



## NEXT STAGE GRANTS RECIPIENTS ANNOUNCEMENT

Press Release – June 2022

### NEXT STAGE GRANTS RECIPIENTS ANNOUNCEMENT

On the occasion of Opera Europa's Spring Conference at Prague State Opera, **FEDORA and Opera Europa are happy to announce the five recipients of the first edition of the Next Stage Grants.** These transformative projects in the fields of opera and dance will drive innovation through sustainability, inclusivity and digital transformation, involving **13 cultural organisations in 9 countries in Europe.** Based on how **innovative, collaborative, transformative, feasible and scalable these projects are,** the jury of experts chose the following projects to become recipients of **€250,000,** thanks to the support of a private foundation:

#### SENSORY THEATRE

Led by **AsLiCo** (Italy) – Attributed Grant: €20,000

#### OPERA MATTERS

Led by **Poznań Opera House** (Poland) – Attributed Grant: €20,000

#### XR STAGE PHASE 2

Led by **Finnish National Opera and Ballet** (Finland) – Attributed Grant: €60,000

#### SUSTAINABLE COSTUMES

Led by **Oper Leipzig** (Germany) – Attributed Grant: €70,000

#### THE SCORCHED EARTH TRILOGY AND STREET ART OPERA APP

Led by **Irish National Opera** (Ireland) – Attributed Grant: €80,000

### ABOUT THE NEXT STAGE INITIATIVE

In 2021, FEDORA and Opera Europa launched the Next Stage Initiative to trigger change and recovery in the opera and dance field as a response to the shock of the pandemic on the sector. This initiative provides financial support and skills development to boost innovation through **sustainability, inclusivity, and digital transformation.** The Next Stage Grants **financially support projects that help create new industry standards and opportunities.** Moreover, through the Next Stage Forums, **professional development and trainings will be provided to management and artistic teams to boost knowledge sharing and peer-learning.**

### NEXT STAGE – Timeline



## ABOUT 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.

## ABOUT 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.



### Chair of the Jury

**Nicholas Payne**

Director

Opera Europa



### Valentina Bressan

Consultant in the strategy of sustainable ecological transition for the Operas France / Italy



### Valérie Chevalier

General Director  
Opéra Orchestre  
National de Montpellier  
Occitanie  
France



### Patrick Dillon

Director  
Theatre Green Book /  
Renew Culture Ltd  
United Kingdom



### Prof. Dr. Benjamin Mueller

Professor for Digital Business  
University of Bremen  
Faculty of Business and  
Economics  
Germany



### Filipe Santos

Dean  
Católica Lisbon  
School of Business  
and Economics  
Portugal



### Mirja Telzerow

European People Director  
Kearney  
Germany

Learn more about the Next Stage Grants Jury [here](#)



**SENSORY THEATRE**  
Led by AsLiCo (Italy)

**ATTRIBUTED GRANT – €20,000**

In collaboration with  
Opéra Grand Avignon (France)

# SENSORY THEATRE

© Alessia Santambrogio

## 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, we have 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.

## THE TEAM

**Alessandra Veronesi**  
Project Manager

**Valeria Moroni**  
Inclusivity Officer

**Lisa Navach**  
Project Manager

## AREA OF IMPACT



INCLUSIVITY



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



## OPERA MATTERS

Led by **Poznań Opera House** (Poland)

In collaboration with  
**Baltic Opera in Gdańsk** (Poland)

**ATTRIBUTED GRANT – €20,000**

OPERA  
MATTERS

© Poznań Opera House

### 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.

### THE TEAM

**Katarzyna Frątczak**  
Project Coordinator

**Aleksandra Filipek**  
Project Coordinator

**Paweł Wosik**  
Project Manager

### AREA OF IMPACT



INCLUSIVITY



## **XR STAGE PHASE 2**

Led by **Finnish National Opera & Ballet (Finland)**

**ATTRIBUTED GRANT – €60,000**

### **In collaboration with**

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



© Finnish National Opera & Ballet

## **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.

## **THE TEAM**

**Hannu Järvensivu**  
Project Manager

**Timo Tuovila**  
Production &  
Technical Director

**Jere Pensikkala**  
Production Director

## **AREAS OF IMPACT**



SUSTAINABILITY



DIGITAL  
TRANSFORMATION



**ATTRIBUTED GRANT – €70,000**

**SUSTAINABLE COSTUMES**  
Led by Oper Leipzig (Germany)

In collaboration with  
The Icelandic Opera · Harpa (Iceland)

© Kirsten Nijhof

**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.

**THE TEAM**

**Urs Dierker**

Researcher on costume design and sustainability, Material designer for costumes

**Steinunn Ragnarsdóttir**

CEO and Artistic Director

**AREA OF IMPACT**



SUSTAINABILITY



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



## **THE SCORCHED EARTH TRILOGY AND STREET ART OPERA APP**

Led by Irish National Opera (Ireland)

In collaboration with  
Dumbworld (United Kingdom)

**ATTRIBUTED GRANT – €80,000**



© Dumbworld – Neil Harrison

### **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 fulfill 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. They aim to challenge complacency in matters of the environment. They will present these operas in a number of locations throughout Ireland and Europe.

