



Sarah Trist
Dance Management Agency

Lived Fiction



"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 production shows that a global leader of inclusive dance has to do more than showcase Disabled talent; that it is time to level up and make dance accessible to the widest possible range of audiences.

Lived Fiction places Creative Describing centre stage from the get go. An atmospheric, multisensory work for seven performers that blends sensual choreography with innovative sound and visual design, *Lived Fiction* invites audiences to experience dance from multiple perspectives using evocative audio description, exquisite projection art and captioning. The Creative Describing conveys an understanding of the work specifically for visually impaired and deaf audiences, acts as a focal point for neurodivergent audiences, and gives an extra layer of appreciation for everybody. The result is infectious, joyful, compassionate and innovative, re-setting the agenda of dance in an inclusive theatre space.

Conceived and choreographed by Stopgap's Co-Artistic Director Lucy Bennett, *Lived Fiction* was devised and written with Stopgap's Deaf, Disabled, neurodivergent and non-disabled creatives: Christian Brinklow, Monique Dior Jarrett, Emily Lue-Fong, Jannick Moth, Lily Norton (Audio Describer), Nadenh Poan, Hannah Sampson and Dan Watson. Lighting is by Jackie Shemesh and music and sound design is by Dougie Evans.

Lived Fiction won the *One Dance UK Award for Artistic Innovation 2024* and was named in *Guardian's Top 10 Dance Shows of 2024*. It has also received nominations for a *Sky Arts Award* in 2025 and the *Rose International Dance Prize 2027*.

"Lived Fiction is full of wit, sophistication and spellbinding movement. Over and over again, its intensity and invention take you by surprise." [The Observer](#) ★★★★★



"Stopgap's Lived Fiction is described as 'the manifestation of Stopgap's twenty-year history, a timely intervention that can shape the future of contemporary dance'. I would argue it points to possibilities that should shape the future of not only contemporary dance but theatre too" [Theatre Tonic](#) ★★★★★

"Stopgap have taken the aesthetics of access and created something new, exciting and liberating with Lived Fiction, marking a new stage in their development as a leading force for change within the arts, both nationally and internationally." [Disability Arts Online](#)



"It's unique, spellbinding, groundbreaking; above all makes everyone more alive to the possibilities of being human." [FringeReview](#)

"A fabulous tongue-in-cheek poke at the [non-disabled] gaze at disability which left the audience hollering and hooting with big smiles across the auditorium." [London Theatre Review](#) ★★★★★



"Fascinating, infectious and innovative, I highly recommend a visit to Stopgap at the earliest opportunity." [Bachtrack](#) ★★★★★

"Strong choreographic structure and ingenuity, using audio description and correlating visual text to take the dance experience to an even higher sensory level."

[Broadway World ★★★★★](#)



"I love it. You name it, they can do it. Hip-shaking good."

[British Theatre Guide](#)



"With the use of video, spoken word, and movement, this ensemble piece is energetic, celebratory and joyful. I'd watch it over and over again." [Lost in Theatre Land](#)

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.

BOOKING DETAILS

Touring:	upon request; available until Spring 2028.
Touring Company	Performers x 7, Director x 1 or 2, Technical crew x 2, Access worker x 1 : TOTAL 12/13
Duration	Approx. 105 minutes plus
Tech requirements	Performance area 11m x 9m. See Technical Requirements below.
Get in	On the day and Day before get in options available, with lighting rigged in advance.
Video trailer:	Video link
Full length video:	Dress Rehearsal
UK Touring Fee	£3500, inclusive of travel, accommodation and subsistence, with substantial discounts available for additional shows
Overseas Touring	Financial conditions on request.
Access	Please see separate FOH Access Conditions below
Contact	Sarah Trist @ Sarah Trist Dance Management Agency www.stdma.com sarah@stdma.com 07757 654790

TECHNICAL REQUIREMENTS

Production information

About the show:

In this latest evolution of Stopgap Dance Company, Lived Fiction makes available the pulsating relationships between the performers, their movement, and our senses. The work is eclectic but intimate, revealing the fine balancing act between perspective, preference, and power. It is a reaction to the chasms we all create amongst us.

Performed and created by a company of diverse artists led by Co-Artistic Director and choreographer Lucy Bennett, Lived Fiction is accompanied by creative audio description and rendered anew with exquisite projection and captioning art. Through Lived Fiction, Stopgap invites you to experience dance from multiple angles and sense a future that is already more accessible.

