2022-2023

PRESS REVIEW



FEDORA

CONTENTS

Aljazeera (July 2023) page 4

Opera Europa (June 2023) page 5

Emile - Sciences Po Alumni (June 2023) pages 6-7

South China Morning Post (May 2023) page 8

Planet Hugil (May 2023) page 9

Mind Media (May 2023) page 10

Les Echos (May 2023) pages 11-15

Forbes (May 2023) page 16

BBC Radio (April 2023) page 17

RESEO (April 2023) page 18

iKs KULTURA W POZNANIU (April 2023) pages 19-20

Crowdfunder (April 2023) page 21

Sounds and Colours (March 2023) pages 22-23

Opera Wire (March 2023) page 24

Philip Venables (March 2023) page 25

CB News (March 2023) page 26

Muziektheater Transparant (March 2023) page 27

Forum Opera (February 2023) page 28

TERO SAARINEN COMPANY (February 2023) page 29

Opera Latino America (February 2023) pages 30-32

Palazzo Tenta 39 (February 2023) pages 33-34

Lyrik (February 2023) pages 35-37

De Standaard (February 2023) page 38

Scherzo (February 2023) pages 39-41

Polish Association of the Blind (February 2023) page 42

e-teatr.pl (February 2023) pages 43-44

CONTENTS

e-teatr.pl (February 2023) page 45

New European Bauhaus (February 2023) page 46

Sceneweb (January 2023) page 47

CNEWS (January 2023) page 48

Radio France (January 2023) page 49

Muziektheater Transparant (2023) page 50

Ballet 2000 Italia (2022-2023) page 51

IMZ Annual Activity Report 2022 (2022) pages 52-58

Radio France (December 2022) page 59

Opera Europa (December 2022) page 60

Interia Film (November 2022) pages 61-62

Noizz (November 2022) pages 63-64

2KOMA7 (November 2022) pages 65-66

o2.pl Kutura (October 2022) pages 67-68

Kultura (October 2022) pages 69-71

BR Klassik (October 2022) pages 72-74

RESEO (October 2022) page 75

Opera Wire (October 2022) page 76

Crescendo Magazine (October 2022) pages 77-78

Oper Liepzig (October 2022) pages 79-80

Muziektheater Transparant (October 2022) page 81

Broadway World (September 2022) page 82

SO FOOT (September 2022) page 83

IMZ (September 2022) pages 84-85

Kearney (September 2022) page 86

Aljazeera 25 July 2023

ALJAZEERA

The choir helping people reclaim the voices they lost to cancer

In the UK, people who underwent life-saving surgery to remove their voice boxes sing songs of hope and survival.

Turning a weakness into a 'superpower'

Members of the choir have performed on stages big and small across the UK and beyond, appeared on radio and television, and have won a number of accolades, including the prestigious Paris-based Fedora digital prize as part of the Sound Voice Project — a performance installation — earlier this year, all of which has had a huge positive effect.

opera europa NEWS

June 2023 N°81

The professional association of opera houses and festivals in Europe

HUMAN RESOURCES IN MILAN

This year, the HR forum took place at Teatro alla Scala in Milan. 55 delegates from 21 countries joined for three days of sessions, performances and many networking moments.

After a warm welcome and compelling keynote by Sovrintendente Dominique Meyer, participants heard about La Scala's inclusivity project which is part of a comprehensive initiative undertaken by the new leadership of the theatre, consisting also of training designated staff members to become ambassadors of a safe working environment.

Dr Prioska Stubendek (Budapest) updated the group about their app for internal communication after their initial presentation at the last autumn conference, and could report encouraging results.

The second day brought delegates to the workshop facilities of the theatre, the Laboratori Ansaldo. In the afternoon, delegates were invited to reflect upon useful ways to benchmark HR practices, the session was facilitated by Polly Dufton (London ROH). We also heard from Marco Amoruso (La Scala), joined by Paolo Bruno (Bologna), about HR particularities in Italy.

A keynote presentation by Catherine Tanneau (CEO Variations International) focused on psychological safety. Inga Navickiene (Vilnius) and Nick Bol (Amsterdam) reported how their HR departments are addressing the issue. These sessions on inclusivity are part of our capacity building series of the NEXT STAGE initiative coordinated by FEDORA.

Emile - Sciences Po Alumni Magazine June 2023

émile
BY SCIENCES PO ALUMNI



Justine Touchon, Members & Development Manager (promo 20) et François Grenet, Communications Manager (promo 20)

Soutien à l'innovation dans le domaine de l'opéra et de la danse

FEDORA : PARTICIPER AU RENOUVELLEMENT DU RÉPERTOIRE, DES AUDIENCES ET DES FINANCEMENTS

Comment permettre au secteur de l'opéra et de la danse de continuer à innover en matière de création, d'attractivité auprès des publics ou de modèles d'affaires ? Comment également favoriser sa transformation ? C'est ce qu'entend proposer l'association FEDORA au travers de ses différents dispositifs de soutien et d'accompagnement. Rencontre avec Justine Touchon, Members & Development Manager, et François Grenet, Communications Manager.

10 ans. L'association a été créée en 2013.

6,2 millions d'euros de fonds publics et privés levés pour le renouveau du secteur.

69 nouvelles coproductions soutenues financièrement.

+de 2 000 artistes et créatifs impliqués dans les projets lauréats des Prix FEDORA.

+de 500 000 spectateurs à des performances des projets lauréats dans 25 pays, dont 200 000 ont moins de 35 ans.

FEDORA fête cette année ses 10 ans. Depuis sa création, quelle est sa vocation ?

François Grenet : FEDORA a été fondée en 2013, à Paris, sous la présidence de Jérôme-François Zieseniss, en hommage à Rolf Liebermann [musicien, compositeur, chef d'orchestre et metteur en scène, NDLR], qui était un fervent Européen, et sous la direction d'Edilia Gänz. C'est une association à but non lucratif – soutenue par le programme de financement culturel Europe Créative de la Commission européenne – engagée à contribuer à l'avenir de l'opéra et de la danse en Europe. Notre ambition est d'encourager les artistes émergents à renouveler ces genres, afin qu'ils puissent les rendre plus accessibles. Pour cela, nous levons des fonds publics et privés pour accompagner les maisons d'opéra, les compagnies de danse et les festivals dans leurs transformations, tout en permettant un renouveau du répertoire. L'idée est que ces transformations interviennent dans les programmations, mais aussi en interne, à savoir dans les fonctionnements des maisons et des compagnies de danse.

Justine Touchon : Nous représentons un réseau de 112 institutions culturelles issues de 28 pays. Nous souhaitons ainsi couvrir toute l'Europe avec de grandes maisons d'opéra – comme La Scala ou l'Opéra national de Paris – ainsi que des beaucoup plus petites, des festivals ou des associations d'amis, afin de créer un écosystème entre ces institutions et nos mécènes. L'idée est d'être une plateforme unique où mécénats privés, fonds publics, experts, compagnies et maisons se rencontrent, de créer des passerelles entre des structures aux préoccupations communes. Nous souhaitons aussi soutenir des projets phares qui pourront ensuite être répliqués entre maisons d'opéra. Notre objectif est de créer de la connaissance et que celle-ci soit partagée partout en Europe.

En plus du renouveau artistique, FEDORA a donc vocation à accompagner les maisons d'opéra et de ballet dans leurs transformations opérationnelles ?

F. G. : Tout à fait. Après la pandémie de Covid et l'impact financier que cela a entraîné pour le secteur, ses acteurs se sont interrogés sur les prochains enjeux pour la reconstruction post-crise. En collaboration avec le réseau Opera Europa, nous avons donc lancé Next Stage, une initiative ayant pour but d'accompagner le renouveau opérationnel du secteur avec trois grands piliers : développement durable, inclusion sociale et transformation numérique. Tout ce qui est au-delà et derrière la scène. Les Next Stage Grants soutiennent financièrement des projets qui contribueront à créer de nouvelles normes et opportunités dans l'industrie. En parallèle, existent aussi les forums Next Stage, des formations faisant intervenir des professionnels afin d'encourager le partage de meilleures pratiques et l'apprentissage.

J. T. : J'illustrerais concrètement ce que peuvent être les Next Stage Grants, à travers l'exemple de la maison d'opéra de Poznań, en Pologne, qui a reçu de nombreux réfugiés ukrainiens. Ses équipes se sont interrogées sur la manière dont ces institutions pouvaient accueillir au mieux des artistes ou des techniciens ayant fui leur pays, ce type de situation étant potentiellement amenée à se reproduire. Nous avons soutenu leur réflexion et la réalisation de rapports d'impact que nous pourrons à l'avenir partager à l'ensemble du secteur. Je pense aussi au projet « Sustainable Costumes » mené par l'Opéra de Leipzig, en Allemagne, en partenariat avec l'Opéra national islandais, qui s'intéresse à rendre plus vertueuses les étapes de production d'un costume d'opéra.

émile
BY SCIENCES PO ALUMNI

F. G. : C'est assez génial de découvrir le niveau d'innovation de ce secteur. Ces institutions centenaires sont capables de s'interroger pour répondre aux grands défis de notre époque.

De quelle manière votre action participe-t-elle au renouveau du répertoire lyrique et chorégraphique ?
J. T. : Dans l'opéra, les 10 œuvres les plus jouées au monde viennent de six compositeurs qui ne sont plus vivants : Verdi, Bizet, Mozart, Rossini… (selon Operabase, en 2023). C'est un peu comme avoir une playlist Spotify avec seulement six artistes ! Ces grandes œuvres doivent bien sûr être soutenues, mais il faut aussi mettre en lumière de nouvelles créations pour faire émerger de nouveaux artistes, renouveler les genres et accueillir de nouvelles audiences. Il doit y avoir de nouveaux récits qui seront les *Traviata* de l'avenir. L'ADN de FEDORA est donc de soutenir des projets de création avant qu'ils n'atteignent la scène, qu'ils soient – alors qu'ils n'existent pour le moment que sur le papier – examinés par un jury d'experts de l'opéra et de la danse.
Le but est de minimiser le risque financier pour les maisons d'opéra, de leur donner un coup de pouce pour qu'elles mettent en scène des créations contemporaines bénéficiant déjà d'une reconnaissance internationale. Ces prix sont déclinés en quatre catégories : opéra, danse, éducation et digital. Elles sont soutenues par des fonds privés (la maison de haute joaillerie Van Cleef & Arpels, le cabinet de conseil en management Kearney, le cabinet d'avocats Carlara International et la société de conseil financier The Silver Company).

En plus de ce renouvellement du travail artistique, comment participez-vous à mieux impliquer les jeunes publics et les nouvelles communautés, à rendre l'opéra et la danse accessibles au grand public ?
F. G. : Nous n'interagissons pas directement avec les publics, mais nous nous voyons comme des facilitateurs pour les maisons d'opéra. L'innovation digitale est un bon exemple de ce soutien : en 2021, nous avons ainsi récompensé un projet mené par l'Opéra national irlandais autour de l'œuvre *Out of the Ordinary*. Il s'agissait du premier opéra de réalité virtuelle, participatif et communautaire, avec comme seul besoin un casque de VR. Cela ne remplace pas l'expérience physique du concert et de l'opéra, mais c'est une autre façon de sensibiliser de plus jeunes publics ou des publics éloignés des centres urbains. En parallèle, notre plateforme permet aussi aux publics de découvrir, voter et faire du *crowdfunding* pour les œuvres candidates, en amont de leurs créations sur les scènes d'Europe. C'est une manière de créer du lien et d'avoir une connexion entre les publics et des créations en devenir.

FEDORA a aussi une vocation philanthropique. Pourquoi participez-vous à renouveler les modèles de financement pour les maisons d'opéra et compagnies de danse ?
J. T. : En France et partout en Europe, l'opéra était historiquement, pour l'essentiel, financé par des subventions publiques. Aujourd'hui, elles ne sont plus suffisantes ou en déclin – mais nécessaires, alors que les coûts de production restent élevés dans ce milieu d'excellence, où priment le talent et l'artisanat et qui demande de nombreux moyens, de nombreuses personnes. La question de la rentabilité est compliquée. L'objectif de FEDORA est donc aussi de fournir des alternatives au secteur. Nous aidons également les maisons d'opéra en plus des financements privés des dotations de nos prix, et des subventions européennes – à réaliser des campagnes de financement participatif sur notre plateforme en ligne. En matière de philanthropie, nous réunissons autour de nous des mécènes privés ayant en commun de soutenir la transformation et l'innovation. Ils ne savent pas ce qu'ils vont soutenir, un jury d'experts décernant les prix. C'est une prise de risques ainsi qu'une vraie marque de confiance, essentielle à notre fonctionnement.

F. G. : Pour encourager cette générosité, nous avons participé à la mise en place d'une solution numérique facilitatrice, Online Transnational Giving Europe Platform, qui permet l'émission de reçus fiscaux pour les donateurs européens, quel que soit leur pays d'origine ou celui dont ils soutiendront le projet de création.

En mars dernier, Sciences Po a lancé la Maison des Arts et de la Création, avec l'ambition d'intégrer les arts dans sa pédagogie. Quel regard portez-vous sur cette initiative ?
J. T. : Nous sommes tous les deux alumni du Master AP Culture et nous faisions partie de la comédie musicale de Sciences Po… Nous sommes donc ravis de cette initiative ! D'après mon expérience, Sciences Po a toujours eu un lien très fort avec la culture, mais il est beau de voir ces valeurs réunies au sein d'une maison, avec un fil conducteur.

F. G. : Les étudiants de Sciences Po ont toujours eu un appétit d'art et de culture, d'expériences collectives. C'est une chance que la création de cette nouvelle voie d'excellence institutionnelle, un message très positif en direction de tous les créatifs. Cela peut donner lieu à de nouvelles vocations, apporter de l'expertise. ■

South China Morning Post 29 May 2023

South China Morning Post

Magazines / Style

Why dance and jewellery were made for each other – from Claude Arpels and 'Coco' Chanel's famous standom, to René Lalique's crystal centrepiece inspired by Stravinsky's The Firebird suite

To this day, Van Cleef & Arpels' association with dance remains robust. Not only does the maison regularly produce exquisite jewellery and timepieces inspired by and visually celebrating ballet – so much so that the dancer has become a visual signature of the brand – Van Cleef & Arpels also throws its significant resources into promoting and supporting many of the leading practitioners of dance today.

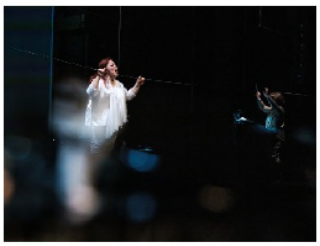
The past decade has seen partnerships with Benjamin Millepied's L.A. Dance Project, collaborations with institutions such as the Royal Opera House in London, the Bolshoi Theatre in Moscow, and The Australian Ballet, and sponsorship of The Fedora – Van Cleef & Arpels Prize for Ballet, which annually rewards excellence and inventiveness in choreography.

Planet Hugil 26 May 2023

A WORLD OF CLASSICAL MUSIC
www.planethugill.com

Friday, 26 May 2023

The story is 40 years old but nothing much has changed about women's rights in the region: Bushra El-Turk on her opera Woman at Point Zero which comes to Covent Garden next month



Bushra El-Turk: *Woman at Point Zero* (Photo Nika Prokopenka Transparant-AllArias)

Bushra El-Turk is a composer who brings immense cultural richness to her works. Born in the UK to Lebanese parents, her musical practice can involve other musical cultures and traditions. Her opera *Woman at Point Zero* is being performed at the Royal Opera House's Linbury Theatre (28 to 30 June 2023) as part of Shubbak Festival and Aldeburgh Festival 2023. It is a multi-media piece, created by Bushra, with writer Stacy Hardy, director Laila Soliman and film designer Bissane Al Charif, with an instrumental featuring both Western classical instruments and traditional instruments from other cultures.

Woman at Point Zero is a co-production between LOD muziektheater, All Aria's festival (deSingel Antwerp, Opera Ballet Vlaanderen, Concertgebouw Brugge & Transparant), Royal Opera House, London, Shubbak, Festival d'Aix-en-Provence, Britten Pears Arts and Grand Théâtre de Luxembourg, supported by ENOA Creative Europe programme of the European Union, Fedora and the Arab Fund for Arts and Culture (AFAC). It premiered at Aix en Provence Festival last year and toured to Antwerp, Ghent, and Brugge, and the production will be presented at the Grand Théâtre de la Ville de Luxembourg (7 June 2023).



Mind Media 24 May 2023

mind MEDIA



Accueil > Marques & Agences > Comment l'agence Landor & Fitch a appliqué l'intelligence artificielle à un catalogue musical pour dynamiser la célébration des 10 a

Comment l'agence Landor & Fitch a appliqué l'intelligence artificielle à un catalogue musical pour dynamiser la célébration des 10 ans de Fedora

De quelle façon moderniser le logo événementiel utilisé par un organisme institutionnel opérant dans le secteur de l'opéra ? C'était le brief posé à l'agence de design de marque Landor & Fitch au printemps 2023.

