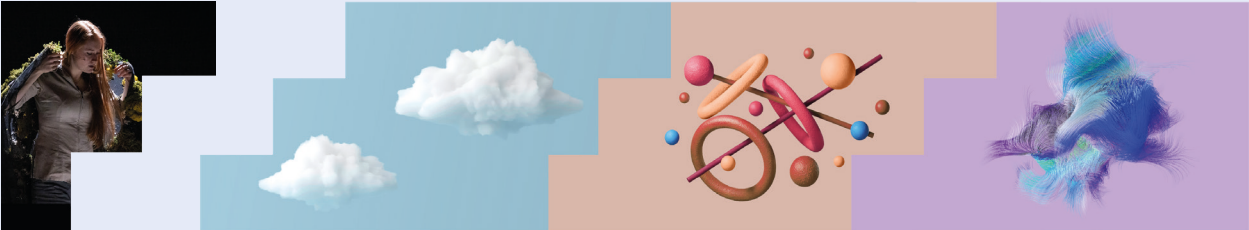


Funding Programmes

2022



“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

Van Cleef & Arpels

Haute Joaillerie, place Vendôme since 1906



Lina ballerina clip
White gold and diamonds.



KEARNEY

**Sustainable
growth needs
strong partners.**

Our clients know they can trust us when it comes to sustainability – across production and through the entire supply chain. We don't just talk what can be done better. We also implement it together.

As a company who has been climate-neutral for over ten years, we are committed to positive change.

de.kearney.com



Carlara International is proud to sponsor the FEDORA Education Prize encouraging social inclusion and intercultural dialogue.

Carbonnier
Lamaze
Rasle CARLARA
AVOCATS

Over the past nine years, we have dedicated our passion and energy to building a community of philanthropists, artists and cultural organisations across Europe to help make innovative artistic work more accessible while fostering intercultural dialogue and collaboration as well as social inclusion through the arts. Through the FEDORA Prizes Biennale and the new Next Stage Initiative, we raise funds to support emerging artists in the fields of opera and dance and encourage sustainability, inclusivity and digital transformation on, behind and beyond the stage. We believe such initiatives can help federate people from all horizons to face our society's present and future challenges together.

FEDORA is very grateful for the close collaboration with Opera Europa over the past decade. Our heartfelt gratitude goes especially to Nicholas Payne for his advice and chairmanship of the Opera and Dance Prize juries. We welcome Birgitta Svendén and Ingrid Lorentzen as new chairs of the opera and dance juries.

FEDORA's growth would not have been possible without the renewed trust and generosity of our prize sponsors Van Cleef & Arpels, Kearney, Carlara International (the new FEDORA Education Prize sponsor), a private foundation and our individual and corporate members. We would also like to thank our expert partners RESEO and IMZ International, Music + Media Centre and all jury members who guarantee a professional evaluation process.

Moreover, we are honoured to be selected for the second time by the European Commission to receive co-funding of the Creative Europe programme. This will help us amplify our impact on the sector and ensure stability and security for today's and tomorrow's creators, which is of utmost importance in the current context of our world.

It is an honour to celebrate the 2022 FEDORA Prizes Shortlist and Next Stage Grants recipients announcement in Prague where we are generously hosted by the Prague State Opera and the Bohemian Heritage Fund.

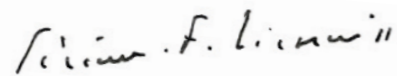
Climate change, a worldwide pandemic, war in Europe, and consequent economic and social pressures, have disturbed all our lives. The cultural world has a responsibility to transform itself to meet today's challenges.

Opera Europa has worked closely with FEDORA over the last decade to support innovation in opera and dance, and will maintain that commitment towards the new FEDORA Prizes Biennale. In addition, we have jointly built the Next Stage initiative, with the purpose of driving necessary change that will create a thriving environment and sustainable future for opera and dance.

The inaugural Next Stage grants will help enable selected 'lighthouse' projects, designed to decrease carbon footprint, increase diversity and social inclusion, and harness the digital shift towards lasting efficiencies behind and beyond the stage.

Opera Europa is pleased to contribute its expertise to the process of selection and evaluation, and its network to deliver capacity-building and knowledge-sharing across Europe.

We are determined that the performing arts sector will meet the challenge now and bring lasting benefits to society.



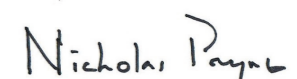
Jérôme-François Zieseniss
President of FEDORA



Edilia Gänz
Director of FEDORA



Anna-Maria Meo
President of Opera Europa



Nicholas Payne
Director of Opera Europa





FEDORA has successfully built a unique European platform to develop new funding models to support on stage innovation in opera and dance through its internationally renowned Prizes Competition. This European platform federates private and public sponsors, cultural organisations, emerging artists and the general audience to advocate for innovation in the art forms of opera and dance. FEDORA's quality label enables European opera and dance talents to benefit from its recognition which allows a wide European audience to discover them and access their creative work.

It is beneficial to have FEDORA and Opera Europa join forces to strategically go a step further together to encourage a sustainable, inclusive and digital renewal of the opera and dance sector behind and beyond the stage. The "Next Stage Initiative" resonates with the European Union's objectives to drive sustainable development, diversity and social inclusion, and to boost sectorial and economic efficiency through digital tools across our continent.

I congratulate all shortlisted projects of the first edition of the FEDORA Prizes Biennale and the recipients of the first edition of the Next Stage Grants. I wish them every success in completing their transformative work. These impulses transmit a very positive and encouraging message across Europe. They will inspire many to join in creating change for a better tomorrow.

Since 2017, the European Commission is pleased to support the FEDORA Platform, under the Creative Europe programme. We are delighted to renew our co-funding of over 2 million Euros to continue helping the FEDORA Platform grow its impact together with its members and partners. We look forward to this European initiative's development and to be inspired by this sector's never-ending capacity for creativity and renewal.

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

FEDORA'S CULTURAL NETWORK

108 MEMBERS IN 28 COUNTRIES

AUSTRIA

Musiktheatertage Wien
Salzburger Festspiele
Wiener Staatsoper

BELGIUM

LOD muziektheater
La Monnaie/De Munt
Muziektheater Transparant
Opera Ballet Vlaanderen
Platform-K
Queen Elisabeth Music Chapel

BULGARIA

Stara Zagora State Opera

CROATIA

Croatian National Theatre in Zagreb
Croatian National Theatre Ivan pl. Zajc Rijeka

CZECH REPUBLIC

Narodni Divadlo Brno
Prague National Theatre

DENMARK

Danish Dance Theatre
Den Jyske Opera
Søholm Opera
The Royal Danish Theatre

FINLAND

Finnish National Opera and Ballet

FRANCE

Cappella Mediterranea
CCN - Ballet de Lorraine
Chaillot - Théâtre National de la Danse
CICT - Théâtre des Bouffes du Nord
Le Collectif Meute
Comme je l'entends, les productions
Emanuel Gat Dance
La Fabrique de la Danse
Festival d'Aix-en-Provence
Festival d'Automne à Paris
Malandain Ballet Biarritz
Opéra de Lille
Opéra national de Lyon
Opéra national de Paris
Opéra Orchestre national de Montpellier Occitanie
Opéra de Rouen Normandie
Théâtre des Champs-Élysées
Théâtre du Châtelet

GERMANY

Deutsche Oper am Rhein Düsseldorf Duisburg
Freunde und Förderer der Staatsoper Unter den Linden e.V.
Konzerthaus Dortmund
Landestheater Detmold
Mosel Musikfestival
Nationaltheater Mannheim
Oper Leipzig
Staatsoper Hannover
Staatsoper Stuttgart
Stiftung Staatstheater Augsburg
Theater Magdeburg

GREECE

Athens Conservatoire
Greek National Opera
OKTANA Dancetheatre

HUNGARY

InterEUropa Balett

ICELAND

The Icelandic Opera

IRELAND

Irish National Opera
Straymaker
Wexford Festival Opera

ISRAEL

L-E-V Sharon Eyal & Gai Behar

ITALY

Associazione Arena Sferisterio
Andrea Granitzio - Musica è Cultura ETS
Fondazione Haydn di Bolzano i Trento
Fondazione I Teatri - Reggio Emilia
Fondazione Teatro Donizetti
Fondazione Teatro la Fenice
Fondazione Teatro Massimo Palermo
Fondazione Nazionale della Danza Aterballetto
Fondazione Teatro alla Scala di Milano
Teatro Comunale di Modena
Teatro di San Carlo
Teatro Regio di Parma
Teatro Regio Torino
Teatro Sociale di Como - AsLiCo