Production overview:

**Lived Fiction is a production that is live audio described and creatively captioned
This rider contains all information on the production**

An access rider and risk assessment document will be provided separately.

**Any problems with venue layout or requirements should be sent to the Production
Manager**

Running time:

Show has an 90 mins run time (approx), including a 15 min interval after the first half

This show has a soft open with dancers on-stage from audience entrance

This show tours with a touch tour available at every performance

Personnel and Crew

Address

Stopgap Dance Company
Farnham Maltings
Bridge Square
Farnham, Surrey, GU9 7QR, UK
+44 (0)1252 745443, admin@stopgapdance.com

Production Crew:

Emma Henderson (she/her) - Production manager emmahendersonlxdesign@gmail.com, 07837017936
Lucy Bennett (she/her) - Artistic Director, lucy@stopgapdance.com, 07751 065986
Amy Butler (she/her) - Rehearsal Director
Jackie Shemesh (he/him) - Lighting Designer
Dougie Evans (DE) (they/them) - Sound designer
Ben Glover (BG) (he/him) - Projection and Caption Artist
Lucy Glover (she/her) - Executive Producer

Touring Crew:

Stella Kalides- Stage Manager
(either) Francois Langton (he/him) - Technical Manager, francoislangton@hotmail.com, 07960 049121
(or) Emma Henderson (she/her) - Technical Manager emmahendersonlxdesign@gmail.com 07837017936
Mignon Riggs (she/her) - Access worker / Access Guide
Lucy Glover (she/her), and/or Lucy Bennett (she/they), and/or Amy Butler (she/her)

Cast:

Monique Jarrett (she/her) (female wheelchair dancer)
Hannah Sampson (she/her) (female dancer with Down Syndrome)
Emily Lue-Fong (she/her they/them) (female dancer)
Christian Brinklow (he/him) (male dancer)
Nadenh Poan (he/him) (male wheelchair dancer)
Jannick Moth (he/him) (male dancer)
Lily Norton (LN) (They/Them) - Audio Describer, Access Artist

From the venue

1 crew with LX specialism- for fit up
1 crew with sound specialism- for fit up and sound op for show
Additional crew for fit up as required

Control/Operation

- Comms from FOH control to side of stage (ideally wireless)
- Sound and projection cues are operated from a Qlab 5 file requiring audio + licence toured with the company. Please advise on your current Qlab Licencing and in house mac as we will use yours if we can
- Lighting desk should be ETC EOS family, to be connected to Qlab over OSC.
- Our Technical Manager will operate show minus radio mic/boundary mic and monitor feed, this to be operated by in house sound engineer
- We require OSC to LX desk, Aux to Sound desk and HDMI to projector
- **Sound, Lighting and Video must be operated from same location with clear line of sight to stage, ideally no closed off tech booths - please advise on any seat holds**

Staging

Stage

- **We cannot perform on a raked stage**
- Minimum 11m x 9m black stage performance space
- 8m x 9m grey dance floor (to be swept/pulled and taped before focus)
- Please inform production of venues where access equipment cannot run over dance floor
- Clear Stage on arrival
- Stage must be swept and mopped prior to technical run through
- The space to be warm (at least 20 Degrees Celsius)
- Step-free access from dressing room to stage – please notify us of any concerns before hand and we will work with you to resolve these
- There needs to be a space allocated side stage for one of the dancers to transfer from her power chair to a dance chair. The power chair will then be left there for the duration of our performance

Masking

- Ideally a bare back wall, no upstage masking or full blacks - please advise if not possible in your venue
- Wings on Upstage Left and Upstage Right for dancers exit

Set and Props

- We will bring 12 stackable chairs
- We tour a custom built table on wheels (dance floor safe) this piece is demountable and light weight
- The table top comes with routed indents for our props
 - 1x macbook pro
 - 1x USB rechargeable lamp with battery pack
 - 1x water bottle
 - 1x clamp mic stand
- Please note we **do not** require 13amp plugs onstage for props
- Stage should be as cable free as possible

Please note that we may ask some international programmers to source the props in their own countries for practical ease, if you require drawings and descriptions of our set pieces please get in contact as soon as possible

Sound

We require control of LX and sound to be next to each other, as we tour 1 operator, this should be central to the auditorium with a good view of the stage both sound and A/V are run through Qlab 5 with an audio and video licence

