

FORM Dance Projects presents

KAIROS

Technical Specifications

April 2023

Concept, Direction, Choreography: **Meryl Tankard**

Composer, Pianist: **Elena Kats-Chernin**

Video Design and Photography: **Régis Lansac**

Assistant Director: **Kate Dunn**

Performance and Choreography: **Lillian Fearn, Cloé Fournier, Julie Ann Minaai, Thuba Ndibali, Taiga Kita-Leong, Jasmin Luna**

Child Performer: **(TBC)**

Costume Design: **Melanie Liertz, Sam St. Aubyn**

Set Design: **Meryl Tankard**

Sound Design: **Bob Scott**

Lighting Design: **Verity Hampson**

Associate Video Design: **Morgan Moroney**

Company Manager: **Naomi Hibberd**

Booking and Enquiries:

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Technical Specifications

1. INTRODUCTION

In ancient Greek, *Kairos* is “the right or opportune moment for doing, a moment that cannot be scheduled.” *Kairos* is a new Australian dance work, directed by legendary choreographer Meryl Tankard (AO), composed by Elena Kats-Chernin (AO), with visual designer Régis Lansac (OAM), presented in a world premiere in Sydney Festival 2023. Australia’s finest collaborators seize the moment with the next generation of dance makers responding to these uncertain and challenging times.

NOTE ABOUT THIS DOCUMENT:

The following document sets out the Technical Requirements and support to be provided to the Company by the Presenter.

Please be aware that any information herein has been compiled at the conclusion of the initial presentation as part of Sydney Festival 2023 and reflect the specific circumstances and performance environment of that presentation. These specifications may require changes to match the specific performance environments of subsequent presentations.

Please contact us directly with any questions or issues arising from this document.

2. VENUE

2.1 GENERAL

KAIROS is best suited to proscenium or end-stage theatre configurations. Alternative venue layouts can be considered but may require additional equipment. Please contact us to discuss.

2.2 STAGE AREA

The show can be adjusted to fit onto a variety of stages of varying widths and heights, however the **minimum performing** stage area is

Onstage width: 14 metres

Onstage depth: 18 metres

Height over stage: 7 metres (to the bottom of lighting fixtures)

Please contact FORM Dance as soon as possible if your proposed venue does not meet these specifications.

2.3 STAGE SURFACE

Flat, even surface with no raised areas or divots.

Sprung or timber floor required.

This can either be a raised stage area or set at audience level.

The floor should be recently painted in a satin black paint (Rosco Tough Prime preferred). The area downstage of the scrims is then covered in matte or low-sheen black vinyl dance floor (eg Tarkett).

2.4 AUDITORIUM - STAGE ACCESS

If the stage area is raised, two sets of stairs (one set on each side) should be provided to easily facilitate audience to stage entry during the load-in until 1 hour prior to the initial performance.

2.5 ACCESS EQUIPMENT

The Venue is expected to supply suitable access equipment which must be in full working order. Trained members of FORM Dance personnel will be required to use this equipment. Please advise if this is not possible.

Venue to provide

- 1 x EWP able to reach grid
- 2 x 2.4m ladders

2.6 DRESSING ROOMS

Rooms required: 5

- 1 x Female – 4 pax
- 1 x Male – 2 pax
- 1 x Female – 1pax
- 1 x Child + Chaperone
- 1 x Production Office

These rooms must be secure and for the exclusive use of the company during the period of load in until the completion of the bump out. Dressing rooms must be cleaned before arrival and throughout the season. Rooms require access to showers, toilets, hot and cold running water, at least 1 rack for hanging costumes, sufficient lighting, tables, chairs, bins and mirrors.

In addition, the dressing room for the Child performer should contain the following items:

- A mattress and bedding
- A television or access to suitable entertainment
- Writing materials and a suitable desk / chair
- Snacks suitable for a child performer

This room should be completely private, and unable to be accessed by anyone outside of the appropriate company representatives (including the Chaperone).

2.7 HOSPITALITY RIDER

Venue to provide

5 x 1 litre bottles of still water per performance/rehearsal, or appropriate access to filtered water

2.8 CLEANING EQUIPMENT

The production requires the floor to be mopped by the venue mechanist prior to all tech rehearsals and performances.

Brooms, mop and bucket are required with close access to hot running water.

