

Stoppap DANCE
COMPANY

LIVED FICTION

Visual Story



About this Visual Story

This visual story tells you about Stopgap Dance Company's show Lived Fiction. It can help you prepare to watch the show.

We're really excited to welcome you!

If you would like any more information or have any questions, then please email lily@stopgapdance.com

In this visual story you can find out more about:

- Stopgap and Lived Fiction
- What to expect in the show
- The performers
- The story
- The people who made the work



About Lived Fiction

Stopgap Dance Company has been making dance for over twenty years. Stopgap likes to make dance in new ways and has done this with Lived Fiction.

Lived Fiction is made by Deaf, Disabled, neurodivergent and non-disabled people. We think exciting things happen when lots of different people work together.

Lived Fiction is about sharing different ways to experience dance.

It shows us that we do not just watch dance. We can watch, listen to, and feel dance in new ways.

We have thought about creative ways for Deaf, Disabled and neurodivergent people to be able to access and enjoy the show.

We have used audio description. This is speech and sounds that describe the dance.

We have used creative captions. These are words and pictures that describe the speech and music.

We did this so that people could access the show. But we also hope that it makes the choreography easier to understand and more interesting for everybody.

What to expect

Lived Fiction is performed in a theatre and there will be:



Lights

These can be bright, colourful and move quickly. There are no strobe lights.



Music and sound

The levels of sound go between loud and very quiet. We have a sonic story which can tell you more.



Creative Captions

These are words and pictures that describe speech and sound. They are projected onto a screen behind the dancers.



Creative Audio description

These are spoken words and sounds that describe the dancing and things happening onstage.



It will be a Relaxed Performance

This means:

- You can make noise in the theatre.
- You can enter and leave when you want to.
- People will be around to help you.
- There will be a quiet space to use.



Lived Fiction is 90 minutes long.

There is a short break around 45 minutes in, called an intermission.

You can leave the theatre during the show if you want to.



People will be able to show you where the quiet space is. At some venues this might be a chill-out area in the foyer.

It is OK to come back into the theatre when you are ready.



The performers are OK if you make noise. They enjoy it!

Access Table and Access Guide



You will be able to visit our Access Table and say hello to our Access Guide before the show. They will be in the foyer at the theatre.

You can ask the Access Guide questions.

You will also be able to borrow sunglasses and ear defenders.

Please feel free to bring your own fidgets and devices.

The Performers

There are seven performers on-stage in Lived Fiction.



Christian



Emily



Hannah



Jannick



Nadenh



Monique



Lily

Lily is an audio describer. They speak and explain what is happening. The dancers also use their voices to describe.

There is also another voice called DAN who guides the show, DAN does not come on stage, his voice is a recording.

Touch Tour



Before the show starts, there is a Touch Tour.

We share more information about the show, including what things look and feel like such as the costumes. This is useful for Blind and Visually Impaired people, but anyone can attend!

You can book this on the venue's website when booking tickets.

The Story

This section will tell you more about what happens in the show. If you do not want to know what happens you can skip to page 15.

We have outlined things that might be surprising in these boxes.

Act One

Introductions

DAN gives useful information about the work as you come in. As DAN talks the dancers cross the stage in different directions.

Lily the audio describer sits at a desk on stage. Lily introduces themselves and lets people know more about the show.

The lights go darker but it does not go completely dark.

The dancers take it in turns to say their name and describe what they look like. This can be useful to Blind and Visually Impaired people. It lets the dancers choose how they are described.

The Soft Shoe Shuffle

The Soft Shoe Shuffle is the first time we dance together.

It is about our **harmony** as a group of dancers. **Harmony** is when different things go together well. We are all different dancers and will never look exactly the same. But we want to try and find a simple harmony.

It was inspired by the dances of Bill Bojangles, Cab Calloway and Sammy Davis Jr. It was also inspired by the style of Northern Soul, which influenced the costume design.

The dancers then use their costumes to let us know where they are on the stage and how they like to dance.

Tight Textures

Tight Textures is fast and has lots of energy. We explore patterns, sounds, and dancing together but in our own way.

The dancers lip sync to DAN's voice as he shares a poem about what makes us want to dance together and things that are hard about being a dancer.

In Tight Textures the lights and projections will be bright and move around a lot. The music is loud with lots of beats and talking. The dance is noisy and fast moving.

