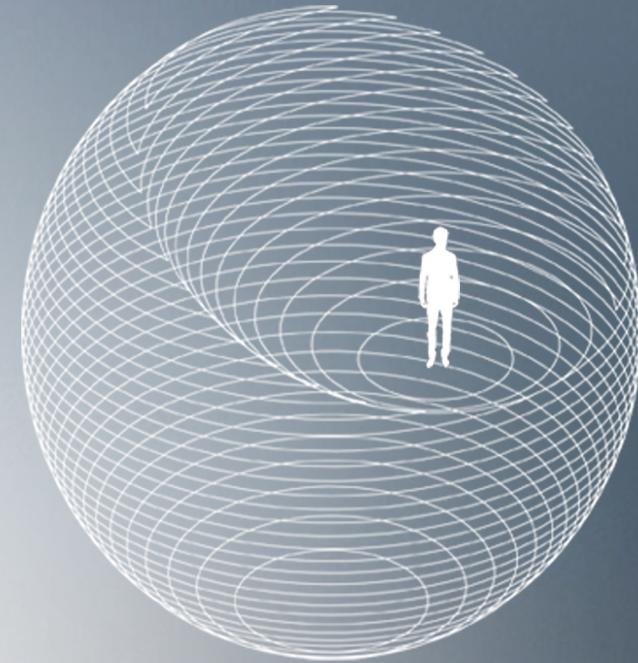


THE SOCIAL OPERA HOUSE



THE SOCIAL OPERA HOUSE / THE STREAMING THEATRE

Handbook of instructions for a proper use of The Social Opera
House and The StreamingTheatre
Vers. # 001

THE SOCIAL OPERA HOUSE / THE STREAMING THEATRE
An original project by Stefano Simone Pintor and Alberto Cara,
made and produced with the support of Retropalco srl.

Founders and Art Directors – Stefano Simone Pintor and Alberto
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THE THEATRE

The Other Dimension of Theatre

The Social Opera House is the first fully virtual opera theatre ever made: it doesn't have a physical location, it only and solely exists online.

Seemingly, The Streaming Theatre is the first entirely virtual prose theatre in the world.

The Intuition

It is said that theatre (from the Greek verb “theáomai”, “to watch”) only exists insofar as someone watches and someone is watched. In practice, theatre is the connection between the public and the actor. Likewise, Internet and the new technologies offer to each one of us a continuous connection. Nowadays we are all always connected and co-present in a virtual place, where the enlarged and global Web community can meet whenever and wherever wants.

The Challenge: Theatre in Another Reality

We asked ourselves: does theatre really only exist when an actor and his public physically meet in the same place? Couldn't we take this ancient form of entertainment to a new stage? Couldn't we make a 2.0 version, in a constant exchange between the two realities the contemporary man lives in, the physical and the virtual ones?

THE PHILOSOPHY

After all, as Čechov used to say...

“We need new forms of expression. We need new forms, and if we can't have them we had better have nothing.”

Therefore: may the curtains open to this new quest! How will the theatre of the future be? Will it still be called “theatre”? Or will it be a new genre, capable of merging writing, music, dance, figurative arts, cinema, but also science, technology, physical, augmented and virtual realities?

New Forms

New technologies, particularly the Web, are often used as a marketing resource to promote personal activities, but rarely they serve as a medium for artistic creation.

Scenography and 3D virtual theatrical architectures, live streaming public in front of the actor and capable of influencing him with its presence and its reactions, crowdsourcing, Wiki technology and 2.0 Web applied to the writing process and to direction, seriality applied to the theatrical narration... All these are only few of the methods, which we could use in search for innovative forms of a renewed level of interaction between the actor and the public.

The Artistic Line

We believe that the new opera reality shouldn't only go through a renovation of its form, but also of its repertory. This is why each project we make or host will be categorically original and specifically thought-out for this genre, something still to explore.

A Cyberpunk Theatre?

Not necessarily. Undoubtedly these new operas will reflect and analyse modern and contemporary society, with a particular eye on consequences that technological progress has on all of us. Having said that, even a revisited classical piece is welcomed to our project. What matters is that the subject or the means through which is narrated reflect the connection between the contemporary man and new technologies.

