

FEDORA Prizes 2020 & 2021



“Jean Monnet, one of the founders of Europe, stated that if he had the chance to begin again, he would try to unify Europe through culture. FEDORA shows that it is possible.”

Thomas Hanke, Handelsblatt, 2018

Van Cleef & Arpels

Haute Joaillerie, place Vendôme since 1906



Van Cleef & Arpels supports
the FEDORA Ballet Prize since 2014



RED TAKES CARE OF WHAT IS PRECIOUS

Protecting and improving people's quality of life for us also means preserving and promoting our artistic and cultural heritage by supporting creativity, talent and innovation. That is why we proudly support the FEDORA Opera Prize, fostering the work of a new generation of artists and creating opportunities to engage new audiences for the future of opera.



190
1831-2021

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"It is an honour to celebrate this year's FEDORA Prizes Award Ceremony at La Monnaie / De Munt in Brussels, Europe's capital, where Mr Peter de Caluwe and his team are generously hosting us to celebrate the winners of the 6th and 7th editions of the FEDORA Prizes.

More than ever, we are committed to supporting the future of opera and ballet and to contributing to their survival in these challenging times. We therefore dedicate our passion and energy to assemble opera and ballet enthusiasts, who share this vision. Over the last seven years, we have federated a network of opera and dance companies as well as philanthropists across Europe.

Through the FEDORA Prizes, we raise funds to support innovation, creativity and emerging artists in the field of opera and ballet. We are sincerely grateful to our principal sponsors who help us achieve this mission: the Maison Van Cleef & Arpels, the Generali Group, Kearney and a private foundation as well as to our expert partners Opera Europa, RESEO and IMZ International Music + Media Centre who help us achieve this mission.

Over the past four years, FEDORA has built a European Platform showcasing and supporting innovative opera and ballet projects in progress while reaching out to new audiences and encouraging cross-border giving. This has been made possible thanks to the co-funding of the Creative Europe programme of the European Commission.

As the pandemic forced the closure of opera and dance companies over the past year, the cultural sector responded immediately by reinventing itself overnight to continue its work and engage with audiences and donors online. We admire their determination and courage and look forward to the return of artistic works on stage. These collective experiences of beauty, emotion and passion, lift our spirits, nourish our souls and inspire us to strive for a brighter future.

On behalf of the Board Members of FEDORA, I wish to thank you all for your trust, collaboration, and support."

Jérôme-François Zieseniss
President of FEDORA



"This year's FEDORA Prizes Award Ceremony comes to you from the La Monnaie / De Munt auditorium. We are very grateful to Peter de Caluwe and his team for making this possible. Since this evening's Award Ceremony will be held virtually, our guests will participate and watch from home the performance by the MM Academy and the presentation of the winners of the FEDORA Prizes 2020 and 2021.

The FEDORA Prizes' winners produce cutting-edge work that reflects today's and tomorrow's societies. They inspire us all with their discipline, unstoppable perseverance, creativity and innovation. These talented artists are paving the way for a brighter future and our European

community of donors is pleased to be able to give them wings as they set off on their new artistic journeys.

In a year marked by a pandemic, we are pleased that FEDORA's digital capacity has assisted in boosting philanthropy across Europe and supported opera houses in embracing the digital shift. We encouraged opera houses to maintain some of their activities online to stay connected to their audiences by offering to showcase via the FEDORA Platform opera and dance programming. To raise the impact of the FEDORA nominees' fundraising activities, we launched this year the Matching Funds Initiative with the support of our corporate and individual members. The new online Transnational Giving Europe platform that FEDORA helped launch last year, helped to scale online cross-border giving in these challenging times for non-profit organisations across Europe.

A heartfelt thank you to our community of philanthropists and partners who have contributed significantly to the development of FEDORA's European initiative. And I extend our sincere gratitude to everyone who helped make this virtual Award Ceremony possible.

Most of all, we look forward to seeing the work of the FEDORA winners reach the stage in the very near future, as opera houses and performing arts venues raise their curtains in a reopening Europe.

Edilia Gänz
Director of FEDORA



“La Monnaie / De Munt, the opera house in the capital of Europe, is honoured to host the 7th Award Ceremony of the FEDORA Prizes. Organised with one year of delay for well known reasons, an event like this offers us an occasion to reflect on the essence of creation, especially in moments where that creation has all too often been deemed as ‘not essential’.

The purpose of our sector should be exactly that: to create relevant projects that bring together artists and audiences in an ephemere but essential encounter, a meeting between life and art, between dream and reality.

I am happy that so many projects have been proposed to this European platform that promotes and supports innovation in opera and ballet and honours the work of houses and artists. Evidently, not all can be selected to win the prizes, but I think the large number of initiatives show the immense and continued creativity of our sector, even in the last year which has been disastrous from a point of view of audience participation.

On the occasion of this ceremony and on specific request of the FEDORA management, La Monnaie / De Munt seized the opportunity to present to you some of our young MM Academy Soloists and Laureates in original repertoire. Not only does it show our commitment to accompanying and promoting young talent, which is also one of the main aims of FEDORA, but also I trust it will offer you a much needed musical moment.

Feel welcome to Brussels, even if it is digitally, the organisation of the FEDORA Prizes will make the best of it!”

Peter de Caluwe
General and Artistic Director



LA MONNAIE / DE MUNT



“Since 2017 the European Commission is happy to support the FEDORA Platform, under the Creative Europe programme and looks forward to continuing accompanying this European initiative.

FEDORA harvests its experience in building a quality label for our many European opera and ballet talents and allows a wide European audience to discover them and access their creative work. FEDORA’s excellent relations with private sponsors is a big benefit for the sector and can serve as an example for other fields to develop new complementary business models to help them grow.

The platform scheme, which was created under Creative Europe, has been aiming at showcasing emerging European talents - by rewarding these talents as well as interdisciplinary innovation. FEDORA sends an important and very positive message across Europe that advocates our cultural heritage.”

Barbara Gessler
Head of Unit Creative Europe, DG Education,
Youth, Sport and Culture of the European Commission



Co-funded by the
Creative Europe Programme
of the European Union

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FEDORA PRIZES AWARD CEREMONY 2020 & 2021

Programme of the MM Academy at La Monnaie / De Munt

I - Femmes compositrice

“Bruxelles”
by Poldowski
Performed by
Raphaële Green (mezzo)

“Si j’étais jardinier”
by C. Chaminade
Performed by
Maxime Melnik (tenor)

“If I built a world for you”
by L. Lehmann
Performed by
Maxime Melnik (tenor)

“Wouldn’t that be queer”
by A. Beach
Performed by
Raphaële Green (mezzo)
Maxime Melnik (tenor)

II - Contemporain

“Flight”
by J. Dove
Performed by
Logan Lopez Gonzalez
(contertenor)

Extracts from “Pinocchio”
by P. Boensmans
Performed by
Gwendoline Blondeel
(soprano)
Raphaële Green (mezzo)
Kamil Ben Hsaïn Lachiri
(baritone)

III - Candide

“Glitter and be gay”
by L. Bernstein
Performed by
Gwendoline Blondeel
(soprano)

“Make our garden grow”
by L. Bernstein
Performed by
Gwendoline Blondeel
(soprano)
Raphaële Green (mezzo)
Maxime Melnik (tenor)
Kamil Ben Hsaïn Lachiri
(baritone)
Logan Lopez Gonzalez
(contertenor)

Accompanied by
Ouri Bronchti (pianist)

About the MM Academy

The MM Laureates are qualified young singers who, following their time in the Choral Academy and the MM Soloists programme, display the qualities needed to make a profession of what they have studied.

La Monnaie / De Munt guides them in this process and undertakes to provide them with the necessary support in the first few years of their career.



F **FEDORA**
PRIZES
2021



THE FEDORA PRIZES

The FEDORA Prizes match cutting-edge innovative projects with international funding opportunities enabling the unexpected to reach the stage. These Prizes are awarded to promising artists and teams of co-producing cultural institutions who collaborate on the creation of new opera or ballet productions to reach out to new and wider audiences. They lead the way in celebrating new talents and ideas in opera and ballet which will shape the future of these art forms.



With the support of



Van Cleef & Arpels



KEARNEY

In collaboration with



IMPACT OVER THE LAST SEVEN YEARS

€1.5M private funding invested in innovative opera and ballet projects

17 new opera and ballet projects supported

20 countries hosted performances

67 co-producing cultural institutions involved

+400 performances

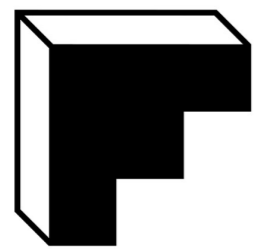
+500,000 spectators including more than 100,000 young people

+90,000 public votes on the platform since 2018

+160 artistic projects showcased on the platform

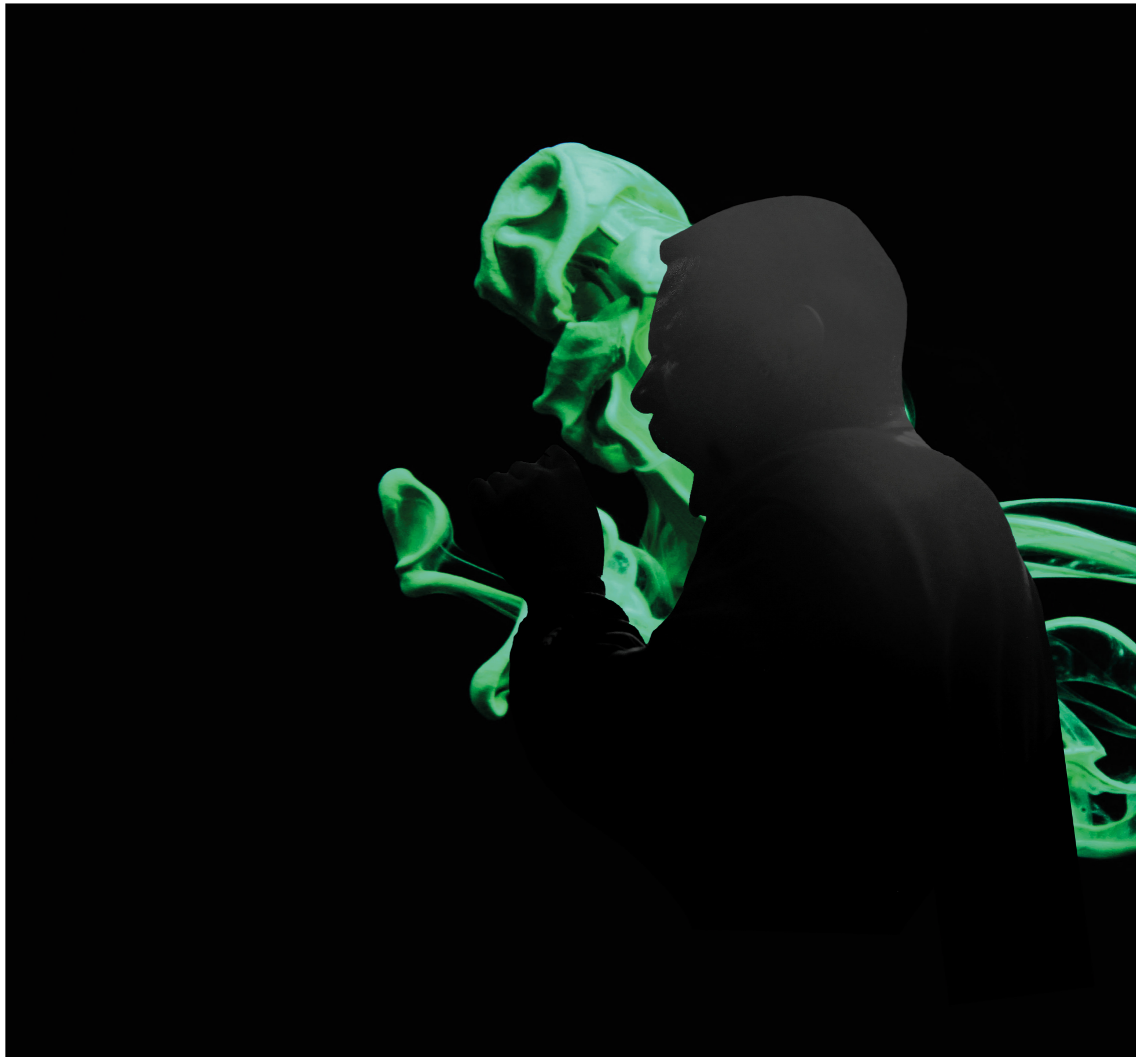
+900 artists showcased on the platform

+50% of users of the platform are between 18 and 44 years old



**FEDORA
OPERA
PRIZE**
2021

Reimagining opera
for the 21st century





FEDORA OPERA PRIZE

The FEDORA Opera Prize awards productions that reimagine opera for the 21st century:

- Encourages the rethinking of how operas are created, produced, and delivered
- Nurtures innovation and creativity of opera by supporting new experimental opera creations created by promising teams of emerging artists with the ambition to reach international audiences
- Collaborating with Opera Europa and an independent jury expert panel to guarantee a professional evaluation and selection process

Project support

€75,000

With the support of



In collaboration with





FEDORA OPERA PRIZE

With the support of



Generali, one of the world's leading insurers with almost 200 years of history and present in 50 countries in the world, is actively engaged in promoting initiatives to preserve and champion culture and artistic heritage.