### **THE TEAM**

**Brian Irvine**  
Composer

**John McIllduff**  
Writer

**Fergus Sheil**  
Artistic Director

**Sarah Halpin**  
Digital Communications  
Manager

**Nuwa**  
Technology  
Consultants

### **AREAS OF IMPACT**



SUSTAINABILITY



INCLUSIVITY



DIGITAL  
TRANSFORMATION



**SPECIAL THANKS**



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

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SPONSOR OF THE NEXT STAGE GRANTS






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EXPERT PARTNERS OF NEXT STAGE









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# FEDORA PRIZES BIENNALE SHORTLIST ANNOUNCEMENT

Press Release – June 2022

## SUPPORTING ARTISTIC INNOVATION IN OPERA AND DANCE IN EUROPE

FEDORA announces **38 shortlisted projects** (13 opera, 8 dance, 8 education and 9 digital projects), from 29 countries involving **124 cultural organisations and partners** for the **8th edition of the FEDORA Prizes**. The expert jury will nominate three projects per category which will have the opportunity to run fundraising campaigns in autumn 2022 on the FEDORA Platform and get the chance to benefit from matching funds opportunities. The four winners will be announced in February 2023 during an Award Ceremony in Paris which will mark FEDORA's 10-year anniversary.

## ABOUT 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. In 2022 the FEDORA Prizes evolved into a Biennale in order to 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.



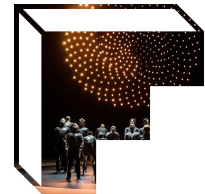
**FEDORA  
Opera Prize**  
€100,000



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



**FEDORA  
Education Prize**  
€50,000



**FEDORA  
Digital Prize**  
€50,000

## FEDORA'S MISSION

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.

## A DECADE OF IMPACT

<b>€6M</b>	public and private funds raised for new creations
<b>57</b>	new opera and dance co-productions financially supported
<b>+900</b>	artists showcased through the FEDORA Prizes on the platform
<b>+ 500,000</b>	spectators including more than 100,000 young people
<b>+94,000</b>	public votes since 2018



**FEDORA  
OPERA PRIZE  
SHORTLIST 2022**

Prize Money: €100,000

(projects listed in alphabetical order of the lead company)

*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 Derox  
-----

*Dorian Gray*

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

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

*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  
-----

*The Carmen case*

**Queen Elisabeth Music Chapel  
(Belgium)**

Composer - Diana Soh  
Stage Director - Alexandra Lacroix  
-----

*L'última nit del món* (working title)

**Stiftung Staatstheater Augsburg  
(Germany)**

Composer - Agustí Charles  
Librettist - Marc Rosich  
-----

*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  
Writer - Sabryna Pierre  
Stage Director - Séverine Chavrier  
-----

**OPERA JURY 2022**

Chair of the Jury



**Birgitta Svendén**  
CEO  
**Royal Swedish Opera**  
(Sweden)

**Pierre Audi**

General Director  
**Festival  
d'Aix-en-  
Provence**  
(France)

**Laura Berman**

Intendant  
**Staatsoper  
Hannover**  
(Germany/United  
States of America)

**Sivan Eldar**

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

**Víctor García  
de Gomar**

Artistic Director  
**Gran Teatre Liceu**  
(Spain)

**Luc Joosten**

Head of Dramaturgy  
**Dutch National  
Opera & Ballet**  
(Netherlands)

**Viktor Schoner**

Intendant  
**Staatsoper  
Stuttgart**  
(Germany)

**Randi Stene**

Opera Director  
**Norwegian National  
Opera & Ballet**  
(Norway)



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**FEDORA**



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

Prize Money: €100,000

(projects listed in alphabetical order of the lead company)

*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-Río

*RE-MACHINE*

**Norrlandsoperan  
(Sweden)**

Choreographer – Jeftha 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

**DANCE JURY 2022**

Chair of the Jury



**Ingrid Lorentzen**  
Artistic Director  
**Norwegian National  
Ballet**  
(Norway)

**Ted Brandsen**  
Director  
**Dutch National Ballet**  
(Netherlands)

**Cathy Marston**  
Incoming Ballet Director  
**Ballet Zürich**  
(Switzerland)

**Beate Vollack**  
Ballet Director  
**Oper Graz**  
(Germany)

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

**Johannes Öhman**  
Artistic Director  
**Dansens Hus**  
(Sweden)

**Demis Volpi**  
Director of Dance  
**Ballett am Rhein  
Düsseldorf  
Duisburg**  
(Germany)

In collaboration with



With the support of

Van Cleef & Arpels



FEDORA

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*(EINE) WINTERREISE*  
**LE COLLECTIF MEUTE**  
**(France)**

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

*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

*Campus Peralada*  
**Festival Castell Peralada**  
**(Spain)**

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

*Schools Opera 2024*  
**Finnish National Opera and Ballet**  
**(Finland)**

Librettist – Juhani Koivisto  
 Education Specialist – Tuula Jukola-Nuorteva

*Dawn to Dusk*  
**Garsington Opera**  
**(United Kingdom)**

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

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

Stage Director – Gediminas Šeduikis

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

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

*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

EDUCATION JURY 2022

Chair of the Jury



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

**Vania Cauzillo**  
 Vice-chair  
**RESEO**  
 (Belgium)

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

**Inge Lattré**  
 Artistic Coordinator  
**Platform K**  
 (Belgium)

**Laura Nidh**  
 Young Audience  
 Coordinator  
**Paris National Opera**  
 (France)

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

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

In collaboration with

With the support of



*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 – Rimas Sakalauskas

*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

*Erwartung*

**Stiftung Staatstheater  
Augsburg  
(Germany)**

Stage Director – André Bucker  
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

**DIGITAL JURY 2022**

Chair of the Jury



**Peter Maniura**  
Director  
**IMZ Academy**  
(United Kingdom)

**Martin Ajdari**

Deputy General Director  
**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  
**Poznan Opera House**  
(Poland)

**Ditte Feuk**

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

**Katharina Jeschke**

Secretary General  
**IMZ – International  
Music + Media Centre**  
(Austria)

**Tod Machover**

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

**Alistair Spalding**

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

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