

**LITTLE EARTHQUAKE**

***I AIN'T AFRAID OF NO GHOST***

**RURAL VENUES  
TECHNICAL SPECIFICATIONS PACK  
& RISK ASSESSMENT**

VERSION: 10/09/2019

**PLEASE NOTE:**

**These technical specifications are intended for rural touring venues (such as village, school and community halls) that have limited technical capabilities.**

**If you are a theatre venue with full technical capabilities, we are in the process of creating a separate technical specifications pack for you that will be available soon.**

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## INTRODUCTION

Welcome to the technical specifications pack for Little Earthquake's production of *I Ain't Afraid Of No Ghost*. This pack includes everything you need to know about the technical logistics of presenting the show at your venue.

Please note that these technical specifications are intended for rural touring venues (such as village, school and community halls) that have limited technical capabilities. If you are a theatre venue with full technical capabilities, we are in the process of creating a separate technical specifications pack for you that will be available soon.

As the show is constantly evolving, please ensure that you and your team are using the latest version of this pack. We've dated each version and the most up-to-date pack is always available to download from our website at [www.little-earthquake.com/resources](http://www.little-earthquake.com/resources).

We'll contact you in plenty of time before our visit to discuss these specifications further, check that everything is okay, and confirm our arrival time. In the meantime, if you have any queries or foresee any problems, please don't hesitate to get in touch.

Thank you for your time and your support — we look forward to visiting your venue with *I Ain't Afraid Of No Ghost* soon.

Best wishes

The Little Earthquake Team

## PRIMARY CONTACT INFORMATION

For all technical enquiries, please contact:

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For all tour booking enquiries, please contact:

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If you're not sure who the best person to contact is, get in touch with any one of us and we'll make sure the best person gets back to you!

## INFORMATION WE NEED FROM YOU

The information provided in this pack is generic to all venues. However, we'd like to provide specifications that are bespoke to your venue. So that we can prepare these for you, please send us the following information as soon as possible:

- A plan of the room where the performance will happen. This doesn't need to be to scale, but it should include the measurements of the performance area, the location/number of plug sockets we can use, and the location of the main light switch panel for the room.
- Photographs of the room where the performance will happen. It's always useful to see some photographs of where we'll be performing. Please send photographs taken from lots of different angles.

These can all be emailed to [gareth@little-earthquake.com](mailto:gareth@little-earthquake.com). If your image files are large, please use a free service like [www.wetransfer.com](http://www.wetransfer.com) to send us your files.

## PRODUCTION INFORMATION & BACKGROUND

Here is the marketing copy for the show:

*The dead can scare us.  
The dead can protect us.  
Sometimes, the dead just want to steal our KitKats.*

*Back in 1986, an ordinary home in suburban Derby (on the edge of an abandoned graveyard) was the unlikely setting for some puzzling paranormal activity — and inspired by his favourite film, little Gareth became a self-appointed Ghostbuster to launch an investigation into his playful poltergeist.*

*Now, three decades later, with the help of old home videos and new interviews with his nearest and dearest, grown-up Gareth is determined to uncover what was really going on inside his very own haunted house.*

*Surrounded by shelves crammed with toys and tapes in a retro recreation of his original bedroom, Gareth's about to channel the boy he once was to find out what made him the man he is today.*

*Join us for a nostalgic trip back to the 80s and a comic exploration of a childhood haunting where nothing is quite what it seems — all wrapped up in some formidable fashions and set to a cheese-tastic chart-topping soundtrack.*

The show is performed by Little Earthquake's Co-Directors Gareth and Philip. Gareth plays himself throughout, and Philip (reluctantly) plays everyone else from Gareth's childhood. The style of the production is deliberately 'homemade' and 'rough-around-the-edges'. The story and set features many of Gareth's childhood toys, drawings and craft projects (including a DIY Ghostbusters Proton Pack!), as well as home video footage which is played on a large TV screen. The performers operate all of the lighting, sound and AV from the stage as part of the action.

*I Ain't Afraid Of No Ghost* is one of Little Earthquake's most recent productions. It premiered at Maplebeck Village Hall in Nottinghamshire (through Live & Local) on 15th November 2018 and was awarded Performance Of The Year 2019 at the National Rural Touring Awards. The show is currently touring until Autumn 2020 in both studio theatre spaces and rural touring settings.