3. PRESENTING TEAM

3.1 CAST

8 x Cast members (7 x Touring; 1 Child – see note below):

- 6 x Dancers
- 1 x Composer / pianist

3.2 TOURING TECHNICAL STAFF

3 x Touring Technical Staff

| | |
|--------------------|---------------|
| Production Manager | Mark Haslam |
| Stage Manager | TBC |
| Company Manager | Naomi Hibberd |

3.3 TOURING CREATIVE PERSONNEL

| | |
|--------------------|---------------|
| Director | Meryl Tankard |
| Assistant Director | Kate Dunn |
| Video Designer | Regis Lansac |

3.4 ADDITIONAL TOURING PERSONNEL

In addition to the personnel above, the Designers (Sound, Lighting and Associate Video) may be required for the initial performance of any tour. The Company Producer may also need to travel with the Company, depending on the circumstances.

Longer seasons may necessitate the inclusion of understudies to the company.

3.5 CHILD PERFORMER

Kairos starts and finishes with a young child performer in the space, briefly playing the piano to conclude the work. Assistance is sought from presenting partners in finding and contracting this performer from within the local community.

The following is the call-out from the initial presentation, and provides a guideline on the requirements of the production for this performer:

The small, female child (aged 7-10, approximately 130cm) would have some performance experience and confidence, and musicality. They could be learning piano, however this is not essential, as the child only has to play a few notes. Ideally the child would not be too poised or highly trained, they can act naturally as well as having the confidence to perform in front of an audience in a show, alongside these artists.

Calls in rehearsals and season would be up to 4 hours (longer for days with multiple shows) and the child would need a volunteer parental/family/guardian supervisor with them at all times.

As laws around the employment of children in performance environments differ widely based on location, the Company will be led by the Presenter in following the appropriate laws and customs for the presentation. These should be communicated to the Company during the contracting phase for the production.

All FORM Dance Project Cast, Creative Personnel and Production Staff hold current Working With Children Certification as per Australian state regulatory law.

4. SET / STAGING

4.1 DESCRIPTION

The set consists of the following elements:

- 7 x 6.5m high x 3m wide scrim (Showtex Lasertulle) hung towards the rear of the space
- 9 x concentric circles, created with a mixture of white flour and washable craft paint
- A number of prop elements including bags, a ball, head-pieces and a stool (venue to provide)

Please note this paint is applied directly to the vinyl dance floor. It is easily removed with water. Please contact us with any concerns with this approach prior to our arrival at your venue.

4.2 REQUIRED EQUIPMENT

Venue to Provide:

- Approved, recent, venue plans showing both plan and section views.
- Full stage flat (no fullness) black drape or black wall upstage of the performance area.
- Flat black drapes surrounding the performance space (traverse masking)
- Matte or low-sheen black vinyl dance floor covering the entire performance area.
- 250mL of white, washable craft paint per performance
- 1 x matte black stool. This needs to be made of steel / aluminium and able to support a performers weight. A replica Tolix stool is ideal (such as <https://chairforce.com.au/product/replica-tolix-bar-stools/>).

Company to Provide:

- 7 x scrim
- All hand props required for the performance.

5. LIGHTING

5.1 GENERAL

The lighting design for *KAIROS* is a combination of moving lights and generic fixtures.

White & blue work lights shall be made available on the day of the load-in. The placement of these work lights will be at the discretion of FORM Dance.

Programmable house lighting (controllable from the operating position) should be provided.

FORM Dance can provide a show-file (ETC Eos) on request.

6.2 EQUIPMENT LIST

Venue to provide:

- 1 x ETC Lighting console with up-to-date EOS software
- Programmable house lighting, to be run through a single dimming channel operated from the operating position or as a separate DMX channel.
- All required dimming and cable required for the performance.

Fixture list

Overheads

- 5 x Mac Encore Performance CLD
- 14 x Mac ELP Pars
- 8 x Prolight ECL 100
- 16 x 50° ETC Lustr (Series 2 or Series 3) Profile
- 3 x 26° ETC Source 4 Profile
- 8 x 36° ETC Source 4 Profile
- 8 x 50° ETC Source 4 Profile

Atmosphere

- 2 x Look Solutions Unique 2.1

Additional

- 6 x H-stands
- 4 x 2m booms
- 8 x boom arms

7. SOUND & INSTRUMENTATION

7.1 OPERATION

Audio cues are triggered by the FORM Stage Manager from a FOH operating position.

The audio system and provided desk will need a venue technician to install and appropriately tune to the auditorium, and also to mix the live and pre-recorded elements throughout the performance.

The audio operation position must be **within the auditorium** with no obstructions to the PA system.

Audio source is a Mac Studio running Qlab (figure53) via Dante Virtual Soundcard.