Culture also covers music, which Generali supports through active partnerships with organisations like FEDORA, awarding new opera creations of excellence and supporting young talents. Generali's aim is to support talented artists working to preserve, transmit musical heritage, and further develop their creativity.



“ Generali's 190 years of history have been marked by the continual support of cultural activities in the countries in which we operate. Music is a universal language that transcends borders and unites people from different backgrounds to forge an emotional bond. This is why Generali is proud to support and encourage musical expression and education which is essential, not only to preserve this priceless human heritage, but also to innovate as we embrace new ideas from talented young artists. ”

Philippe Donnet
Generali Group CEO

OPERA JURY 2021



Laura Berman
Intendant
Staatsoper Hannover
(Germany)



Aviel Cahn
General Director
Grand Théâtre de Genève
(Switzerland)



Kasper Holten
CEO
Royal Danish Theatre
(Denmark)



Sophie de Lint
General Director
Dutch National Opera
(Netherlands)



Anna Maria Meo
General Director
Teatro Regio di Parma
(Italy)



Birgitta Svendén
General and Artistic Director
The Royal Swedish Opera
(Sweden)

Past Jury Members

John Allison, Peter de Caluwe, Kjell Englund, Bernard Foccroulle, Silvia Hroncová, Eva Kleinitz †, Joan Matabosch, Francesco Micheli, Paolo Pinamonti, David Pountney, Caroline Sonrier, Christina Scheppelmann, Viktor Schoner, Peter Spuhler, Ludovic Tézier, Eva Wagner-Pasquier

In conversation with
Nicholas Payne
Chair of the Opera Jury &
Director of Opera Europa

“ All art must be contemporary because when an art form doesn't renew itself, it dies. ”

In your own words, what does the FEDORA Opera Prize, that is supported by Generali, stand for?

It's about opportunity for artists and the audiences. All art must be contemporary because when an art form doesn't renew itself, it dies. Therefore, the goal of the prizes and what they have been achieving over the last seven years, was to support new projects that nurtured innovation and creativity of opera. It's about giving the means to the artists to create pieces that resonate with their audience.

Why did the jury decide to make *Woman at Point Zero* the winner of the FEDORA – GENERALI Prize for Opera 2020?

The jury decided to award the Prize to *Woman at Point Zero* and the team of LOD muziektheater partly because of its story and partly because it was a truly international partnership but perhaps most of all because it was a combination of composer, librettist, director, of truly emerging talents which we want to bring to the world.

Could you tell us more about the projects involved in the competition this year in the opera category?

They make compelling examples of innovation, creativity and ingenuity displayed by opera



companies during a time when performances have been badly disturbed. They offer hope for 2021 and beyond 2021. First the projects make strong statements by female creative teams. Second there is a determination to address the issues of today and third the emphasis of all the projects is on recovery and resilience at this time. I am therefore confident that our expert jury was able to select worthy winners from these splendid applications.

Why did the jury decide to make *Like flesh* the winner of the FEDORA Opera Prize 2021?

The jury was very impressed by the high quality of *Like flesh*, its convincing artistic team, and the bold way in which the project's subject matter, aesthetics and collaborating aspects were described.



FEDORA OPERA PRIZE 2021 NOMINEES



Nominees



INNOCENCE

Festival d'Aix-en-Provence
(France)

Dutch National Opera (Netherlands),
Finnish National Opera & Ballet (Finland),
Royal Opera House (United Kingdom), San
Francisco Opera (United States of America)

Composer - Kaija Saariaho
Librettist - Sofi Oksanen
Conductor - Susanna Mälkki
Stage Director - Simon Stone

In present day Finland, on the occasion of a wedding,
the ghosts of the past emerge. Can one regain lost
innocence?



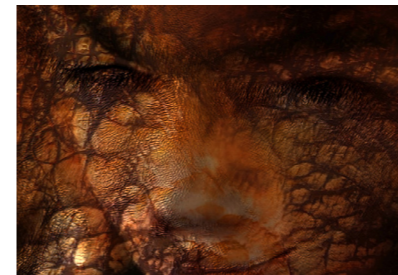
ZELLE, WENN ES DUNKEL WIRD

LOD muziektheater (Belgium)
Theater-und Musikgesellschaft Zug
(Switzerland)

Theater und Musikgesellschaft Zug
(Switzerland), AskolSchönberg (Netherlands),
DeSingel (Belgium), Palau de les Arts Reina Sofia
(Spain), ENOA (France), Snape Maltings (United
Kingdom), Festival d'Aix-en-Provence (France),
Calouste Gulbenkian Foundation (Portugal)

Composer & Director - Jamie Man
Text - Peter Stamm
Soprano - Natascha Young
Countertenor - Steve Katona
Noh Singer - Ryoko Aoki
Musical Execution - Asko Schönberg

ZELLE, Wenn es dunkel wird is an invitation to travel
together to the limits of the seeable, the hearable, the
comprehensible and imagine the truth of the world
which lies beyond perceived reality. A chamber opera
by British-Chinese composer and director Jamie Man
and Swiss author Peter Stamm.



LIKE FLESH

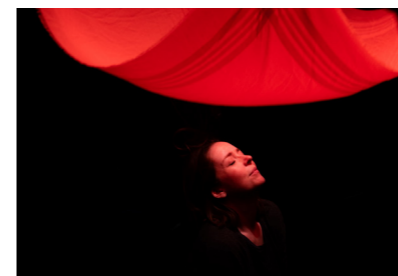
Opéra de Lille
(France)

Opéra national de Lorraine (France), Opéra
Orchestre National Montpellier (France),
Ircam (France), Opera Ballet Vlaanderen
(Belgium), also available for streaming

Music - Sivan Eldar
Libretto - Cordelia Lynn
Computer Music Design - Augustin Muller
Musical Direction - Maxime Pascal
Stage Direction - Silvia Costa

Human bodies can change their shape, human
passions can find new forms. Listen: there is more to
life and love than you allow...

Audience's Favourite



ELSEWHERE

Straymaker
(Ireland)

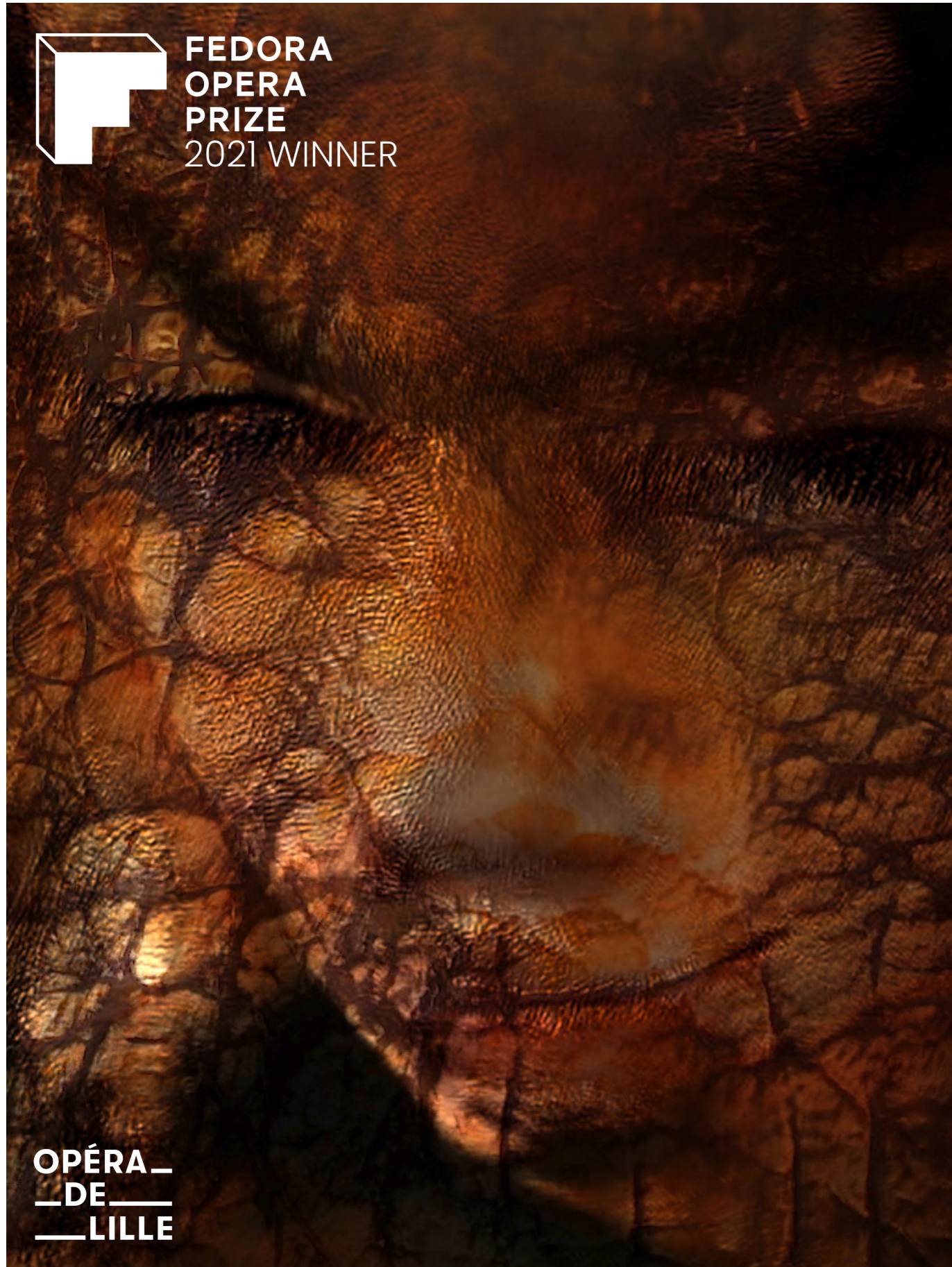
Miroirs Etendus (France), Abbey Theatre
(Ireland), Opéra de Rouen Normandie
(France), Festival O. (Netherlands), Centre
Culturel Irlandais (France)

Composer & Librettist - Michael Gallen
Conductor - Fiona Monbet
Director - Tom Creed
Librettists - Annemarie Ni Churreain, Dylan Coburn
Gray

Dealing with themes of care, revolution and mental
health, *Elsewhere* explores the imagined future
of a forgotten past. Its radical world - a rural Irish
asylum that barricaded its gates and declared its
independence - is encountered through the tilted
visions of a patient who decades later remains frozen
in its historical moment.



**FEDORA
OPERA
PRIZE
2021 WINNER**



**OPÉRA
DE
_LILLE**

LIKE FLESH

Opéra de Lille (France)

Trapped in an unhappy marriage, a woman mourns the devastation of the forest around her. An unexpected affair instigates an explosive metamorphosis, and she finds perfect release as a tree. But the world is a dangerous place for trees, and deep in the forest a student and a forester lay claim to a body of wood and leaf, one for money and one for love.

*I dreamt the world cracked open like an egg,
and you came spilling out
Like yolk, I ask, interrupting.
No, she says, like flesh...*

Opéra de Lille and co-producers Opéra Orchestre national de Montpellier, Opéra national de Lorraine (Nancy), Opera Ballet Vlaanderen (Antwerp), IRCAM and Le Balcon present a new multimedia chamber opera, *Like flesh*. A subversion of Ovid's *Metamorphoses*, *Like flesh* is a dark contemporary myth informed by queer politics and environmental sciences. It offers an urgent warning against our destructive relationships with each other and our world.

World Premiere

January 21st, 2022 - Lille, France

Artistic Team



Sivan Eldar
Composer



Cordelia Lynn
Librettist



Silvia Costa
Stage Director and
Set Designer



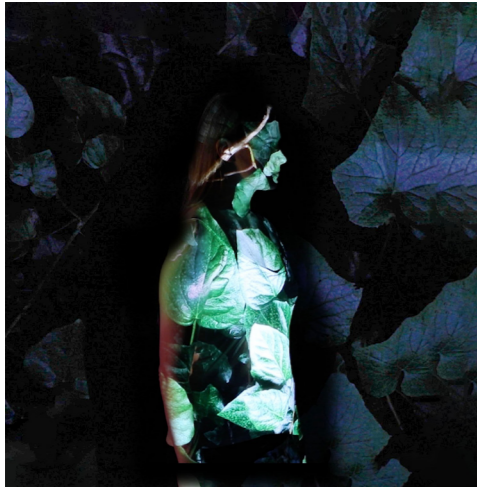
Maxime Pascal
Musical Director

Co-producing Partners



OPÉRA NATIONAL
DE LORRAINE





In what way is the content and artistic work relevant today and in the future?