## PERFORMANCE DAY SCHEDULE

### Performance Start Times & Duration

Performance start times are at the discretion of the receiving venue. We recommend that no performance is scheduled earlier than 7:00pm on the day of the get-in. Please confirm the performance start time(s) with the Programmer at your venue or with Little Earthquake if the Programmer hasn't already done so.

The performance lasts 2 hours, including one interval (Act 1: 50 minutes; Interval: 20 minutes; Act 2: 50 minutes).

### Get-In / Get-Out Times & Durations

We require a minimum of 4 hours for the get-in before the performance room is open to the public. Therefore, if the hall opens at 7pm for a performance that begins at 7:30pm, we will need access to the space by no later than 3pm.

If the Promoter is kindly providing a meal for the company on our get-in day, the best time for this to arrive would be around two hours into the get-in (for example, 5pm for a get-in starting at 3pm).

The get-out will commence as soon as the audience has vacated the space and will take no longer than 60 minutes.

If we are performing in your venue for more than one day, we will expect to leave our set and equipment in position overnight. On each subsequent performance day, we will require access to the space at least two hours before it is open to the public in order to make final checks.

### Wrap Around Activities

We will liaise with the Promoter on the day about how best to accommodate performance wrap-around activities such as introductions, speeches and raffles.

## TOURING PRODUCTION TEAM

There are two members of production personnel on the road:

- Gareth Nicholls (performer and Co-Director of Little Earthquake);
- Philip Holyman (performer and Co-Director of Little Earthquake);

Occasionally we will be joined by other members of the Little Earthquake team, including our Producer Zoë Roberts. If we are expecting additional team members we will let you know in advance.

## VENUE PERSONNEL REQUIRED

We will require one person to be on call during our time at the venue. They don't need to stay at the venue if they live or work nearby, and they won't be expected to assist during the get-in, performance or get-out. If any problems arise on the day, they'll be our first point of contact.

Gareth and Philip operate all of the lighting, sound and AV during the performance from onstage.

## TRANSPORTATION & PARKING

The set and production team tour in one small van. The vehicle registration number can be provided prior to our arrival should it be needed for parking permits etc.

Please ensure that we can park legally near the access point at your venue whilst we unload and load the vehicle.

Please arrange for free parking at or near the venue during the rest of our stay. If this is not possible, please let us know as soon as you can and advise us about alternative parking.

## VENUE CONFIGURATION, PERFORMANCE AREA & AUDIENCE AREA

Please see the Generic Rural Venue Plan (Appendix A) for more information.

Once we've seen your performance space plan and photographs, we'll contact you to discuss the best position for the performance and audience areas. Depending on the space we sometimes prefer to perform across the widest part of the room, resulting in longer but fewer audience rows.

The production requires an absolute minimum flat performance area of 4 metres wide x 4 metres deep, with a minimum height of 3 metres. Additional space is also required on either side of the performance area for lighting and speaker stands (at least 1 metre square on each side of the performance area).

Ideally the audience should be seated in rows, but we can accommodate cabaret-style seating around tables if you'd prefer.

The performance has been created so that everything can be seen when the performance and audience areas are on the same level. Therefore, no block staging is required.

No wing space is required during the performance.

The performance doesn't require a full black-out, but any windows should have curtains or blinds that can be drawn, especially during performances taking place in the summer months.

## THE SET

Please see the Generic Rural Venue Plan (Appendix A) for more information.

The set for *I Ain't Afraid Of No Ghost* is very simple. It is a representation of the shelves from Gareth's childhood bedroom and consists of:

- Five freestanding plastic shelving units with wallpapered backing panels. Four of these units are 60cm wide x 30cm deep x 172.5cm high. One of the units is 60cm wide x 30cm deep x 132cm high. These shelving units hold all of the props and set dressing used in the show.
- Hidden behind these shelving units are two small freestanding plastic shelving units which store the backstage props. These units are 60cm wide x 30cm deep x 66cm high.
- One freestanding plastic shelving unit which is used for the onstage Tech Station. This unit is 84cm wide x 40cm deep x 133cm high. It is where a TV, a laptop and a small sound desk are positioned. Gareth and Phil operate the tech from here as part of the onstage action.

The whole set is completely freestanding. Nothing needs to be attached to walls, rigged above the stage or screwed into the floor.

Where appropriate the set has been treated with fire-proofing solution and certificates/inventories are available upon request.

## PROPERTIES

All props for the production sit on the shelving units and consist of toys, books, comics and boxes from Gareth's childhood. These are all small and lightweight items.