- First class sound system, (i.e D&B, EM Acoustic, L'Acoustic) with adequate fills/delays
- Sound system must be rigged and working on arrival.
- Fully operational sound desk (preferably digital)
- 2 monitors on stage on separated mixes. (1 SL and 1 SR)
- 3.5mm Jack input from the mixing desk to our MacBook for our Qlab.
- 1 channel for touring HH radio mic (shure BLX) this will be running on a channel 38 frequency. **Please get in touch with your venue frequency and licencing information**
- **We require from venue 1x HH radio mic as spare to be held by stage manager**
- 1x touring boundary mic E901- XLR input this requires phantom power. This to be put at centre on setting line of staging.
- Where possible the use of 2x additional shotgun mics centre stage supplied by venue
- We will require the support of a Sound Technician for sound check and show OP

Lighting

We will require the programmer to have pre-rigged and patched LX prior to our technical team's arrival on site.

An ETC EOS desk is essential.

Some lighting requirements may not be possible at all venues, please contact stopgap production with venue rider and instrument list, we are able to be flexible

- We require a pre-rig at all venues, please get in contact with Stopgap production ASAP if this is not possible
- Stopgap does not tour lighting fixtures, any fixtures or possible hires please get in touch with production as soon as possible
- Our rig includes:
 - Moving fixtures (with shutters)
 - 4x profiles on floor stands and 2x floor stands where bare wall is seen
 - Moving wash heads
- We will tour an ETC show file, but will require a technician familiar with ETC in venue to assist our Technical Manager
- We do not tour colour or gobos
- LX Plan (Draft) (Larger version of this plan attached to last page of rider) (we will also include smaller venue version of plan.

Projection for AV and Surtitles

Lived Fiction is audio described and creatively captioned throughout. We do not tour our own projector. We tour with our own screen, details below. In house projector requirements below:

- Screen to be rigged on furthest upstage bar in place of any rear cyc or masking
- Toured screen is 8mx3m shark tooth gauze (side masking may be required but back wall should ideally be exposed)
- Toured screen has fabric ties and pocket for conduit. **8m of conduit bar required from venue**
- Additional weights and ties may be required to stretch screen
- In house projector should be between 5000 to 7000 lumens dependant on throw distance and must be front projection

- Please provide a technical rider detailing in house projector and rigged distance from screen
- Content designed for 1920 x 580 resolution. (1920x1080 recommended)

Dressing Rooms

- Dressing rooms for 9 people (2 wheelchair users) we are happy to share if dressing rooms are large
- Accessible toilets
- Drinking water/ water fountain adjacent
- Wifi code on arrival or displayed in dressing room
- Iron/ steamer for costumes
- Separated warm up space where possible (please advise)
- A green room
- An additional quiet room
- Step free access to stage (a clear door width of 65cm)
- Please see our access rider for further information

Crew call and schedule

Our preference is for a 2 day get in, 1 tech day and load in and 1 show day, please advise per venue contract. See below suggested schedule for both 2 day and 1 day get in:

1 Day Get In:

<u>Time</u>	<u>Activity</u>	<u>In-house crew</u>
09.00 - 13.00	Load in Projection screen to be hung Table build Projection check and focus Check patch Focus	2 technicians as per page 1
12.00	Cast arrive and access dressing room	
13.00 - 14.00	Crew lunch break Cast warm up on stage	
14.00 - 15.30	Continue Focus Plot desk Sound set and initial soundcheck Stage swipe and mop	2 technicians as per page 1
15.30 - 16.00	Cast warm up on stage Radio Mic sound check	2 technicians as per page 1
16.00 - 17.30	Technical run through	2 technicians as per page 1
17.30 - 18.30	Crew break / Pre-set / Cast dress	
18.15 - 18.30	Cast warm up on stage	
18.30 - 19.15	Touch and familiarisation tour	

19.15	House opens	
19.30 - 21.00	Performance	2 technicians as per page 1
21.00 - 22.00	Strike / Get-out	2 technicians as per page 1
2 Day Get In:		

Day 1:

<u>Time</u>	<u>Activity</u>	<u>In-house crew</u>
09.00 - 12:00	Load in and table build Check pre-rig/ rig if pre rig not available Check patch and show file Rig projector if required	2 technicians as per page 1
12.00	Begin Focus	2 technicians as per page 1
13.00 - 14.00	Lunch break	
14.00 - 16:00	Continue Focus Plot desk Sound set up Projection check and focus	2 technicians as per page 1
16:00-17:00	Test cues with technical cue to cue	2 technicians as per page 1
17:00- 18:00	Contingency time	2 technicians as per page 1
18:00	End of day	

