

QUARANTINE



12 Last Songs

Good to meet you.
What do you do?

qtine.com/work/12lastsongs

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About

A durational work from Quarantine - part-performance, part-exhibition of people- **12 Last Songs** premiered at Transform Festival in Leeds, UK in October 2021, and was most recently performed at Maillon, Strasbourg (France) and The Guildhall, Cambridge (UK) in 2023. It is available for presentation in the UK and internationally. There will only be 12 creations of the work in total. So far, we've made 5...

12 Last Songs is a 12-hour-long piece that invites up to 30 people into the room to demonstrate their labour, the work that they do. It brings a diverse set of people together from the location where it's performed to create a complex portrait of people and place.

The project talks about our relationship with work, and through that lens, about representation. It asks us to consider how we spend our time. **12 Last Songs** plays with different modalities of theatre, exhibition and everyday life: it's a space for working, watching, and talking. It brings people together who might not otherwise meet. That part is crucial.

12 Last Songs asks why we do what we do and takes a forensic look at the detail of daily labour – maybe a butcher butchering a sheep; a hairdresser cutting hair; a decorator wallpapering a wall; a chef cooking a meal; a jeweller putting a watch back together... The piece also engages with non-physical labour – perhaps a psychiatrist, a philosopher, a politician - and others.

In each place, we'll work with our partner to curate a diverse group of up to 30 local people to take part in the performance. Most workers will be present for an hour or two, some for much longer, depending on the nature of their work. All the workers are paid at the same rate of £25 per hour for their shift (or local wage equivalent). The superstructure of the piece remains the same – but the content changes according to who is present on stage at each performance.

Each worker is interviewed live by one of a group of three performers. These performers follow a text of 600 projected questions that span topics and themes that take us from beginnings to endings: from morning to night, from the start of work to retirement, from birth to death. Responses to questions are dealt with spontaneously – there is no fixed script. Where the local language isn't English, the projected questions will be translated, and we'll integrate local performers into the work.

A fourth performer goes out into the city across the 12 hours and sends back video footage to be projected live into the space. The content of the video will change in each place and focusses on ways in which groups of people are assembling in the city, in transit and at leisure - perhaps the platform of a train station; guests gathering for a wedding at the town hall; a concert... It gives us a sense of time spent and passing outside the walls of the performance space.

12 Last Songs is presented as a 12 hour-long performance from midday to midnight across a single day with audience – numbers limited by the scale of the space - able to visit for as long as they choose. Performances can take place in theatres, galleries and in appropriate non-arts spaces, civic or (post-)industrial – Quarantine will make a creative response to each specific context.

Quarantine make work out of the reality of people's lives. On stage, people are not interpreters of other people's ideas, but individuals, each with their own story.

“... a beautiful encounter with participants and audience in Strasbourg. Quarantine has developed a global approach and a local anchoring with humanity and relevance. This is a European theatre format par excellence.”

Barbara Engelhardt, Artistic Director, Maillon, Strasbourg, France

Touring Information

Team/people 'on the road'

Up to 12
Director
Dramaturg
Assistant Director
Project Animateur
Performers x 2-4 (if presented in a language other than English, we may work with local performers)
Production Manager
Technician
LX Designer *
Designer*

**Scenography and lighting design take place live during the performance*

“As an audience member, it felt... monumental & understated. A very very big show: deceptively simple, light touch, but of a scale (resource-wise) that is far and few between in this country. ... something that is also very obviously necessary for democracy – like, every city should have some form of this, every 2 to 3 years, right?”