Par Jean-Michel De Marchi. Publié le 24 mai 2023 à 6h00 - Mis à jour le 13 mai 2023 à 14h54

Contexte

Fedora est une organisation à but non lucratif, créée à 2013 à Paris, qui vise à développer la philanthropie pour l'opéra et le ballet en Europe – via des collectes de fonds – et à promouvoir des coproductions dans des formats innovants et hybrides, en s'appuyant notamment sur une plateforme, fedora-platform.com. Pour célébrer ses 10 ans, la structure voulait communiquer en avril 2023 sur une identité spécifique, auprès de ses publics,...

https://www.mindmedia.fr/marques-agences/comment-lagence-landor-fitch-a-applique-lintelligence-artificielle-a-un-catalogue-musical-pour-dynamiser-la-celebration-des-10-ans-de-fedora/

Les Echos 5 May 2023

Les Echos

De « Tous à l'Opéra » aux Prix Fedora, le lyrique et la danse veulent élargir leur fan club

lesechos.fr/industrie-services/services-conseils/de-tous-a-lopera-aux-prix-fedora-le-lyrique-et-la-danse-veulent-elargir-leur-fan-club-1940971

Par Martine Robert

Publié le 5 mai 2023 à 8:00

Sur le thème « Imaginaires en construction » cette 16e édition de Tous à l'Opéra ! les 5, 6 et 7 mai, dont la marraine est la mezzo Stéphanie d'Oustrac, fait la part belle aux propositions inventives et engagées. Les 23 maisons d'opéra participantes s'emparent d'enjeux sociétaux comme l'insertion des jeunes artistes, la diversification du public ou les défis environnementaux, pour montrer qu'elles sont en phase avec leur temps.

L'Opéra de Bordeaux convie ainsi à des ateliers parents-enfants autour des pratiques écoresponsables, celui de Rennes organise en partenariat avec une recyclerie, la vente de décors, costumes et objets de décoration, Marseille établit des parallèles entre les corps libérés et les bouleversements climatiques, Clermont décrypte de manière ludique les mystères du son et de la voix, Metz associe ballet et performance vidéo…

Les Echos

Les dix ans de Fedora

Tous les moyens sont bons pour élargir le fan club alors que nombre d'opéras, fragilisés par l'inflation de l'énergie et des salaires, ont réduit leur programmation, comme Rouen, Cannes ou Lyon. Cette année, 190 représentations sont annulées, soit 200.000 spectateurs perdus, selon le syndicat des Forces musicales. Le ministère de la Culture a

beau avoir donné un coup de pouce, la situation reste tendue. Et si certaines collectivités sont venues à la rescousse telle la ville de Rouen, d'autres comme la région Auvergne-Rhône-Alpes en particulier, ont réduit la voilure.

Les Echos



Mont Ventoux : Lauréat du Prix Fedora - Van Cleef & Arpels pour la danse 2023. Marianne Menke

Autant dire que le mécénat privé est un paramètre clé. Il a été majeur pour l'Opéra de Paris , plombé également par les grèves contre la réforme des retraites. Mais ses homologues en régions se rapprochent aussi de plus en plus de leur tissu économique local.

A l'échelle européenne, un club est déjà très actif dans le mécénat, Fedora, qui fête ses dix ans. « Ce cercle européen des philanthropes pour l'opéra et la danse encourage les jeunes artistes à renouveler ces genres afin de les rendre plus accessibles, et favorise l'émergence de nouveaux modèles économiques en levant des fonds privés », explique Edilia Gänz, sa directrice.

Les Echos

Encourager les meilleures pratiques

Ses quatre Prix (Opéra et Danse à 100.000 euros chacun, Education et Digital à 50.000 euros) accompagnent tous les deux ans des projets de pointe qui favorisent la collaboration internationale, la créativité, l'intégration sociale, le dialogue interculturel et l'innovation numérique. Du 7 au 11 juin par exemple, la compagnie de danse lauréate, Peeping Tom, se produira à l'Opéra de Paris.

En 2021, Fedora et Opera Europa (qui regroupe 215 compagnies et festivals lyriques de 43 pays) ont lancé Next Stage afin de redynamiser le secteur après la pandémie, mobilisant un soutien de 250.000 euros de leurs donateurs et des formations incitant au partage des meilleures pratiques.

Les Echos 5 May 2023

Les Echos

109 maisons fédérées

« Nos mécènes principaux sont Van Cleef & Arpels pour la danse, The Silver Company pour l'opéra, Carlara International pour l'éducation et Kearney pour le digital ainsi qu'une fondation privée pour les Next Stage Grants. L'ensemble représente 550.000 euros reversés aux lauréats. Par ailleurs, nous bénéficions d'appuis d'une cinquantaine d'entreprises, de fondations et de particuliers, tel le mécénat pro bono du cabinet international Bird & Bird », se félicite Edilia Gänz.

Depuis 2017, Fedora, avec l'aide du programme Europe Créative à hauteur de 4 millions d'euros, a lancé « une plateforme interactive qui agit comme un hub, une vitrine, un label de qualité, pour promouvoir des coproductions d'opéra et de ballet, et inviter le public à participer via des campagnes de financement participatif et de votes en ligne », poursuit la directrice. En 2020, elle a contribué à la création d'une autre plateforme en ligne, Transnational Giving Europe, destinée à simplifier les dons transfrontaliers.

En dix ans, le bilan de Fedora est impressionnant : 109 maisons d'opéra, compagnies de danse, festivals, de 28 pays, ont rejoint son réseau. L'écosystème de mécènes a levé 6,2 millions d'euros pour 65 coproductions vues par 500.000 spectateurs, bénéficiant à plus de 900 artistes.

Forbes

FORBES > LIFESTYLE > ARTS

Van Cleef & Arpels Debuts A Dance Festival In Hong Kong This May

Y-Jean Mun-Delsalle Contributor
I write about luxury, art and culture.

Follow

May 1, 2023, 10:30am EDT

What made you start to support ballet companies in 2000?

I really believe that these stories of inspirations should be a two-way conversation and relationship, so it's not just about taking inspiration from one world or one discipline, but it's also trying to support new productions. That's something that existed in the past that we tried to revive. The first obvious connection with the world of dance was classical ballet, so an obvious way to reconnect with that world was to work with the Opera Garnier here, the Bolshoi or the Royal Opera House, places that were really the ambassadors of classical ballet, the patrimony, but also some new productions. Sometimes it was very simple support, sometimes it was like what we did in 2007 with the Royal Opera House, which was a more comprehensive project. We brought our craftsmen and designers to the studio and the rehearsal meeting with the dancers. The stage designer and some of the dancers came here also to talk with our stone experts and craftsmen to understand actually what could have been in Balanchine's mind when he was looking at these stones. For us, it's kind of obvious, but for most dancers, of course they had never seen a large ruby or emerald in their life, so it was interesting for them to talk with our experts. Then as the years passed, we were lucky to be able to continue to support some institutions and also more directly some dance companies like Benjamin Millepied, to support some creation projects like what we do through the Fedora Prize for Ballet and then in the last few years, through Dance Reflections, to really directly support programs and diffusion across the world.

BBC Radio 18 April 2023

BBC

Released On: 18 Apr 2023 Available for over a year

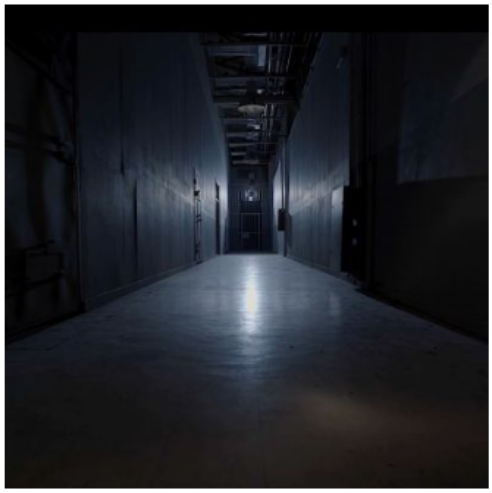
Hannah Conway is an award-winning composer who has turned her energies towards giving a platform to people who have lost their voice. In some cases the loss is dramatic, from the necessary removal of their larynx, and in others gradual through illnesses like Parkinson's or Motor Neurone Disease. Hannah talks about how she and her collaborators who have a lived experience of voice loss, come together to create songs and installations which allow the rest of us to understand why the voice matters so much, how it defines our personality, and how even without it, musical expression is both possible and powerful.
In the course of the programme we meet Tanja Bage, who had her voice box removed within a week of being diagnosed with throat cancer, and Paul Jameson whose voice deteriorated more gradually as a result of his MND (Motor Neurone Disease). Both Paul and Tanja worked with Hannah and her colleague Hazel Gould to come up with lyrics and music that combined their voices with those of trained singers. The resulting duets, with the relationship between the two voices and the words garnered from several hours of conversation, make for intensely intimate chamber songs.

Hannah has also worked her music into installations, with a new project to have them running in four hospitals across the UK. The Willow Tree project will continue another element of the SoundVoice project, and that is the way the medical professionals involved in voice and automated voice recovery have been closely involved with both patients and artists. The result, as explained by Martin Birchall, Professor of laryngology at UCL, is that research into improvements in voice technology has been given a powerful insight into what it is that those with voice loss want and need most from whatever speech capacity is available to them.

Producer: Tom Alban **Read less** ▲

Programme Website

RESEO EUROPEAN NETWORK FOR OPERA, MUSIC AND DANCE EDUCATION



Collectif Meute

The FEDORA Education Prize-winning production (EINE) WINTERREISE will premiere on 20 April 2024 at La Barcarolle in Saint-Omer. Watch the trailer here.

iKs KULTURA W POZNANIU April 2023



ROZMOWY *teatr*

Teatr *na granicy*

z TWÓRCAMI spektaklu *Łabędzie* Teatru Wielkiego z udziałem osób niewidomych i słabowidzących, który otrzymał nagrodę publiczności w międzynarodowym konkursie FEDORA, rozmawia MAGDALENA CHOMCZYK

Czym jest dla Was taniec?

Tobiasz Sebastian Berg (reżyser, choreograf): Taniec jest formą komunikacji międzyludzkiej. Bardzo często mam problem z komunikacją w ogóle. Częściej mówię ciałem niż słowami, w związku z czym taniec jest dla mnie formą społecznego połączenia i najbliższym mi językiem pracy twórczej.

Lucy Sosnowska (dramaturżka): Dla mnie taniec jest przestrzenią wolności i pewną zagadką. Nie jest moim głównym narzędziem pracy, jest nim sfera wizualna i słowna. Taniec to obszar, który wciąż odkrywam. Czuję, że daje on możliwość ekspresji wynikającej z podświadomych pokładów, co jest w pewien sposób magiczne.

Klaudia Kasperska (reżyserka świateł): Ja mogę wypowiedzieć się z perspektywy artystki wizualnej. Dla mnie taniec, tak samo jak stawianie obiektów, to rodzaj ingerencji w otoczenie. Taniec potrafi bardzo mocno zmienić dramaturgię przestrzeni.

https://drive.google.com/file/d/1Di4AELm2ewMbIGHggI-uDnZBoKKoo9pp/view

KULTURA W POZNANIU iks

Karolina Jarosik (uczestniczka projektu): Dla mnie taniec jest abstrakcją. Ze względu na to, że jestem osobą niewidomą, nie posiadam poczucia głębi i mam zaburzony zmysł równowagi. Nie mogę porównać swojego tańca z tańcem innych osób. Nie wiem, co oznacza np. poruszanie się z gracją. To uniwersalne kody, których – w przeciwieństwie do pozostałych – nie jestem w stanie odczytać ani zrozumieć. Podobnie jest z emocjami, których nie umiem oddać ruchem. Przez to, że nikt mi tego wcześniej nie pokazał, nie znam środków wyrazu, które pozwoliłyby mi opowiedzieć tańcem swoją historię.

Katarzyna Frątczak (koordynatorka projektu): Dzisiaj rozmawiałam z naszym zespołem baletowym, który jest międzynarodowy, o spotkaniu z publicznością. Zespół uznał, że problemem podczas spotkania może być język. Odpowiedziałam, że on nie jest problemem, bo tancerze dysponują najbardziej uniwersalnym językiem – językiem ciała.

Doskonałym przykładem uniwersalności tego sposobu komunikacji są *Łabędzie*, które udowadniają, że każdy może go używać. Za *Łabędzie* artyści z Polski po raz pierwszy byli nominowani w kategorii edukacja do nagrody FEDORA. Jakie to uczucie i co to dla Was oznacza?

T.S.B.: Nadal jestem w szoku, ponieważ przystępując do pracy ponad rok temu, chciałem po prostu zrobić fajny spektakl, a losy potoczyły się tak, że dołączyłem do grona osób, o których się uczyłem i uczę moich studentów. To duża presja, ale też ekscytacja. Ta nagroda to też pewien podpis. W Polsce często uważamy, że coś jest fajne, dopiero gdy ktoś spoza kraju tak uzna, a jeżeli robimy coś tak samo dobrego, ale bez zagranicznych nagród – jest to mniej doceniane. Tak duże wyróżnienie – paradoksalnie, bo spektakl jest o czuciu – zmienia optykę i sposób patrzenia.

K.F.: Dla mnie to obietnica, która ma szansę się spełnić. Po powstaniu spektaklu obiecaliśmy jego uczestnikom, że może coś jeszcze się zadzieje, i oni nam uwierzyli. Ta nagroda pozwala nam zacząć spełniać to marzenie.

K.J.: Nagroda była dla mnie totalnym zaskoczeniem. Na co dzień nie mam do czynienia z operą i przed *Łabędziami* nawet nie wiedziałam, że takie wyróżnienie istnieje i co znaczy dla młodych twórców. Zaczęłam się tym tematem interesować, dopiero gdy dołączyłam do *Łabędzi*. Nagroda publiczności dla mnie, nie artystki czy krytyczki, to najlepsza nagroda, bo świadczy o docenieniu naszej pracy przez odbiorców, dla których ten spektakl przygotowujemy. A to, że dostał ją pierwszy tego typu projekt w Polsce, czyni ją jeszcze ważniejszą.

L.S.: To przede wszystkim ogromny sukces uczestników i samego Tobiasza, który bardzo uwierzył w projekt, i zespołu Teatru Wielkiego, wspierającego ten eksperymentalny proces. Wspaniałe było to, że uczestnicy dzielili się swoimi prywatnymi opowieściami. Nagroda jest przypieczętowaniem tej otwartości i wiary.

Czy myślicie, że ta nagroda przyczyni się do zmiany podejścia do tańca i teatru i częstszego włączania do nich osób z niepełnosprawnościami?

T.S.B.: Mamy nadzieję, że umożliwi postawienie kolejnych kroków w dostępności kultury dla osób do tej pory pominiętych, z dysfunkcją wzroku czy o alternatywnej motoryce ruchu. Otwieramy nią dyskurs na temat tego, kto może tańczyć w profesjonalnej instytucji kultury. Warte podkreślenia jest to, że nie wykorzystywaliśmy niepełnosprawności naszych tancerzy, używając ich do zaprezentowania projektu edukacyjnego. Prawomocnie otrzymywali oni wynagrodzenie, zostali włączeni w obieg instytucji kultury, myśleliśmy o nich jak o profesjonalnych artystach. Więc ten projekt, szczególnie w polskim środowisku operowym, otwiera pole do rozmowy o profesjonalizacji, dostępności i możliwości twórczego wyrażania się osób z niepełnosprawnościami. Mamy w Polsce dużo programów włączających, np. warsztatów realizowanych przez NGO-sy, ale uczelnie artystyczne, które powinny rozwijać wrażliwość i wyobraźnię, nadal działają w ograniczonym zakresie. Zamiast korzystać z wyobraźni człowieka, który w inny sposób doznaje rzeczywistości, spychają go na margines.

FOT. BARTOSZ SEIFERT

https://drive.google.com/file/d/1Di4AELm2ewMbIGHggI-uDnZBoKKoo9pp/view

Crowdfunder

Music to regain speech and confidence after cancer

by Shout at Cancer in London, England, United Kingdom



Organise music workshops & performance to help speech recovery and rebuild confidence after losing the voice due to throat cancer treatment.

We did it

On 16th April 2023 we successfully raised £10,270 (+ est. £927.50 giftaid) with 29 supporters in 42 days

We are the only voiceless choir in The U.K.,

All our members had their voice box removed, life changing surgery that has a tremendous psychosocial impact.

We won awards by Her Majesty The Queen (2021), Prime Minister Theresa May (2017), Sheffield Doc Festival (2022), Ivors Academy (2022), and Fedora Platform (2023) (Oscars for Opera Houses in Europe)

Music and singing makes a difference for their speech recovery and confidence building,

Our choir is a beacon of hope for their community and delivers a universal inspiring message that everyone can relate to: the importance of voice and our identity.

https://www.crowdfunder.co.uk/p/music-to-regain-speech-and-confidence-after-cancer

SOUNDS and COLOURS

SOUNDS and COLOURS Music Film & TV Arts & Books Countries About Subscribe



La Ruta ©RAHI REZVANI 2022 for Nederlands Dans Theater

Argentine Choreographer Gabriela Carrizo: ' La Ruta Is A Metaphor For What You Lose And What You Find In Life.'

