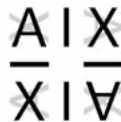


Collectif 17h25 Press kit

Presentation
and aims of
the Collective



► Five cultural organisations committed to ecological and societal transition

At the end of 2019, the Théâtre du Châtelet, the Opéra National de Paris, the Opéra National de Lyon, the Festival d'Aix-en-Provence and the Théâtre Royal de la Monnaie in Brussels founded the Collectif 17h25 — in reference to the time at which they agreed on its foundations — to work together on the sustainable transformation of their creative and production processes in the performing arts.

► A shared philosophy: working together

The five organisations are inspired by the wish to change the way they work by thinking about how to 'work together'. In a collective dynamic, the aim is to pool experiences and share knowledge in order to be open and attentive to contemporary societal and ecological issues.

► Three areas structuring the Collective's objectives

- Improving practices by innovating together and pooling resources and means
- Promoting values of collective practices within the cultural sector
- Sharing best practices more widely hence contributing to the evolution of the sector

► Develop the standardisation of set structures

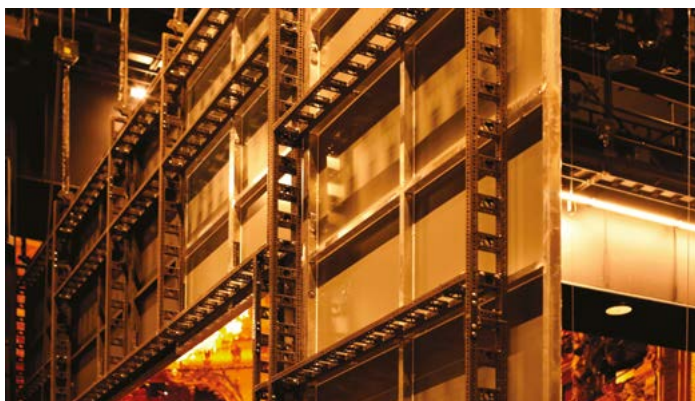
The Collective started from an observation: each production requires the creation of technical scenery elements, many of which are single-use and must be transported between the co-producing institutions. This gave rise to the desire to develop reusable, shareable and standardised components for all five theatres of the Collective, namely 'standard structures'. This harmonisation aimed to reduce the volume of elements to be built and therefore the consumption of resources, thus reducing the weight of freight and storage, as well as the financial cost of each production. More broadly, it would lead to a reduction in individual and collective environmental footprints and improve collaboration between institutions.

► A catalyst: the Green Alternatives call for proposals

In December 2021, the Collectif 17h25 applied for funding under Green Alternatives (4th Investments for the Future programme, PIA4, since renamed 'France 2030'), a call for proposals operated on behalf of the French government by the Banque des Territoires (Caisse des Dépôts group). Obtaining this aid in August 2022 enabled the Collective to embark on a research and development process to find eco-design solutions in line with the Paris Agreements and the carbon footprints of each of its members.

► A project with three objectives

- Experiment with the making and use of standard structures in production sets.
- Assess the impact of using standard structures, both for the Collective and the cultural sector as a whole.
- Enable all interested institutions, at European level, to use the tools developed.



Fanny and Alexander, La Monnaie © Laurine Schott
Fanny and Alexander, La Monnaie © Bauss

→ Methods of cooperation within the Collective

▶ Developing collaborative research focused on uses

The Collective wanted to conduct collaborative research to take into account the diversity of viewpoints, encourage active participation and promote cooperation. To this end, and in order to develop appropriate procedures, the Collective drew on the needs identified by the five institutions and the expertise of their teams. The Collective also equipped itself with shared tools: a shared online space for centralising data; a hybrid system of face-to-face meetings and videoconference appointments; and the drafting, by the coordination committee, of logbooks setting out the progress made and reiterating the objectives.

▶ Shared governance based on expertise

The initial discussions established a system of expert committees, each comprising representatives from the five institutions. Initially numbering four, these have now grown to six, in addition to a Coordination Committee composed of an independent designer and an independent research engineer.

- ✦ **CODIR:** Senior Management and CSR Representatives Committee
- ✦ **COTEC:** Technical Managers Committee
- ✦ **COREF:** Design Office Managers Committee
- ✦ **COADMIN:** Administrative and Financial Managers Committee
- ✦ **COMACH:** Machinists Committee
- ✦ **COCOM:** Communication Committee

▶ Creating spaces for experimentation

The Collectif 17h25 met in the form of workshops held in turn at each member's venue, thus creating spaces for collective reflection and action. The participants set up several tools for participatory experimentation: typologies of the hypotheses considered; common evaluation grids to decide between solutions; hackathons to develop prototypes; and large-scale test phases based on several versions of the same tool.



