

Impact Driver: Pre-show information

This document explains helpful information about the Impact Driver show using accessible text.



Photography by Anne Tetzlaff, 3D Typography by Bora AKA Pauline Canavesio, collaging by Eve Stainton

The performance on the 28th will be photographed
The performance on the 29th will be filmed

Audiences are welcome to tic, stim move and make noise during this performance. You are also welcome to leave and re-enter the Theatre space if you need; there may be moments of silence or darkness where this might be harder to do so. If you think you might like to leave during the performance, we suggest sitting near to the entrance.

Content warning:

- This performance contains partial nudity, strobe, loud live sound and live welding.
- Welding creates a smell that can be detected in the space.
- Welding curtains are used during the performance, which allow you to safely watch the welding with no additional eye protection.
- A limited number of ear defenders will be available; if you have your own, please bring them.
- This performance includes very loud noises. The music, industrial sounds layered with guitars is loud and interspersed with welding sounds and metals scraping.

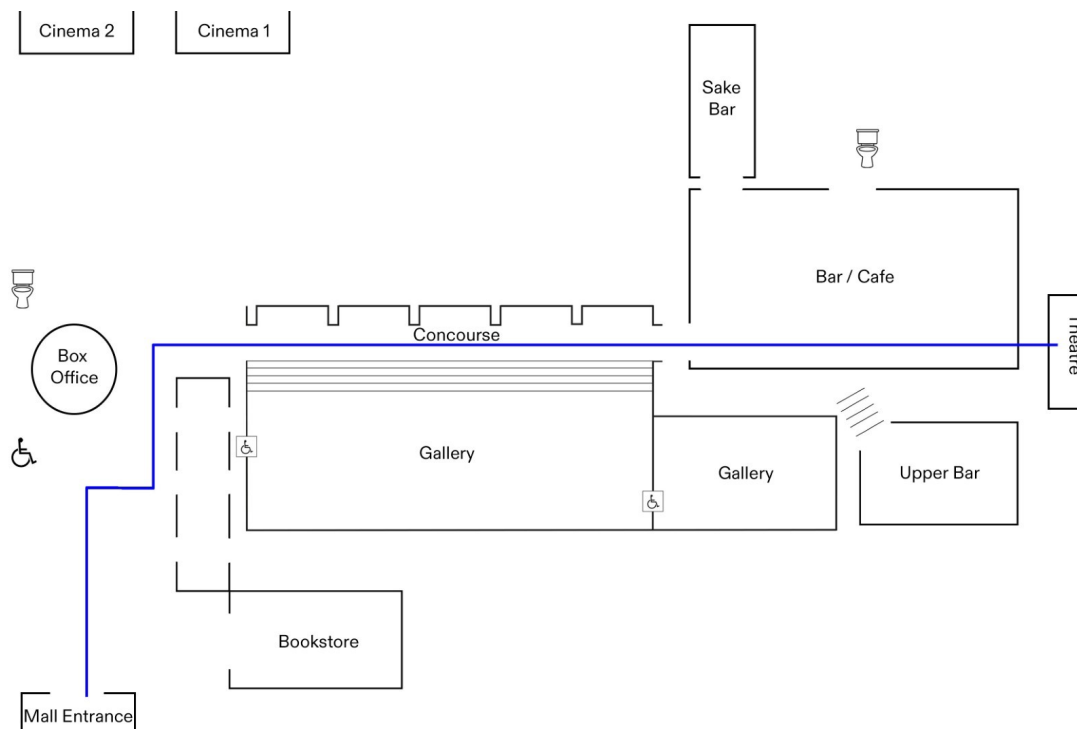
Access information:

