

A Crash Course in Cloudspotting



MAYK

Technical Specification

Version; 2022

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Contacts

Producer

Hattie Gregory hattie@mayk.org.uk +44 (0) 7835037925
Kate Yedigaroff Kate@MAYK.org.uk +44 (0) 7951698012

Lead Artist

Raquel Meseguer Zafe
uncharteredcollective@gmail.com +44 (0) 7941032753

Production Manager

Mark Munday marktmunday@gmail.com +44 (0) 7917303877

Touring Technician

Charles Webber operancv@gmail.com +44 (0) 7814458818

Creative team

Designer; Sophia Clist
Artist; Tom Metcalfe
Sound Designer; Charles Webber
Composer & Sound Artist; Jamie McCarthy
Dramaturge; Laura Dannequin

Production Information

A Crash Course in Cloudspotting is an immersive audio-visual installation and digital audio experience, that reframes disability.

Created as a study in human connection beyond space and time, public and private, the seen and unseen. It is conceived as an installation for a lying down audience, in a carefully curated atmosphere that slows an audience down, to tell them the stories of people's attempts to rest in public. The stories are all verbatim, from people who have a range of invisible impairments which mean they need to rest throughout the day (chronic pain, fibromyalgia, neurological conditions, ME, etc.).

Part installation, part verbatim theatre, the piece will ask audiences to lie down together to experience a 40 minute play in light, sound and people's stories of their attempts to rest in public.

- **Part I** is an installation / verbatim theatre piece that asks audiences to lie down together to experience a 24 minute play in light, sound and story. Part I can run multiple times a day (Covid safety guidance allowing).
- **Part II** is a live performance that happens within the installation as a follow on to Part I. Part II can be run twice a day with at least 1 hour between the end of one show and the beginning of the next.

The production works in conjunction with an app, which allows our participants; *Resters*, to signal their acts of rest in real time. We then turn these signals into cues that control the lights and sound.

Please view [this video](https://drive.google.com/file/d/1-34qm3BwPHd_NCwhoInLESgbmlpjMMVS/view?usp=sharing), which shows the installation set up in the Herbert Gallery in Coventry in 2021. (https://drive.google.com/file/d/1-34qm3BwPHd_NCwhoInLESgbmlpjMMVS/view?usp=sharing)

Running times

Part I; the live installation runs for 24 minutes.

Part II; the performance runs for approximately 1 hour.

Staffing

Touring Staff

The performance tours with the following personnel.

With the show for get in and live performances

- One Lead Artist performer
- One Touring Technician (show operator)
- One Job Aide

With the show for get ins

- One Production Manager

With the show for visits

- One Producer

Local Staff

We require 2 technicians for the duration of the get in and get out. These must be multi-skilled, able to work across Lighting, Sound and Stage departments.

If your crew is department-specific we will require 1 x LX, 1 x Sound, 2 x Stage.

The installation cannot be left unattended, therefore an usher is required in the space for the times when Part I only is running. During Part II the Touring Technician will be present to supervise the installation and performances.

Show call

The performance is operated by the Touring Technician. Whilst we do not require local crew to operate the show, we may need assistance in carrying out the laundry call between Part II performances.

Please speak to the Production Manager and Producer in advance about this.

Get in & Get out

The get in takes two full days. An example schedule is laid out below but please bear in mind a specific one will be drafted for each engagement.

	Morning	Afternoon	Evening
Day 1	Rig LX Rig Sound Rig Flying Set up toured computer	Fly structure Set structure Test internet connection	Set structure (cont.) Set practical speakers
Day 2	LX plot Sound plot	Rehearsals	Performance

The get out should take less than 2 hours.

We require access equipment to work at the full grid height and at 3.6m. We do not tour access equipment.

Dressing Rooms and Laundry Facilities

We require 1 dressing room and 1 company office with Wi-Fi access.

We require access to Laundry facilities.

Transport

The production tours in a transit van, which needs to be parked at the venue for the duration of the engagement.

Additional Documentation

Health & Safety

This document should be accompanied by

- 01 Cloudspotting Tour Risk Assessment
- 02 Cloudspotting Set Assembly and Flying Method Statement
- 03 Cloudspotting Sound and LX Schematic
- 04 Rigging diagram
- Covid Risk Assessment (if applicable)

Please email marktmunday@gmail.com if you have not received these.

Front of House and Marketing

Available separately are

- Front of House Protocol
- Marketing Pack

Please email hattie@mayk.org.uk if you need these documents.

