

Lake Life, Kate McIntosh

Technical Rider

Version 12/04/2024

Index:

- Lake Life, Kate McIntosh 1
- Technical Rider 1
 - Contacts 2
 - Travelling Team 2
 - Freight 2
 - Performance Description 2
 - Documentation 3
 - Duration 3
 - Capacity 3
 - Show Times 3
- AUDIENCE COMMUNICATION, TICKETING & LANGUAGES 3
 - Promotion 3
 - Ticketing 4
 - Language & Translation 4
 - Personnel 5
 - Front of House Staff 5
 - General Technical Requests 7
 - Spaces Description 7
 - Set / Décor 8
 - Printing 9
 - Laundry 9
 - Dressing Rooms 9
 - Light 11
 - Sound 11
 - Plans 12
 - Schedule 12

Contacts

General Management	Nicole Schuchardt	nicole@spinspin.be	+49 1772688679
Technical Direction*	Koen De Saeger	koen-desaegeer@outlook.be	+32 478596973
	Tatiana Carret	Tatiana.carret@gmail.com	+33 6 79509134
Sound	Eric Desjeux	desjeuxeric@gmail.com	+32 487 372946

*Please confirm with the production the technical team in charge of the tour before making contact

Travelling Team

Name	Role	Pronouns
Kate McIntosh	Artistic Direction	she/they
Arantxa Martinez (if not Maria)	Performer	she/her
Maria Ollé Herce (if not Arantxa)	Performer	she/her
Ghyslaine Gau (if necessary)	Performer	she/her
Koen De Saeger (if not Tatiana)	Technical Direction	he/his
Tatiana Carret (if not Koen)	Technical Direction	she/her
Eric Desjeux	Sound Engineer	he/his
Niamh Moroney	Tour and Stage Manager	she/her

Freight

Colli:

#1 Flight-case on wheels 230 x 80 x 94 cm, 200Kg [Carpet]

#2 Flight-case on wheels 230 x 80 x 94 cm, 200Kg [Carpet]

#3 Flight-case on wheels 90 x 70 x 85cm, 100Kg [Props]

#4 Flight-case on wheels 140cm x 70cm x 100cm, 150Kg [Technique]

*Please request tail-lift at both ends.

**Complete packing list: <https://docs.google.com/spreadsheet/d/1L4Di7ADvWliQ6hXfQaNUWMECNQY6ICKLxHENX2iKRpw/edit?usp=sharing>

Performance Description

During 'Lake Life' the venue becomes an immersive-interactive installation, where the audience participates in a playful exploration. There is no separated stage/audience space – the audience sit inside the installation which we build in the venue.

The performance begins in the box office / bar / foyer where the audience are met by a Greeter, and requested to leave their bags and coats. Each audience member is fitted with a 'harness' in which is a radio speaker.

The audience is then divided into 2 groups (by language or group size) who go to 2 'antechambers' near the main venue space – where they hear a short preparation speech from a local performer Host (in local language). They take off their shoes, and wear socks that are provided. The 2 audience groups then gather together and enter the main venue space through a 'tunnel'. This tunnel is made from 2 curtains that hang close to each other.

Once inside, the audience will receive audio instructions throughout the performance via the radio in their 'harness', as well as some live guidance from the Hosts.

These instructions guide the audience through several participatory actions together - they have conversations with each other, and light physical contact through their hands and feet. For these actions the audience are requested to walk in the space, as well as sitting and lying on the carpeted floor with pillows. Because of long periods lying on the floor, the comfort and temperature of the venue are important. Solutions for audience members with mobility needs can be provided.

At the end the exit doors open and the audience is free to leave.

Documentation*

Please see video documentation of the performance here:

<https://vimeo.com/906883360> (Password: LL2023)

And a video from the technical desk:

<https://vimeo.com/spinpin/lake-life-technical-documentation?share=copy> (Password: LL2023)

**Please do not share, or make these videos public. Do not use this video for publicity purposes.*

Duration

+/- 90'

Capacity

Depends on the venue space dimensions:

	capacity	minimum venue dimensions
FULL CAPACITY	70/75 audience members	16m x 16m (min. height 6m)
REDUCED CAPACITY	40/45 audience members	12m x 12m (min. height 6m)

It is possible to discuss other venue dimension ratios in conversation with the artist and the company's technical team.