By Sofia Serbin de Skalon 27 March, 2023

The co-founder of dance company Peeping Tom talks magical realism, cinematic influences and nostalgia in her new show La Ruta coming to Sadler's Wells this April.

"Peeping Tom started because we wanted to try creating our own work. It's what you do when you're young. Our first piece was in a caravan home. Then came Le Jardin, which took place in a club that we found in Brussels. Everything was very experimental in that time, without thinking much about what we would be doing in the future. Eventually we started to feel that we were making something that was truly ours."

Pina Bausch was an early influence, but Carrizo also talks about her love of painting and photography, and the impact of her Argentine background on her creative process:

"Latin American literature influenced me in the worlds we started to create. Our works are very realist but very visual and we enter a terrain that's very fantastical. That Latin American thing of reality, but reality inverted. Magical realism. Cortazar, Borges, The world of Carpentier. The mysterious."

That sense of place and atmosphere has led their work to be described as "richly cinematic", and 'deliciously, often explicitly Lynchian.' The comparisons to cinema are well founded says Carrizo.

"We like to use cinematic tools: a character enters a room and wind blows through the window, so we include that sound. Or how we see a character observing a scene and are inside their head as if we are zooming in with a camera."

In 2015 their show 32, rue Vanderbranden, won the Olivier Award for Best New Dance Production and in 2021 Carrizo received the FEDORA – the Van Cleef and Arpels International Prize for Ballet for her piece La Visita. Set in Collezione Maramotti, an Italian art gallery that was previously the headquarters of the fashion house Max Mara, La Visita was her first site-specific show and saw her dancers perform amongst the art works.

Opera Wire 24 March 2023

OPERAWIRE

MAR 24, 2023

Lucy Armstrong & Alex Ho Selected to Participate in Glyndebourne's "Balancing the Score" Program

Composers Lucy Armstrong and Alex Ho have been selected to take part in Glyndebourne's "Balancing the Score" program.

"Balancing the Score" is a three-year-long, part-time residency that supports up-and-coming composers from traditionally underrepresented backgrounds. The composers chosen will live and work in the Glyndebourne opera scene. Participants will also receive an annual bursary and have access to a research & development fund.

Starting this month, Armstrong and Ho will begin mentoring with Glyndebourne's Artistic Director, Stephen Langridge. The two will attend rehearsals and performances for Mozart's "Don Giovanni," which opens the 2023 Glyndebourne Festival on May 19. Following the opera, Armstrong and Ho will be commissioned to compose chamber music that will be featured in Glyndebourne's autumn season, take part in Glyndebourne's Jerwood Pit Perfect development scheme, and much more.

Lucy Armstrong is a graduate of the Royal Northern College of Music in Manchester and the Julian Philips at the Guildhall School of Music and Drama. Last year she was one of five composers who collaboratively scored "Gods of the Game," an opera about football and corruption commissioned by Sky Arts which was broadcast live. Armstrong has composed opera with and for the Royal Opera House, Bergen National Opera, and Grange Park Opera. She also has a long list of choral and saxophone works.

British-Chinese composer Alex Ho is an Artist-in-Residence at Opéra Orchestre National Montpellier and Associate Composer at Oxford Lieder Festival. Many of Ho's works have been performed and/or commissioned by the London Symphony Orchestra, Shanghai Philharmonic Orchestra, London Philharmonic Orchestra, BBC Radio 3, Royal Opera House, Het Concertgebouw, National Opera Studio, Music Theatre Wales, and the London Sinfonietta. His (anti-)opera "Untold" won the FEDORA Opera Prize in 2022. Ho is also the co-director of Tangram, a collective of composers and performers of Chinese and western instruments.

Alums of Glyndebourne's "Balancing the Score" program are Anna Appleby, Ninfea Cruttwell-Reade, Cecilia Livingston, and Ailie Robertson.

Philip Venables

Denis & Katya in Top 10 most performed new operas globally

13 March 2023 - news

FEDORA

OPERABASE

Denis & Katya has been cited as in the top ten most performed contemporary operas across the world in the last seven years. The citation has come from a wide survey of performances of opera made in collaboration between **Operabase** and the **Fedora platform**.

Denis & Katya has so far had productions in Philadelphia, Wales/London, Montpellier, Cambridge, Hannover, Amsterdam and Helsinki, with more productions on the way in Pittsburgh, Hannover (revival), Copenhagen and Vienna.

More information about the study can be **found here**. **Ted Huffman** also ranks as in the worldwide top three stage directors making productions of new opera in the last seven years.

Denis & Katya won the **Fedora Prize in 2019**.

› tags: **Denis & Katya** / **Fedora Prize** / **News** / **Operabase**

‹ PREV ∞ NEXT ›

CB News 13 March 2023

CB NEWS



Landor & Fitch est missionnée par Fedora (le Cercle Européen des Philanthropes pour l'Opéra et le Ballet) pour célébrer les 10 ans d'existence de sa marque. L'agence s'est servie d'une intelligence artificielle pour représenter visuellement « l'impact émotionnel de l'opéra et de la danse ». Derrière cette identité, se trouve une intelligence artificielle générative, un algorithme capable « de traduire une œuvre musicale en données émotionnelles, de les interpréter et les exprimer graphiquement ». Elle a ainsi été nourrie par chacune des œuvres lauréates des Prix Fedora. Les nombreuses déclinaisons visuelles offertes par cette nouvelle identité générative permettra de porter l'ensemble des communications de la marque autour de leur anniversaire.

https://www.cbnews.fr/marques/image-landor-fitch-devoile-sa-collaboration-avec-fedora-celebrer-decennie-emotions

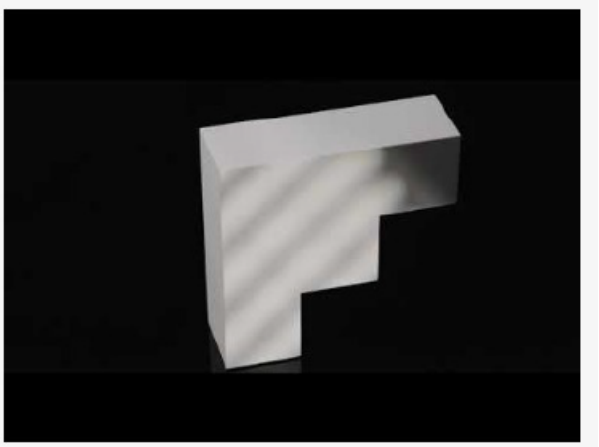


🏆 UNTOLD/HERE & THERE **has won the** FEDORA OPERA PRIZE**!!**

Composer Alex Ho: "We are thrilled to have won this Opera Prize. At a time of increasing global movement and opportunity for connection between cultures, our project hopes to make clear the beauties and richness of transcultural community. "Untold" is particularly meaningful because of a full cast of transnational Chinese creatives to respond to the shocking increase in racism towards East Asian communities, to showcase instead the vitality and plurality of our cultures."

Forum Opera 21 February 2023

FORUMOPERA.COM
LE MAGAZINE DU MONDE LYRIQUE



FEDORA fête ses 10 ans et annonce son lauréat

Partager sur :

Brève 21 février 2023

FEDORA, le Cercle européen des philanthropes pour l'opéra et la danse, fête cette année son dixième anniversaire. C'est l'heure d'un petit bilan provisoire, très éloquent : 2 millions d'euros levés pour 21 projets soutenus, impliquant plus de 2000 artistes, et attirant plus de 500 000 spectateurs dans 25 pays, dont 200 000 ayant moins de trente-cinq ans.

C'est Here and There – Untold du compositeur Alex Ho et porté par O. Festival for Opera Music Theatre (Pays-Bays) qui remporte le Prix pour l'opéra 2023. Le Prix pour la danse revient à *Mont Ventoux* emmené par Kor'sia (Espagne). Le Prix pour l'Education revient à *(Eine) Winterreise* par le collectif meute (France) et le Prix pour le digital revient à The Sound Voice Project mené par le Britten Pears Arts and Sound Voice (Royaume-Uni).

TERO SAARINEN COMPANY

21 FEBRUARY 2023 11:34



TSC's new coproduction wins the Fedora Prize

TSC's new coproduction has won the international FEDORA - Van Cleef & Arpels Dance Prize 2022. The Spanish Kor'sia Collective's creation Mont Ventoux revisits the work of the 14th century humanist Francesco Petrarca. Inspired by Petrarch's Ascent of Mont Ventoux (1336), the collective seeks answers from the past for the conflicts being proposed to us by a 21st-century paradigm shift. The creation will have its Nordic premiere during 2025 at TSC's Dance House Helsinki.

Opera Latino America 20 February 2023

ola | ÓPERA LATINOAMÉRICA

NOVEDADES RED OLA

Medicina, comunidades y medioambiente en la ópera protagonizan los premios FEDORA 2023

20 FEBRERO, 2023 SHARE

Entre los proyectos ganadores de los premios que entrega el Círculo Europeo de Filántropos de Ópera y Ballet (FEDORA) destacan propuestas que cruzan la ópera con múltiples disciplinas y metodologías, como el cuidado de la salud, intervenciones en penitenciarías y hospitales psiquiátricos, comunidades y diásporas, y la reconstrucción de la humanidad en medio de la crisis medioambiental. "La creatividad y la innovación tienen una gran casa en Latinoamérica y nuestro trabajo es realizar las conexiones para que esto suceda y se multiplique", señaló Alejandra Martí, directora ejecutiva de Ópera Latinoamérica, quien asistió a la ceremonia de premiación en el Palais Garnier de la Ópera de París.

Desde 2013, los premios FEDORA han alentado a la próxima generación de talentos a llevar lo inesperado al escenario y al público internacional. Los cuatro premios establecidos -ópera, danza, educación y digital- apoyan proyectos artísticos de vanguardia que promuevan la colaboración internacional, la creatividad, la integración social y el diálogo intercultural, así como la innovación digital.

"Fomentamos el diálogo y la colaboración interculturales, la inclusión social, la innovación digital y llegamos a nuevas audiencias mientras fomentamos el desarrollo de nuevos modelos de negocios para la ópera y la danza", comentó **Edilia Gänz**, directora de FEDORA, durante la Bienal celebrada el pasado 10 de febrero en el Palais Garnier de la Ópera de París.

ola | ÓPERA LATINOAMÉRICA

Los proyectos premiados en la última edición d-que además conmemora el 10° aniversario del certamen- exploran la intersección entre las artes escénicas y otras disciplinas y metodologías, como el cuidado de la salud, intervenciones en penitenciarías y hospitales psiquiátricos, comunidades y diásporas, y la reconstrucción de la humanidad en medio de la crisis medioambiental, para crear propuestas innovadoras.

La ópera ***Here and there – Untold*** resultó ganadora del Premio FEDORA 2023 en la categoría ópera. La propuesta del **O. Festival for Opera. Music. Theatre.** **(Países Bajos)** reúne ópera, proyectos vocales y comunidades y relata las historias de personas pertenecientes a las diferentes diásporas que habitan en Europa y que están tratando de encontrar un vínculo, una búsqueda de cómo conectarse con su tierra natal y quiénes son en el país donde viven.

En tanto, el premio en la categoría digital se lo llevó el proyecto ***The Sound Voice Project: Exhibition V***, liderado por la compañía inglesa **Britten Pears Arts and Sound Voice**. La obra se concibe como una serie única de instalaciones inmersivas de ópera digital para espacios flexibles e interactivos.

Alejandra Martí, directora ejecutiva de **Ópera Latinoamérica (OLA)**, asistió a la ceremonia de premiación y, al respecto, señaló: «Es un honor para OLA haber sido parte de la ceremonia de premiación de Fedora este 2023. El proyecto ganador en la categoría digital, *The Sound Voice Project: Exhibition V*, confirma el potencial de acción y crecimiento de la ópera en el trabajo interdisciplinario con otros sectores. En este caso en concreto, con la industria médica. No tengo duda que proyectos como estos puedan ser presentados o coproducidos con teatros, compañías y artistas latinoamericanos. La creatividad y la innovación tienen una gran casa en Latinoamérica y nuestro trabajo es realizar las conexiones para que esto suceda y se multiplique".

ola | ÓPERA LATINOAMÉRICA

El proyecto fue co-creado con socios interdisciplinarios en atención médica, tecnología, ciencia e investigación biomédica, y personas con experiencia de pérdida de la voz.

En la categoría danza, el reconocimiento fue para la obra ***Mont Ventoux***, creado por el colectivo español **KOR'SIA**. Inspirándose en la Ascensión al Mont Ventoux del filósofo Petrarca, el colectivo KOR'SIA busca respuestas del pasado humanista para dar respuesta a los retos del siglo XXI a los que se enfrenta la humanidad: el desarrollo de individuos capaces de reconstruirse a sí mismos y al planeta.

Por último, el ganador del premio en la categoría educación fue **LE COLLECTIF MEUTE** (Francia) y su proyecto ***(EINE) WINTERREISE***. La propuesta del colectivo francés consiste en un diálogo entre la obra de Schubert y las experiencias contemporáneas de encierro. Un punto de encuentro entre el escenario y los ambientes cerrados. Una ópera que mezcla música clásica y electrónica y que conllevó un proceso de investigación y creación de tres años, llevado a cabo en instituciones penitenciarias y psiquiátricas de Francia, Bélgica y Reino Unido.

Associazione socio culturale
PALAZZO TENTA 39
" .. PERSONE ANIMATE DAL DESIDERIO DI VOLER METTERE IN DISCUSSIONE I PROPRI CONVINCIMENTI DAL (LIBERO E CIVILE) CONFRONTO CON LE ALTRUI CERTEZZE "



AVVISI E NOTIZIE

A Mattia Russo il prestigioso Fedora Award

Il premio

17 Feb 2023 — 1.978

La sera del 10 febbraio, in una solenne cerimonia all'Opéra Garnier di Parigi, la compagnia di danza contemporanea Kor'sia diretta da Mattia Russo e Antonio de Rosa (entrambi campani) é stata premiata con il prestigioso Fedora Award (The European Circle of Philanthropists of Opera and Ballet) per una specifica e unica attività di danza , assegnato sotto la presidenza di Jérôme-François Zieseniss insieme ad altri tre progetti legati all'opera e allo sviluppo educativo del teatro musicale, che beneficeranno di un aiuto finanziario eccezionale per le loro nuove creazioni.

Alla cerimonia era presente l'ambasciatore italiano in Francia e alti carichi politici del mondo del teatro e opera internazionali. Questo premio è sponsorizzato da Van Cleef & Arpels. Perché è importante per l'attuale panorama della danza e del balletto contemporaneo spagnolo? Kor'sia è una compagnia italo-spagnola. La maggior parte dei suoi componenti sono spagnoli e ha sede fiscale e lavorativa a Madrid. Mai prima d'ora un gruppo spagnolo di questo genere e specialità è andato così lontano. Gli altri vincitori provenivano dalla Cina,Francia e Regno Unito.

Associazione socio culturale
PALAZZO TENTA 39
" .. PERSONE ANIMATE DAL DESIDERIO DI VOLER METTERE IN DISCUSSIONE I PROPRI CONVINCIMENTI DAL (LIBERO E CIVILE) CONFRONTO CON LE ALTRUI CERTEZZE "



In ordine di importanza: Kor'sia ha sede a Madrid ed è diretto da due ballerini italiani che hanno sviluppato l'inizio professionale della loro carriera nella Compagnia Nazionale di Danza Spagnola: Mattia Russo,e Antonio de Rosa entrambi formati alla scuola del Teatro alla Scala di Milano. Nelle creazioni di Kor'sia (già con notevoli riconoscimenti europei: Palermo, Berna, Ginevra, Leeds, Madrid, ecc.), la danzatrice e insegnante spagnola Agnes López-Río (già membro dei Wayne MacGregor) e il ballerino e teorico Giuseppe Dagostino, che, una volta lasciata la danza attiva, è passato a funzioni di drammaturgia.

Il Fedora Award pone il giovane gruppo su un livello diverso ed eccezionale. Sarà prodotto nella stagione 2023-24, con un lungo tour europeo in prospettiva. L'opera che Russo e De Rosa propongono si basa sul classico testo Mont Ventoux di Francesco Petrarca, scritto intorno al 1354, ma fittiziamente datato e con chiaro intento letterario 1336) in formato epistolare e considerato pionieristico come racconto alpinistico (o alpinistico) e allo stesso tempo rivelando un peculiare senso di spiritualità. La salita al Mont Ventoux, ancora oggi, continua ad essere un documento denso di interrogativi che oscillano tra il punto teologico, quello filosofico e la stretta influenza dei classici latini. Altri vincitori nelle precedenti edizioni di Fedora in Dance sono stati Sadler's Wells Theatre: A Quiet Evening of Dance di William Forsythe nel 2018 e la Fondazione Teatro alla Scala di Milano per la ricostruzione filologica de La bella addormentata (Petipa/Tchaikovsky) di Alexei Ratmanski nel 2015, tra gli altri.

Il Fedora Award non si tira indietro su questioni stilistiche o di genere, ed è forse questo che conferisce uno dei suoi principali valori nella società culturale globale. Allo stesso tempo, si può fare un'analisi approfondita dell'evoluzione e delle molteplici progressioni di questi artisti korsiani e delle motivazioni che li hanno portati a stabilirsi in Spagna e fondare una compagnia di danza contemporanea e balletto con un lavoro evidente e promettente che comprende il suo interesse per la musica contemporanea.