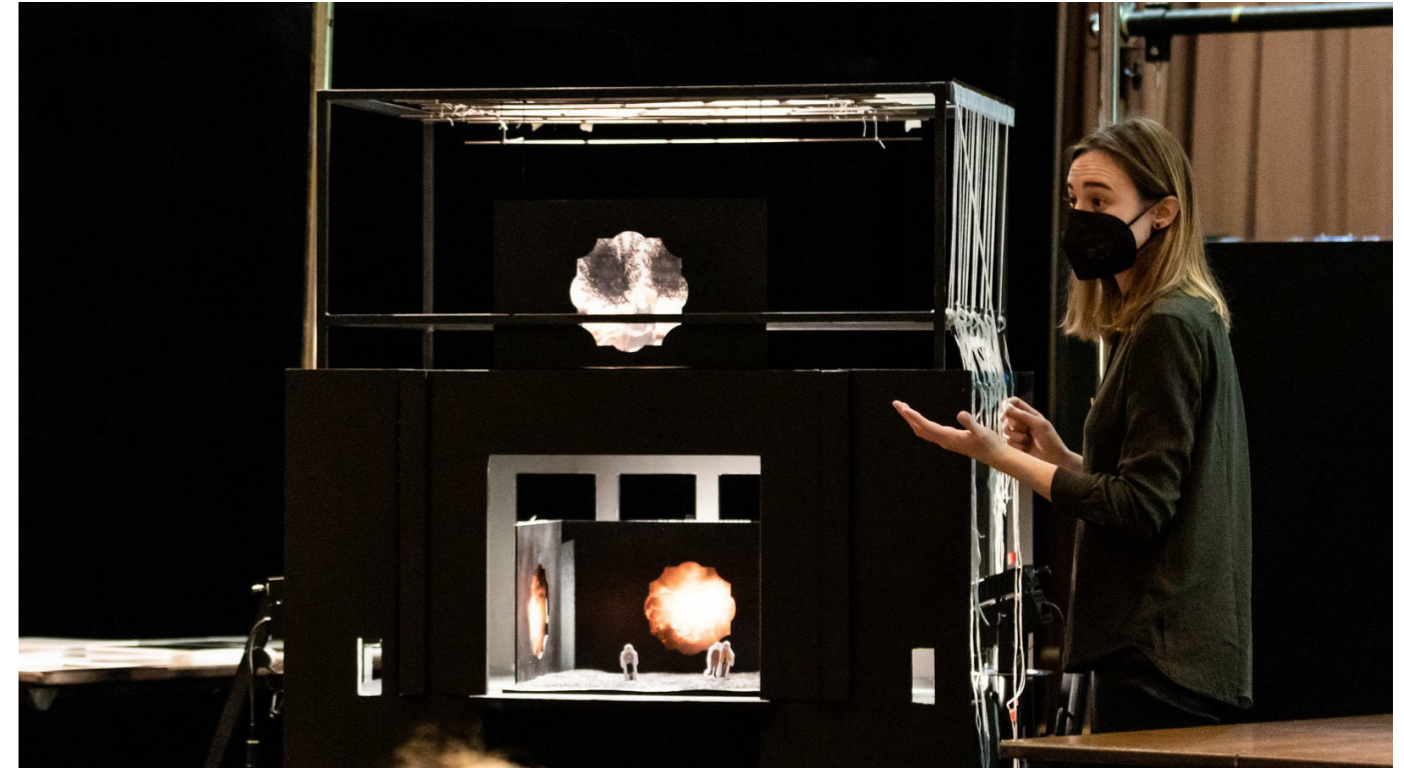
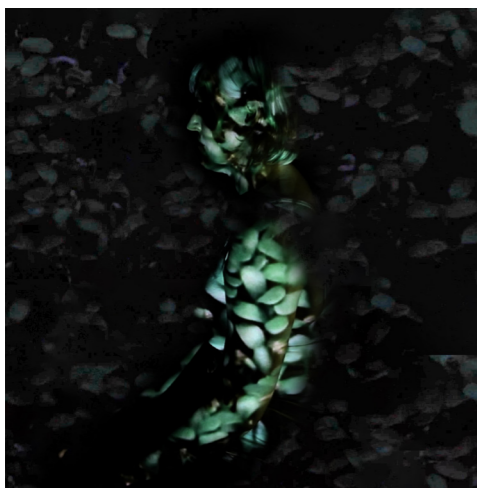
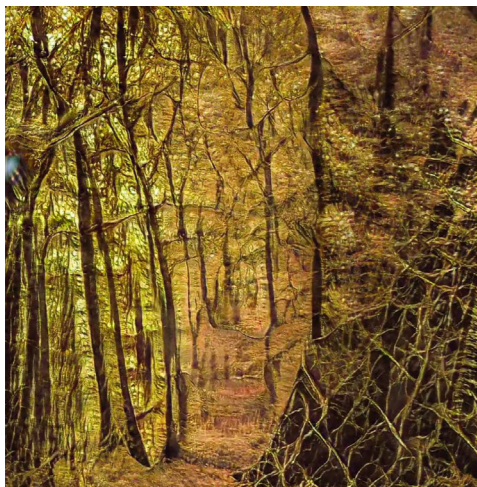
“Trees stabilise soil, enforce coastlines, and prevent desertification. Without trees and their symbiotic partners, mycorrhizal fungi, Earth would be uninhabitable for humans and many of our beyond-human neighbours. And yet, every minute a rainforest area the size of 30 football fields is cut down, threatening 137 lifeforms a day with extinction.

Like flesh is an opera that is not afraid of science-backed activism. We believe opera can encourage self-reflection and demand radical change. The very content of *Like flesh* is a political statement: we challenge the orthodoxy of myth-inspired operas, safe in an ancient and patriarchal past. In our version, the metamorphosis of Woman to Tree is not a tragic climax, but the beginning of a passionate story about humankind’s troubled relationship with the natural world. Informed by the burgeoning affiliation between environmental and queer theories, *Like flesh* asks, how do we live with change and difference? Can we learn to love our environment as we love each other? And what happens if we fail?

While the libretto explores the beyond-human world through environmental science, the score imagines that world – inaudible to the human ear – through new technologies. On the micro-level, advanced modelling of biological growth patterns is used to animate acoustic sound cells, creating a visceral experience of the growth of fungi, moss, and roots. On the macro-level, these textures are diffused through a unique setup of speakers placed under the audience’s seats, creating ripples, swarms and waves in the hall. This gradual expansion and transformation of stage and hall into a living environment not only echoes the woman’s metamorphosis but serves as an artistic response to our modern experience of virtual realities.

Silvia Costa’s staging draws these multiple elements into a cohesive conceptual whole with a ‘living’ design enriched by Artificial Intelligence, created by ground-breaking artist Francesco D’Abbraccio.”

Sivan Eldar (Composer) & Cordelia Lynn (Librettist)
December 2020



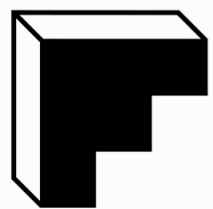
Silvia Costa, Set model presentation – Opéra de Lille, February 2021

“The challenge of *Like flesh* is how to deliver the Woman’s metamorphosis into a Tree. Another form is needed, one that will re-structure the audience’s visual reality in a contemporary, beyond-human way: Artificial Intelligence.

Like flesh observes a vast interconnected ecosystem of tensions and frictions through an ecological glance, where human and beyond human agencies lie in a fluid, ever evolving relationship. Nowadays, Artificial Intelligence plays a crucial role in such a context, and is an effective tool for describing the increasingly overwhelming complexity surrounding us. But AI is not employed here as a device to understand and control.

Far from that, we intend it as a tool to experience and to narrate the violent, beautiful complexity of the world from the outside, as perceived by non human eyes, a gaze that looks like a tree’s more than our own. AI, represented as a distorting mirror in the scenography, is thus an occasion to create a space for human myths and narrations to flourish in the digital realm, and dissolves the artificial distance we enact between ourselves and nature.”

Silvia Costa (Stage Director & Set Designer)
December 2020



**FEDORA
VAN CLEEF & ARPELS
PRIZE FOR BALLET**

2021

Reinventing ballet
for the 21st century





FEDORA - VAN CLEEF & ARPELS PRIZE FOR BALLET

The FEDORA - VAN CLEEF & ARPELS Prize for Ballet awards productions that reimagine dance for the 21st century:

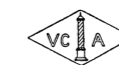
- Encourages the rethinking of how ballets are created, produced, and delivered
- Nurtures innovation and creativity of dance by supporting new experimental dance creations created by promising teams of emerging artists with the ambition to reach international audiences
- Collaborating with Opera Europa and an independent jury expert panel to guarantee a professional evaluation and selection process

Project support

€50,000

With the support of

Van Cleef & Arpels



In collaboration with

**opera
europa**



FEDORA - VAN CLEEF & ARPELS PRIZE FOR BALLET

With the support of

Van Cleef & Arpels



Founded in 1906 at Paris' Place Vendôme, the High Jewelry Maison Van Cleef & Arpels has remained faithful to a highly distinctive style characterized by creativity, enchantment, artistic sensibility and poetry. Its collections have notably been influenced by dance, with the emblematic ballerina clips born in the 1940s.

This interdisciplinary dialogue was reinforced by a decisive encounter with George Balanchine. In 1967 in New York, the well-known choreographer presented the ballet *Jewels*, inspired by the emeralds, rubies and diamonds he had admired in Van Cleef & Arpels' Fifth Avenue boutique.

The FEDORA – VAN CLEEF & ARPELS Prize for Ballet symbolizes the Maison's constant commitment to creativity and bears witness to its support for choreographic art.

Today, these cultural affinities endure in new collaborations between the Maison and the world of dance, as well as through the Dance Reflections by Van Cleef & Arpels program.



“ Dance has been a significant field for the Maison throughout its history, with examples that include the encounter between Claude Arpels and George Balanchine in the 1950-1960s, the partnership with Benjamin Millepied's L.A. Dance Project, collaborations with various companies and operas across the world and the FEDORA – Van Cleef & Arpels Prize for Ballet. In 2020, we also created the Dance Reflections by Van Cleef & Arpels program. ”

Nicolas Bos
CEO of Van Cleef & Arpels

BALLET JURY 2021



Ted Brandsen
Director
Dutch National Ballet
(Netherlands)



Aurélie Dupont
Director of Dance
Paris Opera Ballet
(France)



Laurent Hilaire
Director
Stanislavsky Ballet
(Russia)



Sara-Nora Krysteva
Artistic Director of the Ballet
Sofia National Opera & Ballet
(Bulgaria)



Ingrid Lorentzen
Director
Norwegian National Ballet
(Norway)



Benoit Swan Pouffer
Artistic Director
Rambert
(United Kingdom)

Past Jury Members

Eleonora Abbagnato, Francesc Casadesús Calvo, Sharon Eyal, Yuri Fateev, Roberto Giovanardi, Johannes Öhman, Wiebke Hüster, Sergei Korobkov, Manuel Legris, Nicolas Le Riche, Judith Mackrell, Madeleine Onne, Benjamin Millepied, Kevin O'Hare, Tamara Rojo, Helen Shute, Alistair Spalding, Igor Zelensky

In conversation with
Nicholas Payne
Chair of the Ballet Jury &
Director of Opera Europa

“ It's about renewing the artform while offering artists new opportunities to create and reinvent the way dance pieces are created. ”

In your own words, what does the FEDORA - VAN CLEEF & ARPELS Prize for Ballet stand for?

The FEDORA - VAN CLEEF & ARPELS Prize for Ballet, just like the FEDORA Opera Prize, stands for excellence. It's about renewing the artform while offering artists new opportunities to create and reinvent the way dance pieces are created. This will allow the creators to reach wider and younger audiences by creating art that resonates with them and with our time.

Why did the jury decide to make *LIGHT: Bach dances* the winner of the FEDORA - VAN CLEEF & ARPELS Prize for Ballet 2020?

The Jury of the FEDORA - VAN CLEEF & ARPELS Prize for Ballet 2020 chose the project of Hofesh Shechter and Royal Danish Theatre, based on Bach, but treating the historic Bach in a contemporary way. It is an integrated project with singers, dancers, and the wonderful Danish Baroque Orchestra and the Jury believed in the huge talent of Hofesh Shechter.

Could you tell us more about the projects involved in the competition this year in the ballet category?