Show Times

Maximum 2 presentations are possible per day, with minimum 3 hours between start times. Fee will change accordingly. **Please programme double shows ONLY when confident to fill both shows to capacity.** In case of double performances, acceptable show times would be:

day 1	Arrivals (technical and artistic crew)
day 2	Setup (10h00 - 22h00) (to be confirmed)
day 3	Setup (10h00 - 22h00)
day 4	SHOW 1 (16h00) + SHOW 2 (19H00)
day 5	SHOW 3 (16h00) + SHOW 4 (19H00)
day 5	Departures

AUDIENCE COMMUNICATION, TICKETING & LANGUAGES

Specific Audience

Lake Life proposes a space of trans-generational meeting and interaction, designed for a **mixed-age** public of adults and young people (10+ years).

Adults are welcome alone, or accompanying youths (10+ years).

The piece is **not suitable for young people less than 10 years old**, who do not have the social autonomy to enjoy decision-making and conversations with strangers and adults they don't know, independent of parental guidance.

In order to facilitate the co-attendance of both adults and young people (arriving independently or together), the piece is best programmed for weekends (matinee & early evening as convenient for families). **Or it can be programmed for school groups during week days - as long as groups from at least two different schools are invited so that the students can encounter strangers.** Group bookings are encouraged in order to raise audience numbers.

Age and Responsibility

In our opinion, young people 10years+ are welcome to attend without an adult - however we need the festival & venue to agree to this also, since the responsibility for safety etc. is shifted to our production, & to the venue...

Meanwhile, children under 10 are **not** advised to attend, but if they do come they must be accompanied by an adult. This is relevant if a guardian adult arrives with e.g. one 11 year old and an 8 year old in their care. We will inform them that the 8 year old is likely to get bored or afraid and need to leave, but will not refuse them entry.

If someone younger than 10 yrs wishes to come in without an adult, we will refuse them entry (because we can't take the necessary responsibility to accompany them).

Promotion

Lake Life is unusual because it is for trans-generational audience and participatory - therefore it can be difficult to communicate to potential audiences. Special care is needed to communicate *Lake Life* in an inviting and accessible way for both adult and young audiences.

These 3 points must to be clear in the promotional material (website page, flyers etc).

1. **For people aged 10 and above**
2. **The performance is participative, with light physical contact.**
3. **The performance can be experienced in either [local language] or English.**

Mixed-age audience: Please DO NOT target-market *Lake Life* as being specifically aimed at children or teens. It is made for (and should be clearly promoted towards) a MIXED audience of adults and young people (aged 10+ years). This mix of ages is necessary for the success of the performance.

Minimum age 10 years: The performance is suitable ONLY for children aged minimum 10 years (accompanied by an adult). This is because all audience members need to be confident to participate autonomously and independently. Children younger than 10 years should not enter - they will be bored and may disrupt the experience for others, or be afraid and need to leave.

Participation and physical contact: the audience should clearly comprehend from the promotional material that the performance is participative and interactive, with light physical contact.

Ticketing

Because *Lake Life* is participative and has limited capacity, **specific and unusual ticketing practices** are necessary. Please clarify all these points to avoid problems or audience discomfort.

1. Filling the capacity

The performance works best when all places are full, therefore only book double shows if you are confident to fill both shows to capacity. To avoid audience no-shows we strongly advise:

- accept only prepaid reservations
- do not include the performance in combo ticket deals (festival passes, etc)
- overbook 10 tickets above capacity (there are always people who book and don't arrive). If needed the performance can absorb overflow up to maximum 80 persons.
- provide a waitlist at the door for sold out presentations.

2. Audience informed-consent when booking

Interactive work is not simple to communicate or comprehend for audience, therefore several key informations should be highly visible when booking so audiences are properly prepared. This is also for informed consent and awareness around touch - especially because young people are involved.

Please make these informations visible **at the actual moment of booking**, not only in the promotion material and project webpage. The words chosen are specific:

- "For people aged 10 and above (Not suitable for under 10's)"
- "Lake Life is participative, with light physical contact."

Language & Translation

Lake Life is produced and presented in English.

A double language version can be presented in English and local language - existing versions include FR, NL, DE, PT.

For other languages, a new version can be produced. This will require that the script be translated, and then recorded with a voice actor, well in advance of the performance dates. The recordings should be done by an experienced voice actor, together with the director.

Personnel

The quality of the audience experience relies on local personnel, provided by the venue and trained carefully by us. Please ensure **the same personnel are present for the training and all shows**. The personnel must be reliable and on schedule as agreed.

1. 1 GUEST PERFORMER to be provided by the venue.