Roger Salas

lyrik

Actualités

FEDORA : en avant la création !

13/02/2023



© François Goizé

Depuis maintenant dix ans, l'association à but non lucratif FEDORA (Le Cercle Européen des Philanthropes pour l'Opéra et la Danse) soutient sans relâche l'innovation et la création artistique.

Établies au sein de l'Opéra Garnier, les équipes de FEDORA œuvrent non seulement en France, mais aussi au-delà de nos frontières, dans toute l'Europe. Sous l'impulsion de son président Jérôme-François Zieseniss et de sa directrice Edilia Gänz, la plateforme a réussi à s'imposer dans le paysage culturel comme un acteur incontournable pour soutenir à la fois des artistes émergents et des projets novateurs, tout en favorisant le développement de nouveaux modèles économiques.



Edilia Gänz et Jérôme-François Zieseniss lors de la soirée de remise des Prix FEDORA le 10 février dernier. © François Goizé

https://lyrik.fr/actualites/fedora-en-avant-la-creation/?fbclid=PAAaZuHTc_dTIR04uICG11z7WO5qeSOle1SY-eeB7QdDM-0iIO8Fs8YdZyhj2Y

Pour ce faire, l'association peut compter sur un nombre conséquent de philanthropes et de mécènes qui soutiennent deux programmes distincts, à commencer par les prix FEDORA (regroupés cette année sous l'appellation de « la Biennale des prix FEDORA ») récompensant la création lyrique, chorégraphique, digitale et éducative. Les deux prix FEDORA pour l'Opéra et la Danse, en collaboration avec Opera Europa, sont dotés d'un montant de 100.000 euros, celui de l'opéra étant soutenu par The Silver Company et celui de la danse par Van Cleef & Arpels. Le prix pour l'Éducation en collaboration avec RESEO, et le prix pour le Digital en collaboration avec l'IMZ, reçoivent quant à eux une aide de 50.000 euros chacun de la part du cabinet d'avocat Carlara International pour l'un, et de la société Kearney pour l'autre. Quinze à vingt projets sont présentés, présélectionnés par l'association et soumis à un jury de professionnels provenant de l'Europe entière. En France, nous avons ainsi pu découvrir plusieurs productions récompensées telles que *Kein Licht*, de l'Opéra Comique en 2016, *Le Syndrome Ian* pour la danse, mené par l'ICI-CNN de Montpellier la même année, et plus récemment *Like Flesh* de la compositrice israélienne Sivan Eldar, présenté à l'Opéra de Lille en 2021.

En 2022, c'est le projet *Here and there – Untold* créé par le *Festival O.* aux Pays-Bas qui remporte le prix FEDORA pour l'Opéra. Une production évoquant les histoires méconnues de personnes issues de la diaspora qui tentent de trouver un lien, une connexion avec leur patrie d'origine et leur identité dans leur pays d'accueil. La première mondiale aura lieu le 22 avril à Bruges. Le prix Van Cleef & Arpeels pour la danse revient au projet espagnol *Mont Ventoux* du collectif KOR'SIA, un voyage dans le passé humaniste inspiré de la philosophie de Pétrarque pour y trouver des réponses aux défis du XXIe siècle. Quant au Prix FEDORA pour l'Éducation, il revient au projet *(Eine) Winterreise* conduit par le collectif Meute, et qui sera présenté en première mondiale au printemps 2024, dans la région des Hauts-de-France. Un opéra original qui propose un échange entre l'œuvre de Schubert et la musique électronique, fruit d'un processus de recherche et de création de trois ans réalisé au sein d'institutions pénitentiaires et psychiatriques en France, en Belgique et au Royaume-Uni. Enfin, le prix pour le digital a été remis au projet britannique *The sound voice project* mené par le Britten Pears Arts et Sound Voice, qui explore le thème de la voix et de l'identité et qui sera présenté à Aldeburgh, au Royaume-Uni, lors de la saison 2023-2024.



Mont Ventoux – Lauréat du Prix FEDORA – VAN CLEEF & ARPELS pour la danse 2023. © Marianne Menke

L'autre programme lancé en 2021 en collaboration avec Opera Europa, est l'initiative Next Stage, impulsée suite aux conséquences de la crise du Covid pour redynamiser le secteur de l'opéra et de la danse. Grâce au soutien d'une fondation privée, 250 000 euros ont déjà été alloués à des formations professionnelles qui contribuent à créer de nouvelles normes et opportunités dispensées aux équipes artistiques et de direction de maisons d'opéra. L'occasion d'encourager le partage des meilleures pratiques d'apprentissage auprès de leur réseau international qui compte 109 institutions culturelles dans 28 pays différents.

Depuis 2017, l'association bénéficie d'une aide de 4 millions d'euros provenant du fond Europe Creative de l'Union Européenne et continue de rassembler autour d'elle un grand nombre de mécènes particuliers, donateurs, entreprises et fondations qui ont permis de constituer un écosystème durable entre acteurs de la culture et de l'économie, contribuant ainsi au futur de l'opéra et de la danse.

EDOUARD BRANE

De Standaard

Opera Prize for Music Theater Transparent

Saturday, February 11, 2023 at 3:25 p.m



© Untold

Untold, a performance about Cinderella's Chinese roots, wins this year's Fedora Opera Prize. This rewards productions that redesign opera for the 21st century with an amount of 100,000 euros.

scherzo
classical music magazine

The Kor'sia Company ascends Mont Ventoux

02/11/2023 / Roger Salas



On the evening of February 10, in a solemn ceremony at the Paris National Opera Garnier, the contemporary dance company Kor'sia was awarded the prestigious Fedora Award (The European Circle of Philanthropists of Opera and Ballet) for a specific and unique activity of dance, awarded under the presidency of Jérôme-François Zieseniss together with three other projects related to opera and the educational development of musical theater, which will be beneficiaries of exceptional financial aid for their new creations. This award is sponsored by the firm Van Cleef & Arpels.

scherzo
classical music magazine

Why is this important for the current panorama of Spanish contemporary dance and ballet? Kor'sia is an Italian-Spanish (or if you prefer, Spanish-Italian) company. Most of its components are Spanish and it is based for tax and labor purposes in Madrid. Never before has a Spanish group of this genre and specialty gone so far. The other winners have been, in opera *Here and There – Unrold* by the composer Atex Ho and the artistic director and choreographer Julia Cheng, both from China and based in London, with Rajiv Bhagwanbali as co-director (Netherlands Music and Opera Festival); in Education: *Winterrreise* by Le Collectif Meute (France) and in Digital Art, *The Sound Voice – Expo V*, from Britten Pears Ars (UK).

In order of importance: Kor'sia is based in Madrid and is directed by two Italian dancers who have developed the professional beginning of their careers in the Spanish National Dance Company: Mattia Russo, trained at the Rome Opera Ballet School , and Antonio de Rosa, trained at the Teatro alla Scala school in Milan. In the creations of Kor'sia (already with notable European recognition: Palermo, Bern, Geneva, Leeds, Madrid, etc.), the Spanish dancer and teacher Agnes López-Río (former member of Wayne MacGregor) and the dancer and theoretician Giuseppe Dagostino, who, once he has left active dance, has moved on to dramaturgy functions. Broken down the elements that make up Kor'sia,*Giselle* a *Jeux* or *The Siesta of the Faun* .

The Fedora Award places the young group on a different and outstanding level. It will be produced in the 2023-24 season, with an extensive European tour in perspective. The work that Russo and De Rosa propose is based on the classic text *Mont Ventoux* by Francesco Petrarca, written around 1354, but fictitiously dated and with a clear literary intention in 1336) in epistolary format and considered a pioneer as a mountaineering story (or mountaineering). and at the same time revealing a peculiar sense of spirituality. *The ascent to Mont Ventoux* , to this day, continues to be a document full of questions that oscillate between the theological point, the philosophical and the close influence of the Latin classics.

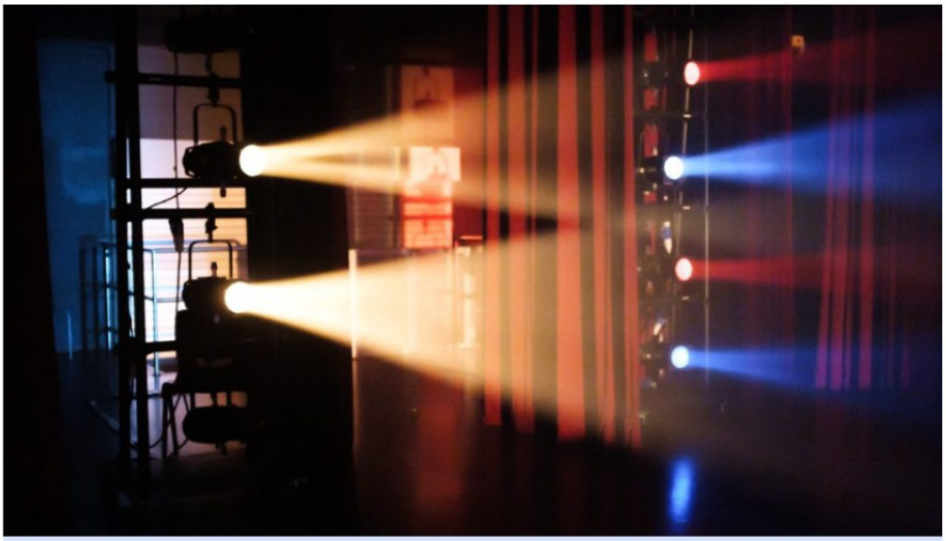
scherzo
classical music magazine

Other winners in previous editions of Fedora in Dance have been Sadler's Wells Theatre: *A Quiet Evening of Dance* by William Forsythe in 2018 and the Teatro alla Scala Foundation in Milan for philological reconstruction of *Sleeping Beauty* (Petipa/Tchaikovsky) by Alexei Ratmanski in 2015, among others. The Fedora Award does not hold back on stylistic or gender issues, and this is perhaps what gives one of its main values in the global cultural society. At the same time, an extensive analysis of the evolution and multiple progressions of these Kor'sian artists can be made, and the motivations that lead them to settle in Spain and found a contemporary dance and ballet company with an evident and promising work that encompasses his interest in contemporary music.*Mont Ventoux* will feature original music commissioned by composer Alejandro Da Rocha.

Roger Salas

[Photo: Maria Alperi]

POLISH ASSOCIATION OF THE BLIND
PUBLIC BENEFIT ORGANIZATION
KRS 0000042049



THE GREAT SUCCESS OF "SWANS"

Thanks to the huge support, mobilization of many people, the involvement of cultural institutions, offices and companies, "Swans" from Poland won the audience's vote in the international Fedora Prize competition. 1,694 votes were cast for the project.

Andrzej Brzeziński, President of the PZN General Board, Anna Woźniak-Szymańska, Honorary President of the PZN, as well as the employees of the Typhlology Institute of the PZN would like to thank all those who got involved in the activities and gave their votes for the performance "Swans" staged at the Opera in Poznań.

– I would like to thank very much: deputies, senators, colleagues, members of our families, as well as our friends from many countries: Ireland, Great Britain, Norway, Denmark, New Zealand, the United States, Switzerland and the Czech Republic. I am extremely grateful to all the people who got involved and contributed to the victory - said the honorary president of PZN.

Thanks to the award, the people performing in the performance will be able to present their art to a wider audience in Poland, and perhaps also abroad.

Congratulations to the blind and visually impaired artists who created a beautiful spectacle!

Published: February 10, 2023, **modified:** February 14, 2023 **Share:**

e-teatr.pl 10 February 2023

e-teatr·pl

10/02/2023, 15:27 Print version

Poznań. "Swans" by Teatr Wielki won the FEDORA Prizes Biennale audience award

We are happy to announce that the spectacle "Swans" choreographed by Tobiasz Sebastian Berg from the Grand Theater in Poznań won the FEDORA Prizes Biennale audience award.



photo: Bartosz Seifert/mat. theater

The official announcement of the results of the Biennale will take place today at 6:30 p.m. at the Opéra National de Paris at the Palais Garnier. The link to the broadcast of the ceremony can be found below:

https://www.eventbrite.fr/e/livestream-of-the-fedora-prizes-biennale-2023-award-ceremony-tickets-507381841747

Since 2013, the FEDORA Awards have encouraged and inspired talented artists to pursue bold projects. FEDORA creates a space for international cooperation, social integration, intercultural dialogue and promotes digital innovation on and off stage. We are part of this initiative - dir. Renata Borowska-Juszczyńska was invited to join the jury of the FEDORA Digital Prize, and our projects ("Swans", Next Stage "Opera matters") show that we think about how to act in a more sustainable way, ensuring accessibility for everyone and taking into account technological developments We are happy that we are changing the operatic world together!

e-teatr·pl

10/02/2023, 15:27 Print version

Poznań. "Swans" by Teatr Wielki won the FEDORA Prizes Biennale audience award

The awards will be presented in four categories:

- Fedora Opera Prize,

- Fedora Van Cleef & Arpels Dance Prize,

- Fedora Education Prize,

- Fedora Digital Prize.

There will also be an announcement of the voting results for the FEDORA Audience Prize ("Swans").

refining and documenting the method of creative work with people with visual disabilities over a dance theater performance, as well as preparing the institution to contact people with the above-mentioned disabilities. disability.

FEDORA Prizes Biennale | "The world's largest ballet and opera competition" ("Das Erste - Europamagazin")

e-teatr.pl 6 February 2023

e-teatr·pl

6/02/2023, 10:47 Print version

Poznań. The Teatr Wielki's "Swans" are competing for the FEDORA Prize

"Swans", a dance theater spectacle created in cooperation with blind and visually impaired dancers and moving with alternative motor skills, which the Grand Theater in Poznań presented in October 2022, touched hearts, delighted the audience and the world of the media.



photo mat. theater

The performance was created by extremely creative people, with whom we entered into a dialogue with the codified form of classical dance, expanding it thanks to the creators' imagination and making it more accessible. The project was appreciated abroad and was in the finals of the prestigious FEDORA Prize competition, and now it is competing for the FEDORA Audience Prize.

We strongly encourage you to join the vote - let's help our wonderful Swans fulfill their dream and fly the show into the world!

Community Update

Your weekly dose of New European Bauhaus

Follow us

- News from the New European Bauhaus
- News from the Community
- Events with and for Community

News from the New European Bauhaus

NEB team at Fedora Prize Awards - Biennale 2023

Our colleague Borislava Woodford wrote a blog post about her participation at the Prize Awards Night organized by one of NEB's first **creative industries partners FEDORA**.

Her visit was motivated by collecting first-hand information and experience about **FEDORA's online platform** that supports innovation in opera and dance and promotes young artists with philanthropy funding as Borislava manages the Commission-led NEB Lab project Innovative funding that explores solutions to mobilise private and public funding for New European Bauhaus activities. The estimated reading time of the blog is 3 minutes. Find it here.

