

Stopgap DANCE COMPANY

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RO-TES-ໂຮ່ ອ :



“For nearly 30 years, from community origins to world-class status, Stopgap Dance Company has been making work that doesn’t just argue for diversity in dance but shows it, in all its richness and power.” Guardian

Stopgap Dance Company is driven by a diverse creative team who uses dance as a movement for change. The first company in the UK to integrate dancers with a learning disability, a physical disability and non-disabled dancers, Stopgap creates dance productions for national and international touring, runs a community outreach programme and shares skills and knowledge through professional training and publications.

The company’s latest outdoor production sees Stopgap’s Senior Dance Artist, Disabled performer Nadenh Poan making his choreographic debut for Stopgap with RO-TES-119%, created and performed in collaboration with four diverse Stopgap dancers.



In RO-**TES-វ៉ែន**: Nadenh is inspired by his Cambodian heritage to reimagine his wheelchair as a place that can support more than just his body.

Nadenh grew up on a boat within the jungle of Cambodia. As a Disabled child he could swim before he could wheel. The first time he saw a RO-**TES-វ៉ែន**: (Khmer for wagon) was the moment he realised he could move with the land too. With groundbreaking innovation in wheelchair design, the creatives of Stopgap have invented a new world which revels in progress and community.

RO-**TES-វ៉ែន**: has been commissioned by Without Walls, Birmingham Weekender, Brighton Festival, Norfolk and Norwich Festival and Stockton International Riverside Festival.



ABOUT STOPGAP

Stopgap began as a community dance project set up by Woking Dance Festival and Guildford Borough Council in 1995. Their initial 'repertoire model' (with various visiting choreographers) enabled Stopgap to experience different methods of dance making and explore how each could be applied in an integrated context. These collaborations gave way to a new creative model under Artistic Director Lucy Bennett through which Stopgap's productions are devised by the company dancers and collaborators, working as an ensemble.

AUDIENCE ACCESS FOR RO-TES-119:

Stopgap is both focused on and born out of the company's rigorous investment in equity and inclusive culture. The company is committed to removing barriers to dance, nurturing the talents of dancers born into any body and any mind. They are in coalition with a wave of organisations moving towards a better representation of diversity on stages and in society.

Stopgap is a global leader of disability access in dance and continuously examines best practice. Each performance of RO-TES-119: includes:

- Audio description embedded throughout the soundtrack
- A relaxed start
- Pre-show touch tour
- Captions for Deaf audiences with Difference Engine
- An Easy-Read Visual Story of RO-TES-119: which shares information about what to expect from the performance
- An on site Access Guide who can support anyone with additional needs to find out more about the work.
- An online Audio Introduction for audiences - this is like the Visual Story in terms of what to expect from the show in advance of arriving for audiences who prefer this format of information
- A pre-recorded announcement of appropriate access information played before the show.

BOOKING DETAILS

Touring:	upon request
Touring Company	7: Performers x 5, Rehearsal Director/Access Guide, Company Stage Manager
Duration	Approx. 30 minutes including relaxed start Touch Tour: 15 minutes
Space	Performance area 10m x 10m ideally (minimum 8m x 8m) in thrust formation. Flat, level concrete surface. Our wheelchair dancer cannot perform on uneven surfaces such as old cobble, grass, or those that have significant camber or protruding drain covers within the performance area. It is best if dance lino is not used and if the performance is not on a raised stage. The performance environment needs to be free of potential triggers for tinnitus attack in Stopgap's deaf performer who wears a hearing aid. These include: church bells (repeated ringing), whistles, sirens, alarms and similar. Inside shopping centres are not suitable due to shop alarms.
Get in/out	90 minutes/30 minutes
Number of perfs.	Two per day (90 minutes clear in between)
Tech requirements:	PA system + mixing desk with channels for 3.5mm audio jack. The system must be connected to a mains power supply. Battery powered or generator powered PA systems are not acceptable. Sound technician to set up and operate.
Full length video:	Wide Shot
UK Touring Fee	£2500 for two performances on one day; £4000 for two performances over two days (two per day) plus: + Accommodation (1 wheelchair accessible room, 6 additional singles, including one room with a visible / vibrating fire alarm) + Per Diems + Travel

+ Transport

Overseas Touring

Financial conditions on request.

Contact

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