All props have been treated with fire-proofing solution where appropriate and certificates/inventories are available upon request.

## COSTUME

The performers wear the same base costumes throughout and change characters by adding various hats, wigs and tops. These are all positioned on the backstage shelving units.

All costumes have been treated with fire-proofing solution where appropriate and certificates/inventories are available upon request.

## LIGHTING

Please see the Generic Rural Venue Plan (Appendix A) and the Generic Rural Venue Electrical Connection Plan (Appendix B) for more information.

We will provide everything needed for the production's lighting design, including lighting fixtures, cables, stands, laptop and control software.

The performers operate the lighting during the show from the onstage Tech Station position.

Lighting is controlled via DMX by a MacBook Pro laptop using QLab 4 ([www.figure53.com/qlab](http://www.figure53.com/qlab)). The laptop connects to a small USB-DMX interface unit, which then connects to our daisy-chained lighting fixtures.

The lighting fixtures used in the show are:

- 2 x LED Par Cans. These are rigged onto our lighting stands positioned either side of the performance area;
- 2 x LED Battens. These are mounted on floor stands in a downstage centre position.

It will be necessary to run fixture cables across the stage. These will be taped down with gaffer tape.

All electrical equipment bought into the venue has been PAT tested and complies with current EU regulations. Testing certificates are available upon request.

**SOUND**

Please see the Generic Rural Venue Plan (Appendix A) and the Generic Rural Venue Electrical Connection Plan (Appendix B) for more information.

We will provide everything needed for the production's sound design, including powered speakers, mixing desk, cables, stands, laptop and control software.

The sound design for the production consists of recorded music and sound effects. PRS (the Performing Right Society) has been notified directly by Little Earthquake about music used in the production and any royalties have been paid.

The performers operate the sound during the show from the onstage Tech Station position.

Sound is controlled by a MacBook Pro laptop using QLab 4 ([www.figure53.com/qlab](http://www.figure53.com/qlab)). The laptop connects via USB to a small sound desk, which then connects via XLR to our speakers.

It will be necessary to run speaker cables across the stage. These will be taped down with gaffer tape.

All electrical equipment bought into the venue has been PAT tested and complies with current EU regulations. Testing certificates are available upon request.

**AV**

Please see the Generic Rural Venue Plan (Appendix A) and the Generic Rural Venue Electrical Connection Plan (Appendix B) for more information.

We will provide everything needed for the production's AV design, including a television monitor, cables, laptop and control software.

The performers operate the AV during the show from the onstage Tech Station position.

It is controlled by a MacBook Pro laptop using QLab 4 ([www.figure53.com/qlab](http://www.figure53.com/qlab)). The laptop connects directly to a 32inch LED TV via a Mini DisplayPort (aka Thunderbolt Port) to VGA Adaptor.

All electrical equipment bought into the venue will be PAT tested and complies with current EU regulations. Testing certificates are available upon request.

**POWER SUPPLY & DEMAND**

Please see the Generic Rural Venue Electrical Connection Plan (Appendix B) for more information.

We will need to power our technical equipment using a minimum of three 13 Amp plug sockets which are positioned near to the performance area. We tour with plenty of 13 Amp extension cables to reach the performance area from these sockets.

The maximum demand made on any single 13 Amp socket is 760 Watts. This is well below the overload point of approximately 2990 Watts.



**SPECIAL EFFECTS**

There are no special effects used in the production.

**DRESSING / STORAGE ROOM**

We require the use of at least one lockable area during our stay that can be used as our dressing and storage room. Ideally, this room should contain a mirror and a sink.

**LAUNDRY**

At venues where we are presenting more than two performances, we may require the use of laundry facilities including a washing machine, washing powder, dryer, iron and ironing board.

We will make prior arrangements with you about the best times to use these facilities.

**FRONT-OF-HOUSE SIGNAGE**

Depending on your venue policy, you may wish to display some or all of the following information as patrons enter the auditorium:

*The performance last for 2 hours, including an interval.*

*We regret that latecomers cannot be admitted into the auditorium once the performance has started.*

*When entering and exiting the auditorium, please be careful of the lighting fixtures positioned on the floor at the front of the performance area.*

**SAFETY****Health & Safety**

Little Earthquake and its staff are committed to good health and safety working practices. Copies of our Health & Safety and Safeguarding policies are available on request.