Sceneweb 8 January 2023

sceneweb.fr
l'actualité du spectacle vivant

Hofesh Shechter danse avec Bach au seuil de la mort

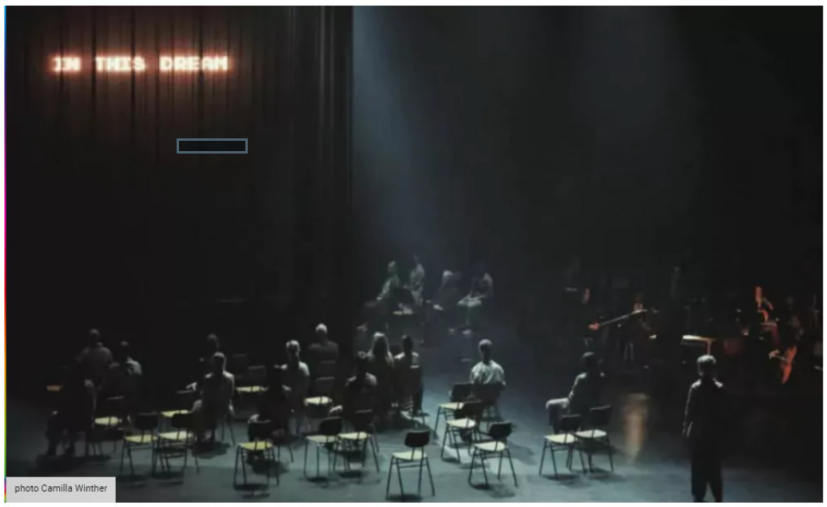


photo Camilla Winther

LIGHT: Bach Dances
D'après les Cantates de Johann Sebastian Bach
Hofesh Shechter , direction artistique, chorégraphie
John Fulljames , direction artistique
Lars Ulrik Mortensen , direction musicale
Tom Scutt , Décors et costumes
Paule Constable , Conception lumière
Concerto Copenhagen
Hofesh Shechter Company
Mary Bevan , soprano
Carina Tyberg Madsen , soprano
Chisa Tanigaki , soprano
Mia Bergstrom , contralto
Kristin Mulders , contralto
Gerald Geerink , ténor
Zahid Siddiqui , ténor
Jakob Bloch Jespersen , basse
Yannis François , basse

Coproducteurs: Royal Danish Theatre, Hofesh Shechter Company
Lauréat du Prix FEDORA – VAN CLEEF & ARPELS pour le Ballet 2020
La collaboration avec le Concerto Copenhagen est soutenue par Augustinus Fonden

Coproduction Théâtre de la Ville

Durée : 1h30

Programmation Hors les murs à La Philharmonie de Paris
du 6 au 8 janvier 2023

C NEWS

DANSE : LE CHORÉGRAPHE ISRAÉLIEN HOFESH SHECHTER DÉBARQUE À LA PHILHARMONIE DE PARIS DÈS CE VENDREDI



L'homme de 47 ans (à g.) dévoile un spectacle mêlant danseurs, musiciens et chanteurs. [© Eric Feferberg/AFP - © Camilla Winther]

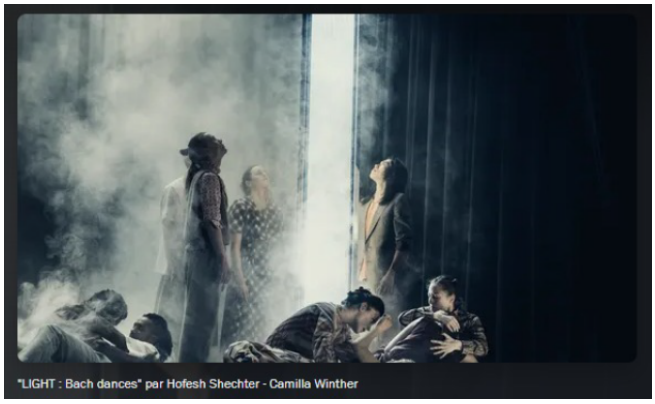
Par CNEWS
Publié le 04/01/2023 à 14:33 - Mis à jour le 04/01/2023 à 17:33

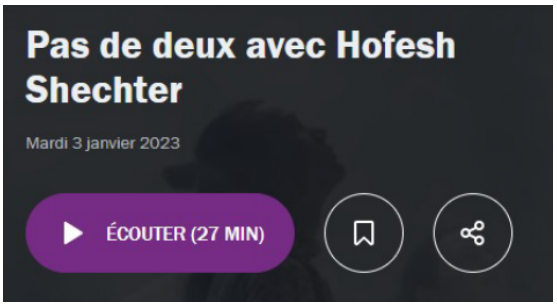
Après le Théâtre de la Ville - Les Abbesses, Hofesh Shechter investit la Philharmonie de Paris, du vendredi 6 au dimanche 8 janvier. Le chorégraphe israélien y présente sa création «LIGHT : Bach dances».

Une création imaginée en étroite collaboration avec le metteur en scène John Fulljames en 2021, alors que le monde entier était encore et toujours touché par l'épidémie de coronavirus. Avec une quarantaine de personnes sur scène, dont les musiciens de l'orchestre baroque Concerto Copenhague et les danseurs de la Hofesh Shechter Company, ce spectacle (Prix FEDORA - Van Cleef & Arpels) aborde la question de la mort, en intégrant les témoignages de nombreux malades en fin de vie et les cantates de Jean-Sébastien Bach.

Radio France 3 January 2023

radiofrance





Le chorégraphe Hofesh Shechter, créateur de de "LIGHT : Bach dances" à la Philharmonie de Paris du 6 au 8 janvier 2023 (dans le cadre du Théâtre de la Ville - Hors les murs), revient sur sa perception de la danse contemporaine et sur l'importance de la musique dans le processus créatif.

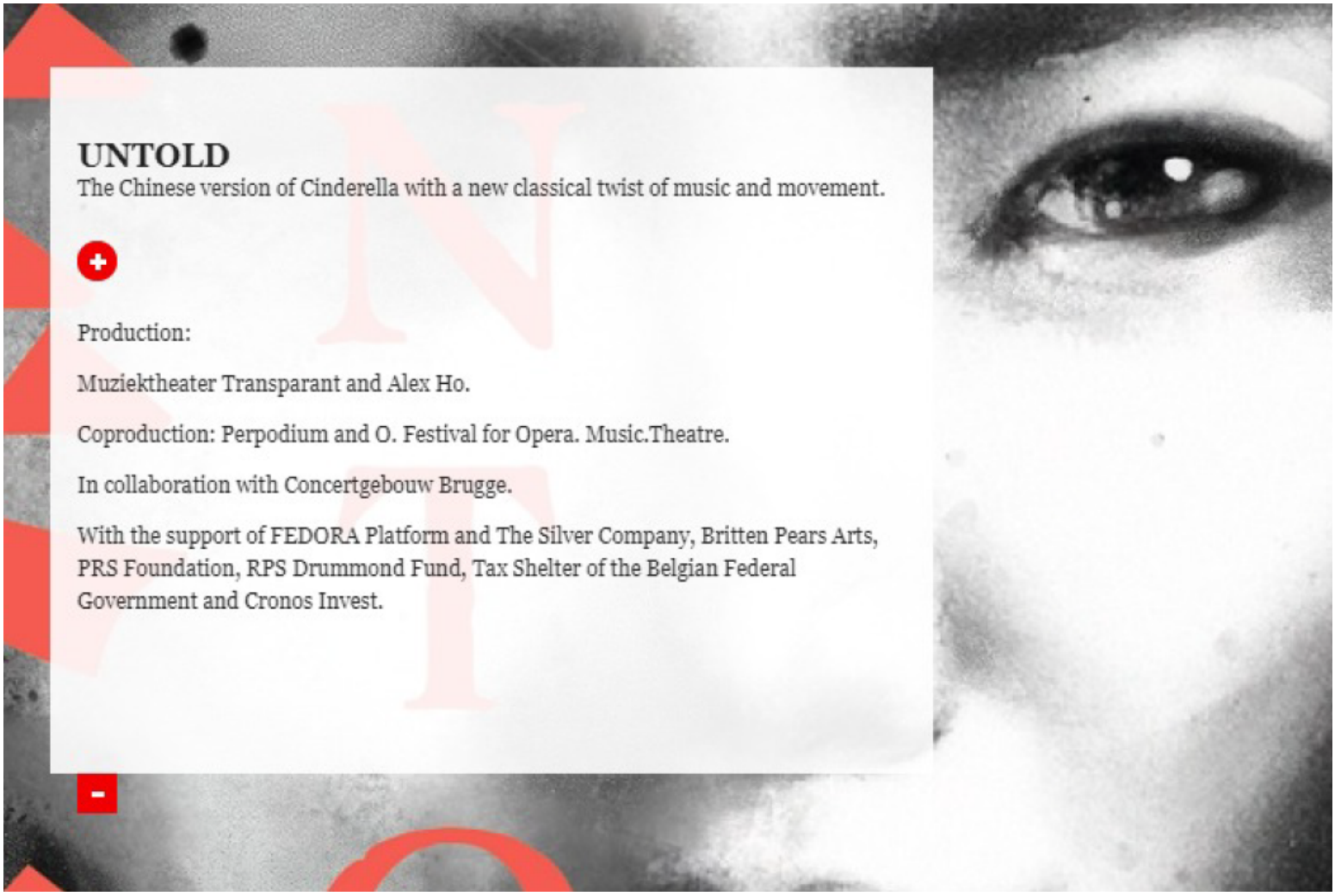
Avec

- **Hofesh Shechter** Danseur, chorégraphe

Le danseur et chorégraphe Hofesh Shechter aura bouleversé le monde de la danse. Dans ses créations, des mouvements incisifs, énergétiques, presque animalisés, se mêlent à une musique qui participe pleinement de l'intensité émotionnelle des compositions.

Du 6 au 8 janvier 2023, Hofesh Shechter présentera "LIGHT : Bach dances" à la Philharmonie, dans la grande salle Pierre Boulez. Coproduite avec le Théâtre royal danois, la pièce a reçu le prix FEDORA - VAN CLEEF & ARPELS 2020. La danse frénétique des danseurs s'insère dans des témoignages enregistrés de personnes qui contemplent leur fin de vie. Une réflexion post-pandémique qui fait danser main dans la main peur de la mort et espoir de vie.

https://www.radiofrance.fr/franceculture/podcasts/bienvenue-au-club/pas-de-deux-avec-hofesh-shechter-4242806



https://www.transparant.be/en/productions/untold_2022-2023



Kor'sia: Giuseppe Dagostino, Agnes Lopez Rio, Mattia Russo, Antonio de Rosa sullo scalone dell'Opéra Garnier di Parigi



Kor'sia: Premio Fedora 2023

La compagnia di danza contemporánea "Kor'sia" ha ottenuto quest'anno il prestigioso Premio Fedora, che si tiene a Parigi dal 2014 (patrocinato dall'European Circle of Philanthropists of Opera and Ballet e che conta diversi sponsors tra i quali i gioiellieri Van Cleef & Arpels).
Kor'sia ha sede a Madrid ma è animata da due artisti italiani che hanno avviato la loro carriera di danzatori nella Compañía Nacional de Danza, in Spagna: Mattia Russo (formatosi alla scuola dell'Opera di Roma e Antonio de Rosa (scuola della Scala di Milano). Alle loro creazioni, già da qualche anno presentate con successo in diversi teatri e festivals in Europa, collaborano la danzatrice e maestra spagnola Agnes Lópes-Río (già nella compagnia di Wayne MacGregor) e il danzatore e 'teorico' del gruppo Giuseppe Dagostino.
Il Premio Fedora è stato consegnato in una sala dell'Opéra Garnier parigina agli inizi di febbraio ai vincitori in diverse categorie. Il progetto del gruppo spagnolo premiato è basato su un testo epistolare di Francesco Petrarca; lo spettacolo sarà prodotto nella stagione 2023/24 e compirà poi un'ampia *tournée* europea.
Tra i premi Fedora degli scorsi anni, ricordiamo *A Quiet Evening of Dance* di William Forsythe nel 2018.

R.S.

IMZ
INTERNATIONAL
MUSIC + MEDIA CENTRE

DEAR MEMBERS AND FRIENDS,

The last two years have taught us many things, but no lesson was more vital than the importance of a healthy, active network!

Fortunately, 2022 saw our members getting involved in numerous ways, making connections both online and in person! We saw an excellent turnout during our board election for the 2023-25 term, with quite a few new faces awaiting confirmation in February! I am both honoured and humbled by the many members who will volunteer their time and expertise over the next three years!

We drew inspiration from numerous sources across all sectors, discussing Web 3.0's potential at Karajan Music Tech, joining the new European transmedial work group CCI Thrive and contributing to events like Classical:NEXT, ICMA and the iEmmys. Golden Prague ITV saw an insightful panel on sustainability and classical music TV, as well as a great awards gala where we bestowed the EBU-IMZ Outstanding Achievement Award to soprano and conductor Barbara Hannigan.

European collaboration saw new heights: Our cooperation with the FEDORA Platform's Digital Prize continued and we launched a new IMZ Academy in partnership with FEDORA Next Stage! We also contributed a panel to Sunny Side of the Doc, and our IMZ Round Table discussion format once again proved an effective sounding board, allowing any member to weigh in– and even suggest new topics for future editions!

As a network, we rose to the challenge of the ongoing Ukraine crisis, with many Members organizing charity events, signing open letters and sourcing funds for artists from the region. We also arranged a new dancescreen, held for the second time alongside our member, Cinedans in Amsterdam. While it's always a pleasure to promote dance films, it is a special privilege to do so within the IMZ, with many Members contributing to the festival's program – and its success!

Finally, I'd like to thank all of our Members and partners on the national and European level for their support – it's thanks to you that the IMZ is more relevant than ever! And if you're new to the network, welcome! Growth is critical to ensuring diversity of opinion and enabling holistic, cross-sectoral solutions – we look forward to your perspective and contributions! Either way, we hope you enjoy reading about this successful year – here's to many more!

CONTENT

IMZ Profile 4
IMZ Membership Benefits 5
IMZ Representatives 6

IMZ Activities
Market Access + Network 9
Innovation + New Business Models 19
Audience Development 25
Professionalisation 29

Event Preview 2023 33
IMZ Member Organisations 35
IMZ Partners 42

Warm regards,

Arild Erikstad
IMZ President,
NRK – Norwegian
Broadcasting Corporation





Katharina Jeschke
IMZ Secretary General

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

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

IMZ
INTERNATIONAL
MUSIC + MEDIA CENTRE

EUROPEAN AND INTERNATIONAL COOPERATION

PARTNER NETWORKS

ADCE – Art Directors Club of Europe
AEC – Association Européene des Conservatoires, Académies de Musique et Musikhochschulen
ALF – Anna Lindh Foundation
AMATEO – European Network for Active Participation in Cultural Activities
CAE – Culture Action Europe
Ars Electronica Center
Circostrada – European Network for Circus Arts and Street Arts
Content Innovation Council (CIC)
creativeSHIFT
EBU – European Broadcasting Union
ECA-EC – European Choral Association – Europe Cantat
ECHO – European Concert Hall Organisation
ECSA – European Composer and Songwriter Alliance
EDN – European Dancehouse Network
EFA – European Festivals Association
EJN – Europe Jazz Network
EMC – European Music Council
ENCATC – The European Network on Cultural Management and Policy
ENCC – European Network of Cultural Centres
ETC – European Theatre Convention
EUNIC – EU National Institutes for Culture
Europa Nostra
EUROZINE – Network of European Cultural Journals
FEDORA Platform
FEST Federation for European Storytelling
IETM – International Network for Contemporary Performing Arts
IMC – International Music Council
JMI – Jeunesses Musicales International
Live DMA – European Network for Music Venues and Festivals
MICA – Music Austria
ÖMR - Österreichischer Musikrat
REMA – Réseau Européen de Musique Ancienne – European Early Music Network
TEH – TRANS Europe Halles

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

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

The IMZ is a tireless champion for both our specialised industry and music in general.But no single organisation is large enough to meet the challenges facing the arts today. We are therefore heavily integrated in both European and international cross-sectoral initiatives whose goals align with ours like CCI Thrive, Cinnovate, Content.Agent and the European Network, and work closely with transnational networks on innovative approaches to challenges like sustainability, digitalisation, streaming, interactivity, copyright and metadata, among many other things.

Our thanks go out to the European Union for doing so much to promote innovation and cultural heritage among its members – and to Creative Europe Media in particular, who supports us in each of their three strands: Culture, Media and Cross-sectoral.

Also, we acknowledge the hard work coming from the numerous initiatives like Spot On MozART, European Agenda for Music, Creative Pact for Skills und Music Moves Europe we're involved in, as well as the expansive ecosystem of cultural organisations worldwide committed to excellence, creativity and international collaboration. These include (but are by no means limited to): Advantage Austria, the Anna Lindh Foundation, Ars Electronica, BMKOES, ComposerAlliance, Creative Shift, Culture Action Europe, EBU, ECHO, ECSA, EFA European Festival Association, EFM, EMC, European Choral Association, Eurozine, FEDORA, ICMA, IMC, Impala, ISCC, MICA, NEMO, Opera Europa, Stadt Wien Kultur and countless others.

Once again, thank you! Without you, the road we travel would be far more arduous!



IMZ
INTERNATIONAL
MUSIC + MEDIA CENTRE

IMZ AT GOLDEN PRAGUE ITF

EBU-IMZ OUTSTANDING ACHIEVEMENT AWARD



21-24 SEPTEMBER 2022
Prague, Czechia
www.zlatapraha.ceskatelevize.cz

WINNER OF THE EBU-IMZ OUTSTANDING ACHIEVEMENT AWARD
Barbara Hannigan

GOLDEN PRAGUE WINNERS 2022

The Kaiser of Atlantis
Sebastián Alfie, Sintonía Media, Rosinante, Czech TV, De Productie

Vivaldi's (uncertain) Four Seasons
ARMIDA FILM GMBH

Chopin. I Am Not Afraid of Darkness
Inbornmedia, Telewizja Polska S.A. (TVP), Play Button Media

Yenakis: Revolution, Builder of Sound
Cinetévé

Alice
François Roussillon et Associés

La Bohème
RAI Radiotelevisione Italiana







Hosted by Czech Television and still going strong after 59 editions, Golden Prague ITF is a beloved showcase of the cultural television industry; as in previous years, the IMZ Network maintained a strong presence in 2022! Our outgoing board welcomed the IMZ Board Elect for 2023-25 for an inaugural meeting, while also selecting a new Directorate – to be confirmed alongside the new Board at our General Assembly in February 2023. Later that day, the FEDORA Platform presented the 12 nominees for its Prizes Biennale: We wish them the best of luck in February, when the winners are announced in Paris! Our joint panel with the EBU European Broadcasting Union was another high point, featuring experts from the EBU, London Symphony Orchestra, KlimAktiv, NRK, RTP and SVT exploring "Sustainability + Classical Music TV". But the main attraction was the Golden Prague Festival Awards, where IMZ Members ARTE, ARTE France, Czech TV, France Télévisions, François Roussillon et Associés, medici.tv, RAI and ZDF were honoured with the Czech Crystal! The IMZ was also part of the ceremony, joining the EBU to present celebrated soprano and conductor Barbara Hannigan with the 2022 EBU-IMZ Outstanding Achievement Award! A champion of contemporary music and supporter of new talent, she is a worthy addition to previous recipients Brian Large, Bruno Monsaingeon, Anca-Monica Pandelea + Gabrielle Babin Gugenheim, Christopher Nupen and Peter Sellars!