Lily will let you know when this section is about to happen. You can leave to go to the quiet space if you want to.

Tight Textures lasts for about 8 minutes and 30 seconds.



Unplugged

Wheelchair dancer Nadenh returns for a solo. Lily describes Nadenh's movement.

Lily explains the **mechanics** of Nadenh's dancing. **Mechanics** means the ways something works or happens. As a wheelchair user there are lots of interesting details to how Nadenh dances.

There is no music in this section.

Ancient Ammonites

Emily joins Nadenh and they dance together. They start moving on the ground and slowly get up and travel around the stage.

Lily describes from their own point of view. Sometimes Lily talks about details in the dancers movement. Sometimes Lily lets their imagination take over and they tell more of a story.

Ammonites were sea creatures that lived a long time ago. The shape of them was something we thought about a lot when writing the audio description.



Intermission - A short break for 15 minutes.

Some of the dancers will stay on the stage and you can ask them questions.

Act Two

Tipping Trio

Nadenh, Christian and Jannick begin to practise some dancing. We are not sure if they know we are watching, because they stop and start again.

It is a playful dance between three dancers who have been working together for 6 years. It shows you what it is like when we work together in the Stopgap studio.

Lily moves into the audience with the Access Guide and Emily, they describe the dance to people who need audio description.

This is a relaxed scene and the dancers are happy for you to film and take pictures. Please turn off the flash.

Gods and Men

Lily says that Mo' and Christian become figures. Which is a bit like becoming characters in a painting.

The two figures play with the difference in their size and power.

Lily describes the duet using lots of detail that matches the slow movement of the two figures. Lily shares one story that describes them, but you can think of your own story about the two figures.

A starting point for the scene was that very few Disabled people are in old paintings that are about beauty.



An Undisturbed Lion

Jannick is sat in the audience. Hannah starts by using their noisy costume to call to Jannick. He responds back with noise from his costume. Hannah pulls Jannick closer until he is onstage.

They keep in contact with lots of touch. They play with following and not following one another.

We hear Jannick's voice describing what it is like to dance with Hannah. DAN and Lily also join in with describing.

At the end, Hannah takes the microphone from Lily and speaks. Lily leaves the stage and sits in the audience.



I'm In A Room

This is a solo where Hannah speaks. There is no dancing.

Hannah shares her feelings about performing. Hannah talks about how characters she plays can become part of her.

This was the scene that helped us create the title 'Lived Fiction'.

At the end of Hannah's solo she goes to the front rows of the audience and shakes Lily's hand. Hannah might offer her hand to you in the front row, but you do not have to touch her.



Translations

Translations is based on Nadenh's solo in Act One.

The dancers join in with Nadenh and find their own version of his solo. In Stopgap we call this **translation**.

Translation is when we re-work movement from one person's body to another person's body.

We try to stay true to Nadenh's movement by looking at lots of details in the way he moves.



The Last Dance

This section is the end of the show. It is about the world changing and new ideas. DAN talks about caring for people and how care is important when working together.

The dancers do The Soft Shoe Shuffle from Act One again. We repeat The Soft Shoe Shuffle to show how Stopgap likes to keep working towards change and that it is important to look back and learn from what we have done before.

At the end of the show people might clap. This can be loud. You can join in with the clapping but you do not have to.



Meet the Team



Christian Brinklow
(He/Him)

“Hello I’m Christian! I dance with the sounds of my skin against my costume and my feet on the floor. In ‘Gods and Men’, I dance slowly with Mo on the ground, we move very close to each other without touching. In ‘Tipping Trio’ I dance with Jannick, Nadenh and his wheelchair. We circle around the space with lots of energy.”



Emily Lue-Fong
(She/Her)

“Hi I’m Emily. I like to glide and slide across the floor in my big white trousers. I dance in contact with Nadenh, both of us caring for his chair as we move across the space. I am also one of the audio describers at the beginning of the second half for Tipping Trio, sharing my thoughts about things happening on stage.”



Hannah Sampson
(She/They)

“I’m Hannah and I wear dark brown trousers with zips on them which rattle when I move my hips. I like that in Lived Fiction I can share my inner thoughts and feelings. In some scenes I am on the outside of the other dancers but I am also the first dancer to get really close to the audience.”