LITHUANIA

Lithuanian National Opera and Ballet Theatre

LUXEMBOURG

Les Théâtres de la Ville de Luxembourg

MONACO

Association des Amis de l'Opéra de Monte-Carlo

NETHERLANDS

Dutch National Opera and Ballet
Nederlands Dans Theater
O. Festival for Opera. Music. Theatre
Operadagen Rotterdam
World Opera Lab

NORWAY

Jo Strømgren Kompani (JSK)
The Norwegian National Opera & Ballet

POLAND

Poznań Opera House

PORTUGAL

Opera do Castelo

SPAIN

Festival Castell de Peralada
Gran Teatre del Liceu
Kor'Sia
Teatro Real

SWEDEN

Drottningholms Slottsteater
NorrlandsOperan
Royal Swedish Opera
Stiftelsen Dansens Hus

SWITZERLAND

Verbier Festival

UKRAINE

Kyiv National Academic Operetta Theatre
Taras Shevchenko National Opera and Ballet Theatre of Ukraine

UNITED KINGDOM

Birmingham Opera Company
Birmingham Royal Ballet
Britten Pears Arts
Edinburgh International Festival
English National Ballet
Garsington Opera
Hofesh Shechter Company
Manchester International Festival
Music Theatre Wales
Opera North
Rambert
Royal Opera House
Sadler's Wells Theatre
The Space

UNITED STATES OF AMERICA

Opera Philadelphia





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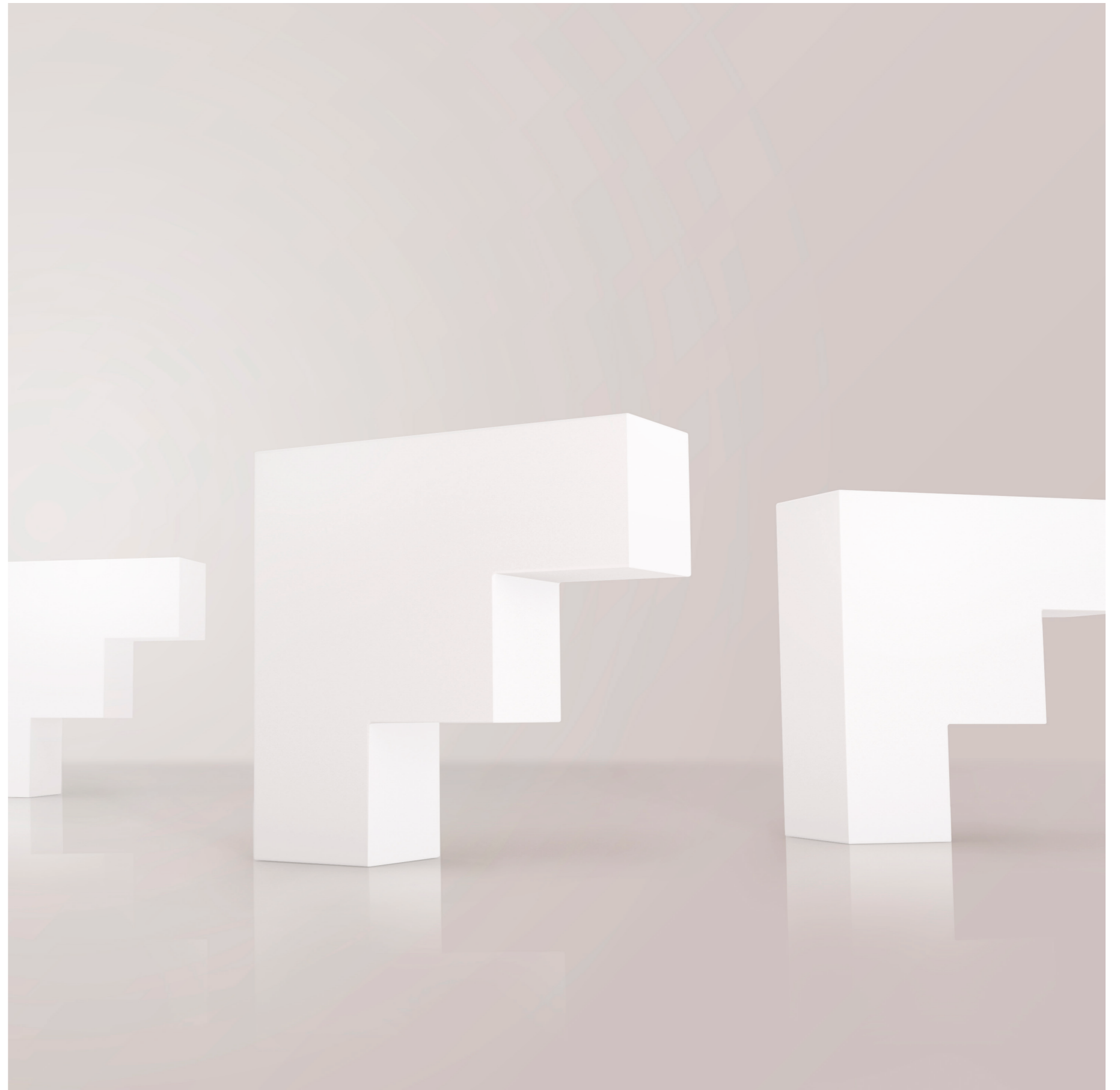
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FEDORA PRIZES BIENNALE

“The world’s largest
opera and dance competition”

Das Erste - Europamagazin



THE FEDORA PRIZES BIENNALE

Since 2013, the FEDORA Prizes encourage the **next generation of talent to bring the unexpected to the stage**. The four established privately funded prizes support **cutting-edge artistic projects** that promote **international collaboration, creativity, social integration** and **intercultural dialogue**, as well as **digital innovation on stage**. By turning into a Biennale, the FEDORA Prizes will provide **more extensive activities and support to the nominees**. They will have more time to develop their projects and they will have the **opportunity to pitch their creations to the jury** before the jury selects the winners.



**FEDORA
Opera Prize**
€100,000



**FEDORA - VAN CLEEF & ARPELS
Dance Prize**
€100,000



**FEDORA
Education Prize**
€50,000



**FEDORA
Digital Prize**
€50,000

With the support of

Van Cleef & Arpels



Carb
Lamaze
Rasle
CARLARA
AVOCATS

KEARNEY

In collaboration with

opera
europa

RESE

IMZ
INTERNATIONAL
MUSIC + MEDIA CENTRE

TIMELINE 2022/2023



FEDORA OPERA PRIZE SHORTLIST 2022 *

The Butterfly Lovers

**Andrea Granitzio Musica è Cultura ETS
(Italy)**

Composer – Andrea Granitzio
Conductor – Giovanni Pasini
Set Designer – Pierandrea Angius

The Shell Trial

**Dutch National Opera & Ballet
(Netherlands)**

Composer – Ellen Reid
Librettist – Roxie Perkins
Co-creators – Julia Bullock and Manoj Kamps
Stage Directors – Gable Roelofsen and Romy Roelofsen (Het Geluid)

Sonntag aus Licht

**Festival d’Automne à Paris
(France)**

Composer – Karlheinz Stockhausen
Conductor – Maxime Pascal
Artistic Director – Ted Huffman
Sound Engineer – Florent Drex

Dorian Gray

**Fondazione Haydn di Bolzano e Trento
(Italy)**

Composer – Matteo Franceschini
Librettist & Stage Director –
Stefano Simone Pintor

In collaboration with

opera
europa

Vi avverto che vivo per l'ultima volta (working title)

**Fondazione Teatro alla Scala di Milano
(Italy)**

Librettist – Paolo Nori
Composer – Silvia Colasanti

Alexina B.

