on his 60th birthday on 16 August. Festival President Helga Rabl-Stadler presented this distinction to him after a performance of *Elektra* he conducted. “Due to his profound knowledge of Richard Strauss' music and his perfect symbiosis with the Vienna Philharmonic, Franz Welser-Möst has given the Salzburg Festival magnificent performances,” Artistic Director Markus Hinterhäuser expressed the gratitude of the Salzburg Festival's directorate.

Tobias Moretti, who embodied the character of *Jedermann* from 2017 to 2020, was also honoured with the Ruby Festival Brooch after his last performance. Since his Salzburg Festival debut in 2001, he appeared at the Festival 123 times, 51 of these performances being as *Jedermann* on Cathedral Square or at the Großes Festspielhaus. “Our founding father Max Reinhardt would have loved Tobias Moretti and his attitude toward the actor's profession. He would have chosen him as *Jedermann*, he would have cast him in Schiller, Goethe and Ibsen,” said Festival President Helga Rabl-Stadler in her speech on Cathedral Square.



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Summer Revenue

8.7 million Euros gross

Visitors

76,500

The **rate of occupied seats** was 96%

Provenance of Visitors

39 nations

2,588 Youth Tickets



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Figures from the Ticket Office

Who attended the Festival?

76,500 visitors from 39 nations

68% regular customers

32% new customers

How many youth tickets were sold?

For the first time, 2,588 youth tickets were sold as individual tickets to visitors aged 27 and under.

How many tickets had been sold when the original programme was cancelled?

180,000 of 240,000 available tickets.

How many tickets were cancelled between 1 June and the end of August?

180,000 tickets, with a total value of 24.5 million Euros.

How many customers received an alternative offer for the modified programme?

For more than 9,000 customers, the booking algorithm generated a corresponding offer, assigning 48,500 tickets in this manner.

How many customers accepted this alternative offer for the modified programme?

80% of the offers, corresponding to 39,732 tickets, were accepted by our customers.

How many tickets were sold at peak times?

On the first day of open sales on 13 July, more than 5,500 tickets with a value of 697,000 Euros were sold. Within the first three days, the total came to approximately 10,000 tickets with a value of 1.1 million Euros.

Was the possibility of online refunds or rebooking well accepted by customers?

With 240,000 page views during the months from June to August, the customer area "My Area", which offered refunds, rebooking and, from 1 August onwards, also personalization of tickets and downloading of e-tickets, was the most frequently visited webpage of the Salzburg Festival, second only to the homepage itself.

How many tickets were re-personalized?

43,880 tickets, in other words 57% of all tickets, were personalized individually after purchase. Until the possibility of online personalization was made available, most of these personalizations were entered manually by Ticket Office staff.



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How many emails were answered?

Between June and August, the Ticket Office received more than 36,800 emails, which were answered as soon as possible.

What was the value of refunded ticket revenues?

Orders amounted to 24.5 million Euros, of which 18 million had already been paid.

- More than 12.1 million Euros have already been wired to customers as refunds.
- Approximately 500,000 Euros were donated by customers.
- 2.56 million Euros have been credited to customer accounts for future ticket purchases.
- The remaining 2.84 million Euros were used immediately for new 2020 purchases after accepting the tickets offered via the algorithm.

What were the greatest challenges?

Dealing with this enormous volume of transactions in such a short period of time was only possible with the help of digitalized and automated processes. Since processes of online refunding, rebooking and personalization are currently not used by any other presenter in the world, everything had to be developed from scratch.

At the same time, the need for communication was very high, in order to convey the ticketing procedures and the necessary measures of the prevention plan to all customers as clearly and understandably as possible. International customers for whom our system only had a postal address could no longer be reached from one day to another, as postal delivery to many countries was interrupted or extremely limited.

This heightened need for communication led to enormous difficulties in maintaining open phone lines in some form. Nor could reaction times for email inquiries always keep pace with the standards the Festival visitors rightfully expect of us, especially during the rebooking phase before the beginning of the Festival.

Another challenge for the Festival and its associated IT companies was to resolve all technical problems occurring on the website as soon as possible.

Most difficulties occurred when customers tried to log in, occasionally because of different or multiple email addresses, missing email addresses, or duplicate customer numbers.

Older equipment, computers, smartphones and their installed browsers (e.g. IE11 or iPhone 4) also posed great challenges for our IT department and companies.