- The performance is 60 minutes long.
- There is no interval.
- The Theatre space has step free access via The Mall entrance and lift in the Theatre
- The lift in the Theatre is self-controlled with hand control, two buttons for up and down (max weight 300kg). It is without sides and a vertical pole you can hold on to. It is a quiet lift to operate and will not disrupt the performance. Our Public Advisors can also assist.
- There is a raised accessible platform at the back of the Theatre, this platform can accommodate either 2 Wheelchairs and 2 companion seats or 3 theatre seats and 3 companion seats.
- You will be escorted by our Public Advisors to the viewing platform from the foyer, if you require use of this space, please email access@ica.art
- There are five steps down into the performance space. If you are a wheelchair user you can access the performance space by using the lift, if you do not want to use the viewing platform.
- Ear defenders and foam ear buds are available at our box office desk for anyone who might find these useful.
- There is an accessible toilet on the same floor, next to the The Mall entrance.
- There is a quieter seating area in the Sake Bar, should you need this throughout, before or after the performance at any time. Public Advisors and Bar staff can help direct you to the Sake bar.
- You can exit and enter via the Theatre main door; we only use our fire exit routes in the case of an emergency.
- You will be able to get water at the bar which is just outside the Theatre.
- Water is also available for you at the foyer and box office.
- Please feel free to bring sensory equipment with you and stim as much as you need.

Your route from the main entrance to the Theatre:

Level access to the main entrance of the ICA from The Mall

- Includes one set of automatic sliding doors.
- All route areas within the building are always kept clear.
- The ICA has two fold-out wheelchairs available for use by visitors and requests can be made with Box Office or Sales staff.
- Car and taxi drop-offs are possible on The Mall or Carlton House Terrace.
- Public Advisors can help guide you through the building.



Your route through our building from The Mall entrance to the Theatre space, shown by the blue line.

Sensory Mapping for locations on your route to the Theatre	
Foyer	<p>Noise – The Bookstore, 2 cinemas, The Mall exterior</p> <p>Light – The Bookstore and toilets coloured lighting</p> <p>Touch – Paper handouts, water sources</p> <p>Surroundings – Other visitors, cinema goers, toilets</p>
Concourse	<p>Noise – From two directions, Lower Gallery space</p> <p>Light – Overhead strip lights</p> <p>Surroundings – Visitors passing, visitors queueing</p>
Cafe Bar	<p>Noise – From the café staff, visitors, queueing</p> <p>Light – Natural light in daytime, dark in evenings, soft coloured lighting</p> <p>Touch – Tables, chairs</p> <p>Smell – From food and drink, toilets</p> <p>Taste – Food from the café</p> <p>Surroundings – Busy central location, access from all areas</p>

Staffing:

- Our ICA staff will be available for you if you need anything throughout the performance.
- Public Advisors will be helping support the running of the performance, they will be checking tickets and filtering the audience into the space.
- The Public Advisors can keep seats available for anyone that requires a specific location, please let one of our staff members know so they can do this.

Toilets:

- The bathrooms in the foyer and bar are for all genders and do not contain urinals, there are also separate male and female toilets near the Upper Gallery.
- There is a baby changing unit inside the accessible toilet, located to the left of The Mall entrance.
- Each cubicle also has a different coloured light: red, blue or green.
- The accessible toilet has a standard white light.

Accessible Toilet:

- In the cubicle toilets on the left-hand side of the foyer, by the main Mall entrance.
- Accessible toilet is marked on the outside, with a wheelchair symbol.
- The door slides open and close via a handle.
- There are grab bars at the side of the toilet.
- The toilet flushes by a sensor, which is behind you.
- Roll under sink in the toilet.
- Lifting tap faucets.
- Twist lock.
- Width: 7' x 5'4 ft

Tickets:

- Free for visitors where ticket prices are a barrier.
- Your tickets will be checked at the box office on arrival, these can be accessed via your mobile phone, or our staff can print out your ticket for you at the box office.

The space:

- The Theatre space will be dark, and it is a large rectangular hall.
- There is a structure to the right-hand side of the space where some of the performance will happen.
- The space, structure and production doesn't change throughout the performance. Only the welding curtains are removed.
- There are 120 tickets and 50 seats.
- This event takes place in the Theatre.
- There will be 50 chairs in the space.
- The audience can be seated on the floor and are also welcome to move around the space during the performance.
- You can go close to the structure, but you must be mindful of the sightlines.
- You cannot touch the container or the curtain.
- There will be 8 hanging points for tow ropes in the space. There will be large steel hooks hanging from each one. 6 of these will have magnetised lights attached to them during the performance. These magnetised lights swing and twist during the performance.
- There are 2 sound stations. One is by the fire exit on the right, the other is diagonally opposite near the left corner of the concrete platform.