**Fundació Gran Teatre del Liceu
(Spain)**

Composer – Raquel García-Tomás
Dramaturge – Irène Gayraud
Stage Director – Marta Pazos

The Judith Project

**Greek National Opera
(Greece)**

Conception, Stage Direction, Performing –
Leonora Gaitanou
Composer – Aristides Strongylis, Béla Bartók
Conductor – Zoe Zeniodi
Set Design – Nefeli Myrtidi

Magic Flute

**Lithuanian National
Opera and Ballet Theatre
(Lithuania)**

Stage Director – Žilvinas Vingelis
Production Designer – Dovilė Gecaitė

HERE AND THERE – UNTOLD

**O. Festival for Opera.Music.Theatre
(Netherlands)**

Composer – Alex Ho
Artistic Directors – Julia Cheng, Rajiv
Bhagwanbali

Carmen case

**Queen Elisabeth Music Chapel
(Belgium)**

Composer – Diana Li Ling SOH
Stage Director – Alexandra Lacroix

L’última nit del món (working title)

**Stiftung Staatstheater Augsburg
(Germany)**

Composer – Agustí Charles
Librettist – Marc Rosich

OPERA PRIZE JURY

Chair of the Jury



Birgitta Svendén
CEO of
Royal Swedish Opera
(Sweden)

Pierre Audi

General Director of
Festival d’Aix-en-Provence
(France)

Laura Berman

Intendant of
Staatsoper Hannover
(Germany)

Sivan Eldar

Composer of
past FEDORA Prize winner
Like flesh
(Israel/United States of America)

Víctor García de Gomar

Artistic Director of
Gran Teatre Liceu
(Spain)

AGNES a new opera

**The Icelandic Opera
(Iceland)**

Composer – Daniel Bjarnason
Librettist – Royce Vavrek
Stage Director – Rodula Gaitanou

*Façons tragiques de tuer une femme
(working title)*

**CICT Théâtre des Bouffes du Nord
(France)**

Composer – Diana Soh
Librettist – Sabryna Pierre
Stage Director – Séverine Chavrier

*(projects listed in alphabetical order
of the lead company)

Luc Joosten

Head of Dramaturgy of
Dutch National Opera & Ballet
(Belgium)

Viktor Schoner

Intendant of
Stuttgart Staatsoper
(Germany)

Randi Stene

Opera Director of
Trondheim Symphony
Orchestra & Opera
(Norway)



**FEDORA – VAN CLEEF & ARPELS
DANCE PRIZE
SHORTLIST 2022 ***

On the Nature of Wings (working title)
**Danish Dance Theatre
(Denmark)**

Choreographer – Pontus Lidberg
Video Artist – Jason Carpenter

Träume
**Emanuel Gat Dance (France) &
Osterfestspiele Salzburg (Austria)**

Choreographer – Emanuel Gat
Costume Designer – Thomas Bradley
Video Artist – Julia Gat

Over Dance
**Fondazione Nazionale
della Danza Aterballetto
(Italy)**

Choreographers – Angelin Preljocaj,
Rachid Ouramdane

Noah's Ark
**InterEUropa Balett
(Hungary)**

Choreographer – Michael Kropf
Composer – Pavel Singer
Set Designer – Manfred Waba

Mont Ventoux
**Kor'Sia
(Spain)**

Choreographers – Antonio De Rosa,
Mattia Russo
Dramaturge – Agnes López-Rio

RE-MACHINE
**Norrlandsoperan
(Sweden)**

Choreographer – Jefta van Dinther
Composer – Anna von Hausswolff, David Kiers
Scenography – Ulrich Rasche
Costume Design – Cristina Nyffeler

7/Search Code
**OKTANA Dancetheatre
(Greece)**

Choreography & Cinematography – Konstantinos Rigos
Original Music – Ted Regklis
Costume Designer – George Segredakis
Associate Cinematographer – Vasilis Kehagias

Composer Series: Nico Muhly
**Sadler's Wells Theatre
(United Kingdom)**

Choreographers – Justin Peck,
Michael Keegan-Dolan, Julie Cunningham
Composer – Nico Muhly

***(projects listed in alphabetical order
of the lead company)**

DANCE PRIZE JURY

Chair of the Jury



Ingrid Lorentzen
Artistic Director of
Norwegian National Ballet
(Norway)

Ted Brandsen
Director of
Dutch National Ballet
(Netherlands)

Julie Guibert
Ballet Artistic Director of
Opéra de Lyon
(France)

Cathy Marston
Incoming Ballet Director of
Ballet Zürich
(Switzerland)

Johannes Öhman
Artistic Director of
Dansens Hus
(Sweden)

Beate Vollack
Ballet Director of
Oper Graz
(Germany)

Demis Volpi
Director of Dance of
Deutsche Oper am Rhein
(Germany)

With the support of

Van Cleef & Arpels



In collaboration with

opera
europa

FEDORA EDUCATION PRIZE SHORTLIST 2022 *

(EINE) WINTERREISE
LE COLLECTIF MEUTE
(France)

Composer – Gilles Mortiaux
Dramaturge – Sarah Thery
Stage Director – Claire Pasquier

Schools Opera 2024
Finnish National Opera and Ballet
(Finland)

Librettist – Juhani Koivisto
Education Specialist – Tuula Jukola-Nuorteva

Swans Vol. 2: On tour
Poznań Opera House
(Poland)

Choreography & Stage directing – Tobiasz Sebastian Berg
Dramaturgy – Benjamin Bukowski/Lucy Sosnowska
Set & Costume Design – Barbara Binkowska/Edyta Jermacz
Co-creation – Workshop participants

***(projects listed in alphabetical order
of the lead company)**

Marelle / que les corps modulent !
Comme je l'entends, les productions
(France)

Composer – Benjamin Dupé
Choreographer – Marine Colard
Light Designer – Christophe Forey
Set Designer – Olivier Thomas

Dawn to Dusk
Garsington Opera
(United Kingdom)

Artistic Director – Karen Gillingham
Producer – Michele Cantoni
Musicology – Dinko Fabris

LOVA – La Opera un Vehículo de Aprendizaje
(Opera, a Learning Vehicle)
Teatro Real
(Spain)

New Audiences Director – Fernando Olives
LÓVA Coordinator – Laura Bañuelos
Teacher trainers – Mary Ruth McGinn, Olga Moreno, Miguel Gil and Benja Garzón
Art Educators – Natalia Sanz, Nacho Bilbao

Campus Peralada
Festival Castell Peralada
(Spain)

Director – Oriol Aguilà
General Coordinator – Laia Tous
Pedagogical Content – Jordi Ferreira

Opera Truck 2.0
Lithuanian National
Opera and Ballet Theatre
(Lithuania)

Stage Director – Gediminas Šeduikis

EDUCATION PRIZE JURY

Chair of the Jury



Bernard Focroulle
Former Director of
La Monnaie / De Munt and
Festival d'Aix-en-Provence
(Belgium/France)

Vania Cauzillo
Vice-chair of
RESEO
(Belgium)

Hannah Griffiths
General Manager of
Birmingham Opera Company
(United Kingdom)

Inge Lattré
Artistic Coordinator of
Platform K
(Belgium)

Laura Nidh
Deputy Head of Artistic Education
and Programming for Young
Audiences of
Paris National Opera
(France)

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

Daniel Weissmann
General Director of
Orchestre Philharmonique
Royal de Liège
(Belgium)

With the support of

**Carbonnier
Lamaze
Rasle** CARLARA
AVOCATS

In collaboration with

RESEO



**FEDORA
DIGITAL PRIZE
SHORTLIST 2022 ***

The Sound Voice Project: Exhibition V

**Britten Pears Arts
(United Kingdom)**

Composer – Hannah Conway
Librettist – Hazel Gould
Video Artist – Luke Halls

Interfaces

**Jo Strømngren Kompani
(Norway)**

Artistic Director – Jo Strømngren
Costume Designer – Bregje Von Balen

THE WHALE: VR Opera

**Lithuanian National
Opera and Ballet Theatre
(Lithuania)**

Composers and Sound Designers –
Rūta Vitkauskaitė, Jens Hedman,
Åsa Nordgren
Video Artist – Rimantas Sakalauskas

With the support of

KEARNEY

KOLLAPSOLOGIE

**MUSIKTHEATERTAGE WIEN
(Austria)**

Artistic Director – Thomas Cornelius Desi
Technical Consultant – Peter Koger
Musicians – Vinicius Cajado, Samaan Gholami,
Lisa Hofmaninger, Elizabeth Kelvin, Manami Okazaki