**Insurance**

We hold public and employer's liability insurance for the presentation of the production.

**Risk Assessment**

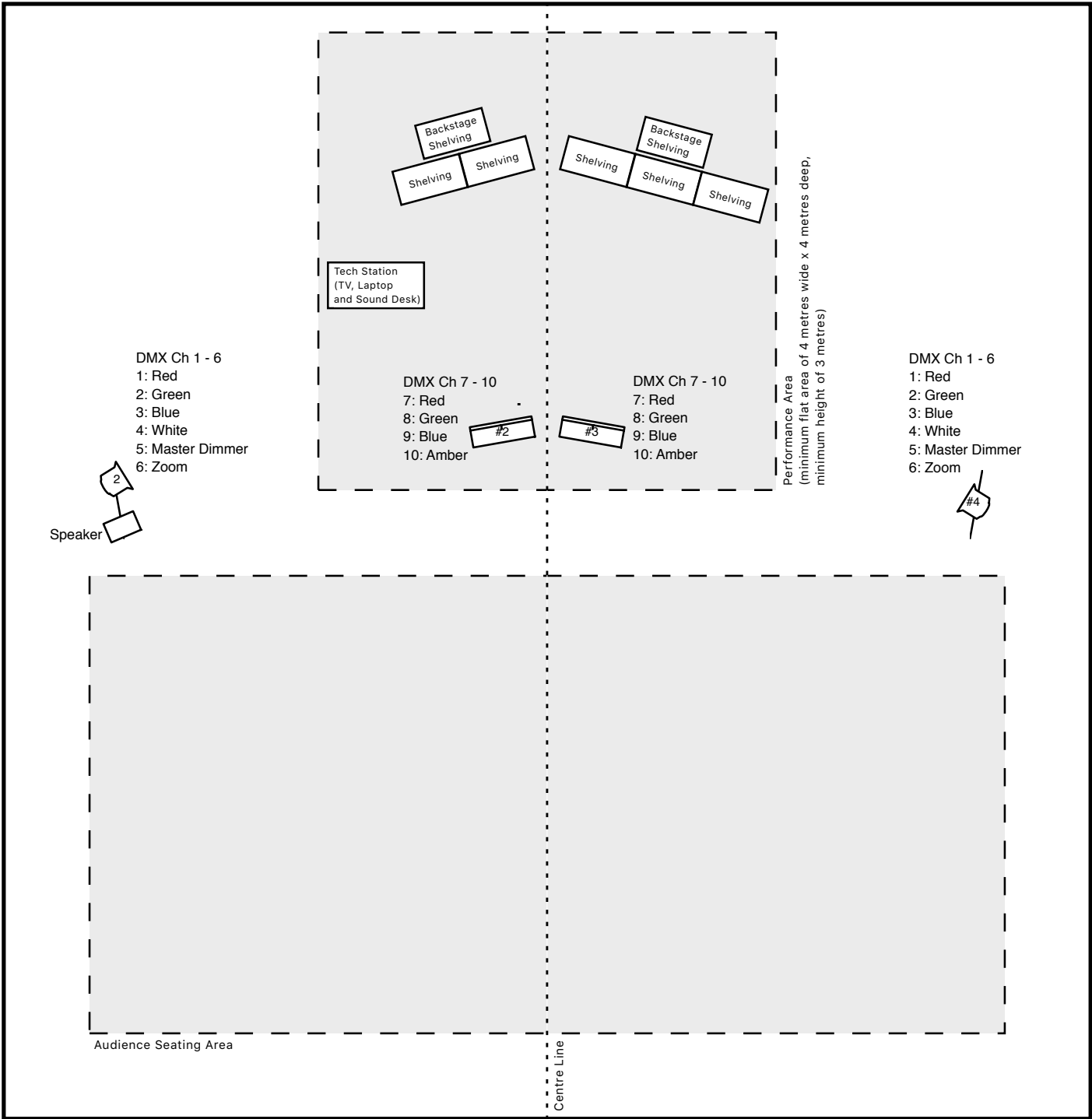
A comprehensive risk assessment for the production is included with this pack as Appendix C. The risk assessment is designed to highlight potential hazards and to reduce or eliminate any risks when presenting *I Ain't Afraid Of No Ghost*.

**Show Report**

A show report is completed after each performance and copies are available on request 24 hours after the performance in question.

### **Licences**

We request that the receiving venue ensures it has obtained any local authority permissions required to present the production.