The running of the performance requires **1 local guest performer**, to be provided by the venue. The guest-performer will be a "Performance Host" who delivers a spoken text to the audience in the local language, and facilitates the audience during the performance (in collaboration with the company performers).

- **Profile:** The guest-performer must be a **skilled actor** who can memorise the text beforehand. They should be socially confident, and quickly receptive to directions from the artist. Finally they should be physically aware and interested in relational subtleties with audience. They need to speak English as well as the local language.
- **Time commitment: The same guest-performer MUST be present at all performances.** The guest-performer will receive a 2 page text, minimum 3 days in advance, and is required to arrive at the venue with the text already memorised. The guest-performer will attend a **2 hour training during the setup day (the day before performances)**, and will arrive at the venue for the technical rehearsal on the day of the first show, then 1 hour before all subsequent performances.

1. **1 GREETER** to be provided by the venue

When audience first enter the foyer they have a short conversation with the Greeter person who explains the basic principles of the show. The Greeter will receive a short set text and training in handling conversations. This person does not handle tickets.

- **Profile:** sociable and at ease handling conversations, sensitive to audience needs. Able to learn a short text and receive performance guidance.
- **Time commitment: the same Greeter must be available for every show.** Training for **1 hour during the set-up day (the day before performances)**. Arrive 2 hours before the first show & 1 hour before all subsequent shows. Meeting audience from 30 min before each show. **N.B. the Greeter will be requested to help with backstage work during the performances.** they should be present until 30 min after end of each show.

1. **2 HARNESS ASSISTANTS** to be provided by the venue

Every audience member receive a harness with a radio in it. 2 Assistants are needed to dress the audience, and operate the radios.

- **Profile:** sociable and at ease touching people carefully. Able to receive direction about conversation and consent practices.
- **Time commitment: the same Harness Assistants must be available for every show.** Training for **90 min during the set-up day.** Arrive 2 hours before the first show & 1 hour before all subsequent shows. Meeting audience from 30 min before each show. **N.B. the 2 Harness Assistants will be requested to help with backstage work during the performances,** each day they should be present until 1 hour after the end of the last show.

 **PERFORMANCE PERSONNEL** to be provided by the venue:

- 1x Guest Performer
- 1x Greeter
- 2x Harness Assistants

Front of House Staff

The Lake Life performance begins in the foyer from the moment the audience enter the venue. Ticketing staff give specific information and a Greeter speaks with each audience member. Audience are asked to leave phones, coats, bags and backpacks at the wardrobe. This is important to be able to move freely in the space and to wear the radio harness comfortably.

N.B. No audience member will be allowed to enter the performance with bags/coats etc.

Reliable co-operation and communication is needed with front-of-house and ticketing staff for a smooth audience experience. Therefore the company requests **an appointment on the first setup day with the front-of-house manager and venue technical director** (together with the artist, company technical director and stage-manager) to clarify and agree all details.

Please book **the same** group of ushers / front of house staff for all shows.

 **FRONT OF HOUSE STAFF** to be provided by the venue:

- 2x staff on ticket check / waiting list
- 1x guard for the Wardrobe

! THE WARDROBE MUST BE SAFELY GUARDED BY A VOLUNTEER OR STAFF MEMBER DURING THE PERFORMANCE.

General Technical Requests

- The installation 'Lake life' is built from a one-of-a-kind carpet that covers the bigger part of the venue area. Therefore the cleanness of the main venue room is of paramount importance.
- Please ensure cleaning of venue space and backstage props-preparation area is completed before the start of the first set up day. Dust and dirt must be minimised and constantly removed in the main space. Therefore please preview a thorough floor-washing before the first set-up day, and at minimum once per day during the set-up and performance period.
- Please ensure all requested and agreed equipment is on site at the beginning of the first set up day.
- The performance includes long periods of silence - the organiser **MUST** ensure that there are no disturbing activities, sounds or lights, in or around the performing area during the show and the rehearsals.
- The entire room is treated as the installation, which means there is no 'off-stage' space. Therefore no non-audience personnel or observers can be present in the space (or at the technical desk) while the performance is running unless specifically discussed with the artist in advance.
- The audience sit and lie down on the floor throughout the performance, therefore the comfort and temperature of the venue are very important. Please clarify that heating or air-conditioning can be controlled.

Spaces Description

The installation of '*Lake Life*' requires several public and non-public spaces:

1. Foyer / box office / bar where the audience first gathers
2. Intermediate rooms where the audience get an introduction
3. Main stage where the performance takes place
4. A backstage props preparation area (adjacent to the main venue space).