SÉISME – An interactive opus

**Opéra Orchestre National Montpellier Occitanie
(France)**

Composer – Alex Ho
Writer – Ar Guens Jean Mary
Stage Director – Franciska Éry
Computer Music Producer – Augustin Muller

Future Rites

**Sadler's Wells Theatre
(United Kingdom)**

Directors – Sandra Rodriguez, Alexander Whitley
Producers – Sébastien Grenier-Cartier – Normal
Studio, Donna Meierdiercks – Alexander Whitley Dance
Company
Creative Direction, Choreography & Performance –
Alexander Whitley
Design & Art Direction – Neal Coghlan – Studio Aszyk

In collaboration with

IMZ
INTERNATIONAL
MUSIC + MEDIA CENTRE

Erwartung

**Stiftung Staatstheater Augsburg
(Germany)**

Stage Director – André Bückler
Dramaturge – Sophie Walz
Conductor – Domonkos Héja

Ballo Arthur Pita's VR storybook

**The Space
(United Kingdom)**

Executive Director – Matthew Jones
Choreographer – Arthur Pita
Creative Director & VR Filmmaker –
Kelman Greig-Kicks
Creative Producer – Gemma Greig-Kicks

*Praeludium by Verbier Festival
ECHO project*

**Verbier Festival
(Switzerland)**

Manager ECHO Project – Carole Schaub Armengol
Artistic Curator – Mathieu Herzog
EPFL+ECAL Lab Director – Nicolas Henchoz
EPFL CHC Director – Alain Dufaux

***(projects listed in alphabetical order
of the lead company)**

DIGITAL PRIZE JURY

Chair of the Jury



Peter Maniura
Director of
IMZ Academy
(United Kingdom)

Martin Ajdari

Deputy General Director of
Paris National Opera
(France)

Laetitia Bochud

Director at Virtual Switzerland
#SwissXR, Consultant, President at
XR4Europe, Advisory Board Member,
Guest Lecturer, WiIT Ambassador
(Switzerland)

Renata Borowska-Juszczyńska

General Manager of
Poznań Opera House
(Poland)

Ditte Feuk

Head of Theatre, Opera and
Dance of SVT Drama
(Sweden)

Katharina Jeschke

Secretary General of
IMZ – International Music &
Media Centre
(Austria)

Tod Machover

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

Alistair Spalding

Artistic Director & Chief Executive
of Sadler's Wells Theatre
(United Kingdom)

NEXT STAGE

Paving the way towards a brighter future



THE NEXT STAGE INITIATIVE

In 2020, **FEDORA** and **Opera Europa** launched the Next Stage Initiative to trigger change and recovery in the opera and dance sector as a response to the shock of the pandemic on the sector. This initiative provides financial support and skills development to boost innovation through three areas of impact:



SUSTAINABILITY



INCLUSIVITY



DIGITAL TRANSFORMATION

The Next Stage Grants

financially support projects that help create new industry standards and opportunities with **€250,000** of funding thanks to the support of a private foundation.

The Next Stage Forums

provide professional development and trainings given to management and artistic teams to boost knowledge sharing and peer-learning in these fields.

This initiative resonates with FEDORA's overall commitment as an official partner of the **"New European Bauhaus"**. The NEB is a Design Lab, accelerator and network launched by Ms Ursula von der Leyen, President of the European Commission, that aims at giving a tangible reality to the "Green New Deal" by building an enriching, sustainable and inclusive future through creativity, innovation and imagination.

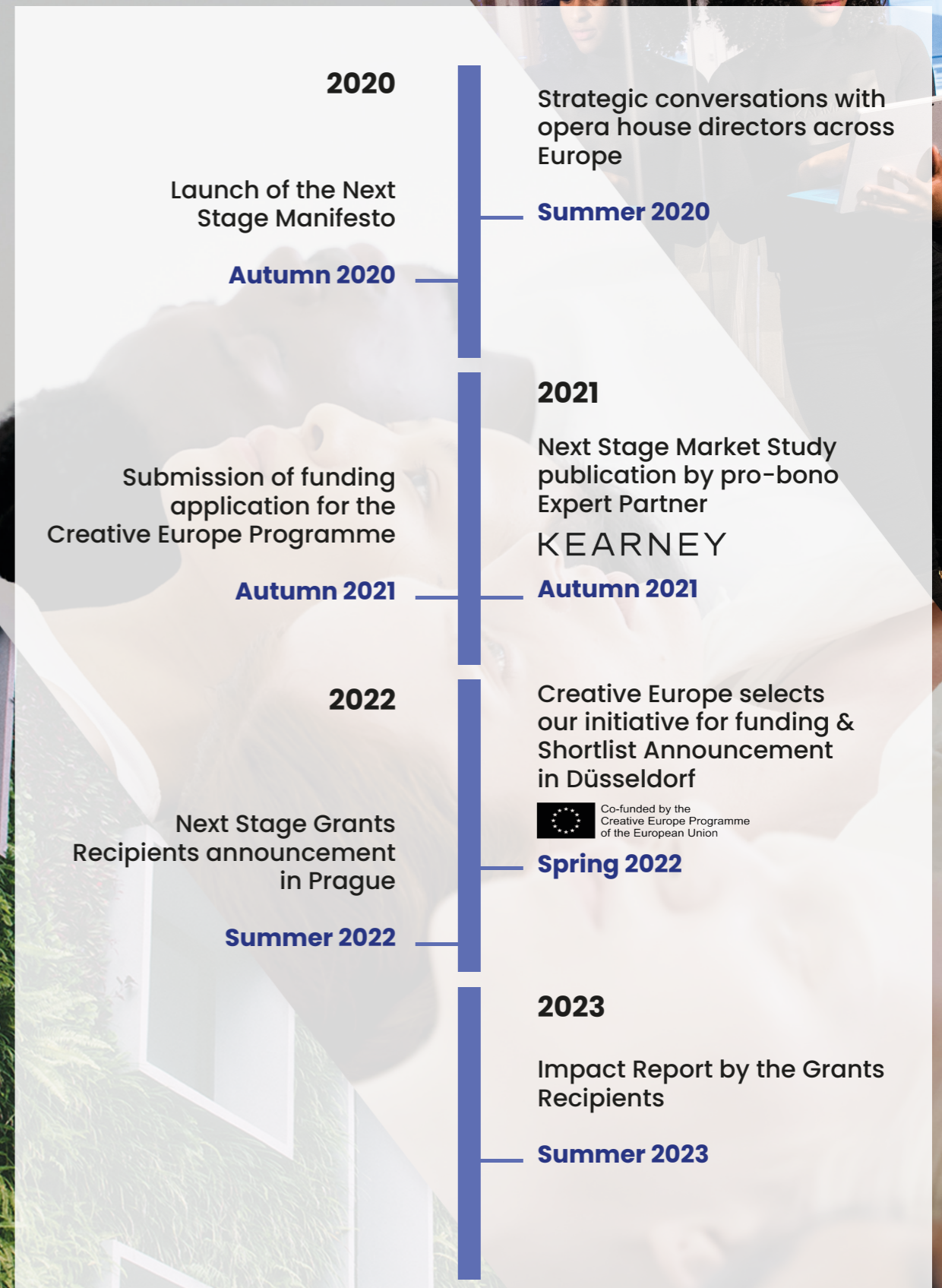
Led by



With the support of

A PRIVATE FOUNDATION

TIMELINE



NEXT STAGE FORUM



The first Next Stage Forum jointly organised by FEDORA and Opera Europa took place in April, in Düsseldorf, hosted at the Deutsche Oper am Rhein. On this occasion, **the 15 shortlisted projects for the Next Stage Grants were announced**, whose representatives pitched their innovative and inspiring initiatives.

NEXT STAGE GRANTS SHORTLIST IN NUMBERS

15

shortlisted projects for the Next Stage Grants

48

cultural organisations and partners

16

different countries across Europe

Expert panels discussed **the importance of sustainability, inclusivity and digital transformation for the future of opera and dance**. We were also honoured to welcome speakers from the European Commission and the Creative Europe Programme, the New European Bauhaus and our pro-bono expert partner Kearney, the global management consulting firm.