LAB 4 — 9 and 10 April, Théâtre du Châtelet © Thomas Lamouroux

→ Project timeline 2022 — 2026

▶ Planning of objectives by phase

2022	2023	2024	2025	2026
January — December 2022 Preliminary study of practices using standard and stock elements	April 2023 — March 2024 Prototyping: Co-design of prototypes before integration into sets	April — October 2024 Advanced pre-study: State of the art of European practices of stock and standard elements	January 2025 — March 2026 Impact assessments: Life Cycle Analysis — Characterisation study	
	March 2023 — December 2026 Dialogue, dissemination, communication: Sharing results with artistic teams and the sector	April 2024 — December 2025 Application in production: Testing and improvement of prototypes in sets		

▶ Labs

2022	2023	2024	2025	2026
October 2022 Lab 0 at Théâtre du Châtelet	April 2023 Lab 1 at Opéra Bastille	January — February 2024 Lab 3 at La Monnaie — Brussels	October 2024 Lab 5 at Opéra Bastille	
	November 2023 Lab 2 at Opéra de Lyon	April 2024 Lab 4 at Théâtre du Châtelet	December 2025 Lab 6 at Festival d'Aix-en-Provence	March 2026 MOD 200 Symposium at Opéra Bastille

▶ Experiments in situ

only performance periods are indicated below

2022	2023	2024	2025	2026
		December 2024 Fanny and Alexander, La Monnaie	July 2025 La Calisto, Don Giovanni, Louise, Festival d'Aix-en-Provence	January — February 2026 Eugène Onéguine, Opéra Bastille et Louise, Opéra de Lyon
			June 2025 L'Histoire du soldat, Théâtre du Châtelet	October 2025 Hamlet/Fantômes, Théâtre du Châtelet

→ Tools and ideas developed

▶ A standard operational structure: MOD 200

Using these working methods, the Collectif 17h25 has developed a standardised tool that serves as a common device: a structural module based on a 200 mm grid. This "MOD 200", standardised across the five opera houses, makes it possible to build a reference grid based on a multiple of 200 mm. Thanks to this tool, all technical elements of the sets can be harmonised and, as a result, are compatible and interchangeable (the project's Technical Booklet is available online, see final section below "Further reading").

▶ A broader framework for reflection on co-productions

In parallel, the institutions' senior management teams launched a systemic reflection on the process of creation and co-production in the opera sector. Their programme, entitled Minimal Ecological Impact for Maximum Social Impact, calls for action on several fronts: using the notion of renunciation as an inventive framework rather than as a constraint that restricts the artistic project; anticipating and questioning needs through better planning of working schedules; extending the life of a production in different venues and for different audiences.

→ Conclusive results of the experiments

During the 2024-2025 season and in anticipation of the following season, the institutions tested the new MOD 200 tool to create the set structures for several shows:

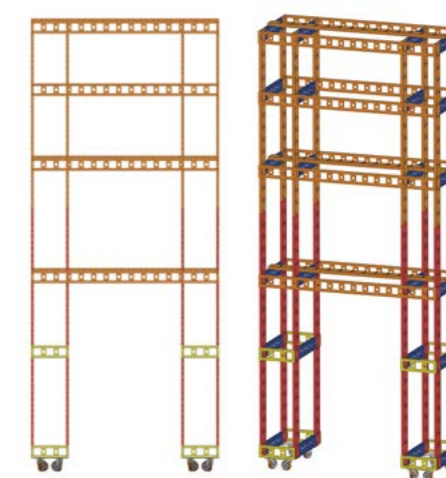
- ✦ *Fanny and Alexander* at Théâtre Royal de la Monnaie: 30% (here and below, the percentages represent the weight of MOD 200 elements compared to the total weight of the sets)
- ✦ *L'Histoire du soldat* and *Hamlet/Fantômes* at Théâtre du Châtelet: 90% and 20%
- ✦ *La Calisto* and *Don Giovanni* at Festival d'Aix-en-Provence: 40% and 20%
- ✦ *Louise* at Festival d'Aix-en-Provence and Opéra de Lyon: 40%
- ✦ *Eugène Onéguine* at Opéra de Paris: 10%