Day 2:

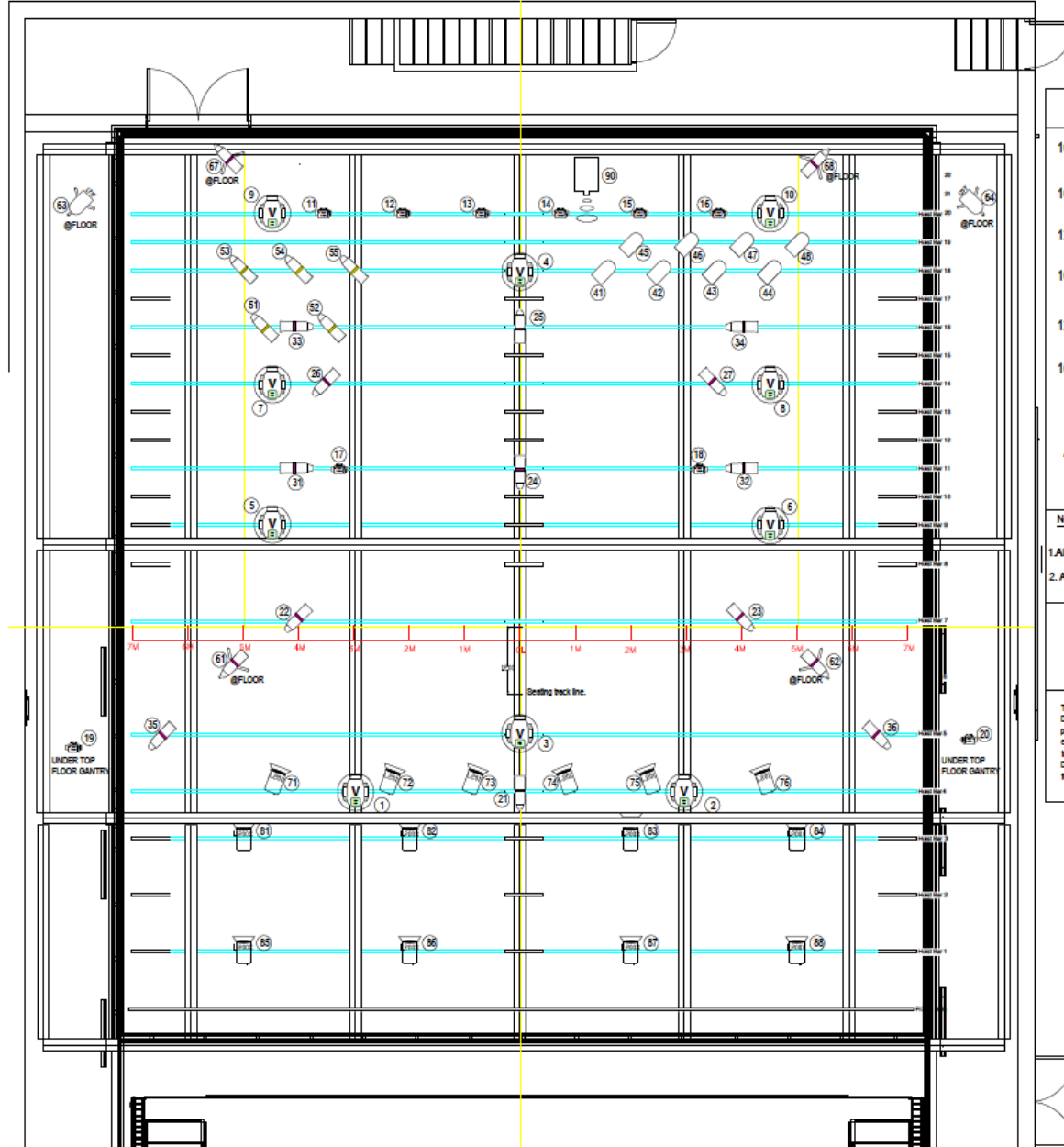
<u>Time</u>	<u>Activity</u>	<u>In-house crew</u>
09.00- 11:00	Load in and technical final checks Stage sweep and mop	2 technicians as per page 1
12.00	Cast arrive and get to dressing room	
13.00 - 14.00	Crew lunch break	