NEXT STAGE GRANTS SHORTLIST 2022 *



SENSORY THEATRE

Led by AsLiCo (Italy)

In collaboration with Opéra Grand Avignon (France)

The Sensory Theatre project is designed for impaired children, their families, classmates and educators, to allow them to experiment theatre, music and opera through each and every sense and make the performing arts more accessible thanks to pre-show workshops and the live performance attendance.



INCLUSIVITY



EUROPEAN SUSTAINABILITY DANCE NETWORK

Led by Ballet Rambert (United Kingdom)

In collaboration with Scottish Ballet (United Kingdom), Tero Saarinen Company (Finland), Ultima Vez (Belgium)

Rambert will partner with Scottish Ballet, Tero Saarinen Company and Ultima Vez to create Europe's first equitable and inclusive Sustainability Dance Network, supporting the dance sector to make meaningful change to environmental policy and practice.



SUSTAINABILITY



DON CARLO 4R

CNT Ivan pl. Zajc, Rijeka, Croatia
SNT Maribor, Maribor, Slovenia

DON CARLO 4R: PILOTING 4R IN THEATRE PRODUCTIONS AND DEVELOPMENT OF YOUNG AUDIENCES

Led by Croatian National Theatre Ivan pl. Zajc (Croatia)

In collaboration with Slovenian National Theatre Maribor (Slovenia)

One project, two national theatres/opera houses, three local utility companies in a cross-sectoral collaboration, with a digital and offline approach to sustainability using the 4R method (reduce, reuse, recycle, repair), will transform production practices and develop young audiences via pilot programs.



SUSTAINABILITY



INCLUSIVITY



DIGITAL TRANSFORMATION



XR STAGE PHASE 2

Led by Finnish National Opera and Ballet (Finland)

In collaboration with Zoan Oy (Finland), Insta Automation Oy (Finland), Stara Zagora State Opera (Bulgaria), Aalto University (Finland)

Art and technology are not opposite ends of the pendulum. In the modern world they live in close contact with each other, reinforcing each other and paving the way towards a sustainable future.



SUSTAINABILITY



DIGITAL TRANSFORMATION



INCLUSIVE CULTURE PROJECT

INCLUSIVE CULTURE PROJECT

Led by Fondazione Teatro alla Scala di Milano (Italy)

In collaboration with Teatro Regio di Parma (Italy), Teatro Sociale di Como AsLiCo (Italy), Fondazione Teatro Massimo di Palermo (Italy)

The Inclusive Culture Project aims to promote an inclusive, respectful and safe language, behavior and leadership model within the organization and towards all the people who work in and around it.



SUSTAINABILITY



INCLUSIVITY



DIGITAL TRANSFORMATION



OPERA DIGITAL WAREHOUSE. AN INNOVATIVE PROJECT AT TEATRO REGIO DI PARMA.

Led by Fondazione Teatro Regio di Parma (Italy)

In collaboration with National Theatre Brno (Czech Republic), LABINF SISTEMI S.r.l. (Italy), FUTURE TECHNOLOGY LAB - Università di Parma (Italy), Murata Id Solutions s.r.l. (Italy)

Smart solutions for the storage and logistics of opera sets and costumes.



DIGITAL TRANSFORMATION

*(projects listed in alphabetical order of the lead company)



THE SCORCHED EARTH TRILOGY AND STREET ART OPERA APP

Led by Irish National Opera (Ireland)

In collaboration with Dumbworld (United Kingdom)

A transformative digital project that aims to revolutionise the presentation, sustainability and access of opera through the medium of Street Art Operas that explore climate change. They are a highly original mix of street art, activism, and opera, creating a new urban accessible experience for all.



SUSTAINABILITY



INCLUSIVITY



DIGITAL TRANSFORMATION



New Education and Digital Janáček Centre

NEW EDUCATION AND DIGITAL JANÁČEK CENTRE

Led by National Theatre Brno (Czech Republic)

In collaboration with Janáček Academy of Music and Performing Arts in Brno · JAMU (Czech Republic)

We will build a New Education and Digital Janáček Centre for opera and ballet projects to extend our communication with audiences through modern technologies and organize community programmes in cooperation with universities and artistic schools. We will also collaborate with nonprofit organizations.



INCLUSIVITY



DIGITAL TRANSFORMATION



HERE AND THERE

Led by O. Festival for Opera. Music. Theatre. (Netherlands)

In collaboration with Opera Ballet Vlaanderen (Belgium), Musiktheatertage Wien (Austria), Muziektheater Transparant (Belgium), De Singel Antwerp (Belgium), Komische Oper Berlin (Germany), Britten Pears Arts (United Kingdom)

HERE AND THERE is an interdisciplinary performing art project about origin and diaspora, migration and arrival, cultural differences and shared identity. The three elements under this project are a 'first date' between two musicians, opera Untold by composer Alex Ho and the Chinatown project.



INCLUSIVITY



SUSTAINABLE COSTUMES

Led by Oper Leipzig (Germany)

In collaboration with The Icelandic Opera · Harpa (Iceland)

Oper Leipzig and Icelandic Opera explore the value chain of costume design from first concept until disposal. They aim to share key findings in terms of sustainability with other theatres and build up a network of sustainably working costume departments and a database for sustainable procurement.



SUSTAINABILITY



DANCE HEALTH CENTER PROJECT

Led by Opéra national de Paris (France)

In collaboration with Ballet de l'Opéra national du Rhin (France) Royal Swedish Ballet (Sweden)

The project aims to prepare and support high-level ballet dancers and share experiences and feedback with other choreographic and medical structures both nationally and internationally.



DIGITAL TRANSFORMATION



OPERA MATTERS

Led by Poznań Opera House (Poland)

In collaboration with Baltic Opera in Gdańsk (Poland)

We believe that OPERA MATTERS. As part of the partnership cooperation between the institutions, we propose a pilot program of intervention support for artists and theater craftsmen coming from outside Poland, who are in danger. It is a response to a gap that has arisen due to a change in the region.



INCLUSIVITY



CULTURE OF INCLUSION: INCREASING REPRESENTATION IN DANCE

Led by Sadler's Wells (United Kingdom)

In collaboration with A New Direction (United Kingdom)

Culture of Inclusion will focus on tackling under-representation in dance, both on stage and behind the scenes, and will encourage a collaborative approach to changing the workforce demographic within the sector.



INCLUSIVITY

FORTISSIMO

Led by Theater Magdeburg (Germany)

In collaboration with Fortissimo srl (Italy), Tiroler Landestheater und Symphonieorchester Innsbruck (Austria), Teatr Wielki (Poland), Wiener Taschenoper (Austria), Fondazione Haydn di Bolzano e Trento (Italy), Opera North (United Kingdom), Schule für das Leben (Austria)

As an interactive, multimedia online tool, Fortissimo wants to enable young users to intuitive learning and offers teachers an innovative learning tool for distance and face-to-face lessons to bring the new generations closer to classical music. Fortissimo combines skills to be taught with gaming.



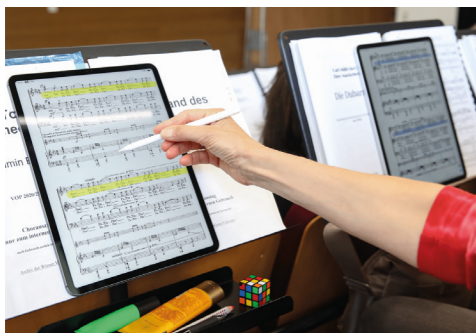
SUSTAINABILITY



INCLUSIVITY



DIGITAL TRANSFORMATION



DEEP DIGITAL TRANSFORMATION BY IMPLEMENTING FULLY COLLABORATIVE DIGITAL SHEET MUSIC

Led by Volksoper Wien (Austria)

In collaboration with Staatsoper Hannover (Germany)