Staging requirement

Room Dimensions and grid load capacities

- Minimum room dimensions; 9m x 9m
- Minimum grid height; 3.5m
- Ideal grid height; 4.5m
- Total weight to be flown (dead hung); 100kg
- Minimum rating of load-bearing points; 25kg each

We require the use of a production desk. Approximate dims 1m x 1.5m and to be placed in the performance space near the installation.

Lighting

In theatre spaces, it is essential that we can achieve a full blackout.

Assembly and configuration

The set consists of an aluminium tubing circular structure weighing 100kg. It is hung from 4 rated points on a fixed grid or flown bars. The location of these points must be on the corners of a 1.75m x 1.75m square configuration in the middle of the room. Each rated point must be able to take at least 25kg.

This aluminium circle supports 48 carbon fibre whips. These in turn support fabric drapes which fall in a circle of diameter 7m.

The structure is assembled at ground level and flown to the correct height using pulleys and rope, all of which are toured.

Once flown to height, the aluminium circle is locked off and sits at 3.75m from the ground for the duration of the run.

Please see the following documents for details on how the assembly is put together and flown.

- 02 Cloudspotting Set Assembly and Flying Method Statement
- 04 Rigging diagram

It may be necessary to rig temporary rigging positions in the venue grid in order to achieve the desired point locations. We tour a selection of scaff lengths and hardware to achieve this. Note that temporary rigging positions will increase the load on the grid above what is stated in this document. Please discuss this with the Production Manager in advance.

Venue furniture

We require the use of a dark plain chair for each member of the audience. The capacity of the performances may fluctuate with Covid-19 guidelines so please discuss the exact number of chairs with the Production Manager in advance.

Set Drawings and Images

The top of the set is a fixed height, meaning the distance between the grid hanging points and the top of the set will change from venue to venue. Please note that the images in this section are indicative of the set itself and not the hanging method.

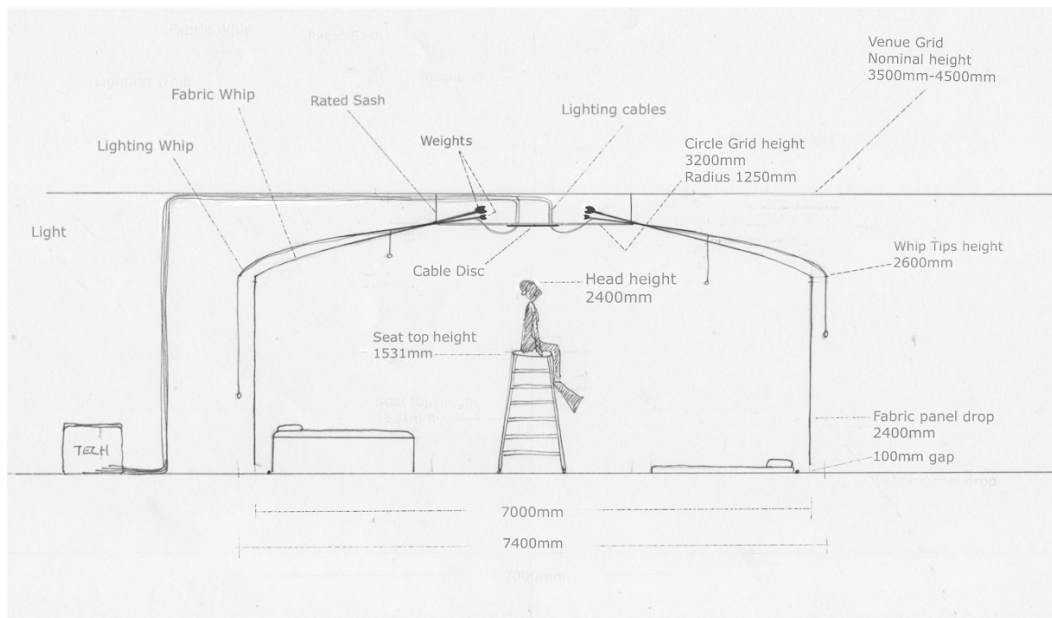


Figure 1; Elevation (1:50, do not scale off drawing)

Figure 1; Elevation shows a control position to the left of the structure. This control position houses LX, Sound and Internet control, and is where the Touring Technician will operate the show.

