

## CV EUROPASS



### PERSONAL DATA

Name	<b>ANNA MARIA MEO</b>
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Nationality	Italian
Birthday	May 8, 1962

### WORK EXPERIENCE

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|----------------------|--|
| Since 2018           | Board Member and, since 2019, Vice President of Opera Europa.  |
| • Since January 2015 | General Manager of the Fondazione Teatro Regio di Parma and Artistic Director of Festival Verdi.   |
| 2009-2014            | Project Management of a Study Abroad project promoting artistic and scientific training programs dedicated to students from the main US colleges, in collaboration with some of the most prestigious Florentine cultural institutions.   |
| • 2004-2009          | Head of Cultural Projects Firenze 2010 – then Firenze Futura - Association for the Strategic Planning of the Florentine Metropolitan Area, chaired by the Mayor of Florence Leonardo Domenici, ANCI President, inspired by coordination principles, aimed at promoting and encouraging the planning of sustainable development and the implementation of the Strategic Plan for the Florentine area. As part of this assignment, I elaborated cultural projects and took care of the related feasibility studies, and of their contextual planning, economic and feasibility analysis, guiding the auditing process with the institutions and associated categories, including the creation and implementation of the Knowledge Network: Firenze Sapere, aimed at creating a network between the major Italian and foreign cultural institutions in the area. In the field of cultural institutions, I followed the design, implementation and reporting of the Knowledge Sharing project, carried out with FSE funding, commissioned by the James Madison University as lead institution and with the partnership of Luigi Cherubini Conservatory of Music, Middlebury College, Isia, Accademia della Crusca. |
| • 2004-2006          | Responsible of the Research Unit of sound processing (Media Innovation Unit) and Project Manager of the approved “S2S2” project (S2S2 (Sound to Sense - Sense to Sound, Coordinated Action) aimed at redefining the role of sound in human machine interfaces and multimedia systems (music direction: Nicola Bernardini), following Luciano Berio's demise, at Firenze Tecnologia, a special company of Camera del Commercio di Firenze. I have also designed and managed the program ConGAS (Gestural Sound Control, COST Action). Both projects obtained Communitarian funding for around 1.3 million euros.  |
| • 1998-2003          | Administrative and Managing Director of the Centro Tempo Reale in Florence, directed by Luciano Berio. As part of this assignment, I took care of the production of Berio's live   |

electronics works such as *Outis*, produced by the Teatro alla Scala and the Théâtre du Châtelet, in Paris and *Cronaca del luogo*, for the Salzburg Festival and, with the Maurizio Pollini Project, for New York's Carnegie Hall.

- 1998-2002 Manager of the Fondazione William Walton at Villa La Mortella in Forio d'Ischia, the musician's last earthly residence, hosting a master class for opera singers, with internationally renowned teachers such as Jonathan Miller, Colin Graham, Corradina Caporello (Juilliard School), etc.
- 1995-1998 Artistic Secretary of the Wexford Opera Festival, the main Irish opera event, dedicated to the less performed opera repertoire.
- 1990-1992 Production Director of the Mozart-Da Ponte Project, at the Ente Teatro Romano of Fiesole. Production and management of the subsequent tours in Italy and abroad.
- 1994 - 2004 Managing and Administrative Director of the Teatro Del Carretto, a theatrical company based in the Teatro del Giglio in Lucca, recognized and financed by MiBACT, for which I took care of all the productions and the intense activity of co-production and distribution on the national and international territories.

#### EDUCATION AND TRAINING

- - 1985 Born in Crotone, I have lived in Florence for over thirty years, where I accomplished university studies in History of Music, mentored by Paolo Fabbri and Ludovico Zorzi, graduating in 1985 at the University of Siena, with a thesis on music management in Italy with reference to the Law 800 "Nuovo ordinamento degli enti lirici e delle attività musicali" ("Opera houses and musical activities new ordering", under the supervision of Luciano Alberti, who spotted my interest in the managerial aspects of Italian musical and theatrical systems. Such topics formed the core of my subsequent two years of professional training, at the Specialization Course for Music Organizers at the Centro di Didattica e Sperimentazione Musicale in Fiesole, followed by a one-year internship period at the Maggio Musicale Fiorentino, and a paid Internship at the Royal Opera House - Covent Garden in London, where I carried out a comparative research on the management of two among the major European opera houses.

- UNIVERSITY University of Siena
  - Majors Musicology
  - Degree MA

**PERSONAL ABILITIES AND COMPETENCES** Emotional Intelligence, Communication, Reliability, Leadership, Positivity, Negotiation, Openness to Feedback, Empathy.

MOTHER LANGUAGE **Italian**

OTHER LANGUAGES

- Reading **French** GOOD
- Writing/Editing GOOD
- Spoken GOOD

- Reading
- Writing/Editing
- Spoken

**English**

EXCELLENT

EXCELLENT

EXCELLENT

**RELATIONAL ABILITIES AND COMPETENCES**

Team working, communications and corporate relations abilities are among my core competences, the “xyz” skills that are embedded in my role, especially as a Theatre Director, and are ingrained in each and every activity of my daily schedule.

**ORGANIZATIONAL SKILLS**

Project management as well as human resources management have been an integral part of the job descriptions of each position I have been holding during my career.

**TECHNICAL SKILLS**

Business Analysis, Accounting, Project Management (project design, presentation, implementation, accounting and reporting), IT

**ARTISTIC SKILLS**

SINGING