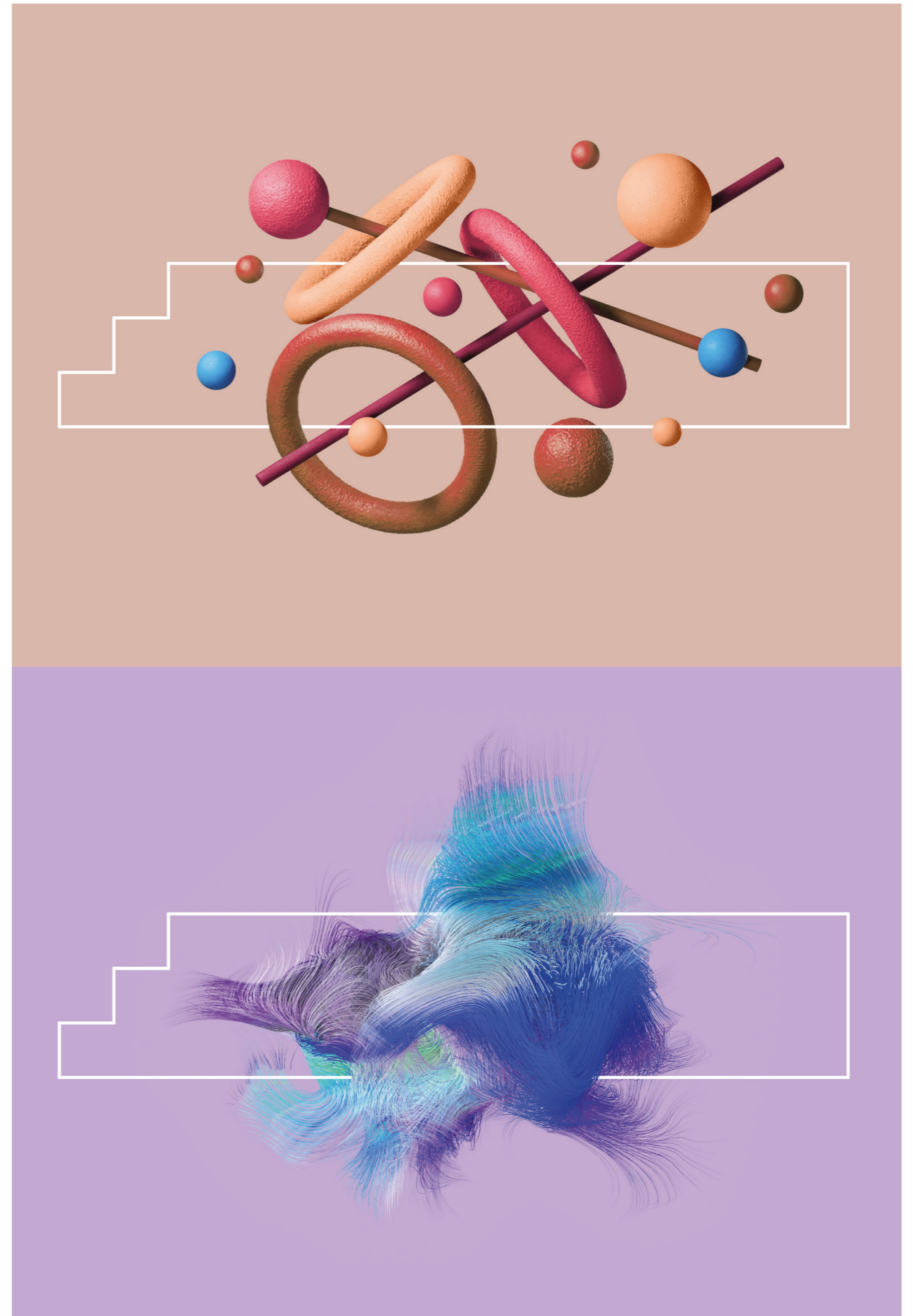
Scores are the fundament of all music productions. We transcend the limits of paper into a new ecosystem of collaborative, synchronised digital LiveScores, for all users.



SUSTAINABILITY



DIGITAL TRANSFORMATION



NEXT STAGE GRANTS JURY

“ After intense discussion, we chose five grants recipients which we believe can become lighthouse initiatives, with the power to deliver changes which will make the opera and dance sector greener and more inclusive in today’s digital world. ”

Chair of the Jury



NICHOLAS PAYNE

Director of Opera Europa (Belgium)

Nicholas Payne has worked in opera for 50 years. After a spell at the Arts Council of Great Britain, he managed four different UK opera companies over almost 30 consecutive years. All this time he enabled the development of singers, conductors and creative teams, as well as managing the business. Since 2003, he has been Director of Opera Europa, for which he has built up services and a membership of over 200 opera companies and festivals from 43 countries and has established it as the leading professional opera association in Europe. In 2017, it launched OperaVision, an online streaming service for the promotion and enjoyment of opera. He has established professional arts contacts throughout the world, served on the juries of international singing competitions, and has written and broadcast regularly on operatic and general arts subjects.



VALENTINA BRESSAN

Consultant in the strategy of sustainable ecological transition for the Operas (France)

Valentina Bressan is a set designer and technical director. In 2018 she joined the Opéra national de Paris, where in 2021 she was in charge of designing and writing the sustainable development roadmap. It is to follow up on this so enriching experience that Valentina Bressan now dedicates herself to accompanying lyric institutions in the definition of their strategy of ecological transition. written and broadcast regularly on operatic and general arts subjects.



VALÉRIE CHEVALIER

Opéra Orchestre National de Montpellier Occitanie (France)

Director of the Opéra Orchestre national Montpellier Occitanie since 2014, Valérie Chevalier was previously Director of Artistic Administration at the Opéra national de Lorraine. Upon winning a First Prize in Singing at the Conservatoire Régional de Rouen, she graduated from the École d’Art Lyrique of the Opéra national de Paris. This diploma was followed with an MBA in Cultural Management. After several years of a singing career, Valérie Chevalier moved into cultural management, notably founding in 2000 the artistic agency Standing Ovation, through which she advises young as well as established singers, instrumental ensembles, and conductors. As the head of Opéra Orchestre national Montpellier Occitanie, she allies her in-depth knowledge of music and opera with innovative stagings. She is a Knight of the Order of the Legion of Honor since 2021.



PATRICK DILLON

Director of Theatre Green Book / Renew Culture Ltd (United Kingdom)

Paddy Dillon is one of the UK’s leading theatre architects, responsible for the regeneration of the National Theatre, in London, alongside many other projects. He was until recently interim chair of the Theatres Trust, and is chair of the International Theatre Engineering and Architecture Conference. In 2020, he initiated the Theatre Green Book, a project to help theatre-makers work together towards a sustainable future for theatre. Uniting all the UK’s leading theatre organisations, it brought theatre-makers of all kinds together with sustainability experts Buro Happold to define clear guidance and shared standards for the journey to zero carbon. The Theatre Green Book is being used by all the UK’s leading theatres and by many others across the world.



PROF. DR. BENJAMIN MUELLER

Professor for Digital Business, University of Bremen, Faculty of Business and Economics (Germany)

Prof. Dr. Benjamin Mueller is a professor for Digital Business at the University of Bremen, Germany, and an Associate Researcher at the Karlsruhe Institute for Technology, Germany. His research and teaching focus on how digitalization transforms work, organizations, and society in a responsible and sustainable manner. He has previously worked with FEDORA on digital innovation projects in operas and is passionate about new forms and formats of culture experience.



FILIPE SANTOS

Dean, Católica Lisbon School of Business and Economics (Portugal)

Filipe Santos is the Alfredo da Silva Professor of Entrepreneurship and Dean of Católica Lisbon School of Business and Economics since February 2019. He also holds the Chair Girl Move Academy for Social Innovation since 2016. He holds a Ph.D. in Management Science and Engineering from Stanford University, with a focus on Entrepreneurship and was a Professor of Entrepreneurship at INSEAD between 2003 and 2014. Professor Santos was Board member (2016–2020) and Chair (2019–2020) of the European Venture Philanthropy Association (EVPA), is member of the investment committee of the Social Innovation Fund (FIS) and a jury member of several international social innovation awards. He is a regular key-note speaker and also mentors entrepreneurs and advises venture investors.



MIRJA TELZEROW

European People Director, Kearney (Germany)

Mirja Telzerow is European People Director at Kearney – a global Management Consultancy. Especially Diversity and Inclusion are in the center of her agenda. Before she was advising companies around the world on transformation and change.



**NEXT
STAGE**
GRANTS RECIPIENT



 **Teatro
Sociale
Como**

SENSORY THEATRE

Led by AsLiCo (Italy)

ATTRIBUTED GRANT - €20,000

ABOUT THE PROJECT

Opera Education was created with the aim of opening the doors of the opera house to the public of tomorrow, strongly believing that the sharing of ideas and knowledge contained in the musical language cancels distances. For this reason, its educational and artistic proposals aim to create a path to discover that diversity is a precious asset that enriches us, working to stimulate curiosity and the sense of community.

