

# *Pod-Opera at the Border*

## *Opera Hack 2019*

### **OVERVIEW:**

The San Diego Opera will collaborate with artists from Tijuana, Mexico to create a “podplay” for the border. A podplay is defined as a site-specific audio drama, and it will be adapted for this project to be an opera. This piece will be devised through workshops with both companies and stories from the community about the relationships between both cities. Recordings will take place at outdoor landmark sites. The opera will be about 40 minutes and best experienced through headphones along common travel routes such as the bus, trolley, and car.

Contemporary technology that will be used for this opera will be podcast recording materials and spatial audio microphones. Due to opera’s unamplified nature, it is important to capture a 360-immersive recording of the opera singers in public settings to showcase the acoustics of each public setting rather than in a studio. The beauty of the site-specific component will encourage people to engage with their public surroundings.

### **INDUSTRY IMPACT:**

The format of the podplay brings a portable form of opera to audiences, and the nature of site-specificity answers the “why here, why now?” question that artistic organizations ask when programming new seasons. The spatial recordings also honor the presence aspect of attending an opera while embracing the grandeur of the surrounding environment.

### **BUDGET:**

5,000 - Creation process of libretto through activities between San Diego and Tijuana  
2,500 - Field recorder kit and ambisonic microphone kit  
1,000 - Recording time in public spaces  
2,500 - Post-production editing and distribution

Total: \$11,000

### **MILESTONES:**

1. Creation of a libretto
2. Recordings in public spaces
3. Post-production editing and distribution

# *Pod-Opera at the Border*

## *Opera Hack 2019*

### **Bios:**

**Sadah Espii Proctor** is a VR director and sound/media designer for theatre and immersive experiences. Named by American Theatre Magazine as one of “6 Theatre Artists to Know” for multimedia storytelling, her work encompasses global stories of women, social issues, and the African Diaspora, often with an Afrofuturist/Cyberpunk lens. She received her M.F.A. in Performance and Interactive Arts from Brooklyn College and is a proud alumna of Virginia Tech.

Visual collaborations have included Kimbra and Sophia Brous (EXO-TECH), Sasha Velour, Neycha, Soul Science Lab, and Hi-ARTS. She has also mentored at institutions such as #BUILTBYGIRLS, Elgin Community College, MIT, and NYU.

Proctor is the creator/director of VR documentary *Girl Icon* as part of Oculus’ VR For Good Creators Lab in partnership with Malala Fund and Milaan Foundation. In a world where over 130 million girls do not complete their education, 17-year old Rani Kanaujia is determined to finish school and become an army officer. *Girl Icon* had its world premiere at SXSW, and continued onto Tribeca, Beijing, Women Deliver, Sheffield Doc/Fest (Best Digital Narrative nomination). It also featured in numerous other international festivals in Chile, Canada, Norway, Romania, and Switzerland.

**Megan M. Reilly** creates original lighting, media, and scenic designs for performance. Her professional work includes designs in Minneapolis for Mixed Blood Theatre, Walking Shadow Theatre, New Century Theatre, Open Eye Figure Theatre, Live Action Set and Red Eye Theatre. In Texas, she has designed for Texas companies such as Salvage Vanguard Theatre, Rude Mechanicals, Trouble Puppet, Whirligig Productions, and Hidden Room in Austin, and several productions with Playhouse San Antonio and The Magik Theatre in San Antonio. Her work has also been seen internationally as part of the Edinburgh Fringe Festival and with Collaborative Artists Company in Dublin, Ireland. A scholar-artist who researches through her theatrical design, Megan also investigates “experience design,” the process of creating entire worlds and realities that call for the active engagement of audience/participants in performances involving mixed reality, immersive theatre, and alternate reality games. Megan is currently serving as the Vice Commissioner of Research for the USITT Digital Media Commission. She is passionate about education, women's issues, creating a healthy lifestyle, practicing yoga, and reading too many books. She lives in Minneapolis, MN with her husband Travis Bedard, and their cats.

*Pod-Opera at the Border*  
*Opera Hack 2019*

4.