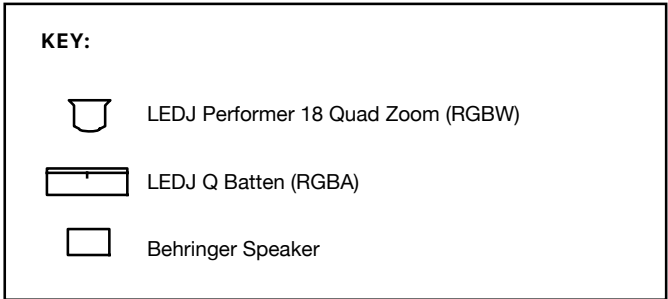
**GENERIC RURAL VENUE PLAN**

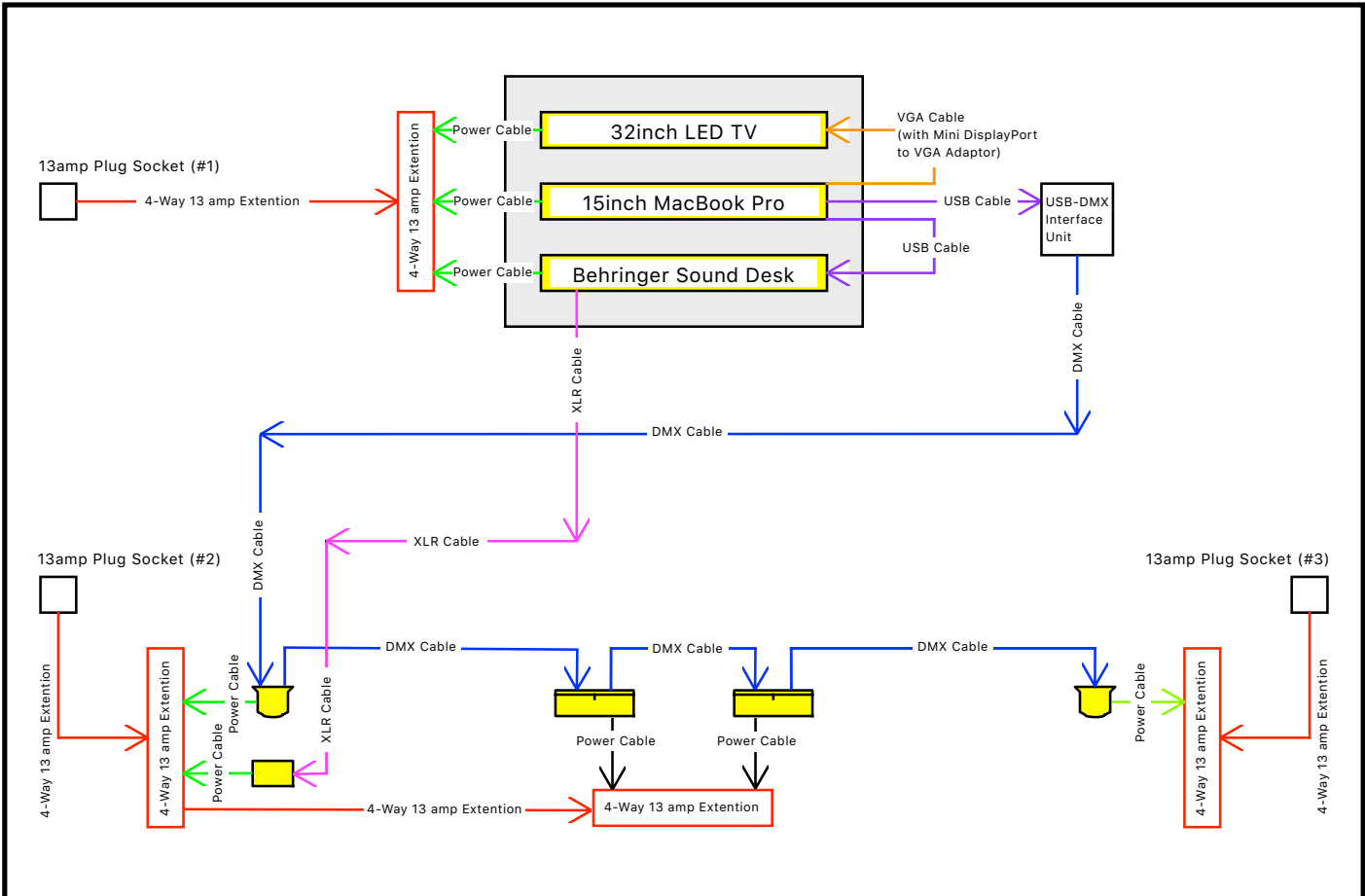
**PRODUCTION:**  
*I Ain't Afraid Of No Ghost*

