

TECHNICAL SPECIFICATIONS - LISTENING WITH THE BODY

We bring all the staging requirements with us: including harp, bench, and some decorative fairy lighting.

A flat wooden floor with resonant acoustics is ideal (i.e. preference for a community hall, over a multi-purpose theater/speech-oriented space).

Additional personnel, such as lighting technician and FoH are as usual for the venue.

We discuss with each presenter and venue the best concert & seating format for your venue. We then adapt the program accordingly.

Listening with the Body has a structure and program, but at its core the performance is about responding to the needs of listeners/participants – meaning we would like to work with presenters to create options suitable to them. The idea is to enhance and offer a new kind of listening experience, not to create discomfort, so adaptability and responsiveness is built into the concept.

Seating/Ticketing Options:

We discuss with each presenter the best LwtB format for their venue. We would then adapt the program accordingly. It's likely there will be two versions of venues – in the round, or raked theatre.

Possible Options for Open-floored flat venue:

- A. Open space, with one circle of chairs on the very outside of the space
- B. Designated ticket areas, e.g.:
 1. Inner circle: floor tickets (best for lying/cushions)
 2. Middle circle: seated-chair tickets
 3. Outside circle: open space tickets (best for free-movement, standing, or DIY cushions)

Theatre/fixed seating:

We will discuss with venues the best configuration for a) spaciousness, and b) proximity to the harp. This may include: on-stage tickets, gaps between seats, and designated moving/standing seats.