Once again, a highly productive Golden Prague! A big Thank You to Czech Television, EBU, FEDORA and all the experts who sat on our panel – here's to next year's 60th Edition!

https://issuu.com/imz1/docs/ar2022_digital

IMZ
INTERNATIONAL
MUSIC + MEDIA CENTRE

FEDORA PLATFORM

FEDORA DIGITAL PRIZE



A European platform for opera and dance, FEDORA encourages innovation with prestigious prizes and grants. Their Prize Biennale features categories for Opera, Dance, Education and Digital, investing €1.7 million and supporting over 57 new coproductions which boosted the careers of over 900 artists. Always eager to promote cross-sectoral innovation and creativity, the IMZ as Expert Partner has provided – and chaired – the jury for their Digital Prize since 2019. Rewarding novel forms of artistic expression and access to opera and ballet through digital innovation, The FEDORA Digital Prize funds its winners to the tune of €50,000, as well as granting the support of the global consulting firm Kearney. The competition heated up in 2022 with many IMZ Members entering, and three nominees for the Digital Prize named in the fall: The Sound Voice Project, a series of immersive digital opera installations cocreated with partners in healthcare, technology and people who've experienced voice loss; SEISME, a participative physical and online conversation between humans and the Earth; and Erwartung, a VR game that lets you play through Schoenberg's melodrama as its heroine. The three hopefuls received further support through crowdfunding campaigns on the FEDORA Platform's homepage before voting for the Audience Prize commences in January 2023; the people's choice will be announced alongside the 12 winners of the Prizes Biennale on 10 February!

We would like to thank FEDORA again for an amazing partnership, and our members for being so engaged; we can't wait to see who wins!



FEDORA ANNOUNCEMENT OF PRIZES NOMINEES 2022
22 September 2022
Prague, Czechia
www.fedora-platform.com

CONGRATULATIONS TO THE FEDORA DIGITAL PRIZE 2022 NOMINEES

The Sound Voice Project: Exhibition V
Britten Pears Arts (UK)

SÉISME - An interactive opus"
Opéra Orchestre National de Montpellier Occitanie (FR)

Erwartung
Stiftung Staatstheater Augsburg (DE)

FEDORA DIGITAL PRIZE 2022 JURY MEMBERS

Peter Maniura, IMZ Academy Director, Freelance Director + Digital Strategist
Katharina Jeschke, IMZ + Content.Agent (AT)
Martin Ajdari, Paris National Opera (FR)
Laetitia Bochud, Virtual Switzerland, XR4Europe (CH)
Renata Borowska-Juszczyńska, Poznań Opera House (PL)
Ditte Feuk, SVT (SE)
Tod Machover, MIT Media Lab (US)
Alistair Spalding, Sadler's Wells (UK)

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

https://issuu.com/imz1/docs/ar2022_digital

IMZ
INTERNATIONAL
MUSIC + MEDIA CENTRE

FEDORA

Supporting sustainable innovation in opera and dance on, behind and beyond the stage.



FEDORA PRIZES
BIENNALE

NEXT STAGE
INITIATIVE

The FEDORA Platform's mission is to support and showcase sustainable innovation on, behind and beyond the stage in the fields of opera and dance in Europe.

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.

Learn more on **www.fedora-platform.com**

in collaboration with

opera europa · RESEO · IMZ INTERNATIONAL MUSIC + MEDIA CENTRE

with the support of

Co-funded by the Creative Europe Programme of the European Union · Van Cleef & Arpels · Carbonnier Lamaze Rasle · KEARNEY · A Private Foundation

duction and the Royal Conservatoire of The Hague joining an initial online tutorial led by award-winning director Peter Maniura. The full-day seminar covered the basics of concert coverage via multiple camera setups with lectures by Maniura and fellow director Krišs Russman, followed by an outline on the role of script supervisor by Yvonne Craven and a brief introduction of the GSO by producer Måns Pär Fogelberg.

But grasping the theory was only the beginning: A few weeks later, participants got to apply themselves on site in Gothenburg, Sweden, further honing their skills over three days by shooting their own concert film featuring the host orchestra alongside world-famous soprano (and EBU-IMZ Outstanding Achievement Award-winner) Barbara Hannigan and acclaimed violinist and conductor John Storgårds.

IMZ ACADEMY X FEDORA NEXT STAGE

Ever eager to foster innovation within the cultural field, our fruitful cooperation with the FEDORA platform continued on 28 June, when we teamed up along with Opera Europa for a joint online course which explored the pitfalls and best practices of delivering cultural content online.

Moderated by IMZ Academy Director Peter Maniura and attended by numerous representatives from renowned opera houses, the course delved into the lessons learned from institutions and individuals with practical experience in commissioning and delivering digital projects, reviewing benchmarks and helping participants draw their own conclusions on how to enter the next stage of digitalization. As always, there was ample time for networking and connecting with fellow attendees.

IMZ ACADEMY SESSION AT KARAJAN MUSIC TECH

Held as part of the IMZ Member Karajan Music Tech's Conference "NFTs, Web3, DAOs," this IMZ Academy session reflected on current practices and standards and put those into comparison with a promising proposition made by the ISCC Foundation.

Titled "Digital Content Management In A Decentralised + Democratised Online World," it looked at how blockchain technology and web 3.0 can empower users, while also looking at the emerging challenges of identifying and protecting digital assets.

Hosted by IMZ Secretary General Katharina Jeschke and Frank Schulleri of Content.Agent, prominent experts explored current standards and practices before contrasting them with a proposition by the ISCC (International Standard Content Code). We thank Karajan Music Tech and all the experts who attended for a highly productive discussion!

IMZ ROUND TABLES

Held after our regular R&D Research Academies, this members-only format explores current topics highly relevant to our industry, with a panel of experts first weighing in on an issue before opening the conversation to all participants. This year, we tackled "The New Power of Music Labels" on 21 April, followed by a lively discussion on balancing growth and financial concerns in "Money Makes the World Go Round?" on 5 October.

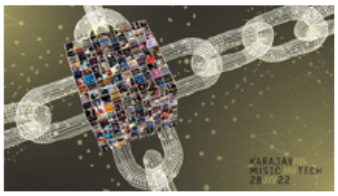
All IMZ Members are encouraged to participate and share their experiences with the network, facilitating exchange and keeping everyone up to date on the state of the art – be sure to join next time!



IMZ ACADEMY X FEDORA NEXT STAGE
"OPPORTUNITIES AND CHALLENGES IN CREATIVE DIGITAL TRANSFORMATION"
28 June 2022
online

HOST
Peter Maniura, IMZ Academy Director, Freelance Director + Digital Strategist (UK)

EXPERTS
James Bingham, Irish National Opera (IE)
André Bücker, State Theatre of Augsburg (DE)
Hannah Conway, Sound Voice (UK)
Eva Essvik, Gothenburg Opera House (SE)
Miranda Harmer, Student Network at AEC
Tina Lorenz, State Theatre of Augsburg (DE)



IMZ ACADEMY SESSION AT KARAJAN MUSIC TECH
8 April 2022
Karajan Music Tech Conference, online
www.karajanmusictech.com

EXPERTS
Raphael Eckhart, EuroArts Music International (DE)
Katharina Jeschke, IMZ + Content.Agent (AT)
Titusz Pan, ISCC Foundation, Craft AG (NL/DE)
Sebastian Posth, Posth Werk, ISCC Foundation (NL)
Frank Schulleri, Content.Agent (AT)
Daniel Simon, CTO digital images GmbH (DE)

IMZ
INTERNATIONAL
MUSIC + MEDIA CENTRE



SELECTION OF EXPERTS AT AVANT PREMIÈRE
14-17 February 2022, online
www.avant-premiere.net

Marc Allenby, Trafalgar Releasing (UK)
Emma Cahusac, BBC Music (UK)
Grainne Clark, ECA (UK)
Emmanuel Cocq, European Commission
Katrin Mathe-Cotillon, Kinepolis Cinema Group (BE)
Edilia Gänz, FEDORA (FR)
Silvana Grujic, RTS (CH)
John Kieser, IDAGIO (DE)
Laetitia Huberti, RTBF (BE)
Marc Kirschner, Marquee.TV (FR)
Fiona Morris, The Space (UK)
Stephan Königfeld, Channel Factory(DE)
Esther Lehoczky, ARTE France (FR)
Veronika Liebl, Ars Electronica (AT)
Isabelle Pasquesoone, QWEST TV (FR)
Dieter Schneider, ZDF/ARTE (DE)
Peter Schöber, ORF III (AT)
Olga Sismanidi, EACEA (BE)

PREVIEW
IMZ EVENT SCHEDULE 2023

CIMIx - Creative Industries Meet Industry
12-13 January 2023 / Vienna, Austria

FEDORA Prizes Biennale Award Ceremony
10 February 2023 / Paris, France

Avant Première Music + Media Market Berlin
18-22 February 2023 / Berlin, Germany

IMZ Academy Session at Karajan Music Tech Conference
15 March 2023 / Salzburg, Austria

IMZ at International Classical Music Awards 2023
21 April 2023 / Wroclaw, Poland

IMZ Academy in cooperation with FEDORA Next Stage
19 + 26 April 2023 / online

CCI Thrive Consortium Meeting
15-17 May 2023 / Florence, Italy

IMZ at Bach 2 Future
5-6 June 2023 / Budapest, Hungary

International Emmy® Awards Semi Final Round of Judging
14-15 June 2023 / Vienna, Austria

IMZ at Sunny Side of the Doc
19-22 June 2023 / La Rochelle, France

Radio France 14 December 2022

radiofrance

DANSE

LIGHT : Bach Dances à la Philharmonie de Paris du 6 au 8 janvier 2023

Par Valérie Guédot

Publié le mercredi 14 décembre 2022 à 11h09 | 2 min | PARTAGER



LIGHT-Bach-dances - Camilla-Winther

Coproduction **Théâtre de la Ville** (programmation Hors les murs), **Philharmonie de Paris**

Coproducteurs : **Royal Danish Theatre, Hofesh Shechter Company**

Lauréat du **Prix FEDORA - VAN CLEEF & ARPELS** pour le Ballet 2020

La collaboration avec le **Concerto Copenhagen** est soutenue par **Augustinus Fonden**

https://www.radiofrance.fr/franceinter/light-bach-dances-a-la-philharmonie-de-paris-du-6-au-8-janvier-2023-1975534

opera europa NEWS
The professional association of opera houses and festivals in Europe
June 2023 N°81

INTEGRATION AND INCLUSION IN BUDAPEST OCTOBER 2022

Standing ovations can't always be guaranteed at the opera, still less at conferences, but there was one at Opera Europa's autumn conference in Budapest. It marked the formal announcement of Nicholas Payne's retirement at the end of this year as the organization's director, a post he has filled with matchless diplomacy and aplomb since 2003. Bringing already considerable experience of leadership roles in several British opera companies, never the easiest jobs, he applied it to build Opera Europa into a thriving organization that has fostered cooperation across all levels and departments at opera houses across Europe and beyond. He'll be a hard act to follow, but the successor facing that challenge has been chosen and she was announced in Budapest as Karen Stone.





Presented under the banner of 'Integration and Inclusion', the conference made full use of the Hungarian State Opera's splendid facilities. As the company's general director Szilveszter Ókovács reminded us during his welcoming speech, Hungary has a population of just 15 million yet its capital is home to one of the world's biggest opera companies. But as an example of the challenges many European theatres face this winter, the HSO has already closed its Erkel Theatre for a few months in order to save on exponentially rising energy bills. As Evica Taseska Karanfilova — representing one of Opera Europa's newest members, the National Opera and Ballet of North Macedonia in Skopje — pointed out in the opening session, 'You don't dance with cold feet'.



Addressing some big, existential issues, the conference was thus nevertheless full of practical discussions. On the 'Learning to like opera' roundtable, Scottish Opera's Jane Davidson — as befits her education and outreach brief, one of the conference's most entertaining panellists — said that it 'was really hard to make people like opera!'. Speaking for Estonian National Opera, Tuuli Potik found that it helped to work on the teachers first: by getting them to visit the opera house twice a year, they were no longer afraid of opera (nor of teaching it). Summing up at the end of the conference, Nicholas Payne recalled the late Graham Vick's conviction that education is part of the whole opera experience.



But integration is not only about bringing new people in; it's about looking after those already working in opera companies. Covent Garden's HR manager Steven Foulston spoke about professional development and highlighted the competition presented by the commercial sector. Who knew that there are more film studios in Hertfordshire (the county just north of London) than Hollywood? 'If you can't compete on money,' he said, 'be the best employer.' Leyla Ercan talked about breaking down barriers in Hannover and focused on forms of exclusion that are still too often felt. As she said, there's a difference between being international and being diverse.

'Diverse programming' was the last – though certainly not least – of the conference's eight panel discussions. Inclusion is a strand of the Next Stage initiative, led by Opera Europa and FEDORA. The first, almost inevitably given the perilous state of the world, was 'Culture and politics'. Much of this focused on very current challenges, but Karlsruhe's Florian Köfler raised the spectre of right-wingers taking an interest in the arts in the future, warning that if they win power they will install not just their own culture ministers but Intendants too.



Interia Film 16 November 2022

interia FILM

Press release - Pole nominated for the prestigious FEDORA award

SPONSORED ARTICLE | Wednesday, November 16, 2022 (12:44)

I like this Share

Tobiasz Sebastian Berg was the only Pole to be nominated for the prestigious FEDORA 2022 award in the EDUCATION category, for the unique project "Swans". The choreographer's incredible success at this stage is a unique moment that changes the history of opera without borders, which becomes a model of tolerance. This confirms the value of an innovative approach to art with the gift of uniting, educating and healing people.



https://film.interia.pl/artykul-sponsorowany/news-informacja-prasowa-polak-nominowany-do-prestizowej-nagrody-f,nId,6414792

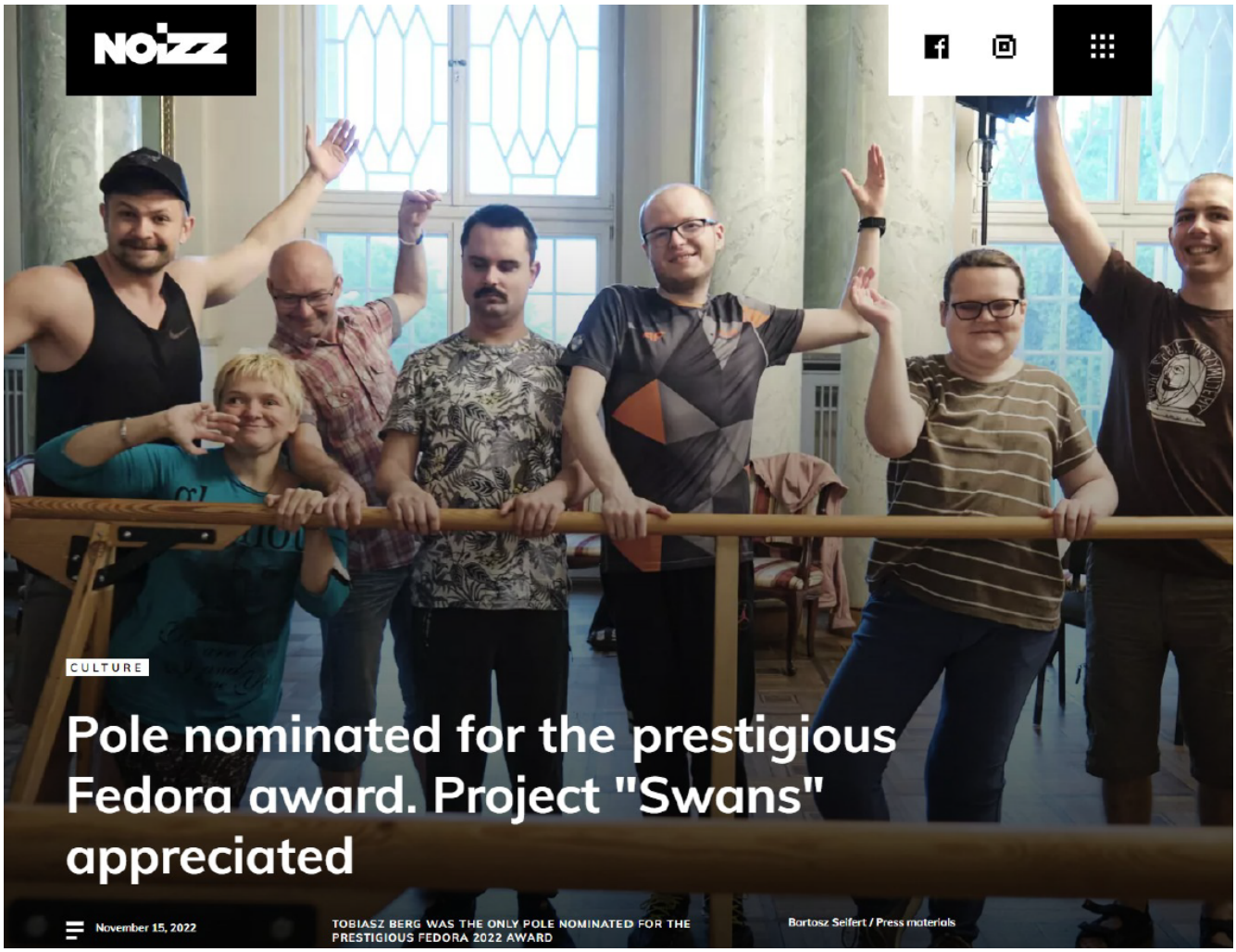
Interia Film 16 November 2022

interia FILM

What is the FEDORA AWARD?