The final arrangement of the audience gathering and introduction spaces has to be finalised onsite together with the artist.

1. FOYER / BOX OFFICE / BAR

On arrival the audience pass through a ticket-check, and go to Wardrobe where they leave their bags and coats. Then they are fitted with a radio to listen to the show. For details see & Language, Translation, & Audience guidance chapter and Front of House chapter.

! To be provided by the venue:

For Foyer:

- 6x Systems to display A3 information signs (e.g. stands or hanging options)
- Systems to display A4 information signs (1 per language)
- Possibilities to divide audience circulation in the space via velvet rope / benches etc.
- Enough general seating for waiting audience
- 2 low, small practicables to stand on when speaking (e.g. c.20cm high, surface 50x150cm)

For Wardrobe:

- Wardrobe hanging racks for 70 coats / bags
- 2x tables for bags or bigger items
- A number system for leaving possessions if necessary

For Harness Fitting:

- 2x wide tables
- 4x stools

1. INTERMEDIATE INTRODUCTION SPACES

Once all radios are fitted, the audience is divided into two groups for a short meeting on the way to the main venue space. For this, two small spaces that are sonically separated are needed - corridors, backstage and interim areas work well. In each of these spaces the audience has a brief conversation with a performer, takes off their shoes and puts on socks. They then walk to the main stage in socks, so this pathway must be safe for bare feet and washed daily.

! To be provided by the venue:

- Lighting depending on the space possibilities, one par can on a channel or hand dimmer, preferably hanging from the ceiling but can be on a stand
- Where necessary, curtains or room dividers to create interim spaces.
- 6 washing baskets or large boxes to store and transport shoes.
- 2 benches or 5 stools in each introduction space.
- Shoe racks for up to 70 shoe pairs
- Daily floor cleaning

1. MAIN STAGE

The audience walk from the introduction spaces to the main stage entrance and go in together. The main stage space holds the installation for 'Lake Life' - as described in technical detail in the rider below.

1. BACKSTAGE AREA

In the backstage the company will have a dedicated props area. Minimum dimensions: 15sqm. Please ensure that the backstage area is on the same level as the stage and easily accessible. This preparation area must be clean. Please clean this area before our arrival.

! To be provided by the venue:

- Good working light.
- Electric extension cables and multi-plugs
- Large strong trash bags
- 4 tables (ie. surface equivalent to 880 cm x 75 cm)
- Washing and Drying machine (see Laundry chapter)
- Access to a cooking hotplate and pots (for preparing props)

👤 Helper to be provided by the venue:

- On the setup day, one backstage helper (volunteer, intern or other) is extremely helpful. Tasks include props preparation and stage management preparation. 3-5 hours is useful. No technical knowledge needed.

Main Stage

- no tribune or stage, we need an empty space.
- dark floor (if not dark, or if severely uneven, a black dance floor will be considered, extending all the way to the walls)
- curtains may be needed for acoustic reasons
- good rigging possibilities
- please make sure the sound and the light boards are as close as possible to each other. The show is operated by two technicians.
- Access to heating or air conditioning control.

Set / Décor

CARPET, STAIRS and TUNNEL

The set is a very large carpet. One end of the carpet covers the stairs. The stairs' dimensions are: height 72cm / width 600cm / depth 200cm. The stairs are made of stage elements of 2m by 1m, and are slightly tilted by 5cm. We bring wooden blocks to create this tilt.

Two curtains are installed to create a tunnel for the audience entrance. On the floor of the tunnel is a line that gives light to guide people through the tunnel.

PAPER DROP MACHINE

This is an electro-mechanical system that opens a 'bag' in which we will put small pieces of paper for each show. We bring 6 systems.

! To be provided by the venue:

- Cleaning material available at all times – buckets, mops, sponges.
- 2 vacuum cleaners (are needed to clean during the setup and after each performance).
- 1 ventilation fan, standard desktop or floor kind.
- 1 table (surface equivalent to 200cm x 75cm). It is visible to the audience, so best in a dark colour.
- 4 stools (for audience) preferably in a dark colour
- 20 glasses of the same type with no branding, and preferably not identifiable for alcohol (i.e. not beer or cocktail glasses) - to be used as pencil holders
- 1 water jug or glass water bottle

Printing

For each performance various paper instructions for the audience will be produced on site, in English and local language. We bring specialised paper for this.