The performers:

Concept and Choreography

- Eve Stainton

Performance

- Tink Flaherty
- Romeo Roxman Gatt
- Imani Mason Jordan
- Mica Levi
- Eve Stainton
- Leisha Thomas

Lighting and Sound:

- There are some moments of complete darkness.
- Some moments of strobe lighting and moments of intense located light.
- Sound varies from moments of being very loud to other times being very quiet.
- Sound is made by electric guitars and metal.
- Some actions will be amplified through localised microphones.
- There is also 360 surround sound.

Participation:

- The performers might ask the audience to make more space, depending on where they choose to sit in the performance space.
- There are no other interactions.

Audio Description (Sat 30 Sep only)

- The performance on Saturday 30 September will be Audio Described by Soundscribe.
- SoundScribe are a global majority collective of audio describers with a wealth of knowledge spanning dance, theatre, moving image and live events, committed to creating innovative audio description designs that offer blind and visually impaired audiences more exciting, bespoke and personalised experiences.
- Audio description (AD) is live voiced commentary that explains what's happening in the performance. AD describes body language, movements, interactions, space and visual design, making the performance accessible through audio.
- The Audio Description will be accessed through headsets provided by the venue. In this instance, there will be two audio describers creating a live AD that is conversational and dynamic in nature.

Content notes:

- We expect (and hope) that experiencers will move around the space. There will be seats available. There are 120 tickets and 50 seats.
- The performance has been designed to be viewed from all angles. The audience are welcome to adjust their position in the room if they wish to see it from a different perspective.
- There may be parts of the performance you may not be able to see, this is how the performance is designed, wherever you are sat in the space gives you a different perspective of the show.

The sounds of Impact Driver

- This piece has five atmospheres of sound. It works with suspense building throughout, and is a metaphorical reference to the world building in the piece, encompassing industrial backdrops and invoking both strength and care.
- It begins with the sounds of the audience entering alongside workshop sounds, metal clamps clanging, chatter, machines being set up, clatters, scrapes, bangs.
- Black out.
- The second atmosphere holds machines being switched on, one by one. We hear hums, fans, the sounds of welding, short bursts, buzzy, fizzy.
- The word 'eyes' is said by performers as a warning to prevent injury. It's repeated as and when it's needed.
- A loud creaking door signals atmosphere three. And then silence.

- Healed boots thud around the space followed by the sound of hot metal being plunged into cold water. *Tzzzzzzz*.
- Amps switch on, electric and feedback sounds echo around the space. Distortion pedals are clicked..guitars begin, low notes, and elongated hums.
- The suspense builds as the guitars build over each other, two separate songs are played, loud melodies and resonances. It is a stereo experience as the two amps are on opposite sides of the room creating a mirroring effect.
- Bangs on the door, metallic thuds. The door opening signals a sudden drop in volume, the amps cut out but the guitars continue, fainter. The extremes between the volumes builds suspense, someone is coming out of the structure and being given space to do so. This alternating between loudness and quietness is signalled each time by a bang on the metal door, signalling somebody is ready.
- Again footsteps, and the water fizzing as hot metal enters it.
- We move into the fourth atmosphere, very loud sounds and jarring feedback builds suspense throughout. Higher squeakings and woos, droney electric guitars build on top of each other.
- Metal clunks emerge as the hooks re-negotiate themselves around each other.
- A body drags across the floor, as again, guitars scratch, rifs create the sounds of zips, *zzzd*, suspenseful buildings.
- And then atmosphere five, subtle guitars as they are moved across the a metal structure held by the performers. It is a really slow, smearing over the structure, carefully, subtly tracing a line between guitar and metal structure, absurdly contrasting to the twangy and viscous sounds created, stringy and psychedelic, like pulling a hand through black treacle. Warpy hollow strings in metal air.
- Blackout, and the sound continues.
- Light gets flicked on and the guitars get faded down, clunks as they are put down on the floor.
- The performers exit, scuttling, shuffling, shifting through space.