The projects involved in the ballet category came from all over Europe and presented a very diverse selection of themes. First, a majority of the creative teams are led by women. Second, the projects are all



ecologically aware of climate change issues. Third, all of them deployed digital technology to develop the transmission of the project and reach new audiences for dance. When looking more closely at the nominees, they all bear the potential to renew the art form as we know it by exploring beyond what is expected. We are looking forward to seeing how they will merge media and art forms, offer new contemporary readings of classical pieces and foster the potential of young promising artists.

Why did the jury decide to make *La Visita* the winner of the FEDORA - VAN CLEEF & ARPELS Prize for Ballet 2021?

The jury was impressed by the high quality of *La Visita* and its unique approach of involving local communities while blurring the lines between art forms.



**FEDORA
VAN CLEEF & ARPELS
PRIZE FOR BALLET
2021 NOMINEES**



Nominees



COPPÉLIA IN THE DIGITAL AGE

Edinburgh International Festival
(United Kingdom)

Scottish Ballet (United Kingdom)

Directed and choreographed by Morgann Runacre-
Temple and Jessica Wright
Dramaturge – Jeff James
Artistic Director, Scottish Ballet – Christopher Hampson
Festival Director, Edinburgh International Festival – Fergus
Linehan

What if *Coppélia* took place in the digital age? Relive this
tale of mistaken identities to explore the “AI-ness” of life.



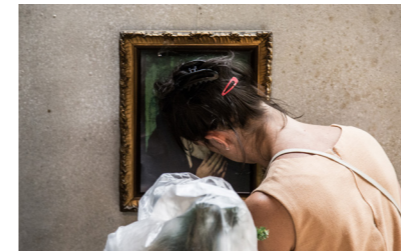
RAYMONDA

English National Ballet
(United Kingdom)

Finnish National Opera & Ballet (Finland),
Mayflower Theatre (United Kingdom)

Direction and Choreography (after Marius Petipa) –
Tamara Rojo
Composer – Alexander Glazunov
Music Adaptation – Gavin Sutherland
Dramaturge – Lucinda Coxon

Inspired by the work and pioneering spirit of Florence
Nightingale, this is *Raymonda* reimagined as a woman on
the frontline of conflict, one who decides her own fate and
is driven by vision and passion.



LA VISITA (WORKING TITLE)

Fondazione I Teatri – Reggio Emilia
(Italy)

Peeping Tom (Belgium),
Collezione Maramotti & Max Mara (Italy),
Frans Brood Productions (Belgium),
Nexo+ (Italy), Koninklijk Museum voor Schone
Kunsten Antwerpen (Belgium)

Choreographer – Gabriela Carrizo
Sound Designer – Raphaëlle Latini
Set Designer – Amber Vandenhoeck

What is real, what is created, what is art and what is
present in your own mind? Your experience in the world
of visual art revisited through Peeping Tom’s surrealistic
aesthetic.

Audience’s Favourite &
Winner of the Prize for Public Votes



HOTEL

Birmingham Royal Ballet
(United Kingdom)

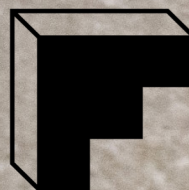
Available for streaming

Choreographer – Morgann Runacre-Temple
Composer – Mikael Karlsson
Set Designer – Sami Fendall
Creative Associate / Dance Film Maker – Jessica
Wright
Lighting Designer – Christopher Ash

What if you were trapped in a hotel that quickly
became a maze from which you could not escape?

“We are thrilled to have been selected as the Audience Nominee for the FEDORA – VAN CLEEF & ARPELS Prize for Ballet for our new work ‘Hotel’. Birmingham Royal Ballet is committed to the development of new and emerging dance makers and Hotel brings together a young and diverse creative team to make a new work at the largest scale. Our focus on connecting with new audiences is reflected in the public support we received for this wonderful award.”

Abigail Reeve
Producer at Birmingham Royal Ballet



**FEDORA
VAN CLEEF & ARPELS
PRIZE FOR BALLET
2021 WINNER**



FONDAZIONE
I TEATRI
REGGIO EMILIA

La Visita

Fondazione I Teatri - Reggio Emilia (Italy)

“What is real, what is created, what is art and what is present in your own mind?” This site-specific project by Fondazione I Teatri will bring Peeping Tom’s theatricality, disruption and surrealism into the new world of art galleries. Through the artworks, the museum’s characters and the audience will be taken into a parallel mental world, portraying what usually remains hidden.

World Premiere

November 4th, 2021 - Collezione Maramotti, Reggio Emilia, Italy

“We are very happy and grateful to receive the FEDORA - VAN CLEEF & ARPELS Prize for Ballet. It will give us the opportunity to produce ‘La Visita’ in a new way, in a completely new territory for us, the contemporary art gallery Collezione Maramotti in Reggio Emilia. This Prize really encourages us to dig into this encounter of dance and visual arts and to explore other ways dance can communicate with audiences.”

Gabriela Carrizo
Choreographer

Artistic Team



Gabriela Carrizo
Choreographer



Raphaëlle Latini
Sound Designer



Amber Vandenhoeck
Set Designer

Co-producing Partners



collezione **maramotti** **MaxMara**

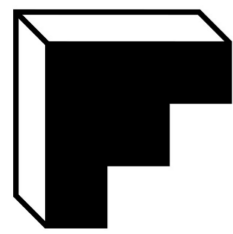
Partners



NEXO+







**FEDORA
EDUCATION
PRIZE**
2021

Fostering social integration
and intercultural dialogue





FEDORA EDUCATION PRIZE

The FEDORA Education Prize is awarded to innovative projects encouraging the involvement of new and wider audiences, while fostering social integration amongst the participants:

- Supports innovative educational opera and ballet projects targeting new audiences
- Advocates new access to opera and ballet while encouraging the involvement of local communities and underprivileged audiences to boost social emotional learning, mutual understanding and respect in today's society
- Collaborating with RESEO and an independent jury expert panel to guarantee a professional evaluation and selection process

Project support

€50,000

With the support of

A Private Foundation

In collaboration with

RESEO

EDUCATION JURY 2021



Vania Cauzillo
Board Member
RESEO
(Italy)



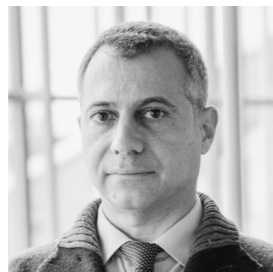
Anthony Heidweiller
Operamaker and Baritone
Dutch National Opera
(Netherlands)



Birgitte Holt-Nielsen
Producer
Den Jyke Opera
(Denmark)



Anne-Kathrin Ostrop
Head of Education
Komische Oper Berlin
(Germany)



Panaghis Pagoulatos
Director of Artistic
Coordination & Casting
Greek National Opera
(Greece)



Lauri Pokkinen
Audience Outreach & Social
Responsibility Manager
Finnish National Opera
(Finland)

Past Jury Members

Hannah Griffiths, Renate Futterknecht, Rhian Hutchings, Barbara Minghetti, Myriam Mazouzi, Nicholas Payne

In conversation with
Bernard Foccroulle
Chair of the Education Jury &
Former Director of
Festival d'Aix-en-Provence &
La Monnaie / De Munt

“By allowing new audiences to participate in artistic works, social integration and intercultural dialogue are fostered.”

In your own words, what does the FEDORA Education Prize stand for?

The FEDORA Education Prize is awarded to innovative projects that encourage new access to opera and ballet while involving local communities. By allowing new audiences to participate in artistic works, social integration and intercultural dialogue are fostered. The Prize boosts social and emotional learning, mutual understanding and respect in today's society. The education projects are not so often put under the light, so it's very important that such an international panel draws the attention to some very specific projects. Also, it will help other partners in Europe to learn from each other with the same spirit. Education projects give communities a way to express themselves and give them access to creativity. And that's why these initiatives really are important.

Why did the jury decide to make *Going for Gold* the winner of the FEDORA Education Prize 2020?

Going for Gold is an extraordinary project in many aspects. It's a very creative project full of innovation, the participation and diversity aspects are very developed, and the legacy, the impact of this project can be huge for the future of opera. It's based on Wagner's *Rheingold* which is an absolute masterpiece, but the specificity of this project is to integrate education and community work within the artistic process, it is not separated, it is completely, organically integrated, and that is I think, a part of the future of opera. So in many aspects, *Going for Gold* is an avant-garde project about how to integrate cultural rights in the process of making opera. Thanks and congratulations to them!



Could you tell us more about the projects that are involved in this year's competition's education category?

The projects involved in this third edition encourage social integration and intercultural dialogue in various ways. I am very happy to see the diversity of teams that are tackled by the projects this year. They include women empowerment in social and economic life, personal development of teenagers, mental and physical health and well being, social and artistic integration of people with autism and ADHD, accessibility of culture by exploring new participatory formats, or building bridges and ties between countries. All these topics are among the priorities that our society needs to focus on. These inclusive projects are tangible examples of how artists and audiences can come together and interact to make the world a better place through ballet and opera. I wish to congratulate the important artistic and social work of over thirty opera, ballet and festival companies based in twelve countries who are involved in the projects; each of them are important and creative.

Why did the jury decide to make *Dance training for people with a disability* the winner of the FEDORA Education Prize 2021?

The jury was very impressed by the high quality of the project presented by Platform-K both, in terms of artistic achievement but also for its social and artistic scopes. Furthermore, its ambition to stimulate a redefinition of the dance world today is particularly impressive and appealing.



Nominees



CARMEN AND THE OTHER EXTRAORDINARY WOMEN

L'Albero
(Italy)

Allegro Moderato (Italy), Open Design School (Italy), Pot in Pot (Italy), Fondazione Alta Mane Italia (Italy)

Deaf artist, Opera narrator – Consuelo Agnesi
Music Teacher – Giuseppina Maria Gelosa
Librettist – Andrea Ciommiento
Singer/Actress – Alessandra Maltempo

Young Women, migrant under protection and disabled women gathered engaged in the co-creation of a Community Opera around the female figure of Bizet's Carmen.



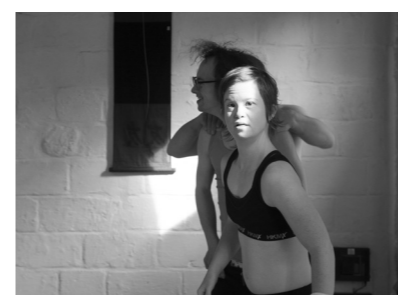
WE ARE MUSICIANS

Stara Zagora State Opera
(Bulgaria)

International Youth Center Stara Zagora (Bulgaria), Down Syndrome Albania Foundation (Albania), National Association of Resource Teachers Bulgaria (Bulgaria), Alternative 55 Association (Bulgaria)

Composer – Victor Krumov
Education Specialists – Yova Petkova, Igljika Petkova
Set Designer – Denis Ivanov
Stage Director – Uschi Horner

For the first time in their lives, these Bulgarian children with special needs can participate in and appreciate an opera performance.



DANCE TRAINING FOR PEOPLE WITH A DISABILITY

Platform-K
(Belgium)

Kunstencentrum Vooruit (Belgium)

Artistic Director – Inge Lattré
Education Specialist – Frauke Seynnaeve

Platform-K offers the chance to disabled dancers to step into the professional dance world.

This project was also the audience's favourite.



FEDORA
EDUCATION
PRIZE
2021 WINNER



PLA
TFO
RMK

Dance training for people with a disability Platform-K (Belgium)

Dance training for people with a disability offers opportunities to people with a learning disability to achieve their dream of becoming a professional dancer. Platform-K accompanies them by offering training programmes, and advocates for a change of perception of dance companies and dance schools.

World Premiere

December 15th, 2021 - Belgium

"Winning the FEDORA Education Prize shows that - just like us - the FEDORA Jury believes in the enrichment dancers with a disability bring to the contemporary dance scene. Together we keep working on the dream of dancers with a disability and on the establishment of an inclusive dance scene."