FEDORA is an organization that supports innovation and creativity in opera and ballet through an international award competition initiated by Jérôme-François Zieseniss in 2014. The network brings together a large number of opera houses, festivals, ballet companies and associations, as well as individuals, donors and foundations, all with the aim of creating a sustainable ecosystem between the cultural and economic sectors and restoring and rejuvenating opera and ballet to guarantee its future. Thus, the FEDORA Awards are awarded for cutting-edge and innovative artistic projects carried out by emerging artists. In September 2022, nominations were announced in four categories - Opera, Dance, Education and Digital. Project "Swans" Tobiasz Sebastian Berg is one of the three winning nominations in the education category and as a nominee can run a crowdfunding campaign on the FEDORA platform. The main prize is EUR 50,000, which is awarded by an independent jury, according to specific criteria, the assessment of which will also be influenced by the creators' involvement in the crowdfunding campaign. The winners of each category will be announced on February 10, 2023 during the awards ceremony at the Palais Garnier in Paris. The importance of the initiative was also emphasized by Das Erste - Europamagzine, which described the Fedora project as the world's largest ballet and opera competition. whose assessment will also be influenced by the involvement of creators in the crowdfunding campaign. The winners of each category will be announced on February 10, 2023 during the awards ceremony at the Palais Garnier in Paris. The importance of the initiative was also emphasized by Das Erste - Europamagzine, which described the Fedora project as the world's largest ballet and opera competition. whose assessment will also be influenced by the involvement of creators in the crowdfunding campaign. The winners of each category will be announced on February 10, 2023 during the awards ceremony at the Palais Garnier in Paris. The importance of the initiative was also emphasized by Das Erste - Europamagzine, which described the Fedora project as the world's largest ballet and opera competition.

Noizz 15 November 2022



https://noizz.pl/kultura/polak-nominowany-do-prestizowej-nagrody-fedora-sukces-choreografa/n0n-w4v4

Noizz 15 November 2022

NOIZZ / CULTURE / POLE NOMINATED FOR THE PRESTIGIOUS FEDORA AWARD. PROJECT "SWANS" APPRECIATED

NOIZZ.PL

SHARE THE ARTICLE

Tobiasz Sebastian Berg was the only Pole to be nominated for the prestigious FEDORA 2022 award in the Education category, for the unique project "Swans". The artists of the performance are visually impaired and blind people.

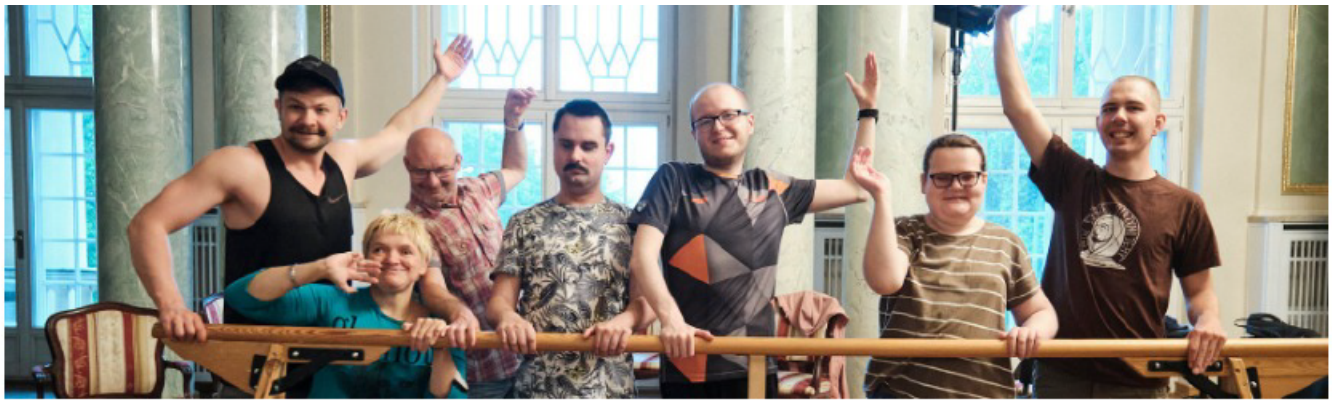
What is the FEDORA Award?

FEDORA is an organization that supports innovation and creativity in opera and ballet through an international awards competition launched by Jérôme-François Zieseniss in 2014. The network brings together a vast number of opera houses, festivals, ballet companies and associations, as well as individuals, donors and foundations - all in to create a sustainable ecosystem between the cultural and economic sectors and to renew and rejuvenate opera and ballet, guaranteeing its future. Thus, the FEDORA Awards are awarded for cutting-edge and innovative artistic projects carried out by emerging artists. In September 2022, nominations were announced in four categories - Opera, Dance, Education and Digital.

The project "Swans" by Tobiasz Sebastian Berg is one of the three winning nominations in the education category and as a nominee it can run a crowdfunding campaign on the FEDORA platform. The main prize is 50,000. euro, which is awarded by an independent jury, according to specific criteria, the assessment of which will also be influenced by the creators' involvement in the crowdfunding campaign. The winners of each category will be announced on February 10, 2023 during the award ceremony at the Palais Garnier in Paris. The importance of the initiative was also emphasized by Das Erste - Europamagzine, which described the Fedora project as the world's largest ballet and opera competition.

https://noizz.pl/kultura/polak-nominowany-do-prestizowej-nagrody-fedora-sukces-choreografa/n0nw4v4

2KOMA7 3 November 2022



NEWS

Press release - Pole nominated for the prestigious FEDORA award

November 08, 2022

Warsaw, November 03, 2022

Tobiasz Sebastian Berg was the only Pole nominated for the prestigious FEDORA 2022 award in the EDUCATION category, for the unique project "Swans". The choreographer's incredible success at this stage is a unique moment that changes the history of opera without borders, which becomes a model of tolerance. This confirms the value of an innovative approach to art with the gift of uniting, educating and healing people.

2KO MA7.

FEDORA is an organization that supports innovation and creativity in opera and ballet through an international award competition initiated by Jérôme-François Zieseniss in 2014. The network brings together a large number of opera houses, festivals, ballet companies and associations, as well as individuals, donors and foundations, all with the aim of creating a sustainable ecosystem between the cultural and economic sectors and restoring and rejuvenating opera and ballet to ensure its future. Thus, the FEDORA Awards are awarded for cutting-edge and innovative artistic projects carried out by emerging artists. In September 2022, nominations were announced in four categories - Opera, Dance, Education and Digital. Project "Swans" Tobiasz Sebastian Berg is one of the three winning nominations in the education category and as a nominee can run a crowdfunding campaign on the FEDORA platform. The main prize is EUR 50,000, which is awarded by an independent jury, according to specific criteria, the assessment of which will also be influenced by the creators' involvement in the crowdfunding campaign. The winners of each category will be announced on February 10, 2023 during the awards ceremony at the Palais Garnier in Paris. The importance of the initiative was also emphasized by Das Erste - Europamagzine, which described the Fedora project as the world's largest ballet and opera competition. whose assessment will also be influenced by the involvement of creators in the crowdfunding campaign. The winners of each category will be announced on February 10, 2023 during the awards ceremony at the Palais Garnier in Paris. The importance of the initiative was also emphasized by Das Erste - Europamagzine, which described the Fedora project as the world's largest ballet and opera competition. whose assessment will also be influenced by the involvement of creators in the crowdfunding campaign. The winners of each category will be announced on February 10, 2023 during the awards ceremony at the Palais Garnier in Paris. The importance of the initiative was also emphasized by Das Erste - Europamagzine, which described the Fedora project as the world's largest ballet and opera competition.

o2.pl Kutura 28 October 2022

Press material 2koma7 | 2022-10-28 11:03 , update 14/11/2022 15:46

Pole nominated for the prestigious FEDORA award

Tobiasz Sebastian Berg was the only Pole to be nominated for the prestigious FEDORA 2022 award in the EDUCATION category, for the unique project "Swans". The choreographer's incredible success at this stage is a unique moment that changes the history of opera without borders, which becomes a model of tolerance. This confirms the value of an innovative approach to art with the gift of uniting, educating and healing people.

What is the FEDORA AWARD?

FEDORA is an organization that supports innovation and creativity in opera and ballet through an international award competition initiated by Jérôme-François Zieseniss in 2014. The network brings together a large number of opera houses, festivals, ballet companies and associations, as well as individuals, donors and foundations, all with the aim of creating a sustainable ecosystem between the cultural and economic sectors and restoring and rejuvenating opera and ballet to guarantee its future. Thus, the FEDORA Awards are awarded for cutting-edge and innovative artistic projects carried out by emerging artists. In September 2022, nominations were announced in four categories - Opera, Dance, Education and Digital. Project "Swans" Tobiasz Sebastian Berg is one of the three winning nominations in the education category and as a nominee can run a crowdfunding campaign on the FEDORA platform. The main prize is EUR 50,000, which is awarded by an independent jury, according to specific criteria, the assessment of which will also be influenced by the creators' involvement in the crowdfunding campaign. The winners of each category will be announced on February 10, 2023 during the awards ceremony at the Palais Garnier in Paris. The importance of the initiative was also emphasized by Das Erste - Europamagzine, which described the Fedora project as the world's largest ballet and opera competition. whose assessment will also be influenced by the involvement of creators in the crowdfunding campaign. The winners of each category will be announced on February 10, 2023 during the awards ceremony at the Palais Garnier in Paris. The importance of the initiative was also emphasized by Das Erste - Europamagzine, which described the Fedora project as the world's largest ballet and opera competition. whose assessment will also be influenced by the involvement of creators in the crowdfunding campaign. The winners of each category will be announced on February 10, 2023 during the awards ceremony at the Palais Garnier in Paris. The importance of the initiative was also emphasized by Das Erste - Europamagzine, which described the Fedora project as the world's largest ballet and opera competition.

o2.pl Kutura 28 October 2022

Creator of socially engaged dance

Tobiasz Sebastian Berg is a choreographer-artist who is socially involved through his creative activities. He is a doctoral student and researcher of the impact of contemporary dance on the development of cultural tolerance and creativity. In his scientific research, he focuses on the development of the blind person's creativity through various forms of dance. He creates original social programs for blind and visually impaired people, as well as people with alternative mobility, seniors, children and people incarcerated in prisons. Its goal is to develop society by eliminating social differences, based on dance and elements of psychotherapy. As a choreographer and director, he shows a different face of art - one that is accessible to everyone - "... life is the body, the body is movement and dance, so according to us everyone can dance" - says Berg himself.

A project that teaches

The success of Tobiasz Sebastian Berg led to four years of consistent work, thanks to which he managed to develop an effective model for the functioning of groups of disabled people in the world of culture and art. It became the basis for the activities planned within the project.

The "Swans" project is an artistic activity based on participation and integration, assuming the personal development of participants, refining and documenting the method of creative work with people with visual disabilities over a dance theater performance, as well as preparing the institution for contact with people with the above-mentioned disabilities. disability. As part of the project, choreographer and director Tobiasz Sebastian Berg conducts open workshops based on dance theater techniques (contact improvisation, body risk, authentic movement or floorwork). The workshop part was preceded by the creation of a professional performance with the participation of blind and visually impaired people, which is inspired by the most famous ballet performance - "Swan Lake". Why?

As the choreographer explains: We are used to the fact that when one thinks of "ballet", the famous choreography of Marius Petipa comes to mind. We want to bounce off this association, break it down into its first parts and explore together what ballet is and where it has led us in the context of contemporary dance. In addition, swans are beautiful, majestic birds, the movement of which became the subject of the ballet work not by chance. We hope that participation in the project will help participants believe that they can fly too.

Press material 2koma7

Author: Press Materials, Source: Partner material

Kultura

Press release - Pole nominated for the prestigious FEDORA award

advertising material
10/26/2022 11:25

Listen to the article

Tobiasz Sebastian Berg was the only Pole to be nominated for the prestigious FEDORA 2022 award in the EDUCATION category, for the unique project "Swans". The choreographer's incredible success at this stage is a unique moment that changes the history of opera without borders, which becomes a model of tolerance. This confirms the value of an innovative approach to art with the gift of uniting, educating and healing people.

What is the FEDORA AWARD?

FEDORA is an organization that supports innovation and creativity in opera and ballet through an international award competition initiated by Jérôme-François Zieseniss in 2014. The network brings together a huge number of opera theaters and festivalscompanies, ballet companies and associations, as well as individuals, donors and foundations, all with the aim of creating a sustainable ecosystem between the cultural and economic sectors and restoring and rejuvenating opera and ballet to ensure its future. Thus, the FEDORA Awards are awarded for cutting-edge and innovative artistic projects carried out by emerging artists. In September 2022, nominations were announced in four categories - Opera, Dance, Education and Digital. The project "Swans" by Tobiasz Sebastian Berg is one of the three winning nominations in the education category and as a nominee it can run a crowdfunding campaign on the FEDORA platform. The main prize is EUR 50,000, which is awarded by an independent jury, according to certain criteria, whose assessment will also be influenced by the involvement of creators in the crowdfunding campaign. The winners of each category will be announced on February 10, 2023 during the awards ceremony at the Palais Garnier in Paris. The importance of the initiative was also emphasized by Das Erste - Europamagzine, which described the Fedora project as the world's largest ballet and opera competition.

Kultura

Creator of socially engaged dance

Tobiasz Sebastian Berg is a choreographer-artist who is socially involved through his creative activities. He is a doctoral student and researcher of the impact of contemporary dance on the development of cultural tolerance and creativity. In his scientific research, he focuses on the development of the blind person's creativity through various forms of dance. Creates proprietary social programs for blind and visually impaired people, as well as people with alternative motor skills, seniors, children and people incarcerated in prisons. Its goal is to develop society by eliminating social differences, based on dance and elements of psychotherapy. As a choreographer and director, he shows a different face of art - one that is accessible to everyone - "... life is the body, the body is movement and dance, so according to us everyone can dance" - says Berg himself.

A project that teaches

The success of Tobiasz Sebastian Berg resulted from four years of consistent work, thanks to which he managed to develop an effective model for the functioning of groups of disabled people in the world of culture and art. It became the basis for the activities planned within the project.

Kultura

The "Swans" project is an artistic activity based on participation and integration, assuming the personal development of participants, refining and documenting the method of creative work with people with visual disabilities over a dance theater performance, as well as preparing the institution for contact with people with the above-mentioned disabilities. disability. As part of the project, choreographer and director Tobiasz Sebastian Berg conducts open workshops based on dance theater techniques (contact improvisation, body risk, authentic movement or floorwork). The workshop part was preceded by the creation of a professional performance with the participation of blind and visually impaired people, which is inspired by the most famous ballet performance - "Swan Lake". Why?

As the choreographer explains: We are used to the fact that when one thinks of "ballet", the famous choreography of Marius Petipa comes to mind. We want to bounce off this association, break it down into its first parts and explore together what ballet is and where it has led us in the context of contemporary dance. In addition, swans are beautiful, majestic birds, the movement of which became the subject of the ballet work not by chance. We hope that participation in the project will help participants believe that they can fly too.

BR Klassik 17 October 2022

BR KLASSIK

SCHÖNBERG AS A VR VIDEO GAME IN AUGSBURG

OPERA GOES DIGITAL

10/17/2022 by Denise Maurer

An opera as a virtual game? The Augsburg State Theater is trying it out. It has now been nominated for the Digital Prize of the European culture platform Fedora for its concept for Arnold Schönberg's monodrama "Erwartung" as a VR video game.

STATE THEATER AUGSBURG

Schönberg opera as a virtual reality game

Arnold Schönberg's monodrama "Erwartung" is a journey into a captivating darkness, into a woman's psyche, her dark emotions, her fear and jealousy. A woman who is lost and confused, looking for something she doesn't want to find. Creepy and not easy opera material. But for Tina Lorenz, director of the digital theater at the Staatstheater Augsburg, this intensity in music and story is perfect for a video game. More precisely for a VR game, which is still in the development phase.