	Cast warm up on stage	
14.30 - 16:00	Technical run through	2 technicians as per page 1
16.00 - 18.00	Cast & crew break / Pre-set / Cast dress	
18.00 - 18.30	Cast warm up on stage	
18:30 - 19.15	Touch and familiarisation tour	
19.15	House opens	
19.30 - 21.00	Performance	2 technicians as per page 1
21.00 - 22.00	Strike / Get-out	2 technicians as per page 1

Transport & Parking

For performances in UK and for some in Western Europe, we require parking for the following vehicles (registration can be provided on request)

- 1 x Short-wheelbase Cabin Van
- 1 x Blue badge vehicle



STOPGAP / LIVED FICTION/ APRIL 2023

- 10 X Martin MAC Viper Performance
- 10 X Martin MAC Aura XB
- 12 X ETC ColorSource 25/50
- 10 X ETC ColorSource 15/30
- 12 X Selecon Rama 1K
- 10 X Par Can 64 (CP 61) 1000W
- 1 X Unique 2.1 Haze Machine
- 4 X Floor stand

Notes:

1. All gel colors (#200, #201, #777) are LEE
2. All height measurements and floor positions TBC onsite.

Drawing and design by Jackie Shemesh
Associate lighting designer Joe Hombsy
Version 03 / 04.04.2023
Venue: Belairs Theatre

THIS DRAWING REPRESENTS DESIGN INTENT AND CONCEPT ONLY. The Designer responsible for the visual aspects of this production. All specifications provided relate solely to the appearance of the Lighting and not matters of electrical and structural soundness and/or safety. The Designer is not qualified to determine the electrical or structural appropriateness of the design. The Designer agrees to make prompt correcting alterations to any specification found to be incompatible with proper fire and safety codes.

Front of House considerations for Audience Access

Lived Fiction is a groundbreaking piece of work, which creatively integrates access for Deaf, Disabled and neurodivergent audiences.

We would like to create a relationship with each venue we visit to work alongside Front of House teams, helping us to welcome diverse audiences with a variety of needs.

This document explains the relaxed environment of the performance and includes a list of audience access requests to the FOH team.

It's designed for us to begin a conversation with you about how we can work together. Please take a moment to read these requests.

Please also refer to our [marketing pack](#) for further information on Lived Fiction

Pre-show set up

Lived Fiction has a 'soft-start' and begins the moment the doors are open in the auditorium. The dancers are on stage, our audio describer is at their desk on stage, and our access guide is helping people into the auditorium alongside FOH staff. When doors open and during the period when the audience enters - the dancers cross the space in a formation we call "mapping". This soft start is part of our relaxed approach and we would appreciate your support in coordinating this smooth beginning.

Whilst the dancers are carrying out their mapping, pre-recorded announcements play. These are delivered by a character called DAN - they say the following:

Welcome to Lived Fiction

- The running time is approximately 1 hour 30 minutes and includes an intermission
- Please feel free to leave the theatre whenever you may need to
- We have ear defenders and sunglasses available from the ushers and our access guide
- There is information about the performance available in large print, braille and easy-read format.
- Live and recorded audio description is a part of every performance

On stage there is a rectangular dance floor with eight orange plastic chairs lining up on both sides of the stage. Currently, six dancers map the stage, in sweeping lines. An audio describer sits at a desk in the right hand corner nearest the audience. A horizontal strip of gauze screen hangs at the back of the stage, where creative captions are projected. They capture all spoken words, and share interpretations of the sound. They are capturing my words right now.

You can call me DAN, only my words and voice are present, I am not physically present. I used to be physically present, I used to be physically present onstage, I used to be physically present onstage with Stopgap. I used to say it would be the next generation of artists would be the ones to benefit from all the... (*sound of rewinding*)

A note on access: As a company of Deaf, Disabled, neurodivergent and non-disabled people our lived reality exists in a constant state of flex and stretch around everyone's needs, and often this involves a compromise. We know it's impossible to create art that meets the needs of every single person in the room, but we've spent time considering a kaleidoscope of sensory experiences and a myriad of bodies. In some parts of the work we've prioritised the visual, in others it's the audible. In some places the choreography takes its space to breathe alone. There may be moments that aren't tuned to your frequency. We acknowledge this and we hope there are other doors and windows through which you can enter into our world

Please note that we are unable to make any amendments to these pre-recorded announcements unless notified far in advance. If there are any announcements that your venue must make, we would ask that these are shared with us in case of any conflicting information.