THE OPERA SEASON

The Banker, the first opera series ever realized, will launch our research project in the field of opera theatre and will lead the way for many other future projects.

In a Nutshell

Walter J. Conrad (bass/baritone) is a powerful banker who made economic history in Italy, and not only that: his figure, an “éminence grise” known to most, was able to influence through the years international politics, thanks to his natural talent as “intermediary”. Disgraced, Conrad secretly decides for a monastic life. After a long period of anonymity, on the night of the Holy Saturday, he prepares his “resurrection” and his return on the international scene. To do this, he tries to involve a young ambitious journalist (Jacob Gilbert, tenor) revealing to know the solution to the unresolved mysteries that marked Italian history in the last fifty years.

The Banker is the first web opera series ever made. Since the shooting didn't took place in a theatre but on location, the language is the one of the opera movie, differing however for its serial form. The narration is divided into episodes of maximum 10 minutes each and, thus, already thought-out for Web use.

Even though originally made for a different medium than theatre, The Banker is however an opera thought to be reassembled for a complete display and to be staged in a normal theatre.

The decision to make a serial opera comes from the vivid necessity of bringing this ancient but still actual language closer to the general public, and to demonstrate that it can still be popular and affordable to everyone.

This is why, following this philosophy, the libretto leaves the

classical meter for quick and sharp dialogues, embracing a simple and contemporary language.

THE BANKER

THE BANKER

Web Opera Series – An original project by Alberto Cara and Stefano Simone Pintor, made and produced with the support of Retropalco srl.

Episode 0 – Pilot

Language – English with Subtitles

Available Subtitles – English, Italian, French and German

Story by Alberto Cara and Stefano Simone Pintor

Libretto by Stefano Simone Pintor

Music by Alberto Cara

Sconfinarte Edition

Conductor – Alessandro Cadario

Director – Stefano Simone Pintor

Carlo Checchi - Baritone: Walter J. Conrad

Paolo Cauteruccio - Tenor: Jacob Gilbert

Lucrezia Drei - Soprano: Lena Stevens

Set and Costumes – Alberto Allegretti

Make Up – Chiara Radice

Lighting and Photography – Giulio Oldrini and Virginio Levrio

Video Editing – Virginio Levrio

SteadyCam, Crane, Slider and Specials Operator – Davide Puzziferri

Sound, Recording, Mixing and Mastering – Andrea Pestarino

Orchestra

Violin – Igor Riva
Violin – Diego Ceretta
Viola – Irina Balta
Violoncello – Claudio Giacomazzi
Double Bass – Andrea Sala
Clarinet – Chiara Percivati
Trombone – Mattia San Lorenzo
Piano – Marta Ceretta
Percussion – Marco Scolari

Technical Sponsors – VAS, Cavalli Musica

Special thanks to – Ian Burton, Mara Andreetto, Ginevra Danielli, Emma Buccelloni and Giancarlo Montorio, Major Dr. Gino Spiota and the town of Monastero Bormida (AT).

CROWDFUNDING

The Social Opera House and The Streaming Theatre are twin theatres which mission is to promote various projects, those capable of merging theatre or other ancient arts with new Information Technologies and the Web.

Wishful to maintain a free usage for both artists and viewers, The Social Opera House and The Streaming Theatre decided to base their fundraising on crowdfunding, thanks to the PDB Network platform by Produzioni dal Basso, published on our websites.

A Community of Artists

The Social Opera House, together with its twin theatre, The Streaming Theatre, is a productions container for innovative artists from all over the world. Anyone can submit his/her project, whatever genre it may be (provided that it should be original and never performed before).

Our staff of Art Directors will act as moderator to verify whether the project is in line with our artistic research to ensure a constant high quality season.

Why Crowdfunding for Theatre

Once approved, the project can access to the fundraising through our crowdfunding platform. This way not only the artist will be able to obtain the necessary funds to make his/her own opera, but also each viewer will feel responsible to give a contribution through a free donation.

This means that anyone could access the operas programme freely, but this also implies that, if one gets passionate enough about one of them, he/she will surely make his/her offer, ensuring that the opera will be completed.

