



<b>PROGRAM</b>	<b>ERASMUS + Programme, Cooperation for Innovation and exchange of good practices - STRATEGIC PARTNERSHIPS</b> <b>Key</b> <b>Action 2 IN RESPONSE OF THE COVID-19 SITUATION</b>
<b>DEADLINE</b>	29/10/2020
<b>DURATION</b>	24 moths - Approx. 15/6/2021 – 14/6/2023
<b>PROJECT TITLE</b>	VIRTUAL STAGE
<b>GUIDELINES</b>	The project will focus on the research and experimentation of a new concept of online education and training in the field of lyric opera, for a new didactic and technological performance. Target group will be of professionals in the field of opera staging: singers, instrumentalists, conductors, researchers, sound technicians, video makers. The project will characterize as a workshop and will be based on a continuous exchange of experiences between all the participants.
<b>PARTNERS</b>	<b>ITALY</b> <i>Applicant</i> Giunti Psychometrics Florence <i>Artistic Direction</i> Ensemble San Felice Florence  <b>CZECH REPUBLIC</b> Silesian Theater Opava <i>Ostrava</i>  <b>FRANCE</b> <i>ESME</i> Sudria Lyon <i>Tisseurs de Sons</i> Lyon  <b>HOLLAND</b> <i>Stichting Les Vents Atlantiques</i> Amsterdam
<b>STAFF</b>	<b>ITALY</b> <i>Project Manager</i> Paolo Lippi <i>Project Referent</i> Federico Bardazzi <i>Project Concept</i> Carla Zanin  <b>CZECH REPUBLIC</b> Ludek Golat  <b>FRANCE</b> Andrea Bareggi  <b>HOLLAND</b> Rebecca Huber Edoardo Valorz
<b>STAKEHOLDERS</b>	<i>See attached xls file</i>
<b>PROJECT SUMMARY</b>	<b>Unpublished visions and horizons for a new live scene</b> The crisis as an extraordinary opportunity for change and innovation for the research and experimentation of didactic - performative methods of great impact and sensory involvement. Subversion of the traditional staging of the opera through the creation of a metavirtual stage where live singers perform off-screen, while the corresponding characters arise from virtual suggestions, holograms, avatars and real dancers.

The project focuses on study, research, performance praxis and interpretation in Lyric Opera, which is characterized on one hand by a common musical language but on the other hand by a clear stylistic difference among the cultural areas in Europe.

This field is characterized by some peculiarities that need to be fully understood to assess the context and state of the art prior to the COVID-19 situation and the KA2 project. First and foremost, there is an ongoing tradition of situated learning in the theatres, with strong roots in the history of music and performing arts. In short we could sum up this historical heritage saying that the training for the stage performance happens on stage. It is in fact by working together on performance preparation with more experienced professionals that the know-how (apart from general technical skills like singing, playing an instrument, reading musical scores etc. that are pre-requisites) can be acquired or, at least, perfected. Learning by doing, tacit knowledge, evaluation of performance play a very strong role and informal and non-formal learning are very important. In recent times, a more structured approach that can be called "Opera Studio" has been developed along these lines: a group of professionals is trained and gains specific knowledge related to repertoire and related techniques (e.g. philologically correct musicianship praxis) by working together on an opera chosen as a complete case study where the different figures and competences are all involved (staging, musical direction, voices, instruments, lighting, scenography, sound etc.).

The choice of the venues will be very important as the case studies of the results of the projects should be Site specific performances in which philology and technology will be able to develop each other with the aim of a revolutionary concept of the stage but with priority to the praxis and the style of the interpretation. Philology and Technology will experiment new interpretative horizons, from the manuscript to the digital concept.

The Sound will be realized as a multidimensional source in a one-way journey: from performance practice to the virtual stage, while the Video Makers will accompany the audience from the illusion of reality to creative multimedia vision.

Detailed schedule of the Project and musical programs will be agreed between all the partners.