**COMPANY:**  
 Little Earthquake

**VENUE:**  
 Generic Rural Venue Plan

**VERSION:**  
 22/01/2019





**POWER DEMAND CALCULATIONS**

**13 Amp Plug Socket #1: 180 Watts in total (0.78 Amps)**  
 Laptop: 85 Watts  
 TV: 55 Watts  
 Sound Desk: 40 Watts

**13 Amp Plug Socket #2: 760 Watts in total (3.30 Amps)**  
 Speaker: 550 Watts  
 LED Fresnel Fixtures: 150 Watts  
 LED Batten Fixtures: 120 Watts

**13 Amp Plug Socket #3: 150 Watts in total (0.65 Amps)**  
 LED Fresnel Fixtures: 150 Watts

The maximum demand made on any single 13 Amp socket is 760 Watts. This is well below the overload point of approximately 2990 Watts.

**GENERIC RURAL VENUE ELECTRICAL CONNECTION PLAN**




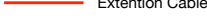

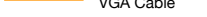
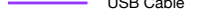
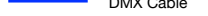
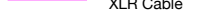
**PRODUCTION:**  
*I Ain't Afraid Of No Ghost*

**COMPANY:**  
 Little Earthquake

**VENUE:**  
 Generic Rural Venue Plan

**VERSION:**  
 22/01/2019

**KEY:**

-  LEDJ Performer 18 Quad Zoom (RGBW)
-  LEDJ Q Batten (RGBA)
-  Behringer Speaker
-  Extension Cable
-  Power Cable
-  VGA Cable
-  USB Cable
-  DMX Cable
-  XLR Cable

# LITTLE EARTHQUAKE *I AIN'T AFRAID OF NO GHOST* RISK ASSESSMENT

VERSION: 22/01/2019

## CRITERIA

This risk assessment has been carried out using the following system:

### Severity

Each hazard has been given a severity rating of between 1 and 5:

- 1 = Negligible or Minor (single injury that's all in a day's work and can be self-treated);
- 2 = Slight (injury with short term effects that can be self-treated);
- 3 = Moderate (injury that requires professional medical attention);
- 4 = Severe (major injury causing long term effects or disability);
- 5 = Extreme (fatal injury).

### Likelihood

Each hazard has been given a likelihood and probability rating of between 1 and 5:

- 1 = Improbable (almost no possibility of occurring);
- 2 = Remote (very unlikely to occur);
- 3 = Possible (may or could well occur);
- 4 = Likely (a definite possibility that it will occur);
- 5 = Very Likely (will occur more often than not).

### Risk Factor

Severity x Likelihood = Risk Factor

By multiplying the severity rating by the likelihood rating we have determined the overall risk factor for the hazard. Risk factors have a rating of between 1 and 25:

- 1 - 5 = Very Low (the hazard is unlikely to occur but if it does will have minor consequences);
- 6 - 11 = Low (the hazard is unlikely to occur but could have moderate consequences);
- 12 - 18 = Medium (the hazard could occur and have moderate consequences);
- 19 - 23 = High (a possibility that the hazard will occur with moderate to severe consequences);
- 24 - 25 = Very High (the hazard is very likely to occur with extreme consequences).