During peak times, when up to 400 customers were logged in simultaneously to "My Area", there were also brief periods in which the system suffered from overload.



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The Most Important Innovations in 2020

- Automatic online refunds with the following options:
 - Leaving credits in a customer account for future purchases
 - Refunds to the credit card used for the original purchase
 - Refunds by wire transfer with IBAN check
 - Possibility of donating all or part of the value of purchased tickets

- Automatic rebooking:
 - Customers with tickets for the original programme received an automatic suggestion for the modified programme
 - Possibility of transferring money already paid for tickets to the original programme as payment for the new invoice
 - Refunding of any remaining balance

- Online booking
 - Automatic choice of best available seats in a chequerboard pattern using dynamic placement with lateral distancing

- Digital ticket-taking

- Personalized tickets as well as the possibility of re-personalizing tickets online via “My Area“

- Mailing of print@home tickets by email instead of pick-up at the evening box office, as well as the download possibility in “My Area” as a print@home ticket or wallet ticket (E-Ticket)

- Possibility of passing on tickets online in “My Area” via email

- Display of available credit in the customer account
 - Payment via customer account (before completion)

Introduction of E-Tickets for complimentary artist and press tickets



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Safety and Prevention Concept

To present a Festival that would be artistically meaningful and economically viable without endangering the health of the audience, artists and staff – that was the maxim of the Directorate when deciding in favour of a modified anniversary programme.

Since the end of April, Executive Director Lukas Crepaz was responsible for developing a detailed prevention concept, in close cooperation with Technical Director Andreas Zechner (backstage areas), the Associate Director of Building and Event Management Friedrich Hoch (public areas) and Resident Physician Dr. Joseph Schlömicher-Thier (Prevention Officer) as well as innumerable Festival employees.

In addition, a high-carat **council of experts** consisting of physicians, virologists, epidemiologists and hygienists was formed. This council supported the Festival as it developed the Prevention Concept as well as additional measures and implemented the centenary Festival.

The following members serve on the Festival's council of experts:

- Prim. Univ.-Prof. Dr. Uta Hoppe – Head of Internal Medicine II of the Paracelsus University of Medicine, Cardiology and Internistic Intensive Care with A&E
- Prim. Univ.-Prof. Dr. Michael Studnicka – Head of Pneumology at the Salzburg University Hospital
- Priv.-Doz. Dr. Markus Hell – Specialist in Clinical Microbiology and Hygiene, Medilab Salzburg
- OA Dr. Bodo Kirchner – Specialist in Internal Medicine, Hygiene Commissioner of the Salzburg Emergency Hospital, also chairman of the Association of Theatre and Festival Doctors
- Dr. Josef Schlömicher-Thier – Specialist in ENT and occupational physician of the Salzburg Festival

The **Prevention Concept** was submitted several times to the health authorities and was approved by administrative decision dated 27 July 2020.

In addition, **codes of behaviour** were established for all employee groups, for press representatives and external third parties, all of which met with highly disciplined and model compliance from all those involved.

On the basis of an elaborate **testing concept**, approximately 3,600 coronavirus tests were carried out:

- 1,000 initial tests at the place of residence of temporary employees and artists
- 2.355 routine tests of those persons in the red group
- 154 tests of suspected cases



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Only one test for suspected cases in early July came back positive, and was immediately communicated to the public by the Festival's directorate. Fortunately, the COVID-19 infection suffered by a temporary employee in the administration was a very light case. The Prevention Concept passed its first practical test: because of the quick reaction of all those involved, no further employees were infected.

Having submitted the best tender for routine tests and tests of suspected cases, the Salzburg-based laboratory Mustafa-Richter was awarded the contract for these tests.

The **audience** this summer was generally obliged to wear a facemask, except when seated during a performance. The use of hand-held fans was prohibited in order to limit the spreading of aerosols. The audience was actively guided to aid compliance with the 1-metre distancing rule. In general, there were no intervals and no refreshments available. Tickets were personalized in order to enable the authorities to speed up contact tracing, if necessary. Ticket buyers were obliged to show picture ID when entering the venues. Dispensers of disinfectant were available at all entry points as well as at sensitive points; contact surfaces were repeatedly cleaned. Available seating at the performance venues was significantly reduced; the audience was seated in a chequerboard pattern.

Among the more than 70,000 visitors, not a single positive case has been reported to the authorities.