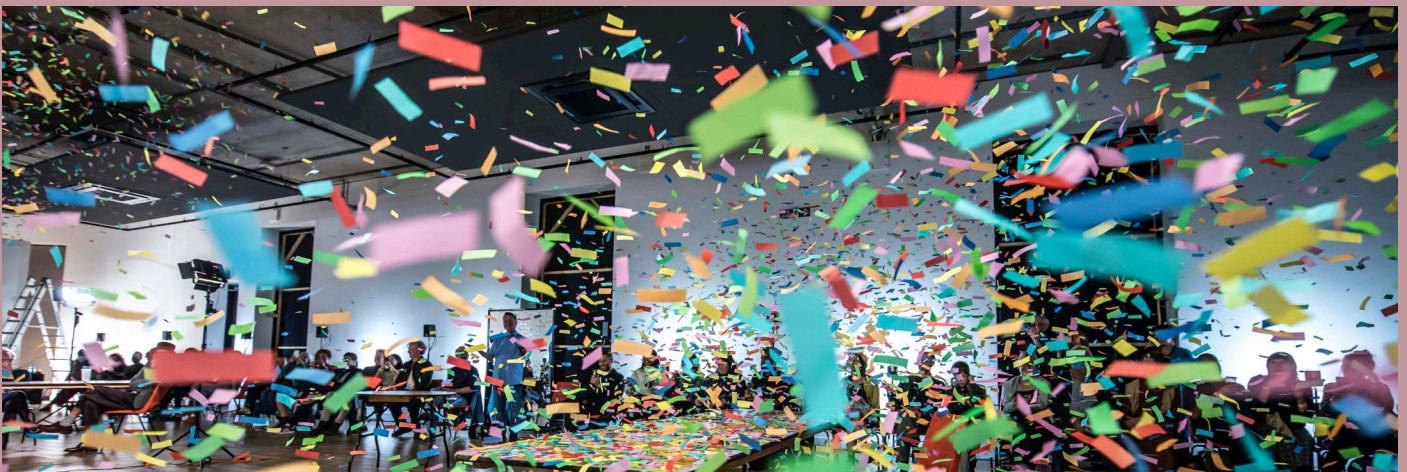
Audience comment

Local personnel

In addition to the fee to Quarantine, the partner will need to provide and cover the costs of the following local personnel:

A Project Animateur to lead on recruiting the (up to) 30 local workers who will feature in the performance. This person will need to be available part-time - increasing as time goes on - from 10-12 weeks prior to the performance and full-time for the final 2 weeks, including the final period when Quarantine is in residence. This role involves having good local knowledge and connections, researching individuals and groups to contact, being comfortable with talking to strangers, and requires strong communication and organisational skills. They will need to speak fluent English and the local language (if relevant).

Recruit and pay costs for up to **30 local workers/labour**. In the UK we pay everyone £25 per hour plus travel and associated costs (e.g., consumables for people to demonstrate their jobs). We estimate an average of 3 hours per person (most are around 2 hours, and a few are significantly more).



2 companions, each working a 6-hour shift, to accompany one of our performers to go out and about in the local area during the live performance, to capture video footage that is streamed live into the performance space. Needs good local knowledge and to be comfortable talking to strangers. The companion will provide basic support with technical matters (calling into the space to share video) and ensure safe travel around the city. This person could be a technician, or someone already connected to the organisation.

Approximately **6-8 local students or volunteers** to act as 'stand in' local workers when we are rehearsing. We need at least 3 people at a time for approximately 5 sessions across the two days of technical rehearsals. They don't need to be the same people for each of the sessions.

Local Sound Technician who will be part of the performance and visible on stage.

Other **Technical personnel** are required for the get-in/get-out, and the week of the performance - this is detailed in the **Technical Specification**.

Other Requirements

Costs to be covered by the partner.

Licensing: there may be some costs associated with licenses/permissions relating to presenting the work of some local labour – e.g., tattooist, cook, childminder etc that we would expect the partner to cover.

Access: we'd like to make the performance accessible and will discuss this with you in advance, in terms of offering sign language interpretation, audio description etc. This needs to be combined by an interest and capacity to promote the performance to those who might want to access these services. We'd like to discuss other ways to make the performance accessible too. We would expect the partner to cover these costs. In the UK, we've done it a few ways, which we can share.

Space/s required: in addition to the performance space (see Technical Specification), we also require another space to meet workers in whilst the get-in is happening in the performance space, though if applicable, this could be the venue's café/bar space (during the week, but we'd need a dedicated space for the day of the performance); plus a backstage green room for our team; a minimum of 4 dressing rooms (could be other spaces), 2 of which must be accessible. These are for our team and spaces to greet and 'hold' workers during the performance before they go on stage.