A dedicated internet site will be developed, that will allow for:

- exchange of multimedia files;
- forum and videoconferencing;
- analysis of the manuscripts and sources in remote cooperation between students and teachers;

In every phase there will be large use of IC technologies, with special regard to communication tools and specialized software.

Phase 1: Project preparation through administrative agreements, communication about the activities, stakeholders' involvement,

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selection of the participants.

Phase 2: Organizational and operative coordination in interaction with the partners: detailed schedule of the project activities, analysis and comparison between different tools and methods related to the virtual stage in order to address the research. In this phase of the project will be implemented semi-autonomously by each partner and will allow to single out the contents to develop and the scores to study and research.

Phase 3: The partners will propose specific case studies, in relation to their cultural areas, to focus the experimentation and research on concrete elements. The activities in this phase have the main purpose to create a new formative system particularly related to the Opera Studio.

Phase 4: Show the accomplished results of the research project: Handbook with attached Cds and link to multimedia productions explicative of the case studies. Dissemination of the intellectual outputs of the research, realization of multiplier events.

**The meetings will be structured in 4 Symposiums and 1 Plenary Sessions** (the number could change in relation to the effective participant partners to the application of the project).

In every meeting (both Symposiums and Plenary Sessions) a cumulative concert will be organized by the host partners, with the participation of the local ensemble in joint venture with all the partners: each concert will be coordinated / conducted every time by a different conductor / coordinator. To improve the exchange among all the partners, the conductor / coordinator of the cumulative concert shouldn't be the one of the host institution and can be a conductor, soloist (vocal or instrumental) etc.

In the 4 **Symposiums** - workshops the responsible for the project in each partner institution is required to discuss training methodologies and their effectiveness and to discuss in depth issues of the main subject of the project. During these meetings will also be held seminars and stages open to the public with lecture conferences, demonstrations and live performances. These meetings will also be used for evaluation and dissemination purposes.

Moreover, during **Plenary Session** in Florence, each involved partner will have the opportunity to perform a concert its own, organized by the host partner.

In 2021 will take place 1 Symposium, in 2022 will take place 2 Symposiums in 2023 1 Symposium and 1 Plenary Session as final meeting of the Project in Florence, where will be arranged special performances of all the partners ensembles involved in the project, dissemination and evaluation of learning results.

The materials for studies should be chosen from the traditions of each cultural area involved in the project.

## **Dissemination**

A specific internet website will be held with specific space for partners only for exchange of materials etc. and specific pages with opened spaces.

A booklet will be printed with the results of the research.

Particularly the partners will build specific web pages on the own website of the coordinator for exchange of materials between partners; to produce the materials recorded during the project;

The Coordinator will also set up project webpages on the own website, which will give visibility to the activities and it will also allow an easy and ready exchange within the partnership of all the study material and musical research produced during the activities, by intranet service.

All the partners will disseminate materials etc. and specific pages with opened spaces.

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The Coordinator will also set up project webpages on the own website, which will give visibility to the activities and it will also allow an easy and ready exchange within the partnership of all the study material and musical research produced during the activities, by intranet service.

All the partners will disseminate the project's activities through local media and websites.

### **Budget**

Maximum Budget € 300.000. Each partner, according to the rules of the European Union and in agreement with the Coordinator of the project, will receive a budget to cover the travel and accommodation expenses of its own staff. The eventual costs for the organization of the concerts of the Symposiums and Plenary sessions (location of the concert and rehearsals, rental of instruments, promotion) will be covered by the project as well: this costs will be agreed with the Coordinator of the project.

### **Activities of the Project**

- Analysis and exchange of previous experiences of partners in the field of training of Baroque Music
- Research on the specific musical programs chosen for the Project. An exchange of musical material on a specific website is planned. Study and arrangement of the musical scores will also be prepared in the months before the meetings.
- Quality Management, monitoring and evaluation of the project activities and results.
- Dissemination&Communication: the study and performances will be recorded and put on the web.

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	<p>The partners have different skills in the field of musical theatre and include: production theatres, universities, private companies - enterprises, associations. All the involved partners, including the theatres, are skilled in didactic and training projects.</p>
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