VIRTUAL REALITY BRIEFLY EXPLAINED

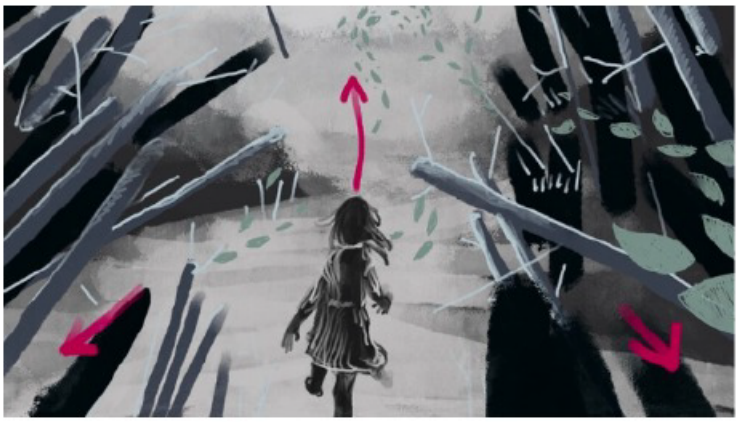
A virtual reality game, or VR game for short, is a computer game in which you put on VR glasses. These goggles are reminiscent of diving goggles and allow the player a 360-degree all-round view in the game. You find yourself in a new, apparent reality as the sound and graphics react to your movements.

This is called immersion when one's own senses merge with the computer-graphic world. This is something that theater has always done, says Tina Lorenz. A space in which the outside world no longer occurs. "VR is the technology that comes closest to that - that's why we really like working with it."

BR Klassik 17 October 2022

BR KLASSIK

AUGSBURG PHILHARMONIC PLAY THE GAME MUSIC



Sketch for the VR game "Expectation" | Image source: Heimspiel GmbH

For the ultra-real listening experience, the 3D sound of the VR game, the Augsburg Philharmonic recorded at the Congress at Park Augsburg. A square iron frame hovers above the orchestra, specially made with a 3D printer and equipped with numerous microphones. The orchestra itself is also teeming with microphones.

The soprano Sally du Randt competes with her voice against the 80-strong commenting orchestra. Musical director Domonkos Héja is delighted at the opportunity to develop this work by Schönberg, which is exciting but rarely performed because of its unusual cast with only one singer: "It's really like a musical seismograph. The music always reacts to what the woman thinks or says."

MUSIC IS THE FOCUS OF THE VIDEO GAME "EXPECTATION"

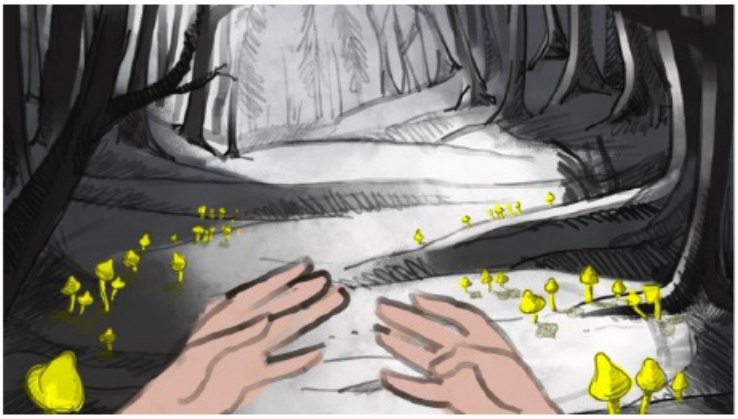
Another challenge is the very concrete, technical implementation. Frank Patzke, co-founder of the creative agency "Heimspiel", presents the game's current storyboard. These are individual images of the various scenes, provided with small explanations of the action. There are several changes of perspective: Most of the time, the player is the protagonist, actively exploring the spooky forest or solving small puzzles. There are also guided tracking shots to go with the music. It quickly becomes clear: Yes, it's a game, but it's mainly about the music and the emotions of this story.

BR Klassik 17 October 2022

BR KLASSIK

PLAYING IN THE STATE THEATER IN AUGSBURG

And how can you experience it all? Gamers who have VR glasses and a corresponding PC at home can download the "Expectation" video game via the Steam platform. You can also try out the game as part of an event at the Augsburg State Theater.



Sketch for the VR game "Expectation" | Image source: Heimspiel GmbH

Create a greater reach, outsmart the local, spatial limitations of a theater and appeal to an atypical or even international audience: André Bücker, the idea generator, director and artistic director of the Augsburg State Theater, wants to achieve exactly that. When asked what the whole digital theater is for and whether the gaming setting doesn't perhaps distract from the depth of the music, he gives a clear answer: The theater has always incorporated new techniques to increase expression.

CROWDFUNDING CAMPAIGN

A crowdfunding campaign for the "Expectation" project is running until November 30, 2022 . The game should be ready in the spring of next year and can be tried out on site.

***Show**: "Allegro" on October 18, 2022 at 6:05 a.m. on BR-KLASSIK*

RESEO EUROPEAN NETWORK FOR OPERA, MUSIC AND DANCE EDUCATION

RESEO Flash ⚡ Upcoming prizes, opportunities and member news

FEDORA Education Prize 2022

Congratulations to FEDORA Platform Education Prize 2022 nominees Garsington Opera with DAWN TO DUSK, Le Collectif Meute's (EINE) WINTERREISE and Poznań Opera House's SWANS VOL. 2: ON TOUR! Find out more and support the projects here.



Opera Wire 3 October 2022

OPERAWIRE

OCT 3, 2022

Dutch National Opera Nominated for Fedora Award

By Francisco Salazar

"The Shell Trial," produced by Dutch National Opera (DNO), has been nominated for the Fedora Opera Prize.

The Fedora Opera Prize was created to support pioneering artistic projects that promote international collaboration, creativity, social inclusion and intercultural dialogue, as well as digital innovation on and off stage.

The prize awarded Opéra de Lille's opera "Like Flesh," €100,000 in 2021 and this year, DNO has a chance to win the same prize, with "The Shell Trial" premiering at DNO's Opera Forward Festival in 2024.

"The Shell Trial" is a new opera that delves into the context of a game-changing court case in which the oil company giant, Shell, was confronted with its legal responsibility for climate change. In collaboration with co-producers Gable Roelofsen and Romy Roelofsen, founders of Het Geluid Maastricht, DNO hopes this opera will spark conversation about the climate crisis and the responsibility we all share for the current and future health of our planet.

Ellen Reid will be the composer and while Roxie Perkins will write the libretto. Conductor and theatre maker Manoj Kamps will lead the work with American soprano Julia Bullock co-creating and performing in the production.

Crescendo Magazine 3 October 2022

Au cœur de la forêt « Like Flesh » de Cordelia Lynn

Le 3 octobre 2022 par Stéphane Gilbart



C'est à une originale, étrange, belle et pertinente expérience lyrique que Cordelia Lynn, la librettiste, Sivan Eldar, la compositrice, Maxime Pascal, le chef d'orchestre, et Sylvia Costa, la metteure en scène, nous ont invités avec leur *Like Flesh* auparavant créé à l'Opéra de Lille, et justement récompensé du prix FEDORA pour l'Opéra 2021.

C'est doublement que cet opéra de chambre bien d'aujourd'hui nous emmène au cœur de la forêt, dans sa thématique et dans ses moyens musicaux et scénographiques.

Une femme a suivi son mari, un bûcheron, dans la forêt. Elle s'étiole dans cette vie qui n'est que destruction, abattage encore et encore, soumission aux façons d'être suicidaires de nos sociétés. Le surgissement d'une étudiante, qui va l'aimer, précipite sa destinée : elle se métamorphose en arbre. La voilà désormais au cœur de la forêt.

La partition de Sivan Eldar, interprétée en direct dans la fosse par des membres de l'Orchestre de l'Opéra national de Lorraine et traitée informatiquement grâce à Augustin Muller de l'IRCAM est telle que nous aussi, les spectateurs, nous voilà désormais au cœur de la forêt.

Une soixantaine de haut-parleurs ont en effet été disséminés dans la salle, sous les fauteuils, immergeant le public dans des sonorités mouvantes, pareilles aux bruissements, aux souffles, aux balancements des arbres dans une forêt. Fascinante expérience sonore qui, de spectateurs distanciés, nous métamorphose en témoins impliqués.

Silvia Costa, dont on avait pu apprécier à Nancy la saison dernière la lecture précise, inventive, multiple, de la *Julie* de Philippe Boesmans, fait preuve, cette fois encore, d'une parfaite maîtrise scénique, combinant, sans aucune sollicitation, sans aucun hiatus, mise en situation des interprètes et projections d'images. Le plateau est dans la pénombre, les personnages s'y déplacent lentement au milieu de quelques objets significatifs, qui disent la destruction, qui suggèrent la métamorphose. Sur les trois côtés de la scène, trois grandes « fenêtres » donnent à voir et à imaginer : des images en mouvement d'une forêt dans sa diversité et ses évolutions saisonnières, des flux de couleurs et d'étranges galaxies.

Ce que Cordelia Lynn, Sivan Eldar et Sylvia Costa ont réussi, c'est de nous sensibiliser à une facette de notre autodestruction, celle qui passe par l'anéantissement de la nature. Elles ne nous font pas la leçon, ne nous rabâchent pas la bonne parole, elles inventent une fiction révélatrice, elles nous emmènent dans une aventure sensorielle, musicale, sonore, visuelle. Voilà de quoi nous toucher davantage, nous impliquer, nous les adultes. Voilà de quoi impressionner mes voisins dans la salle, de jeunes élèves du primaire qu'on avait heureusement invités à vivre cela. Plus que les mots, ils n'oublieront pas ce qu'ils auront vécu sensoriellement. Gravé en eux.

Maxime Pascal, le chef, a permis que les méandres subtils de la partition nous atteignent et s'inscrivent en nous comme des images… sonores, dans le même mouvement coloré et fluide que celui des images projetées. Quant à Helena Rasker, la Femme/l'Arbre, William Dazelay, le Forestier/son Mari, et Juliette Allen, l'Etudiante, ils ont été les « acteurs » bienvenus de cette métamorphose révélatrice. Quelle bonne idée aussi que celle de la Forêt confiée à un chœur de six interprètes aux voix distinctes et conjuguées : Florent Baffi, Sean Clayton, Hélène Fauchère, Emmanuelle Jakubek, Thill Mantero et Guilhem Terrail.

Une soirée lyrique de nouveau bellement paradoxale : cette fois, nous ne nous sommes pas réjouis d'une tragédie, mais nous avons aimé l'évocation d'une catastrophe annoncée… qui se termine quand même par des mots d'espoir : « Un jour nous reviendrons. La vie, pleine d'espoir, se forme dans les failles ».

Stéphane Gilbart

Opéra National de Lorraine, le 2 octobre 2022 –

OPER LEIPZIG

SUSTAINABILITY AND THEATRE

SUSTAINABLE COSTUMES

Oper Leipzig wins high international funding for sustainability project in cooperation with Icelandic Opera

At the Opera Europa Spring Conference in Prague, Fedora and Opera Europa announced the recipients of the first edition of their Next Stage Grants. The five pioneers in the fields of opera and dance selected by an international jury of experts include the Leipzig Opera, whose transformation project »Sustainable Costumes« is designed as a cooperation with the Icelandic Opera and is now being funded with 70,000 euros. The project was also awarded one of the "eku - future prizes for energy, climate, environment in Saxony" by the Saxon State Ministry for Energy, Climate Protection, Environment and Agriculture.

https://www.oper-leipzig.de/en/nachhaltigkeit

OPER LEIPZIG



"Thanks to Opera Europe and FEDORA become we now at three opera productions the life cycle ours costumes analyze. Particularly in the craft can we at decisive adjusting screws turn, around convincing standards the sustainability to to reach."

TOBIAS WOLFF | DIRECTOR

https://www.oper-leipzig.de/en/nachhaltigkeit

NEWSLETTER OCTOBER



UNTOLD is selected for the FEDORA OPERA PRIZE

The premiere is scheduled for 29/4 at Opera Ghent as part of All Arias Musical Theatre Biennale 2023. In May 2023, this performance will be paired with the "Here and There" programme of O. Festival for Opera. Music. Theatre.

Please help us to tell this story of the Chinese Cinderella! Until the end of November, FEDORA is organising a crowdfunding campaign with a target amount of €5,000. More info and introduction video

Alex Ho & O. with **Muziektheater Transparant (BE), Opera Ballet Vlaanderen (BE), DE SINGEL (BE), Komische Oper Berlin (DE), Covent Garden (UK)** and **Musiktheatertage Wien (AU).**

COMPOSER | MUSIC DIRECTOR: ALEX HO • **DIRECTOR:** JULIA CHENG • **TEXT:** GISELLE TY • **DRAMATURGY**: ELAYCE ISMAIL • **ARTISTIC COACHING:** AÏDA GABRIËLS • **COUNTERTENOR:** KEITH PUN • **DANCER:** JASMINE CHIU • **TANGRAM ENSEMBLE:** REYLON YOUNT (YANGGIN), JOANNE CHANG (PERCUSSION), DANIEL SHAO (FLUTE)

Broadway World 30 September 2022

Dutch National Opera's THE SHELL TRIAL Nominated For Fedora Opera Prize

In 2021, Opéra de Lille's opera Like Flesh, inspired by Ovid's tales of passion, violence and metamorphosis, won this €100.000 prize.

by Stephi Wild Sep. 30, 2022



The opera The Shell Trial, produced by Dutch National Opera (DNO), has been nominated for the Fedora Opera Prize: an international award to support pioneering artistic projects that promote international collaboration, creativity, social inclusion and intercultural dialogue, as well as digital innovation on and off stage. In 2021, Opéra de Lille's opera Like Flesh, inspired by Ovid's tales of passion, violence and metamorphosis, won this €100.000 prize. This year, DNO has a chance to win the same prize, with The Shell Trial premiering at DNO's Opera Forward Festival in 2024.

The Shell Trial is a new opera that delves into the context of a game-changing court case in which the oil company giant, Shell, was confronted with its legal responsibility for climate change. However, this production is not only about one company's responsibility, or lack thereof. With The Shell Trial, we bring together different voices and perspectives whereby audiences and stakeholders will be confronted with their own role and responsibility in relation to the climate crisis.

In collaboration with co-producers Gable Roelofsen and Romy Roelofsen, founders of Het Geluid Maastricht, DNO hopes this opera will spark conversation about the climate crisis and the responsibility we all share for the current and future health of our planet. American Pulitzer Prize-winning Ellen Reid will be the composer of this opera, with a libretto by Roxie Perkins. Conductor and theatre maker Manoj Kamps, who debuted with Dutch National Opera in 2020, will co-create and conduct the piece. And American soprano Julia Bullock will co-create and perform in this production.

At Dutch National Opera, sustainability is high on the agenda across the whole organisation. DNO is therefore continually looking for opportunities to implement sustainable strategies throughout the company which means there is, of course, a focus on re-thinking production processes. For The Shell Trial, DNO will implement a compensation plan to offset the ecological footprint of the production and the team will challenge themselves to create all sets and costumes using existing and recycled materials.

SO FOOT.COM

// ALLEMAGNE // D2 // FC MAGDEBOURG

FOOT ET THÉÂTRE : MAGDEBOURG PREND LA CLÉ DES CHANTS

Le 10 septembre dernier, à l'occasion de l'ouverture de la saison du théâtre de Magdebourg, des supporters du 1. FCM, pensionnaire de 2. Bundesliga, sont montés sur scène pour y interpréter une sélection de chants cultes de leur tribune, en compagnie de quelques musiciens. Un projet initié par le Suisse Julien Chavaz, qui entend montrer que les deux mondes ont, malgré les apparences, beaucoup de choses à se raconter.

PAR JULIEN DUEZ — MERCREDI 28 SEPTEMBRE



IMZ
INTERNATIONAL
MUSIC + MEDIA CENTRE

FEDORA PLATFORM TO ANNOUNCE ITS PRIZES NOMINEES AT GOLDEN PRAGUE

IMZ

Author: IMZ International Music + Media Centre
Published in: IMZ Industry Newsletter September / OTHER INDUSTRY NEWS

Discover who's in the running for the prestigious FEDORA Prizes Biennale!



IMZ
INTERNATIONAL
MUSIC + MEDIA CENTRE

The competition for the FEDORA Prizes Biennale is heating up – the **a European initiative committed to showcasing and supporting excellence and renewal in the field of opera and ballet, will announce the nominees for its four prizes at the 59th Golden Prague International Television Festival** at 15:00 on 22 September!

Designed to support cutting-edge artistic projects that promote international collaboration, creativity, social integration and intercultural dialogue, The FEDORA Prize Biennale consists of the categories Opera, Dance, Education and Digital; the IMZ is proud to be a partner in the Digital category, which is endowed with €50,000. The winners will be honoured at an Awards Ceremony in Paris, France, in February 2023! Check out the FEDORA Platform website for the latest news!

LEARN MORE

https://news.imz.at/industry-news/news/fedora-platform-to-announce-its-prizes-nominees-at-golden-prague-10541276/

KEARNEY

KEARNEY

View in browser

Standpunkt

September 2022 – Deutschland, Österreich, Schweiz

Fedora Digital Prize

Auch in diesem Jahr unterstützt Kearney wieder den Digital Prize beim Fedora Wettbewerb, der innovative künstlerische Projekte fördert. Nun wurden die drei Nominierten der Kategorie "Digital" bekannt gegeben, für die bis Ende November ein Crowdfunding auf der Platform stattfindet. Am 10. Februar 2023 findet die Preisverleihung statt.



Mehr erfahren