! To be provided by the venue:

- A Printer on site of performance, capable of printing double sided normal A4 & A3 paper, and also 160 gram A4 paper (card).
- A photocopier on site of performance.
- A guillotine on site of performance that can cut 160 gram A4 cards quickly and easily.
- 1 block of standard A4 printing paper & 1 block of standard A3 printing paper

Laundry

After each single show 1 washing machine load of socks is washed & dried. After each day of multiple shows 1 washing machine load of harnesses (audience costume) is washed & dried.

! To be provided by the venue:

- Washing machine on the premises, accessible at all times.
- Tumble dryer on the premises, accessible at all times.
- Clothes rack for drying socks & harnesses that are damp after dry cycle
- Liquid laundry detergent
- Iron & ironing board
- Clothing steamer machine
- If possible: Costume assistant.

If a costume assistant can take over this task, it will be extremely helpful to our stage manager.

The hours would be as follows:

- Collect 1 bag of washing after show 1 (socks from show 1).
- Collect 2 bags of washing after show 2 (socks & harnesses from show 2).
- Socks and harnesses must not be mixed in any stage of washing and drying. They require separate treatment.
- All items must be returned ready to use at the beginning of day 2.

Dressing Rooms

! To be provided by the venue:

- 2 heated dressing rooms with warm water + shower + towels + key
- costume hanging space
- 3 tables + 5 chairs to sit and work
- 1 hot water jug to boil water - coffee / tea maker
- drinking water (no plastic bottles please)
- snacks / fruits are appreciated

Light

The light plot will be adapted per venue - based on the following information. Please send a technical list of what equipment is available in the venue.

The show will be operated by the technician travelling with the Company.

! To be provided by the venue:

- 1 GrandMA2 desk
- 28 Briteq Pro Beamer Zoom mk5 - Rental RGBW LED-projector (<https://briteq-lighting.com/pro-beamer-zoom-mk5-rental>)

OR 28 Versapar Zoom RGBW LED projector

<https://www.jsfrance.com/fr/projecteurs-architecturaux-a-leds/27665-prolights-tribe-versapar-par-a-leds-12x10w-rgbw-a-zoom-10-60-neuf-2100000219735.html>

OR 30 Chauvet Colorado Zoom RGBW LED projector

<https://www.chauvetprofessional.com/products/colorado-2-quad-zoom/>

- Min 42 channels of 2kW
- 18 PC's + barn doors
- 9 profiles 1kW narrow
- optional lights to light the intermediate rooms (6 x ACP)

- Colors Filter List:

Channels	Light Devices	Color Filters each light	Notes
17	PC 1kW + Barn doors	L174 + light frost (R114)	General Light
1	PC 1kW + Barn doors	L174 + light frost (R114)	Top light pillows
2	Profile 16°	iris	Top beam
7	Profile 16°	Goboholder A-size	Symbols
28	Briteq Pro Beamer Zoom mk5		
6	ACP horizon	antechamber	

The company provides:

- 6 paperfall systems
- 7 steel gobo's

Sound

We request the same sound technician, able to program the venue console, to follow the setup days as well as the show days in assistance to the Company's touring technician.

The show will be operated by the technician travelling with the Company.

Please power the sound system and mixing desk only with clean and separate power (no electric power from light dimmers or other).

! To be provided by the venue:

- *Midas X32 or equivalent (11 input / 9 Output needed)* - Midas X32 is preferred as the show is saved and set for Midas, we will use our soundcard (MOTU Ultralite MK5) and need patch cables (9 outputs in Jack)
- 6 passive full range speakers, preferably (d&b V7P - Nexo id series - Mayer sound MINA series - and similar)
- 7 separate amp channels (one for the subs)
- 6 hanging systems to hang the speakers from the ceiling
- 2 bass speakers
- 3 wireless handheld microphones

Descriptions:

One speaker in each corner of the room, hanging at about 4,8m height. 2 extra speakers in between opposite sides, when the venue is rectangular. These are on 7m height. 2 bass speakers behind the carpeted stairs.

- 7 aux sends for speakers
- 2 aux sends for FM-transmitters
- Gaffa tape + cable ties to secure cables to underside of table.
- XLR cables to stage box placed at one end of a table row.

The company provides:

- Laptop with Ableton
- MOTU soundcard ultralite mk5
- 2 FM-transmitters
- 80 radios

Plans

Lightplot 21/05/2023

[Lake Life FINAL Lightplot 2023.pdf](#)

Schedule

https://docs.google.com/spreadsheets/d/1wSZtzjJNOI-4Vc94RA8FwneUN_Yjv4Rfs9g0qowRhTQ/edit#gid=1437047232