Travel for touring team (including any Visas or Covid-tests required), accommodation & subsistence: all additional and to be covered by the partner.

Freight, including carnet

Discussion to take place regarding what needs to be transported, and what could be sourced locally. We would prefer for all technical and company equipment to be sourced or built locally, but will need a discussion about what the partner already has, what they'd need to buy or hire in etc.

Schedule

If performing **12 Last Songs** in English and not working in any local performers, we will need approximately 7 days, plus travel and each side, and dependent on duration of travel.

If we're performing it in another language, and working in local performers, we will need 4 extra days on site (in addition to above) for the Director, Assistant Director, Dramaturg and one of our performers.

Other Information

Number of performances: 1 x 12-hour duration, midday to midnight

Audience capacity: will be based on each specific space. We will create a bespoke scenography for each location, maximising space, and potential audience capacity.

Ticketing for 12-hour performance: tickets should be offered as all day tickets, so that audiences can come and go as they please during the 12 hours. We know that this might limit capacity, but it is possible to over-sell if there are appropriate spaces outside the performance space that can be used as 'holding' areas (e.g., café/bar; other programme, such as exhibitions).

Communications Materials

We can supply:

Copy for print, digital and socials content

Publicity images

Press release template

Freesheet programme template

Promotional video for public use

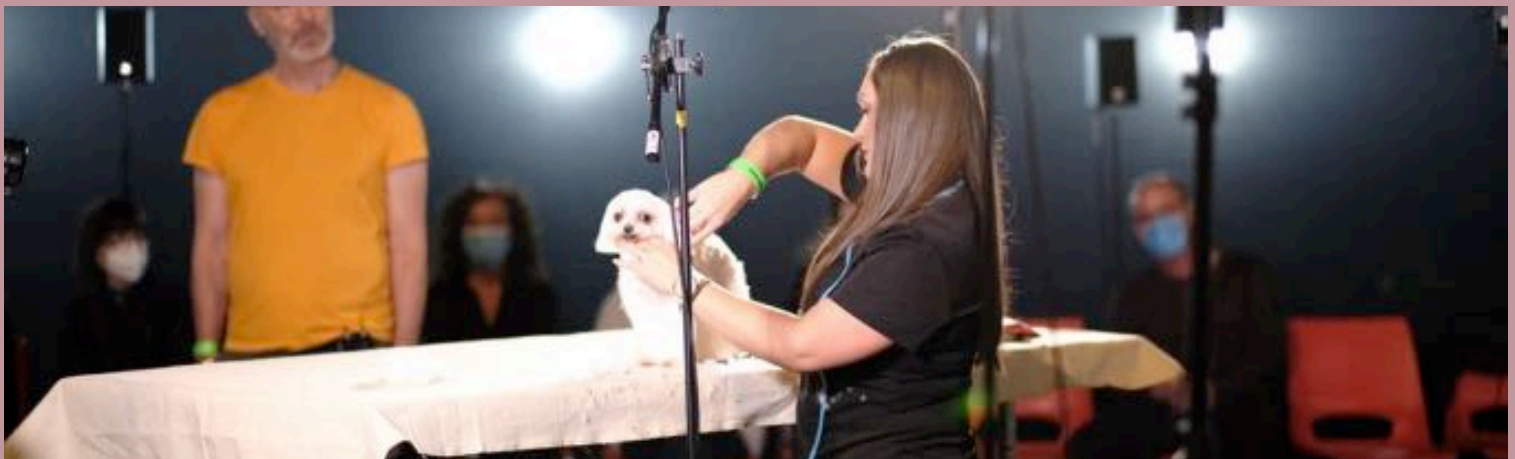
All other materials – e.g., printed/digital promotional assets, signage, to be provided by the partner.

Video Documentation

An hour-long video documenting the premiere of **12 Last Songs** in Leeds is available [HERE](#).

Password: skelter21

Please note, public broadcast or internet streaming of this video is not permitted.



To discuss **12 Last Songs** further, please contact Richard Gregory, Co-Artistic Director via richard@qtine.com or Sarah Hunter, Associate Artist & Producer, via sarah@qtine.com

Images: Chris Payne, David Lindsay