The **facemask designed for the 100-year-anniversary of the Salzburg Festival** enjoyed a notable presence in the Festival's venues and on Salzburg's streets. More than 7,200 masks have been sold so far.

Staff members and artists were divided into three groups:

The red group included stage performers whose work did not permit them to comply with distancing rules or wear a facemask. These were regularly tested via PCR screening and had to keep a health and contact diary.

The orange group included those artists and employees who were able in principle to comply with distancing rules and wear a facemask at all times. They were obliged to submit an initial test and also keep a health and contact diary.

The yellow group included all those employees who were able to comply with distancing rules at all times. These were also tested initially, had to wear a facemask while moving throughout the venues and during short-term lack of distancing, and comply with the hygiene and distancing rules at all times.

There was a significant increase in **medical services**. The availability of in-house doctors on call was doubled and an internal medical coronavirus hotline was installed, which was available around the clock. A rotation of test teams was organized by the Red Cross.



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SPONSORS AND PATRONS

Great thanks are due to all supporters who have stood by the Festival even during these difficult times, keeping faith in the institution. Without the active involvement of the sponsors and private donors, it would have been impossible to present the modified 2020 Festival and to extend the centenary celebrations through 31 August 2021.

MAIN SPONSORS

AUDI

Audi has been a main sponsor of the Salzburg Festival since 1994 and has extended this partnership to 2022. It is particularly the long-term nature of this partnership which is essential for the Festival's budget planning. The Festival is also deeply grateful to Audi for enabling it to have a continuous presence in China. On the occasion of the two anniversaries, the Festival's centenary and the 25-year anniversary of the partnership, Audi enables 2021 Festival visitors to experience highlights of the Festival's history in virtual reality on a tour of the city in an Audi e-tron. We are grateful for the fleet of electronic Audi vehicles – our main sponsor thereby contributed to a "green Festival".

SIEMENS

Siemens was a project sponsor of the Festival from 1995 to 1998 and has been a main sponsor since 1999. The contract has been extended through 2021. Thanks to Siemens, the Festival is able to offer a range of performances free of charge that is unique throughout the world. Since 2002, the Siemens>Festival>Nights have been the largest public screening of classical music in the world. Approximately one million people have enjoyed screenings of Festival performances on Kapitelplatz, free of admission. A dazzling atmosphere and an intriguing programme have made the Siemens Festival>Nights a fixture of the Salzburg Festival summer.

KÜHNE FOUNDATION

The Kühne Foundation has been a main sponsor of the Salzburg Festival since 2019. It thereby expanded the successful partnership established in 2013 for the Young Singers Project. The Kühne Foundation is especially interested in supporting talented young vocalists worldwide. Since the YSP could not take place this year due to the coronavirus pandemic, all 14 participants previously selected have been invited for 2021.

ROLEX

Rolex's commitment to the arts dates back to the 1970s when New Zealand soprano Dame Kiri Te Kanawa became the first cultural Testimonee. This commitment has developed to include many other leading artists, prestigious institutions and festivals. Among its brand ambassadors are Cecilia Bartoli, Jonas Kaufmann, Juan Diego Flórez, Sonya Yoncheva and Benjamin Bernheim. In 2012 Rolex became a partner of the Salzburg Festival and the Salzburg Whitsun Festival. This double partnership means that the Salzburg Whitsun Festival is able to



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present an annual opera performance which is then revived during the summer programme. The partnership has been extended through 2027.

PROJECT SPONSORS

Project Sponsors finance projects which are artistically important but cannot be realized without additional financial help. Every year, the Salzburg Festival succeeds in winning sponsors from all over the world for new programming elements selected in advance by the Festival's Artistic Director.

Nestlé, a faithful sponsor of the Salzburg Festival since 1991, has contributed significantly to the Salzburg Festival's internationalization through its contacts worldwide. In 2020 Nestlé supported the production of Richard Strauss' opera *Elektra* as a project sponsor.

UNIQA has been an important partner for the Salzburg Festival since 2004. Conversely, the Festival has been a fixed programme of UNIQA's corporate culture. For many years the focus of this collaboration has been on youth programmes. The company enables the Salzburg Festival to continuously expand its efforts in this field. The production of selected children's operas, youth camps and accompanying events for children and teenagers is made possible thanks to UNIQA's help. The contract has been extended through 2022.