Jannick Moth
(He/Him)

“Hi! I’m Jannick and I have keys on my costume in Lived Fiction. One of my favourite things about the show is the journey I get to go on with the cast and the movement conversations that we have along the way. I like to surprise! You might notice me both on the stage and in the audience! Lived fiction has an openness to it that allows for honest experience. I always look forward to learning something new each time!”



Monique Jarrett
(She/Her)

“Hey I’m Monique or Mo’. I dance with intent and show power in my movement beyond my size. In ‘Gods and Men’, Christian and I share the space and command attention, just us two, we jigsaw our bodies slowly but precisely in strength. In ‘Translations’, Nadenh and I hypnotise you as we spiral, we push, glide and spin in sequence then leave you behind.”



Nadenh Poan
(He/Him)

“I’m Nadenh, a British-Cambodian wheelchair dancer. I strap myself into my chair so it feels like we are dancing together even when we dance on the floor or I am being lifted.”



Lily Norton (They/Them)

“Hello I’m Lily and I am an audio describer. This is someone who explains things that are happening on stage with words, it can be helpful for Blind and Visually Impaired people and can make the dancing more interesting.

For me Lived Fiction is about exploring new ways to make dance, led by access for Deaf, Disabled and neurodivergent people.”



DAN - Dan Watson

DAN is played by Dan Watson, who was one of the original members of Stopgap Dance Company. The voice of DAN guides us throughout the show. At times he sounds automated like a robot, other times he reveals his feelings. DAN reminds us that there are people who contribute to the show who are not on stage including people from Stopgap’s past. Whether you listen to them is up to you.

Photo by Andy Ferreira



Lauren Trim - Access Guide (She/Her)

“Hi! I’m Lauren and I am the Access Guide for Lived Fiction. You can come and find me before, during and after the show. I will be able to answer questions about Lived Fiction and also help you with anything you might need. I really enjoy how Lived Fiction feels like the studio has been put on stage, sharing with our audiences the care and connections we all work hard to create together.”

If you want to learn more about Stopgap and Lived Fiction...

Visit our website: www.stopgapdance.com/lived-fiction

Find us on social media!

 [@Stopgapdance](https://www.facebook.com/Stopgapdance)

 [@Stopgapdance](https://twitter.com/Stopgapdance)

 [@stopgapdance](https://www.instagram.com/stopgapdance)

 [@StopgapDanceCo](https://www.youtube.com/StopgapDanceCo)

Credits

Lived Fiction was conceived, written and devised by Stopgap's Deaf, Disabled, neurodivergent and non-disabled creatives. The process was facilitated by Stopgap's Co Artistic Director Lucy Bennett.

Cast and Creatives

Christian Brinklow, Monique Dior Jarrett, Emily Lue-Fong, Jannick Moth, Lily Norton (Audio Descriptor), Nadenh Poan, Hannah Sampson and Dan Watson (Voice of DAN)

Director & Co-writer Lucy Bennett
Access Artist & Co-writer Lily Norton
Rehearsal Director Amy Butler
Composer & Sound Designer Dougie Evans
Digital Artist & Creative Captions Ben Glover
Lighting Design Jackie Shemesh
Costume Design Ryan Dawson Laight
Prop Designer Colin Holden
Access Guide Lauren Trim
Production & Stage Manager Ethan Duffy
Production Manager Emma Henderson
Technical Manager Francois Langton
Lighting Associate Joe Hornsby
Costume Associate Rosie Whiting

Lived Fiction was developed as part of the research project "DANCING: Protecting the Right to Culture of Persons with Disabilities and Enhancing Cultural Diversity through European Union Law: Exploring New Paths" led by Delia Ferri, Professor of Law at Maynooth University, Ireland. The project received funding from the European Research Council under the European Union's Horizon 2020 Research and Innovation programme (grant agreement number 864182).

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For Stopgap Dance Company

Project Manager James Greenhalgh
Access Workers Abbie Thompson & Laurel Flatley
General Manager Charlotte Mackie
Administrator Amy Owen
Co-Artistic Directors Laura Jones & Lucy Bennett
Executive Producers Sho Shibata & Lucy Glover

Consultants for Creative Access:

Kelsie Acton, Angela Bettoni, Lucy Clark, Martin Glover, Andrew Loretto, Anne McCarthy, Lesta Woo, Sofia Young-Santamaria, Ada Eravamo, Maria Oshodi





Photography by Chris Parkes

Visual Story created by Lily Norton



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