Additionally, crowdfunding is the perfect way to maintain that kind of proactivity that the theatrical audience naturally has: in fact, through its funding, the public itself, and not our staff of Art Directors, will establish what opera should be inserted in the season of our theatre and thus choose what to see. And this will contribute to make our theatre a free and democratic space!

A Worldwide Showcase

Due to its sole online existence, The Social Opera House and The Streaming Theatre are always accessible theatres: in any place, at any time, from whoever wants to (may they be professionals in the theatrical or artistic field or simply enthusiastic public). For this reason they represent the best manner to give worldwide visibility to an idea, without local limit. They will also embody an off-voice, independent and alternative in comparison to big production houses or to great repertory theatres or festivals: they will be the perfect instrument to be updated on what is new in the field of opera and theatre, or more generally in the artistic world.

INSTRUCTIONS FOR USE

Author Rights in the Digital Era

The revolutionary advent of the Internet irremediably questioned the concept of author rights, giving the chance to anyone to have access (most of the times for free) to brilliant artistic operas, as well as to be promoters of one's own talent or someone else's.

Given the creative premises and their entirely virtual nature, the Social Opera House and The Streaming Theatre decided to embrace the copyleft system, an idea of author rights that sustains and uses the same regulations of copyright, but aims at achieving the true goal pursued by an artist: a capillary transmission of one's own operas and a wide spread of his/her name.

Creative Commons

To do this, we will ask each author to join with us the free licenses offered by the international non-profit organization Creative Commons, in order to provide a simple and standardized instrument to issue "some rights reserved" licenses. These licenses officially and legally recognize the paternity of the opera, but they also guarantee a free or partial reproduction and sharing by third parties (including our theatre). This way the artist can obtain maximum visibility, which is not only the primary goal behind the realization of each work of art, to which often standard copyright is opposed to (see: free communication), but is also the aim and the philosophy of our "open" theatre project.

Check the webpage creativecommons.org to find a simple instrument, equipped with all useful guidelines to publish the license that is most suitable to the need of the artist.

The Artist Compensation

The “voluntary and democratic donation” methodology through our crowdfunding services perfectly meets the problem of “lost profit” and the subscription to the copyleft system. Within the forecasted budget for the realization of an opera, the author is invited, in fact, to know in advance the personal remuneration.

Considering that these are non-profit activities, The Social Opera House and The Streaming Theatre will not withhold any fee on the funding of the projects of those artists who will join its season.

In any case, we suggest our artists to join the “Free Culture” license (see creativecommons.org/choose), in order to allow third parties to use, even for commercial purposes, ones’ own work of art, in view of the fact that it will allow to gain further and increased visibility for the artist him/herself, meaning there will often be an economical advantage.

A Social Theatre

One of the most fundamental aspects of theatre is unquestionably socialization. The same theatrical structure, in all its various evolutions (from the Greek amphitheatre to the Italian theatre, via the attempts of creating a Total Theatre in the first decades of the Twentieth century), has always reflected the social structure of its time. Moreover, the possibility for the viewer to comment before, after and during the play has always been a crucial aspect of “making theatre”.

This is why, within our virtual structure, all projects on the programme could be commented and shared. The viewers who will enter our virtual theatre may applaud or catcall an opera through our “like buttons” and freely comment by signing in with one’s own email address, or via Facebook, Twitter, Google+, LinkedIn or other social networks profiles supported by us.

A Consideration... Theatre as Reflection of Society

If it’s true that theatre is the reflection of society, and we offer a

virtual theatre, does it mean that this theatre will be solely accessible through the black screen of a computer, a tablet or a smartphone? Does this mean that we will loose physical contact with others? Again our answer is: obviously no. No, firstly because theatre cannot be made by one person. It is always necessary to have an artistic team meeting to discuss about a theme and plan its narration and its staging. Additionally, it is not necessary true that the exclusive means of fruition must be a screen...

But on this point, since it is a collective research, we leave space to the inventiveness of each one of you!

CONTACTS

Do you want to know more or give us advices on The Social Opera House and The Streaming Theatre?

Would you like to work with us?

Are you an artist and would you like to submit your project to be included in the programme?

Send us an email at info@socialoperahouse.org

Subscribe to our newsletter and stay updated on our programme and our projects!