7.2 REQUIRED EQUIPMENT

The following list of equipment is open to negotiation and substitution, within the parameters of a high quality performance sound system. All changes **MUST** be approved by the company **prior to arrival** at the venue.

Full Range, flown, left/right front of house system is required with emphasis on clarity, precise coverage of entire audience area and reduced visible profile. Reinforcement of bass frequencies through separate stereo subwoofer system is required. Cinema-style surround speakers also required. System should be capable of 110dbA undistorted

sound at front of house operating position.

Preferred brands are Meyer and/or d&b audiotechnik. Specifications below are for a full Meyer system (UPJs and USWs)

Venue to provide:

- 4 x Flown Full-range speakers for FOH L / FOH R (Two per side). Exact positioning to be determined upon receipt of venue plans.
- 6 x Full range speakers rigged as audience side fill (3 per side).
- 2 x Full-range left/right speakers placed at the rear of the auditorium.
- 4 x Subwoofers (2 each side run in stereo)
- Left / Right onstage foldback for performers

- All appropriate crossovers and drive to suit speaker system.
- All appropriate patch and speaker cable, including ethernet between console / Audio Source

Console:

- Dante enabled Digital console with on-board effects (eg Yamaha CL1) capable of driving a 6.2 output.

Microphones:

- 2 x channels of Shure or Sennheiser radio mics with antenna system
- 2 x DPA 4099s with clips to attach to baby grand piano
- 2 x switch mics at production desk for plotting / technical sessions.

Company to Provide:

- 1 x Mac Studio running Qlab

7.3 INSTRUMENTATION

Elena Kats-Chernin requires a high-quality, black, baby grand piano for the production of *KAIROS*.

The piano should have a responsive and easy action, a well-functioning sustaining pedal, both brightness and softness of sound and a strong bass register.

This piano will be moved at one point as part of the choreography.

Distressed pianos that still retain a high-quality action, sound quality and playability are preferred. Alternatively a matte finish would also be suitable.

The piano will be required to be tuned on arrival at the performance venue, and throughout the season. A detailed schedule for tuning to occur will be provided closer to the performance dates.

8. VISION

8.1 GENERAL

Projection is all pre-recorded imagery, with operation by the touring Stage Manager from the operating position FOH.

Signal source is a Mac Studio running Qlab (figure53), output to 3 x HDMI streams from the operating position.

Projectors are rigged in the following positions:

1. Downstage – Front Projection onto toured scrims
2. 2 x Overhead – pointing straight down onto the performance floor, creating a blended image

8.2 REQUIRED EQUIPMENT

Venue to provide:

- 3 x 20k WUXGA native projectors with short-throw lenses. Given the variety of performance spaces and throw distances, lens requirements are likely to change from venue to venue. As an indication, lens should be provided to create the following image sizes:
 - Scrim projection – 6.5m high by 14m wide
 - Floor projection – 10m x 10m (two projectors blended)
- Projectors should have the ability to be shuttered (no emitted light)
- Rigging for projectors facilitating 1 x front projection and 2 x vertical projection
- 3 x HDMI extenders over SDI or Fibre Optic runs to carry signal from operating position FOH to projectors
- 3 x USB3 - HDMI adapters
- All required image processing equipment to achieve the projection requirements.
- All associated power and signal cables

Please note that lower intensity laser projectors may be appropriate as substitutes. Please contact us to discuss.

Company to Provide:

- Mac Studio running appropriate software (Qlab)

9.COMMUNICATIONS

9.1 PERFORMANCE REQUIREMENTS

6 x sets of comms are required.

- 3 x sets are at the front of house operating positions (SM, Lighting and Sound Operators)
- 2 x wireless sets onstage (ASM, Venue Mech).

9.2. ADDITIONAL COMMUNICATIONS

For plotting and technical sessions Three (3) additional wired or wireless headsets will be required for the design team at the production desk as described below.

In addition, provisions should be put in place to ensure clear communication between the operating position and Box Office / Front of House.

9.3 MASTER PANEL / STAGE MANAGEMENT DESK

The master panel for communications should be located at the SM position FOH. Venue must also provide the following:

- A back of house paging system with complete coverage of all backstage areas if appropriate.
- A back of house program feed with complete coverage of all backstage areas if appropriate.
- A clear low-light camera feed from FOH
- All equipment supplied by the Venue must be supplied and maintained at the expense of the Venue

9.4 PRODUCTION DESK REQUIREMENTS

From the beginning of load-in until 1 hour prior to the first performance the company requires production desks set up in the auditorium in the centre of the stalls slightly above stage level.