In **Raiffeisen Salzburg**, the Salzburg Festival is happy to have acquired a new partner. Education, social responsibility, ecology, sports, but also culture are part of the corporate self-concept of the Raiffeisen Banking Group. The idea of enabling the Festival to give the children's and youth programme *jung&jede*r* as a gift to young Festival visitors during the anniversary year met with open ears at Raiffeisen. Part of the voluminous children's and youth programme will take place throughout the extended centenary period through the autumn of 2021.

Solway Investment Group became a production sponsor of *La clemenza di Tito* in 2017; since 2018 the company bears the title of the 'Sponsor of the Opera Camps' and supports the Opera Camps for children and youth together with the Vienna Philharmonic and the Salzburg Foundation of the American Austrian Foundation. As a part of the Opera Camps sponsorship activities, Solway also runs a fellowship programme for young talents from economically challenged countries. Enthusiasm about the expansion of the children's and youth programme led Solway Investment Group to extend its sponsorship through 2022.

PRIVATE DONORS

The Association of Friends of the Salzburg Festival with its approximately 6,600 members has become one of the main financial pillars under the leadership of its President Heinrich Spängler. The Association contributes almost as much to the Festival budget as the City, State and Salzburg Tourism Board, who are responsible for deficit financing. For example, the Association underwrites the initiative Festival Ticket = Bus Ticket, an important measure to



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reduce individual traffic in the city. Special thanks are due to the members of the Golden Club and Silver Club from all over the world.

In addition, we thank the international Associations of Friends for their support: the German Association of Friends Bad Reichenhall e.V. (est. 1986), the Salzburg Festival Society in the USA (est. 2005), the Swiss Friends of the Salzburg Festival (est. 2012) and the Russian Friends of the Salzburg Festival (est. 2014). Just in time for the Salzburg Festival's centenary, another subsidiary of the Friends of the Salzburg Festival is about to be founded in France. "Les Amis Français du Festival de Salzbourg" will form the fifth subsidiary association. The Association of Friends is due to celebrate its 60-year anniversary in 2021.

In addition, we wish to thank the Festival's many private donors. First and foremost, these include **Professor Dr. h.c. mult. Reinhold Würth**, to whom Salzburg already owes a debt of gratitude for his contributions to the visual arts. He is also one of the great patrons of the Salzburg Festival.

Dr. Wolfgang Porsche has also been one of the great friends of the Salzburg Festival for decades. He is underwriting a new audience grandstand for *Jedermann*, which was originally to be completed before the 2020 season, but was delayed due to the coronavirus and will now be built in the autumn.

For many years, **Marcus Meier** and his wife have been supporting the Salzburg Festival with financial generosity and by attending the programme from beginning to end, from opera to concert and drama. It is patrons such as the Meier-Rogans who enable our programme to be as rich and varied as it is.

PRODUCT SPONSORS

The Salzburg Festival thanks its Product Sponsors, who donate high-quality materials, thereby contributing essentially to the 'total work of art' the Festival is. Two of them shall be mentioned here:

For five years, **Schlumberger** and **Champagne Louis Roederer** have supported the Festival with sparkling wine and champagne.

The Salzburg Festival is also delighted to have a local partner, Salzburg's **Stiegl Brewery**, donating its very popular beer.

Partnerships for the 2021 Festival

As a leader in helping the arts flourish across the globe, **Bank of America** has been a supporter of opera productions at the Salzburg Festival since 2014. In 2021 Bank of America will support the adaptation of the Mozart opera *Die Zauberflöte*. As a steadfast supporter of



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the arts worldwide, Bank of America's underwriting of the Salzburg Festival is an important part of the company's commitment to grow responsibly while bringing value to economies, society and the communities they serve.

The **Bundesimmobiliengesellschaft (BIG)** supports the Salzburg Festival for the first time in 2021 as part of its centenary celebrations.

The **V-A-C Foundation** enabled the Salzburg Festival to revive Romeo Castellucci's production of *Salome* in 2019. V-A-C supports cultural productions which focus on contemporariness through new partnerships, forms and methods. The V-A-C Foundation will support the opera production *Don Giovanni* in 2021 – the partnership has been extended through 2025.

OMV and **Gazprom** support many activities in the realms of sports and culture. Since 2016 the two companies have had a bilateral partnership regarding culture, supporting exhibitions at Vienna's Museum of Art History and the Eremitage, among others. For the 2021 centenary, both partners have agreed to be project sponsors of the Salzburg Festival, supporting an opera production at the Großes Festspielhaus.