Inge Lattré
Artistic Director

Project Team

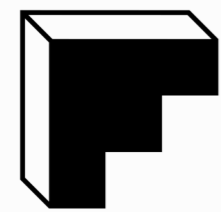


Inge Lattré
Artistic Director



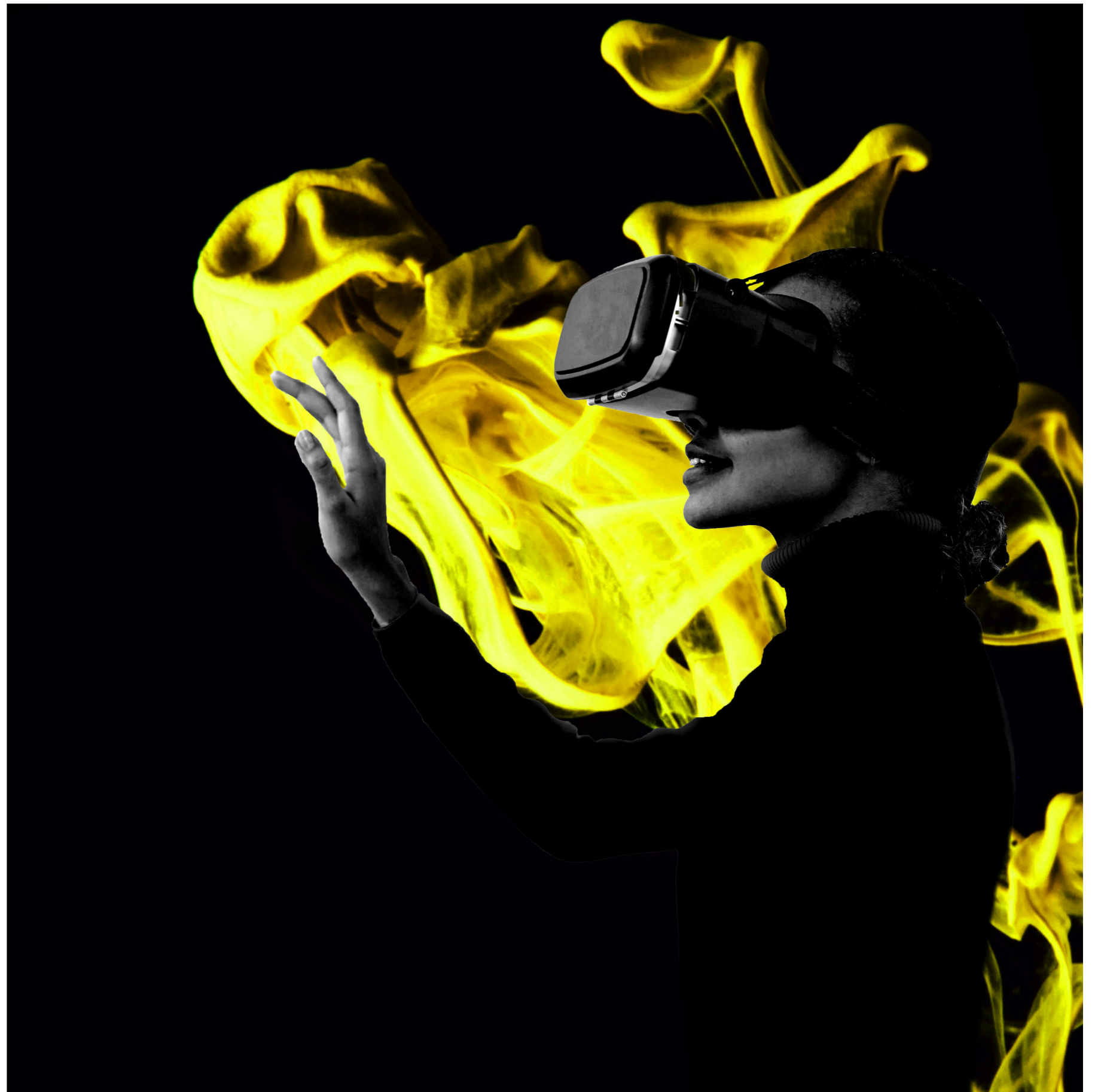
Frauke Seynnaeve
Education Specialist





**FEDORA
DIGITAL
PRIZE
2021**

Harnessing digital innovation
on and beyond the stage





FEDORA DIGITAL PRIZE

The FEDORA Digital Prize advocates new ways of artistic expression and access to opera and ballet through digital innovation:

- Encourages artistic innovation in opera and ballet through digital experimentation
- Advocates new ways of interacting with audiences through digital tools and performance
- Promotes interactions across different media and stimulates new collaborative approaches through digital innovation
- Triggers interdisciplinary dialogue and the sharing of best practices between sectors
- Collaborating with IMZ International Music + Media Centre and an independent jury expert panel to guarantee a professional evaluation and selection process

Project support

€50,000

With the support of

KEARNEY

In collaboration with

IMZ 
INTERNATIONAL
MUSIC + MEDIA CENTRE



FEDORA DIGITAL PRIZE

With the support of
KEARNEY

As one of the original firms, we've never lost sight of the fact that consulting is a people business. A global partnership in more than 40 countries, our people make us who we are. We're individuals with different passions and strengths who take as much joy in the work we do as from those we work with.

Our strategic operations heritage means we've always known that a plan is only as good as the outcome it inspires. In practice, our teams bring the perspective, understanding, and hands-on know-how to build the future as you see it. Working together we'll see big ideas through to working realities, helping you move from keeping up to breaking through.



“ In an analysis by the daily newspaper WELT Kearney made it into the top 5 of consulting firms and received the rating 'very high corporate responsibility' in recognition of our efforts. One reason could be that even in these times we stick to our cooperation with projects like FEDORA, because we know that other things than business figures also count. ”

Dr. Martin Eisenhut
Partner, Head of Kearney, DACH Region

DIGITAL JURY 2021



Christopher Hampson
Artistic Director
Scottish Ballet
(Scotland)



Katharina Jeschke
Secretary General
IMZ International Music +
Media Centre
(Austria)



Emelie de Jong
Head of Arts and
Performances Unit
ARTE France
(France)



Yasuko Kobayashi
Senior Producer
NHK
(Japan)



Tod Machover
Composer, Professor of
Music & Media and
Director of the Media Lab's
Opera of the Future Group
MIT Media Lab
(United States of America)



Ulrich Schrauth
Artistic Director
VRHAM! Virtual Reality
& Arts Festival
(Germany)

Past Jury Members

Ditte Feuk, Renee Hunt, Laurent Métivier, Kent Nagano, Zillah Watson

In conversation with
Peter Maniura
Chair of the Digital Jury &
Director of the IMZ Academy

“ *This creativity, this connectivity, this community is the way in which our art form will develop and thrive.* ”

In your own words, what does the FEDORA Digital Prize stand for?

The FEDORA Digital Prize stands for digital innovation on and beyond the stage. The jury, consisting of important industry players and experts, composed jointly by FEDORA and the IMZ, is interested in seeing how creative projects can use digital technology to develop new means of artistic expression and to reach audiences in new ways. For opera and ballet digital is now a critical creative tool, not as often before being thought of as just for your website or marketing or for simple streaming. A wide and growing array of digital technologies are key components in the toolkit for artists and a means of connecting with new audiences. Therefore, the big opportunity with this prize is to get major creative artists and companies involved in digital and thus encourage pathfinder projects to start to transform opera and ballet and to expand and renew the relationship with audiences.

How did the pandemic impact the creation of new digital works?

Since last year, our world has changed forever because of the terrible COVID-19 pandemic. But in that year, I think we have seen that for the performing arts - for opera and ballet companies - innovative digital work has taken on a new significance. Indeed, this prize is now more important than ever in recognizing, celebrating and awarding support to exciting new projects.

Why did the jury decide to make *Laila - Immersive Installation* the winner of the FEDORA Digital Prize 2020?

As chair, I can say on behalf of the jury that this project was selected for its quality and innovation and its



potential to show new paths for opera and the performing arts in these difficult times. We think that *Laila* is a sign of quality, inspiration and indeed of hope.

Could you tell us more about the projects involved in the competition this year?

This year we have got a terrific range from institutions across Europe, from opera and ballet companies, of course, but also festivals. The marriages between art forms and technologies that have been made to create new work are really exciting. It is interesting that this year, there is a focus on community, on connecting with the audience, on immersing the audience, in the wonderful world of the performing arts of opera and ballet. And I think that this is a real sign of hope for the future because this creativity, this connectivity, this community is the way in which our art form will develop and thrive in these challenging times.

Why did the jury decide to make *Out of the Ordinary* the winner of the FEDORA Digital Prize 2021?

The jury was very impressed by the high quality and imagination of the project led by Irish National Opera, and its ambition to redefine community engagement and creativity and place it at the heart of an innovative and ambitious digital project.



FEDORA DIGITAL PRIZE 2021 NOMINEES



Nominees



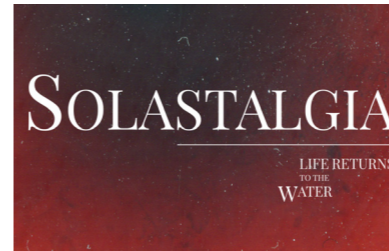
OUT OF THE ORDINARY

Irish National Opera
(Ireland)

Vicomtech (Spain), Virtual Reality Ireland
(Ireland), Traction (Spain)

Composer - Finola Merivale
Director - Jo Mangan
Technical Consultant - Camille Donegan
Outreach Producer - James Bingham

The world's first ever VR community opera.



SOLASTALGIA

Poznań Opera House
(Poland)

Hat Center (Poland), PCSS / PSNC (Poland)

Composer - Rafał Zapala
Librettist - Michał Krawczak
Conductor - Grzegorz Wierus
Stage Directors - Magda Szpecht, Marika Splint,
Travis Preston

Aren't you tired of being just a spectator? Imagine an opera that you can dive into using your screen.



TOTALITY IN PARTS, A REENACTMENT

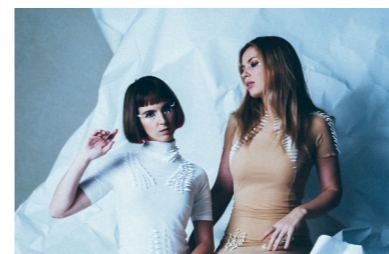
Royal Swedish Opera
(Sweden)

Make Move Think Foundation (Netherlands),
RNDR (Netherlands)

Choreographer - Lukas Timulak
Set Designer - Peter Bilak
Composer - Volker Bertelmann
Video Artist - Hector Salgado
Motion Designer - Jeroen Barendse

A dance creation deconstructed as a large scale interactive installation and a web app.

Audience's Favourite



OPERA ON BRAINWAVES

Muzi a Zeny
(Belgium)

Jasna Rok Labs (Belgium)

FashionTech Designer - Jasna Rokegem
Singer - Elise Caluwaerts

What happens when an opera singer and a fashion tech designer join forces?



**FEDORA
DIGITAL
PRIZE
2021 WINNER**



 **Irish
National
Opera**

Out of the Ordinary

Irish National Opera (Ireland)

Out of the Ordinary is the world's first ever Virtual Reality community opera created by Irish National Opera and involving three disparate communities across Ireland. This innovative project harnesses the creativity and life experience of diverse Irish communities that currently have little or no connection to opera; it uses cutting-edge technology as a tool to distil and present their stories.

World Premiere

2022 - Ireland

"We've learnt a huge amount during this project and we'll continue to learn plenty more. It's a very experimental and a very unique project creating work in Virtual Reality and creating that with local communities has with it all kinds of challenges and new kinds of different approaches. We want to share these learnings and these approaches with a broad artistic International community."