▶ The benefits of collective intelligence for teams

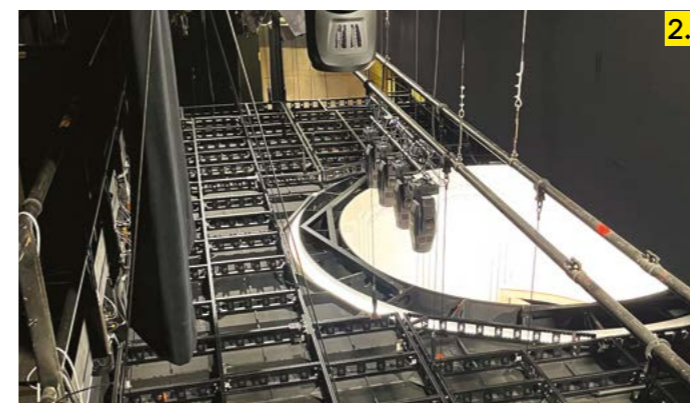
Beyond the tools developed, the experience has revolutionised working methods: thanks to the unifying vision of Collectif 17h25, teams from a wide range of professions, and different institutions have collaborated in collective intelligence, within the often too closed live performance sector. The project proved to be meaningful for the teams and continues to encourage them to share their experiments and reflections in a spirit of horizontal cooperation.

▶ Efficient structure with rapid return on investment from environmental perspective

This test phase demonstrated the many positive effects of the project: the module is highly effective thanks to its versatility and allows structures to be quickly modified and adapted during construction, in line with the scenographic developments of a production. Standardisation facilitates and streamlines the manufacturing stages and optimises transport and storage. Its use gives teams on set greater autonomy, which also simplifies the creative process. In addition, the Collective has undertaken to assess the environmental impact of standard structures: from the second use onwards, the impact is lower than that of a dedicated structure. The widespread implementation of this tool therefore makes it possible to reduce the footprint in the short term.



1.



2.



3.

1. MOD 200 tower — *Louise*, Opéra de Lyon-Festival d'Aix-en-Provence co-production © David Vinent-Garro

2. Ceiling — *La Calisto*, Festival d'Aix-en-Provence 2025 © Laurine Schott
3. *La Calisto* — Festival d'Aix-en-Provence 2025 © Monika Rittershaus



Future collaborative developments

► Avenues for continuing to experiment together

Experiments during productions show that MOD 200 has exponential potential for adaptations and solutions that were not foreseen at the start of the project. New uses have been spontaneously developed and used by the teams, knowing that the sharing of experiences is still onward. The institutions are considering, in particular, improving the assembly plan, clarifying the assembly processes and improving set-up times.

► Shared tools: the ethics of open source

After an initial phase of dissemination among artistic teams, particularly set designers, the Collective wishes to create shareable documents so that everyone can take advantage of the innovations: specifications; explanatory videos; catalogue of stock items; lists of partners. All components of MOD 200 are also published under a *Creative Commons* licence (CC BY, ND, NC). Indeed, for the Collectif 17h25, it is only by joining forces that performing arts institutions will continue to be relevant to the contemporary world and be able to offer a sustainable project for all.

1. *Eugène Onéguine*, Opéra de Paris © C.Pelé
2. *Back of set — L'Histoire du soldat*, Théâtre du Châtelet © Laurine Schott
3. *Eugène Onéguine*, Opéra de Paris © Elena Bauer
4. *L'Histoire du soldat*, Théâtre du Châtelet © Thomas Amouroux

→ <http://mod200.collectif17h25.org>



→ www.collectif17h25.org



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Further reading

► Collectif 17h25 online resources

The Collective has a [website](http://www.collectif17h25.org) where you can consult a wide range of resources, including the project logbooks. In particular, you can access a state-of-the-art overview, at European level, of the use of standard structures in performing arts sets.

The link below also provides access to the General Booklet (French and English versions), the Technical Booklet (French and English versions), the Life Cycle Analysis and the characterisation study.
<http://mod200.collectif17h25.org>

► Publications: open research

Finally, the project was presented at several professional and public events, giving rise to various publications. Among them, you can consult:

- Culture et recherche magazine No. 145: [Culture et recherche](#)
- a France Culture radio podcast: [France Culture Podcast](#)
- La Scène magazine: [La Scène](#)
- the Artcena website: [Artcena](#)