LITTLE EARTHQUAKE - IAIN'T AFRAID OF NO GHOST - RISK ASSESSMENT - VERSION: 22/01/19

Potential Hazard	Severity	Likelihood	Risk Factor	Person(s) at Risk	Notes & Precautions Taken
Lifting, carrying and rigging lighting equipment.	1	5	5	GN; Technicians	All lighting equipment (including fixtures and stands) is lightweight and can be carried safely by one person. Rigging of lighting equipment will only be carried out by trained staff and in full working light. Should a ladder be required to rig lighting equipment, the user will ensure that it meets safety standards, is set up correctly, and is 'footed' by another person when in use.
Lifting, carrying and rigging sound equipment.	1	5	5	GN; Technicians	All sound equipment (including fixtures and stands) is lightweight and can be carried safely by one person. Rigging of sound equipment will only be carried out by trained staff and in full working light. Should a ladder be required to rig sound equipment, the user will ensure that it meets safety standards, is set up correctly, and is 'footed' by another person when in use. Special care should be taken when mounting speakers onto stands as this requires the speaker to be lifted above shoulder height. Two people will therefore carry out this task together.
Lifting, carrying and rigging AV equipment.	1	5	5	GN; PH	All AV equipment is lightweight and can be carried safely by one person. No ladders are needed to set up the AV equipment.
Lifting and moving ladders.	1	3	3	GN; PH; Technicians	The lifting and movement of ladders will always be carried out by two people and in full working light.
Lifting and moving audience seating.	1	3	3	GN; PH; Technicians; Rural Touring Promoters and Volunteers	At studio venues, the lifting and movement of audience seating will only be carried out by trained venue staff in full working light. At rural touring venues, no more than three stacked chairs will be moved by a single person. A higher stack of chairs will require the use of a sack-truck. Those lifting and moving chairs will be reminded by Little Earthquake to lift using their knees, thus putting less strain on their backs.
Lifting and moving sets.	1	5	5	GN; PH; Technicians	All set items break down into lightweight components which can easily be carried by one person. Fully constructed pieces of set are still light-weight, but large, and will be moved by a minimum of two people. The carrying and movement of set will always be carried out in full working light.
Lifting and carrying props.	1	5	5	GN; PH	All props are small, lightweight, and can be carried by one person. Props will be stored in their transportation crates/boxes or in their pre-show positions at all times. At the beginning of the interval, any onstage debris will be taken immediately to a backstage storage room and/or reset for the second half. At the end of the performance, any onstage debris will be collected onto the backstage shoving units in preparation for a re-set or get-out.
Lifting and carrying costumes.	1	5	5	GN; PH	All costumes are light-weight, and can be carried by one person. Costumes will be stored in their transportation cases or in their pre-show positions (including in dressing rooms) at all times. At the beginning of the interval, any onstage debris will be taken immediately to a backstage storage room and/or reset for the second half. At the end of the performance, any onstage debris will be collected onto the backstage shoving units in preparation for a re-set or get-out.
Working at height during the construction of set (including hanging drapes).	N/A	N/A	N/A	N/A	No set construction will be conducted at height.
Working at height during the rigging and focusing of lighting equipment.	1	3	3	GN; Technicians	No rigging and positioning of lighting equipment should need to happen at height. If for any reason it does, the work will only be carried out by trained staff and in full working light. Should a ladder be required to rig lighting equipment, the user will ensure that it meets safety standards, is set up correctly, and is 'footed' by another person when in use.
Working at height during the rigging and configuration of sound equipment.	1	3	3	GN; Technicians	No rigging and positioning of sound equipment should need to happen at height. If for any reason it does, the work will only be carried out by trained staff and in full working light. Should a ladder be required to rig sound equipment, the user will ensure that it meets safety standards, is set up correctly, and is 'footed' by another person when in use.
Working at height during the rigging and configuration of AV equipment.	1	1	1	GN; Technicians	No rigging and positioning of AV equipment should need to happen at height. If for any reason it does, the work will only be carried out by trained staff and in full working light. Should a ladder be required to rig AV equipment, the user will ensure that it meets safety standards, is set up correctly, and is 'footed' by another person when in use.
Working at height during the rigging and configuration of other equipment.	N/A	N/A	N/A	N/A	No other equipment needs to be rigged at height.