James Bingham
Producer

Artistic Team



Finola Merivale
Composer



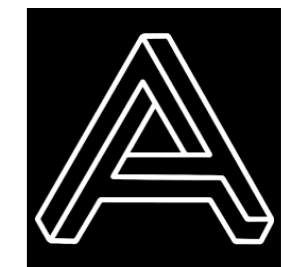
Jo Mangan
Director



Camille Donegan
VR Producer



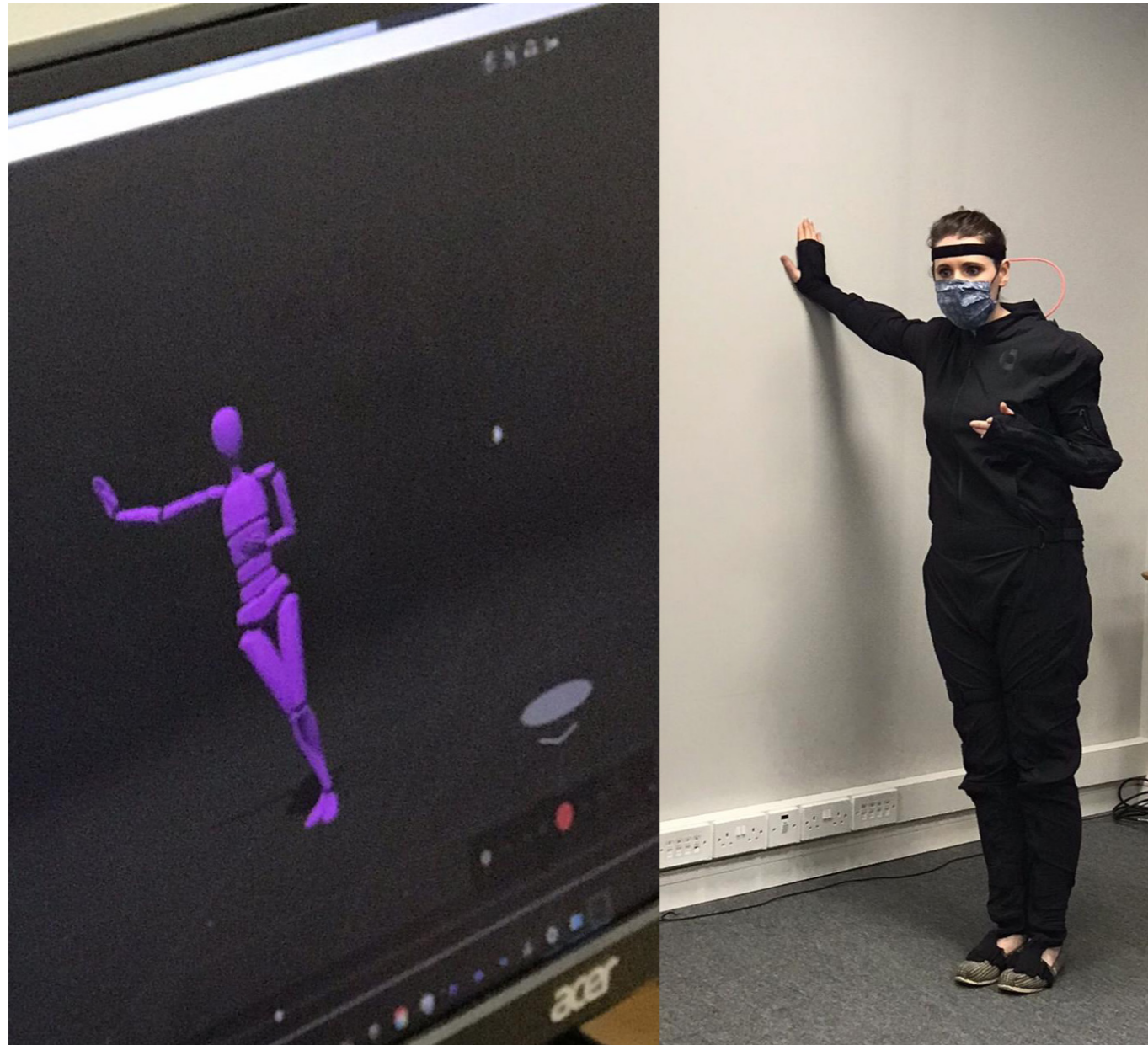
James Bingham
Producer



Algorithm
VR Design &
Production

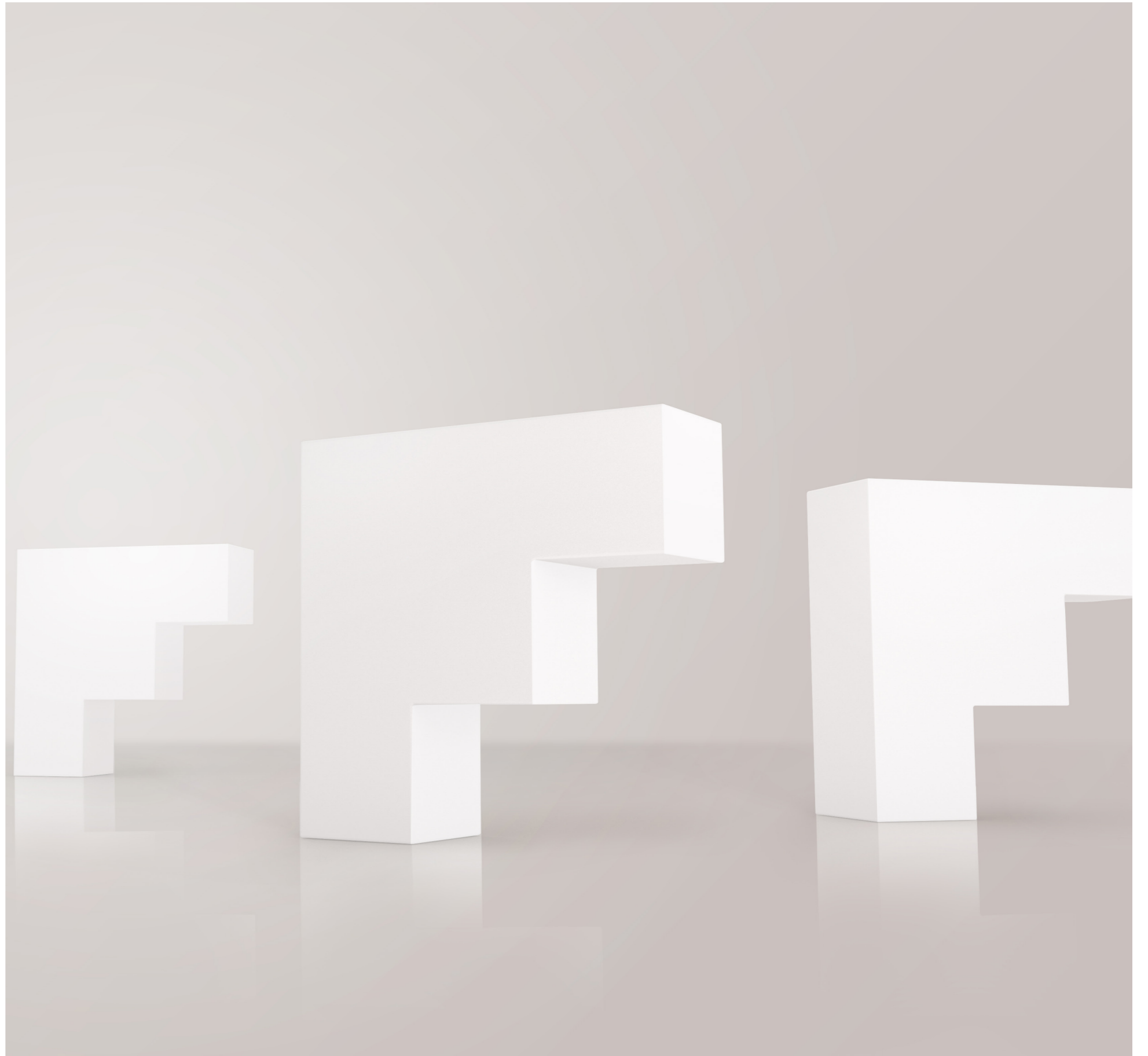
Co-producing Partners







FEDORA
PRIZES 2020
WINNERS





FEDORA
GENERALI
PRIZE FOR OPERA
2020 WINNER



LOD
muziektheater

Woman at Point Zero

LOD muziektheater (Belgium)

Woman at Point Zero is a new opera based on the classic 1975 novel by the Egyptian writer Nawal El Sadaawi. From this universal story of exploitation, erasure and the search for freedom, Composer Bushra El-Turk, Director Laila Soliman, Writer Stacy Hardy and Filmmaker Aida Elkashef create a new multimedia production that weaves together diverse creative visions and challenges conventions. Opera as a powerful voice for a new wave of feminism without borders.

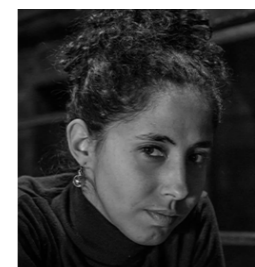
"With an artistic compulsion to give voice to marginalised voices through narrative forms and ways of making music through the blurring of notation and improvisation and through the blurring of western and eastern idioms, I was really hungry to see what would happen if my musical languages would explore into the other art forms through the vessels of multimedia music and theatre productions."

Bushra El-Turk
Composer

Artistic Team



Bushra El-Turk
Composer



Laila Soliman
Stage Director



Stacy Hardy
Librettist



Aida Elkashef
Video Artist

Co-producing Partners



deSingel



"There's an urgency, now more than ever, to radically reimagine what the arts are, to reimagine opera and this project really is an attempt to redefine what opera is and what it can be."

Stacy Hardy, Librettist

AN EXTRACT FROM THE LIBRETTO

I escape and run.

Chorus: Trust no one.

Fatma: Turn and look back.

No one.

Expect to see his eyes

Nothing.

Chorus: Need nothing.

Want nothing.

Fatma: I start working.

Sama: Sex work?

Fatma: This time professionally.

Sama: How did you start?

Fatma: The woman I told you about....

Sama: The madame?

Fatma: She was the mother I never had.

Learned to imitate

her freedom

Turn my feelings

off and on.

At night,

Men came.

Took me,

left

in the tangled sheets of married men

with a silk dress, stockings

I remained cold, vacant.

Sama: What did you want to feel?

Fatma: I don't know.

Sama: Pleasure?

Fatma: Not even. Just lightness.

Something

barely remembered.

Maybe childhood?

Laughing

swimming with boys...

Just a touch..

Chorus: Do you feel good?

Fatma: I feel nothing.

Chorus: Do you feel pleasure?

Fatma: I feel nothing,

Chorus: Have I hurt you?

Fatma: Nothing.

Sama: Is it possible?

Chorus: Do you feel pleasure?

Fatma: I'm worn out with pain.

Chorus: Do you feel pain?

I feel you. Do you feel me?

Fatma: I feel nothing..

Chorus: Don't mix working and emotion

You'll get nothing

from feeling

Work,

just work.

Fatma: She gave me my work.

Told me who to fuck.

Controlled the money.

Sama: But you let her...

Fatma: Until I woke up to her trap. Left.

Sama: Where to?

Fatma: Where else?

The street.

Used what I learned.

Set myself up in business

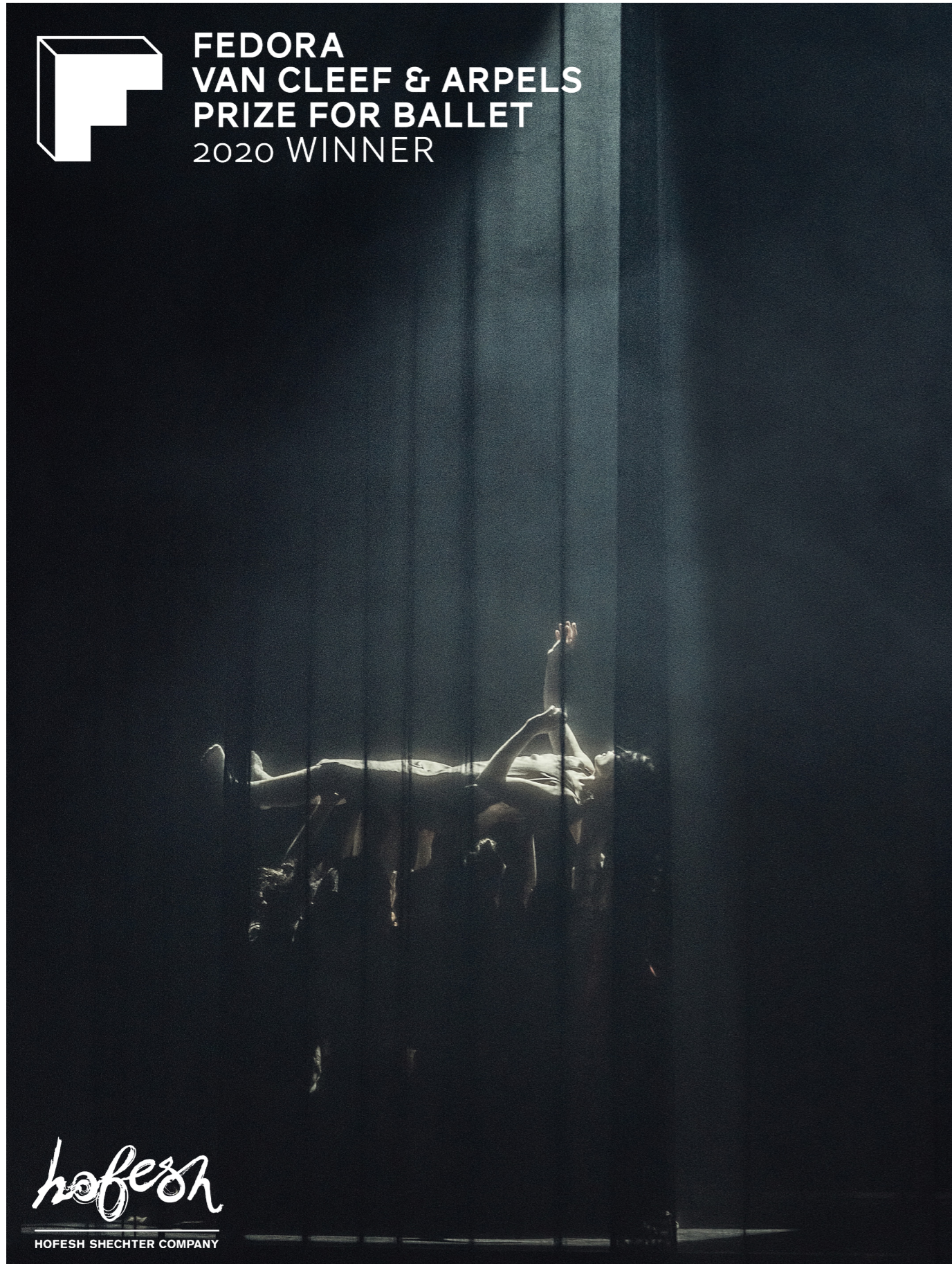
For the first time.