In order to meet the individual needs of each young audience member, the organisation has come up with more inclusive solutions for structuring the educational contribution of the Opera domani project (6-14 years):

- the production of an inclusive opera booklet with text in Easy to Read and fully translated into Sign Language;
- the production of tactile tables faithful to some scenes from the opera: these are drawings in relief that allow blind and visually impaired people to get to know the performance also through its set design;
- the translation of some parts of the opera into Sign Language, through choreographies that will be performed by the whole audience;
- the programming of accessible multisensory workshops to get to know and appreciate the opera through all the senses;
- the possibility for the public to record their own voice for the audio description that will accompany the performance, thanks to a system of radios available to the public;
- on the day of the performance, access to the backstage area to discover the set design, costumes and props.

PROJECT TEAM

Alessandra Veronesi
Project Manager

Valeria Moroni
Inclusivity Officer

Lisa Navach
Project Manager

PROJECT PARTNER



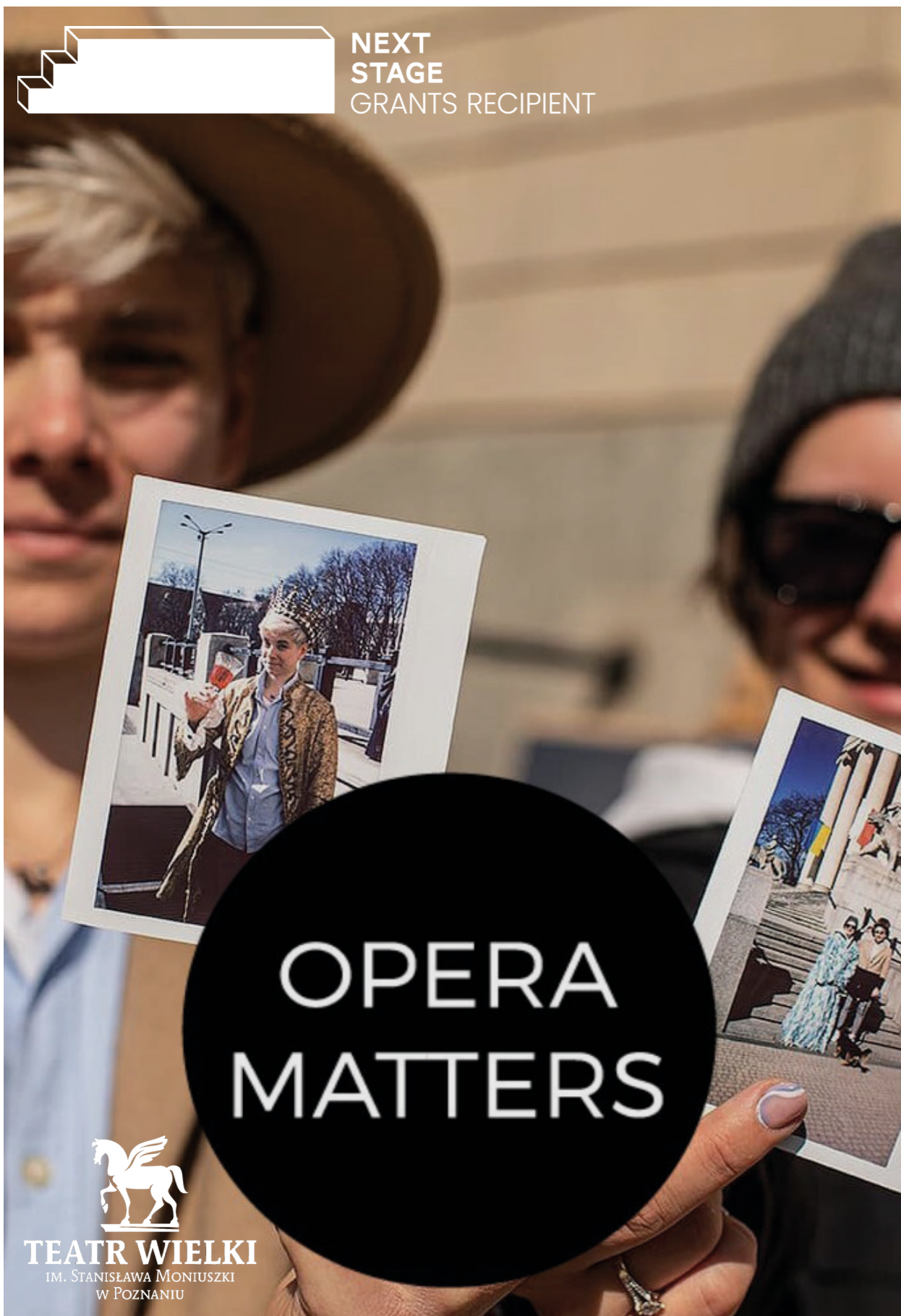
AREA OF IMPACT



INCLUSIVITY



**NEXT
STAGE**
GRANTS RECIPIENT




TEATR WIELKI
IM. STANISŁAWA MONIUSZKI
W POZNANIU

OPERA MATTERS

Led by Poznan Opera House (Poland)

ATTRIBUTED GRANT - €20,000

ABOUT THE PROJECT

Over the last 4 years, Poland went from the country people are leaving to the country migrants come to. We are facing an issue that countries of Western Europe have been struggling with for many years, and the need to integrate migrants into Polish society is more and more urgent. Russia's armed attack on Ukraine resulted in an avalanche of refugees from Ukraine. The organisation wishes to help people who have devoted their entire lives to developing their passion and creating opera, and are now left without any earning opportunities, instruments, rehearsal spaces and infrastructures, without knowing the language of the country in which they fled to.

Can opera institutions make a difference? The organisation believes so, and believes that OPERA MATTERS. As part of partnership cooperation between institutions, they propose a pilot program of intervention support for artists and theater craftsmen coming from outside Poland, who are in danger due to:

- armed conflicts; - political situation; - originating from areas at risk of extreme poverty; - finding themselves in another extremely oppressive situation, e.g. due to gender, religion or sexual orientation.

The intervention support program will be combined with a broad program of activities against social exclusion of people with refugee or migrant experience, based on the learn & teach principle, which will cover both employees of the host institution and viewers.


PROJECT TEAM

Katarzyna Frątczak
Project Coordinator

Aleksandra Filipek
Project Coordinator

Paweł Wosik
Project Manager

PROJECT PARTNER

 **Opera
Bałtycka
w Gdańsku**

AREAS OF IMPACT



INCLUSIVITY



XR STAGE PHASE 2

Led by Finnish National Opera & Ballet (Finland)

ATTRIBUTED GRANT - €60,000

ABOUT THE PROJECT

The "XR Stage" project aims to develop a functional digital twin of the physical opera stage. The purpose is to modernize the production process of the performances from the artistic design work and decision-making, to engineering and manufacturing, and all the way down to stage operations during rehearsal period. Virtualization of the stage addresses several topics around the artistic quality, operational efficiency, and sustainability of the productions. Virtual model illustrates the set in its final form, and it can be processed further on-line without need for travel. It is a reliable input for engineering and provides early access to the scenes for the lighting and projections' design.

Technically the concept is built on the gamification, using common game development engine as a platform. Finnish National Opera and Ballet's "XR Stage" project is divided into sub-projects, which introduce new features to the virtual stage gradually. The most important are integration of the lighting control system and stage operations system, development of online multi-user workspace, and easy-to-use tools for importing and managing the elements on virtual stage. The entity will be a digital representation of the stage, enabling emulating scenery of the production, including lighting, projections and set changes.

