

A STANDARD FOR THE AUDIO INTRODUCTION OF OPERAS

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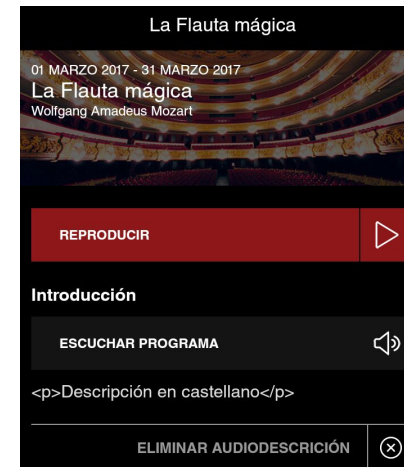
AD FOR OPERA

- Information to be conveyed:
 - What is happening on stage
 - Surtitles and/or subtitles and,
 - Summary of the libretto (Matamala, 2005).
- Huge differences from opera to opera:
 - The Magic Flute (Komischer Oper Berlin) vs. Macbeth (Gran Teatre del Liceu and Grand Théâtre Genève)
- TransMedia Catalonia - hotspot for research
MoU with Liceu since 2005



OPERA ACCESS: LICEU ACCESSIBILITY POLICY

- Services offered:
 - Subtitles
 - AD
 - Easy reading
- Induction loop
- Intelligent glasses
- Mobile app – OPERACCES
 - Subtitles
 - AD
 - AST
 - In 3 languages (Catalan, Spanish, English)



AUDIOINTRODUCTIONS (AI)

- AI for cinema (Romero-Fresco & Fryer, 2013; 2014)
(Jankowska, 2013)
- AI and applications (Reviers, 2014)(Remael & Reviers, 2013)
 - In Italy (Di Giovanni, 2014)
- Opera (and ballet) AD (York, 2007)

HOMOGENISING AI FOR OPERA

- Rationale
 - Cohesion
 - User expectations
 - Concision
 - Speeding-up the production
 - Circulation and exchange

THE PROPOSAL

1. Presentation (audio describer's name, opera...)
2. Opera introduction, director and composer, date of release...
3. Background information
4. Synopsis
5. Character introduction and description
6. Stage and visual style
7. Practical information (duration, interludes...)
8. Summary of the corresponding part and/or act

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