I set the price

Finally freedom.



**FEDORA
VAN CLEEF & ARPELS
PRIZE FOR BALLET
2020 WINNER**



hofesh
HOFESH SHECHTER COMPANY

LIGHT: Bach Dances Hofesh Shechter Company (United Kingdom)

Only by dancing in the abyss can we celebrate the LIGHT.

Bach's cantatas, Hofesh Shechter's profoundly affecting choreography and audio testimony of people facing death come together in a moving, thought-provoking and life-affirming dance, music and theatre piece. Only by dancing in the abyss can we celebrate the LIGHT.

LIGHT: Bach dances includes a cast of 41 performers that appear on stage together, including Baroque orchestra Concerto Copenhagen conducted by Mortensen, 9 singers and 11 dancers of the Hofesh Shechter Company. Shechter's raw, fragile choreography brings a new currency to Bach's cantatas, sung live and interwoven with a soundscape of voices. These are the recorded testimonies of people who are living with terminal illness.

World Premiere

May 8th, 2021 - Royal Danish Theatre, Copenhagen, Denmark

"I have always been fascinated by death and the perspective it gives to our lives but here, now, facing real people facing death, I hope to stare into this dark abyss and feel at ease in a way that celebrates our existence."

Hofesh Shechter

Co-Director and Choreographer

Artistic Team



Hofesh Shechter
Co-Director &
Choreographer



John Fulljames
Co-Director



Lars Ulrik Mortensen
Conductor - Concerto
Copenhagen



Tom Scutt
Set & Costume
Designer



Paula Constable
Lighting Designer

Co-producing Partner



DET KGL. TEATER

In conversation with
Hofesh Shechter,
Co-Director & Choreographer and
John Fulljames,
Co-Director

Paris – April 2021

“ We were both interested in what happens if you take Bach’s emotional investigation of death and you say, let’s explore that today in our context, in a way which can engage a much broader audience. ”

In a very difficult year for the arts sector, how has it been for both of you, and how does it feel to be back in rehearsals?

Hofesh – We feel very lucky to be in the studio, especially as we travel through London in quiet streets, using empty public transport, it feels like we operate within this kind of bubble. I personally feel incredibly lucky to be able to create the work, in this period. It puts in perspective what we do; I mean, it can raise interesting questions about whether art is important or not. It feels like a very necessary and important thing for us, especially with this work, and we are really hoping to share it with people.

John – It’s been a really disruptive year in Copenhagen, and around the world. The Royal Danish Theatre closed, it opened briefly in the autumn, it closed again. That’s difficult for many artists who have dedicated their lives to their art forms. It’s been a year in which we’ve realised the fragility of what artists do, but as Hofesh says, also how important it is. It has been such a pleasure going into the rehearsal room over the last weeks and seeing the strength of the collaborative work between the dancers. They have such a strong collaborative culture, and trust of each other, and it is extraordinarily inspiring that the co-working – that free exchange of ideas – has



survived this time. I think it is a really good example of what we all need to get back to as soon as we can.

It’s not the first time that you’ve collaborated, what made you want to do it again?

John – We worked together on Glück’s opera, *Orphée et Eurydice*, which we staged in Covent Garden and then in Milan. It was a joyous collaboration, such a free open exchange of ideas. Opera should be a meeting place where all the art forms come together. *Orphée* is about grief, about loss; the Orpheus myth is about learning to love through grieving. I think when we came out of that project, we asked ourselves, how can we go to something deeper, more raw. We thought, instead of grieving for the loss of someone, we could consider how you face your own death and how that inspires appreciation and an understanding of what life is, in all its richness.

What was it about Bach’s music that you wanted to convey to audiences?

Hofesh – We both love this music: we are not the only ones. It didn’t feel right to do another opera that is already ‘there’, we wanted to do something new. When we thought about focussing on a single composer, it had to be Bach. His is such powerful, deep, music. I find that dance is a perfect art form to tackle the subject of death because of its abstractness, because it is about emotions, about feelings, it is very difficult to construct sentences and definitions around it, and therefore dance, in its ability



to awaken sensation, is very powerful – like Bach’s music.

John – Our love of the music was a starting point, and then I suppose a hunger to share it. This is music that was written for a very specific community and a very specific context. Bach wrote his cantatas for the Sundays in the Lutheran year, for performances in church, with a community of believers, so Bach’s investigation of the end of life is very much to do with the certainty of faith; about the release from suffering and moving to a place of peace beyond. We were both interested in what happens if you take Bach’s emotional investigation of death and you say, let’s explore that today in our context, in a way which can engage a much broader audience, people of every faith and none. The cantatas are mixed recitatives and arias. An aria is a song which explores an emotion, and in between them come recitatives.

What we decided to do is to strip out the recitatives and replace them with the words of people we interviewed, speaking today, speaking on the same subjects that Bach is speaking about.

What are the things that are most challenging when you create a work bringing so many disciplines together?

Hofesh – I think it was one of our first worries: how will it all fit together? Our experience is of quite an amazing flow actually. This might be connected to the pandemic and to the fact that we are just in this kind of creative freedom. There is a level of selfishness; I feel I want to excite myself, I want to get moved myself. That is actually, for an artist, one of the most important things, because if one person is moved, then others will be too. There was a flow in our conversations, we studied the hours of recorded interviews very deeply so the moment we hit the ground we were running.

John – In a way, the hardest thing is silence. The singers being comfortable that they are passing the baton to the dancers. The dancers being comfortable that the aria is just sung; that the aria doesn’t need to be danced. So we were learning as one big collective.





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EDUCATION
PRIZE**
2020 WINNER



Birmingham
OPERA
company

Going for Gold Birmingham Opera Company (United Kingdom)

Inspiring 10,000 local people with 100 free events, face-to-face and online, and supporting 50 diverse emerging artists with unparalleled professional development opportunities in Europe's youngest, most diverse city.

After a year of isolation, we will come together with volunteer performers alongside a stellar international cast and the full City of Birmingham Symphony Orchestra, in a ground-breaking production of Wagner's *RhineGold* (*Das Rheingold*) led by Artistic Director Graham Vick and newly appointed Music Director Alpesh Chauhan in Summer 2021.

World Premiere

August, 2021 - Birmingham, United Kingdom

"We will be able to support local volunteers to perform as actors in the heart of the production and give top-flight mentoring and coaching for singers tackling career-defining roles, many for the first time. At its core, 'Going for Gold' is an investment in equity and in the future of opera."

Richard Willacy

Executive Director

Artistic Team



Graham Vick CBE

Artistic Director



Alpesh Chauhan

Music Director



Reisz Amos

Artistic Associate

Co-producing Partners





Birmingham Opera Company Music Director Alpesh Chauhan



Volunteer performers in rehearsal with Birmingham Opera Company



Chrystal E. Williams will appear as Fricka, seen here in the title role of Birmingham Opera Company's award-winning *Lady Macbeth*



Volunteer performers alongside Brenden Gunnell, who will appear in *RhineGold* as Loge



**FEDORA
DIGITAL
PRIZE
2020 WINNER**



**OOPERA
BALETTI**

Laila - Immersive Installation Finnish National Opera and Ballet (Finland)

The canon of opera divas from Aida to Salome is shaken up by an extraordinary new diva

The Finnish National Opera's *Laila* invites the audience to shape her reality and the world of the future together with artificial intelligence. She challenges us to encounter our hopes, fears and anxieties related to technology and the unknown tomorrow.

The immersive, interactive installation created by Esa-Pekka Salonen, Paula Vesala, Tuomas Norvio and the Ekho Collective for the Finnish National Opera rejects the traditional roles of performing arts, as its music and visuality evolve and change in interaction with the audience. In *Laila*, you are not the audience, but one of many actors shaping reality. *Laila* is a unique experience that is different every time.

Performances

Autumn 2020 - Helsinki, Finland (World Premiere)

Spring 2022 - Hong Kong as part of the Hong Kong Arts Festival

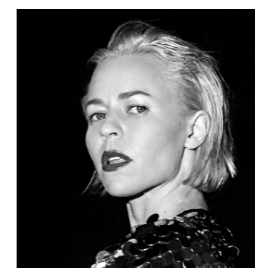
"If you should rebuild opera, you can't rip it down more than we've done it. It's missing all of the traditions of opera. It's missing the persons on stage, the conductor, you don't sit, you're not a member of the audience who has a comfortable seat. You're actually going into the experience and it's evolving with you."

Paula Vesala
Dramaturge

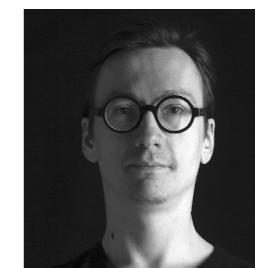
Artistic Team



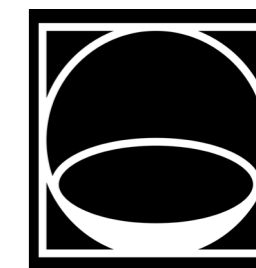
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Composer



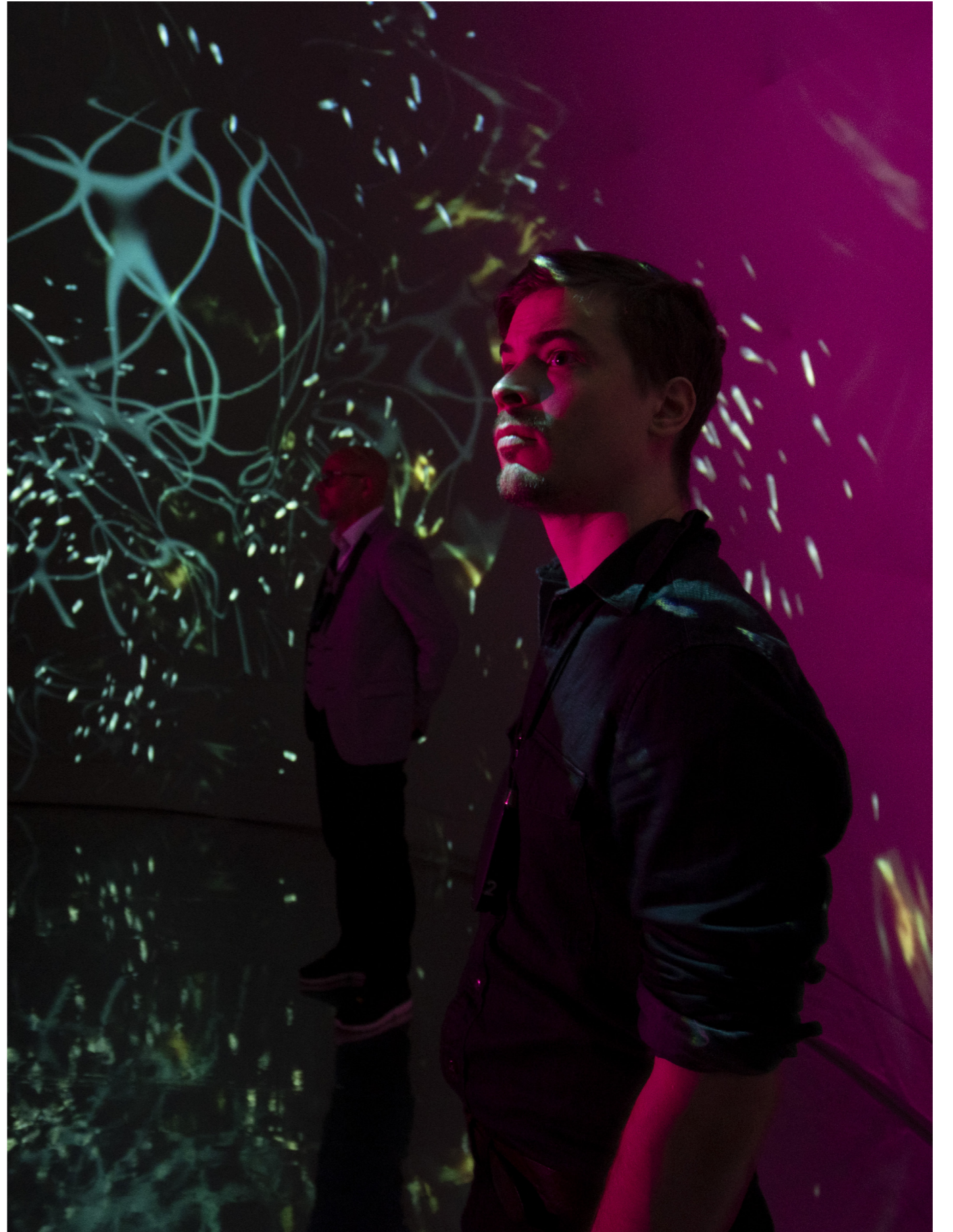
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Dramaturge



Tuomas Norvio
Sound Designer



Ekho Collective



ABOUT FEDORA



EUROPEAN PLATFORM FOR INNOVATION IN OPERA AND BALLET

FEDORA - The European Circle of Philanthropists of Opera and Ballet is a non-profit organisation that was created in Paris in 2014 under the presidency of Jérôme-François Zieseniss. Paying tribute to Rolf Liebermann, the well-known composer and former opera house director, FEDORA is committed to supporting and contributing to the future of opera and ballet.