PROJECT TEAM

Hannu Järvensivu
Project Manager

Timo Tuovila
Production &
Technical Director

Jere Pensikkala
Production Director

PROJECT PARTNER

ZOAN

INSTA

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A!
Aalto University

AREAS OF IMPACT


SUSTAINABILITY


DIGITAL
TRANSFORMATION



SUSTAINABLE COSTUMES

Led by Oper Leipzig (Germany)

ATTRIBUTED GRANT - €70,000

ABOUT THE PROJECT

Oper Leipzig and Icelandic Opera have acknowledged the responsibility of major cultural institutions toward climate change. “Sustainable Costumes” was inspired by the work and research of Urs Dierker on sustainable transition in the field of costume design. Dierker is a textile artist, researcher, and founder of the Circular Costume Design platform. It investigates different phases of several opera productions to assess how sustainable changes can be achieved using various strategies – green design (focus on material), life-cycle thinking (focus on processes) and participatory practices (focus on social aspects of change).

The “Sustainable Costumes” project will use participatory design methods to include from the start the very people who define opera productions and who design, make and handle costumes. Practical research outcomes will be directly applicable to current opera processes. They can be shared, including new models for material circularity between productions and institutions, based on research with the two partner operas and their supplier networks. This includes exploring digital tools for materials management, systems for sustainable materials procurement and logistics, and policy recommendations and design briefs as guidelines for creative teams.

PROJECT TEAM

Urs Dierker

Researcher on costume design and sustainability
& Material designer for costumes

Steinunn Ragnarsdóttir

CEO and Artistic Director

PROJECT PARTNER



THE ICELANDIC OPERA

AREA OF IMPACT



SUSTAINABILITY



**NEXT
STAGE**
GRANTS RECIPIENT

THE SCORCHED EARTH TRILOGY AND STREET ART OPERA APP

Led by Irish National Opera (Ireland)

ATTRIBUTED GRANT - €80,000

ABOUT THE PROJECT

A transformative digital project that aims to revolutionise the presentation, sustainability and access of opera through the medium of Street Art Operas that explore climate change. They are a unique blend of opera, street art & animation, presented as outdoor video & sound installations projected onto buildings. These presentations of Street Art Opera to date have been remarkably successful and fully subscribed, but have been limited in scale because of the current technology options available. The use of Bluetooth headphones, off-the-rack apps or localised wireless networks have been effective options, but now is the time to bring this collaboration to the next level so that this work can reach a much wider audience and more robustly fulfil the project's aims.

"The Scorched Earth Trilogy", the creative project that will be used to launch this new technology, is a series of short, thought-provoking operas exploring the environmental, political & social impact of climate change through the eyes of polar bears, children & world leaders. The organisation aim to challenge complacency in matters of the environment. They will present these operas in a number of locations throughout Ireland and Europe.

PROJECT TEAM

Brian Irvine Composer	John McIlduff Writer	Fergus Sheil Artistic Director	Sarah Halpin Digital Communications Manager	Nuwa Technology Consultants
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PROJECT PARTNER



AREAS OF IMPACT



SUSTAINABILITY



INCLUSIVITY

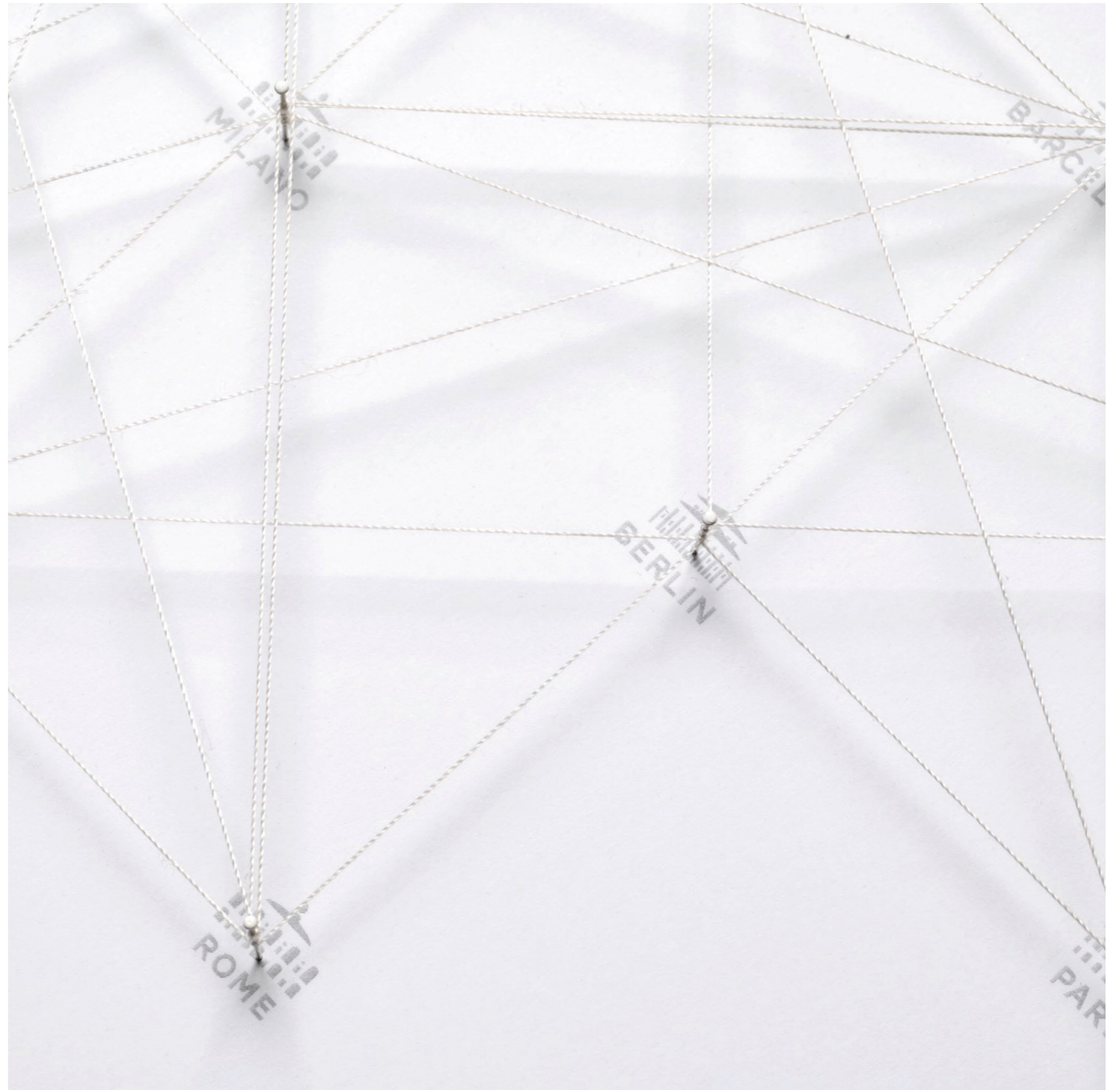


DIGITAL
TRANSFORMATION

ABOUT

“FEDORA’s and Opera Europa’s successes owe much to the quality of the chosen intervention methods, to the use of digital technologies, to very rapid developments and to the ability to mobilize appropriate financing methods.”

Philippe Agid, in “Histoire de l’Opéra français - De la Belle Epoque au monde globalisé” sous la direction d’Hervé Lacombe, Fayard 2022



FEDORA

The FEDORA Platform's mission is to support and showcase sustainable innovation in the field of opera and dance on, behind and beyond the stage. We provide visibility and new funding opportunities to innovative cutting-edge co-productions created by emerging artists that are still in the making through the world's largest opera and dance competition: the FEDORA Prizes initiated by Jérôme-François Zieseniss, FEDORA's President. In 2020, FEDORA and Opera Europa launched the Next Stage Initiative through which we provide financial support and skills development to boost innovation through sustainability, inclusivity, and digital transformation.

In 2022, for the second time, the FEDORA Platform has been selected by the European Commission as a beneficiary of the Creative Europe Programme to receive co-funding of over 2 million euros to drive sustainable impact in the sector.

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OPERA EUROPA

Opera Europa is the leading service organisation for professional opera companies and opera festivals throughout Europe. It currently serves 220 members across 44 countries. Opera Europa is FEDORA's lead partner in a bid for renewed funding from the European Union's Creative Europe programme. In 2017, Opera Europa launched OperaVision, a freeview opera streaming platform, supported by the European Union's Creative Europe programme.

Finally, Opera Europa is also the lead coordinator of World Opera Day. Born out of the World Opera Forum held in Madrid in 2018, this event is growing and becoming recognised beyond the opera sector.

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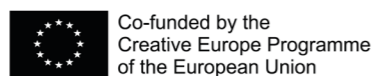


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