Please also note that some of the performers come off stage during the show and sit in the auditorium as part of an act.

Could we therefore reserve the following seats:

- 3rd row from the front, 2 seats in from the side isle - Stage Left. (For a performer)
- 1st row, 3 seats in from the centre to the Stage Left (for our Access Guide)
- 1st row, 3 seats in from the centre to the Stage Right (for a performer)
-

These seats can be adjusted if needed, the most important one is the 1st row seat stage right.

Ways you can support us to support our audiences

1: Supporting documents and information about the work

Stopgap will prepare supporting documents, which will have information about the work, this includes a Visual Story. We will make this document available on ours and the venues' website.

We would like to work with the FOH team to have these documents available on iPads or hardcopy formats for anyone requesting it on the day.

2: Access Information Point on the performance day

We will have an Access Table set up for audiences to find out more about the show. This is run by a designated member of Stopgap's staff who will make available our: Visual Story, handout programmes in easy read, large print and braille formats, tactile elements and sensory accessories, and insightful videos on an ipad.

We request that you make a table available in the foyer for Stopgap's designated staff member to use pre-show and throughout the event.

3: Access to the theatre

The journey from entrance to the auditorium should be accessible for anyone with mobility impairments and accompanied by clear signs for navigation.

Some audiences prefer to visualise their journey within the venue prior to their visit. A Social Narrative or Social Story can help with this, and we would like the venues to signpost our audience to this information on their website and have a hardcopy available near the entrance. [Here is an example of a Social Story](#)..

4: Touch Tour

We will hold a touch and familiarisation tour an hour prior to doors opening. Our schedule in our [Technical Rider shows when this will take place](#).

We ask each venue to request audiences to pre-book these tours and FOH teams to support us in managing the audiences.

5: Relaxed Performance and environment considerations

We would like to make sure that our work is a Relaxed Performance. We have considered the environment of the work as inclusively as possible.

Quiet Space: We would like you to provide us with a separate meeting room or studio space as near to the auditorium as possible.

Required:

- Quiet, away from loud noise (e.g. Cafe/bar), close to auditorium
- Comfortable and warm
- Available to use from moment audience arrive at venue

Ideal:

- Two spaces. One with low-level light and minimal noise. One that has a monitor relaying the live performance (this could also be out in the foyer).

Please get in touch if you have any questions about creating this quiet space.

Audiences are free to come and go from the auditorium into the foyer and to the Quiet space throughout the performance. **We would like FOH teams to be on hand to provide support to anyone who requires it.**

To support easier entry and exit, we will keep the house lights sufficiently up throughout the show, and the doors will remain permanently open.

We embrace both voluntarily and involuntarily noises and movements audiences need to make to remain comfortable.

6: Audience seating

If the venue does not have the capability for the audience to choose seats at the point of booking a ticket, we ask that the FOH team support our staff member to provide appropriate seats.

Visually impaired audiences will be encouraged to sit in the first two rows; autistic audiences will be encouraged to sit in the seats most accessible to them and these might be at the end of rows near to exits; and Deaf audiences will be encouraged to sit in locations where captioning is more visible.

Stopgap will provide a designated staff member to coordinate this, but it will be useful for the FOH team to support us in coordinating the audience as they enter. We will also make this information clear upon purchase of the tickets.

In summary:

- Make a table available in the foyer for Access Info point
- Check routes into theatre to ensure they are accessible
- Provide venue access information and direct audiences to this
- Advise audiences on pre-booking touch tour
- Manage touch tour audiences
- Support with assisting audiences to enter and exit auditorium
- Provide a Quiet Space

Briefing the FOH team

We would welcome being part of your FOH briefing on the performance day. We do a technical run through of the whole show on performance days, and we are open to FOH staff sitting through this, so that they understand what to expect.

By mid April, we will also have a full recording of the show available for FOH teams to view.

Disability awareness training

We anticipate that venues are well accustomed to receiving disability awareness training regularly. This will ensure that the whole organisation is prepared to welcome a wide range of audiences. Stopgap is able to provide this training and tailor it specifically to Lived Fiction if preferred.

Please contact admin@stopgapdance.com if you would like to discuss this further.