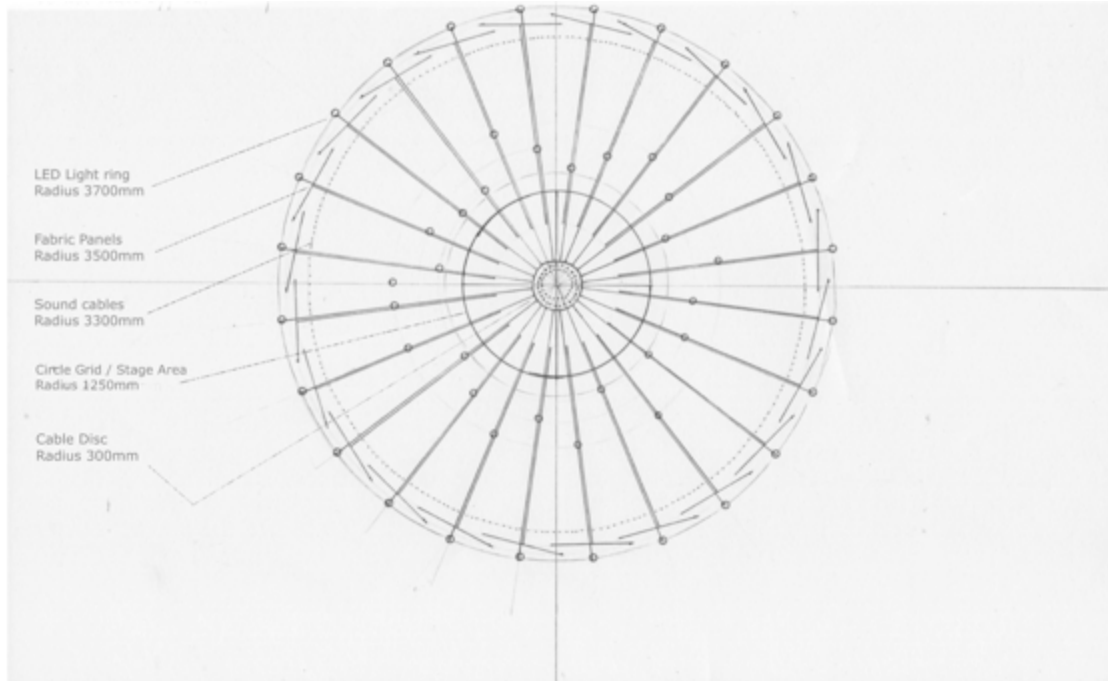


Figure 2; Overhead Plan (1:50, do not scale off drawing)



Figure 3; Detail of whips fixed to circle

The 7.4m diameter circle formed by the fabric creates an environment in which a series of rostra and mats are placed. These are where the audience lie for the duration of the performance.

On each rostrum or mat is a pillow, inside which is a small speaker.