Equipment or scenery falling from height.	2	1	2	All	No equipment or scenery should need to be rigged or positioned at height. If for any reason it does, the rigging will be carried out and double checked by trained staff who will follow all standard rigging safety precautions. Any lightweight props positioned on high shelves will be secured in place with Blu-Tac.
Moving or trucked scenery.	1	5	5	GN; PH	No scenery is trucked during the production. At two points in the performance a freestanding shelving unit is repositioned by the performers. This unit is lightweight and not very tall, and can easily be moved by one person. No breakable props are stored on the shelves when it is moved.
Flown Scenery.	N/A	N/A	N/A	N/A	No scenery is flown during the production.
Use of machinery and power tools.	N/A	N/A	N/A	N/A	The construction of the set does not require the use of machinery or power tools. No machinery is used during the performance.
Use of sharp objects (eg. scissors and knives)	N/A	N/A	N/A	N/A	No sharp objects are used during the get-in, get-out or performance.
Use of lighting effects (eg. strobes and lasers).	N/A	N/A	N/A	N/A	No lighting effects such as strobes or lasers are used in the production.
Use of smoke, dry ice or haze.	N/A	N/A	N/A	N/A	No smoke, dry ice or haze is used during the production.
Loud or shocking sound and music.	N/A	N/A	N/A	N/A	No loud or shocking music or sound effects are used in the production.
Use of compressed gases.	N/A	N/A	N/A	N/A	No compressed gases are used during the production.
Use of pyrotechnics.	N/A	N/A	N/A	N/A	No pyrotechnics are used during the production.
Use of naked flames.	1	5	5	GN	A single birthday candle is lit by Gareth at one point during Act 2. The candle is positioned in a small cupcake, and is carefully held by Gareth at all times when lit. It is lit onstage by a safety igniter that is pre-set in a locked position, is unlocked just before use, and then locked again after the candle has been lit. The candle is lit for around one minute before being blown out by Gareth. He then places the extinguished candle in a small bucket of sand located on one of the shelves.
Use of water or other liquids.	N/A	N/A	N/A	N/A	No water or other liquids are used during the show.
Use of weapons or firearms.	N/A	N/A	N/A	N/A	No weapons or firearms are used during the show.
Use of glass or other materials that shatter.	1	5	5	PH	A photograph frame with glass inside is briefly displayed to the audience by Philip. Before being displayed it is positioned safely on one of the shelves. During the action Philip picks it up from the shelf, shows it to the audience, and then returns it to the shelf. In the unlikely event of the glass breaking, we tour with a dustpan and brush (positioned backstage) which Philip will use to sweep the stage as part of the action. A more thorough sweep will take place in the interval. Both performers wear shoes throughout.
Use of edibles or consumables	1	5	5	PH	A cupcake is used in the show but is never eaten. It is replaced periodically. An apple is used in the show but never eaten. It is replaced periodically. A Kikkat finger is eaten on stage by Philip during the performance. This is unwrapped and prepared by Philip himself prior to the performance and is stored on a tray backstage.
Use of external electrical equipment.	1	5	5	All	Any electrical equipment brought into the venue by Little Earthquake will have been PAT tested and conform with EU regulations. Inventories and certificates are available on request.
Use of flammable items.	1	5	5	All	All flammable items brought into the venue by Little Earthquake for use in the production have been treated with flame proofing solution where appropriate. Inventories and certificates are available on request. See above for precautions taken during the use of naked flames.
Physical violence and stage fights.	N/A	N/A	N/A	N/A	There is no physical violence or stage fights used in the production.
Low light and blackout activity (eg. scene changes).	1	5	5	GN; PH	There is minimal movement by the performers at times when ambient light is at its lowest. Any movement will be thoroughly rehearsed in performance conditions to ensure it can be carried out as safely as possible.
Acrobatics, stunts or aerial work.	N/A	N/A	N/A	N/A	The production contains no acrobatics, stunts or aerial work.
Trip hazards	1	5	5	GN; PH; Technicians; Audience	There are no obvious trip hazards on stage. The production will be rehearsed thoroughly in performance conditions to ensure the likelihood of any trip is reduced. Cables leading to any onstage equipment will be secured with black gaffer, cable ties and cable protectors.
Performance debris on stage	N/A	N/A	N/A	N/A	There is no debris left on stage at the interval or after the performance. Any onstage debris is removed to a backstage storage room and/or reset for the second half in the interval.
Performance debris backstage	1	5	5	GN; PH	At the beginning of the interval, any onstage debris will be taken immediately to a backstage storage room and/or reset for the second half. At the end of the performance, any onstage debris will be collected onto the backstage shelving units in preparation for a re-set or get-out.
Use of minors (under 16 years)	N/A	N/A	N/A	N/A	No minors are involved in the production.

Audience movement.	1	1	1	Audience Members	No unusual movement is required by the audience who can watch the performance from their seats. No performer enters the seating area during the performance. If audience members are required to cross the stage to get to their seats, front-of-house signs will warn them about the lighting fixtures located in the downstage centre position. A member of the front-of-house team will also be positioned near these lighting fixtures to warn people. These lighting fixtures will be securely fixed in position using gaffer tape. The performance contains nothing that requires a trigger warning being displayed.
Trigger warning:	N/A	N/A	N/A	N/A	