Our European initiative supports artistic innovation and creativity. We advocate new complementary funding models of opera, festival, and ballet companies, and audience development.

Together with our network of 95 cultural institutions in 25 countries as well as individual and corporate donors and private foundations, we encourage a sustainable ecosystem between the cultural and economic sector to guarantee the future of these art forms.

Donors of FEDORA benefit from special access to performances and the behind the scenes of opera houses within our network. They also have the opportunity to meet with artists to learn more about their creative ideas and artistic visions.

The FEDORA Prizes match cutting-edge innovative projects with international funding opportunities enabling the unexpected to reach the stage. These Prizes are awarded to promising artists and teams of co-producing cultural institutions who collaborate on the creation of new opera or ballet productions to reach out to new and wider audiences. They lead the way in celebrating new talents and ideas in opera and ballet which will shape the future of these art forms.

Thanks to the € 2 million co-funding of the Creative Europe programme of the European Union, FEDORA harnesses the digital shift to showcase artistic works in progress on its European Platform (www.fedora-platform.com). Thereby it reaches out to a new generation of people, allowing them to promote and support new operas and ballets online.

A European hub and quality label with four goals:

TRANSNATIONAL MOBILITY

Support innovative opera and ballet projects that are still in the making as well as education and digital projects

VISIBILITY

Online showcase linked with on- and offline communication campaigns and local roadshows

AUDIENCE DEVELOPMENT

Harness digital shift to reach new audiences through new ways of participation (e.g. public voting for shortlisted projects and crowdfunding for nominees)

FUNDING MODELS

Advocate new complementary funding models such as cross-border philanthropy in Europe together with capacity building activities



AUDIENCE & NEW BUSINESS MODELS DEVELOPMENT

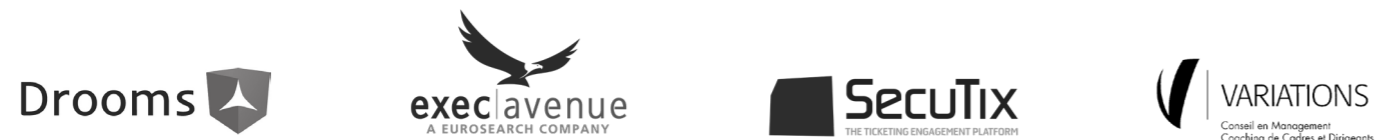
Matching Funds Initiative for the Nominees 2021



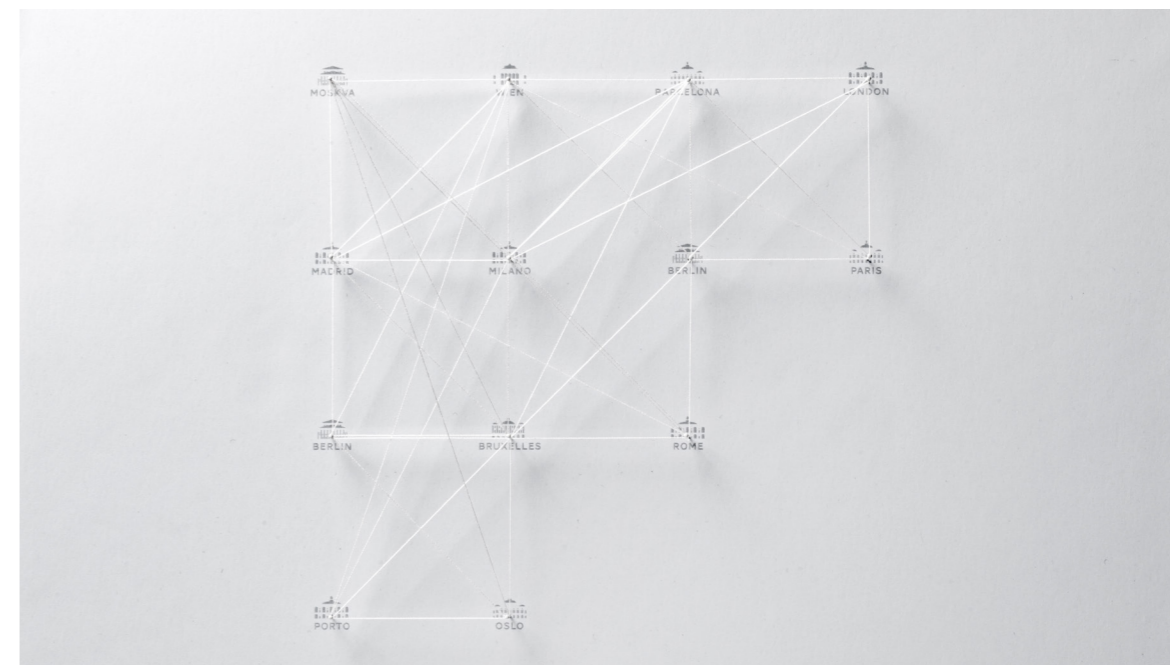
€1 donated + €1 matched = €2 for the project

FEDORA has federated over €10,000 of matching funds for seven of the nominated projects of the FEDORA Prizes 2021 to boost their crowdfunding campaign and scale their artistic impact thanks to the generous support of its philanthropic community of individual and corporate donors and members.

Matching Funders



Boosting Philanthropy accross Europe



In summer 2020, FEDORA piloted the new online Transnational Giving Europe Platform, built by the Transnational Giving Europe Network to raise funds for the nominees of the FEDORA Prizes. It simplifies cross-border donations and facilitate philanthropy across Europe by allowing donors to benefit from tax deductions in their country of residence.

Since the launch, over **30 non-profit organisations** in six European countries have been able to use this new digital platform. Over **€ 80,000** of cross-border donations have been facilitated in the fields of health and medical research, sports, culture and education over the past year thanks to this online platform, among which the **World Health Organisation** that is raising funds to fight COVID-19.

Pioneering Partners and Supporters



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ARPEGGIO - l'Association de soutien de l'Opéra National de Bordeaux
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AUSTRALIA

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VOICES OF CORPORATE PHILANTHROPISTS



“As any business or organisation adapts and innovates, they need a partner that’s hardwired to anticipate and maximise the opportunities in change. That is why we at Bird & Bird are proud to announce our new pro-bono collaboration with FEDORA, a brilliant organisation that shares our goal of contributing to a more sustainable future and our passion for utilising digital technology to drive innovation.”

Dr. Hans Peter Leube, Partner at Bird & Bird Germany
Pro-Bono Partner of FEDORA



“FEDORA supports creativity and innovation. That’s exactly what we’re doing every day for entrepreneurs who create their business and need a high quality payment solution to grow and scale. We feel we share the same values and love for the arts.”

Pierre Lion, VP Growth of MangoPay
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“SecuTix Solutions provides the most advanced and secure ticketing and engagement software. We help cultural venues to get closer to their audience, so they can put them confidently at the heart of the action while taking their experience and business to the next level. Unlocking the potential of the world’s best events and experiences is our core mission while providing seamlessly integrated, constantly updated, adaptable, and secure solutions driven by innovation and digitalization. We share this approach towards excellence with FEDORA, and together we are happy to make opera and ballet more accessible to all.”

Frédéric Longatte, CEO of SecuTix Solutions
Corporate Donor of FEDORA

“Drooms, the leading provider of data-room in Europe allowing for secure sharing of corporate documentation, is proud to support an innovative artistic collaboration such as FEDORA. This commitment is the result of the common values shared by both Drooms & FEDORA: innovation, passion, international cooperation and excellence. Both entities are platforms for exchange and work: Drooms in the field of digital data sharing and due diligence, and FEDORA in the field of ballet and opera.”

Alexandre Grellier, CEO of Drooms
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“Exec Avenue, a Eurosearch company has been supporting SMEs and large industrial groups for more than 50 years in all stages of a company’s life cycle. Present in Paris, London, Frankfurt, Madrid, Casablanca, Tokyo, Singapour, San Francisco, we owe our success to the loyal and close partnership we have built up with our customers throughout these years. The quest for excellence, international cooperation and innovation guide our search for top-level executives and strengthen our expertise in management resources consulting. It was natural to join FEDORA, driven by the same values in its support for the world of opera and for the promotion of artistic creativity throughout the world.”

Marc Pagezy, President of Exec Avenue, a Eurosearch Company
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Corporate Member of FEDORA

“As partners of organisations for change management and executive coaching, Variations International is devoted to individual and team development with a worldwide executive coaching network. We believe in the fruitful dialogue between arts and professional fields. We are proud to join FEDORA, which is for us an amazing chance to share our passion with performing arts lovers.”

Paul Delahaie, President of Variations International
Catherine Tanneau, Partner & General Manager of Variations International
Corporate Member of FEDORA



INDIVIDUAL MEMBERS

“The recent turbulences have reconfirmed my conviction that it is important to encourage a united Europe of solidarity. FEDORA contributes to the strengthening and promotion of European creativity in the field of opera. I hope that initiatives in other areas will follow FEDORA’s path.”

Docteur Léone Noëlle Meyer

Founding Member of FEDORA

“Art should be important to all of us. With a special emphasis on opera and classical ballet. Because they are performing arts and they are at the core of Europe’s artistic identity. Supporting opera and ballet on a European level serves two purposes: it contributes both to the sustainability of an essential creative process and to the construction of Europe through the enhancement of our common culture. Lyric and choreographic arts define who we are as Europeans. That is why, for me, supporting FEDORA was the obvious thing to do.”

Gianmarco Monsellato

Founding Member and Board Member of FEDORA

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“The EIB Institute values arts and culture as important economic and social contributions to regional development and to urban renewal throughout Europe. The performing arts are a unique source of dialogue, offering an extraordinary repertoire for learning, exploring, experimenting, interpreting the present and building the future. The EIB Institute is happy to contribute to safeguarding this European cultural heritage notably through its partnership with FEDORA to encourage social impact through opera and ballet.”

Francisco de Paula Coelho

Dean of the EIB Institute



“It is important to acknowledge the complementary role philanthropy plays to public action. Philanthropy supports innovation and experimentation and is done by millions of people, big and small. Companies, families, individuals should be allowed to express their generosity in the best ways. The new online Transnational Giving Europe Platform that we were able to launch in collaboration with FEDORA and Common Goal, contributes to boosting cross-border philanthropy and creates an enabling environment accessible to all.”

Ludwig Forrest

Head of International Philanthropy at the King Baudouin Foundation



“As a reference hosting foundation in Switzerland, the Swiss Philanthropy Foundation is pleased to support the FEDORA initiative in collaboration with the King Baudouin Foundation and the Transnational Giving Europe network. This initiative is at the heart of the Foundation’s activities, both by its collaborative dimension and its European nature. We value its social character, aiming at developing and facilitating access to culture to a greater number of people.”

Étienne Eichenberger

President of the Swiss Philanthropy Foundation



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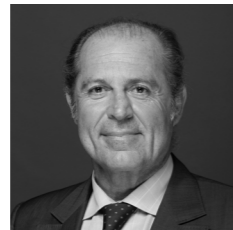
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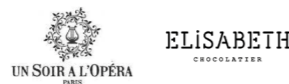


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The screenshot shows the app's profile for Maurice Ravel. At the top, there is a profile picture and the name "Maurice Ravel" with his dates "1875 - 1937" and "France • Romantic". Below this are tabs for "BIOGRAPHY", "ALL WORKS", and "ALBUMS". A quote is displayed: "Music, according to me, must be emotional and intellectual only afterwards." Below the quote is a "BIOGRAPHY" section starting with "Born in 1875 to a cultured, music-loving family of Swiss and Basque origin, Ravel studied piano from the age of seven." and a "Read more" link. To the right is a "Radio" section with the text "Get inspiration from our bespoke music radios" and a grid of six radio options: "A Romantic Dinner", "Choral Music Through The Ages", "In Vino Veritas", "Jazz meets Bach", "Women in classical music", and "The Music of 1918". At the bottom, there is a video player for "The Nutcracker" with a play button icon.

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