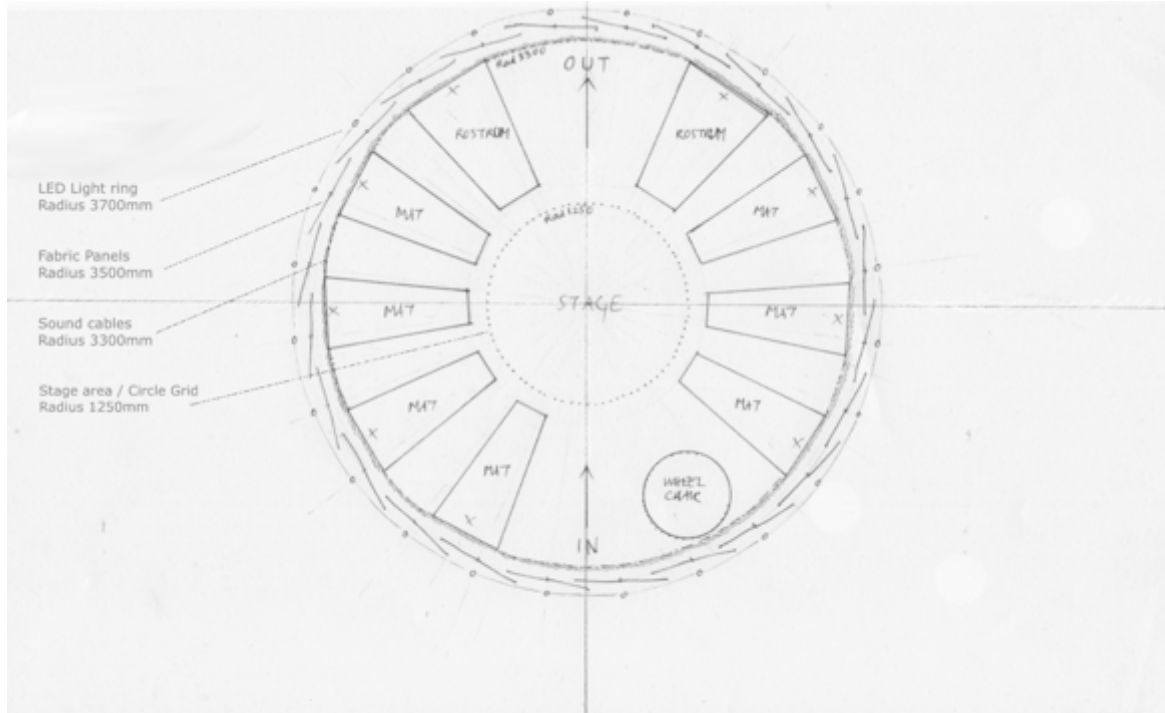


Figure 4; Ground plan (1:50, do not scale off drawing)

Rostra, mats & ladder

The performance (both Part I and Part II) takes place directly underneath the hung structure and within the circle created by the fabric panels.

We tour rostra, mats and pillowcases for the audience to lie on.

We tour a ladder which the performer sits on during the performance.

Technical Requirements

High-Speed Internet Connection

We require a fast and uninterrupted internet connection, ideally through Ethernet, which will plug into the toured computer.

Through this computer, Resters can turn the LEDs in the installation on and off remotely. They do this to visually communicate their real-time patterns of rest, and create a bridge between audience in the installation and people absent from cultural spaces by their conditions.

On the computer is an app we built. For it to work, we need ports to be open so we can have inbound and outbound communication.

Our app listens to socket events from the backend API URL <http://cloud-spotters.herokuapp.com>, the SocketIO server runs on port 3004.

When the app starts up it makes an HTTP request to <http://cloud-spotters.herokuapp.com/spotters> Usually the HTTP requests are sent over port 80.

We also need to be able to VNC / Remote desktop the computer that runs the show. This is for diagnostics, maintenance and if necessary triggering the show. We currently use realVNC or AnyDesk and we're happy to use whatever is most familiar with the venue and its IT team.

Lighting

There are 48 LEDs fixed to the flown structure, which are controlled via the toured computer.

Please note there is no lighting plan as the piece is designed to work in spaces of varying sizes. The lighting rig is simple. The exact locations of each unit will be decided by the touring crew at the start of the get in.

We require the following lighting equipment from the venue

- Programmable control with MIDI
- 12no. 1k Fresnels
- 4no. floor stands
- 8no. LED birdies

The positions of lanterns will lighting rig will vary depending on the shape of the performance space. For the sake of cabling, please assume the following

- 4no. Fresnels on the floor in each corner of the room
- 4no. Fresnels in the rig in each corner of the room
- 4no. Fresnels and 8no. Birdies

Sound

A toured Mac outputs to a powered sub and some small speakers, which are housed in pillows on the mats and rostra.

We require use of

- The in-house PA to which will be sent a left and right feed
- A wired SM58 vocal mic

It is essential that the sound power is on a different supply to lighting power.

Comms

Voice communication is required between the operating position and the dressing rooms.

Technical drawings

The document *Cloudspotting Sound and LX Schematic v1.pdf* accompanies this document and shows the Sound and LX schematic. Everything on this drawing is toured except the in-house PA and vocal mic.

Wardrobe Facilities

We require use of an iron and laundry facilities. In order to comply with Covid-safe regulations we may carry out a laundry sanitising call between each performance, for which we will need the support of local staff. Please speak to the Production Manager for more information.

Covid-19 and Social Distancing

The presentation of this work will take in to account up-to-date Covid-19 biosafety and distancing guidelines/regulations applicable to the time and location of each engagement. Please discuss this with the Production Manager.

Additional Charges

No additional charges are applicable unless agreed in advance in writing by the Producer or Production Manager.

You are required to inform the Company at the earliest possible opportunity of any additional costs for equipment hires or overtime hours incurred by either the schedule or the technical details presented here that exceed any previous contractual agreement.

This technical rider contains the specific minimum requirements for a successful presentation of *Cloudspotting* and forms a part of the contractual agreements between the Presenter and MAYK. Please note all final technical requirements are to be verified by the Production Manager in consultation with the Presenter.

Substance Awareness

MAYK has a strict no alcohol policy during all work hours, and a minimum of 8 hours before starting work. This policy applies to all personnel working on *Cloudspotting*.