Power, desk lamps and comms are required.

LX Production Desk

Lighting desk client to be installed on Production desk. If client is unavailable then lighting desk will be programmed from production desk. GPO and comms are required. Desk lamp x 1 to be provided.

SND / AV Production Desk

Ethernet infrastructure required to link with SM Desk. If not available an Ethernet cable of sufficient length will be required for screen sharing. GPO and 2 x comms are required. Desk lamp x 2 to be provided.

10. WARDROBE

10.1 GENERAL

KAIROS travels with all appropriate costumes, however suitable washing and drying facilities should be provided on-site. If there are no laundry facilities on-site then an alternative washing service (to be paid for by the presenter) should be arranged.

Laundry facilities may be shared with other performance companies, however must be clear at the conclusion of the performance of *KAIROS* or overseen by a Venue provided staff member to ensure the timely laundering of costumes for subsequent performances.

10.2 FACILITIES REQUIRED

- 2 x Industrial washing machine
- 1 x Industrial Dryer
- 1 x Hot Box Dryer
- 1 x Ironing Board
- 1 x Iron
- 1 x Steamer
- 2 x Washing Baskets
- 4 x hanging racks including coat-hangers
- Sufficient space to maintain and launder costumes

10.3 WARDROBE MAINTENANCE

Wardrobe maintenance will be required by a suitably qualified venue/presenter staff member throughout the season.

FORM Dance will provide a full costume maintenance schedule 2 weeks prior to bump in.

11. SCHEDULE AND CREWING

11.1 GENERAL STAFF CONDUCT

All crew called to work on the production must be qualified in their departments and prompt for the starting time of calls. Any member of staff who arrives for work or show call showing signs of alcohol or substance abuse will be dismissed immediately and the Venue will arrange their immediate replacement.

It is expected that when a staff member begins work in one department that they will continue in that department for the duration of the engagement. Please communicate prior to the Company arrival if this is not venue policy.

Crew should wear appropriate PPE (including steel-capped boots) for their department.

Please note that any crew that could potentially interact with the child performer will need appropriate Working With Children checks for your jurisdiction.

11.2 TOOLS

FORM Dance will tour show specific tools. Additional tools should be supplied by the Venue for venue staff. All crew employed are expected to bring basic tools appropriate for their department.

11.3 INDICATIVE LOAD-IN SCHEDULE

The following schedule is designed with an opening on the evening of the third day and assumes the main audio PA is pre-rigged, and Venue Trusses are in place

A more detailed schedule including crew numbers will be distributed a minimum of four weeks prior to load-in.

Shorter schedules may be possible (such as a two-day load-in on subsequent venues in any tour) with additional crew and equipment costs. Please contact us to discuss.

Day One

| | 0900 | 1000 | 1100 | 1200 | 1300 |
|----------|-------------------------|------------------------------|----------------|------|------------------|
| Mech | Unload Set | Install Scrim, Venue Masking | | | Lunch |
| Lighting | Rig LX | | | | Lunch |
| AV | | | Rig projectors | | Lunch |
| Sound | Rig additional speakers | | Set up FOH | | Sound quiet time |

| | 1400 | 1500 | 1600 | 1700 | 1800 |
|----------|---|------|------|------|--------|
| Mech | Finalise Space and assist in backstage set-up | | | | Dinner |
| Lighting | Rig Lx / Patch | | | | Dinner |

| | | | | | |
|-------|----------------|------------------|---------------|----------------|------------------|
| AV | Rig projectors | | Run signal | Test AV | Focus projectors |
| Sound | Lunch | Test radio mikes | Install Comms | Finish install | Sound quiet time |

| | 1900 | 2000 | 2100 | 2200 | 2300 |
|----------|--------------------|----------------------------|------|--------|--------|
| Mech | Assist as required | | | | Finish |
| Lighting | Focus LX | | | | |
| AV | Dinner | Test AV | | Finish | |
| Sound | Dinner | Test playback / set levels | | Finish | |

Day Two

| | 0900 | 1000 | 1100 | 1200 | 1300 |
|----------|--------------|--------------|------|------|-------|
| Mech | Tech fix-ups | PLOT SESSION | | | LUNCH |
| Lighting | | | | | |
| AV | | | | | |
| Sound | | | | | |

| | 1400 | 1500 | 1600 | 1700 | 1800 | 1830 | |
|----------|-----------------|------|---------------------------------|------|-----------------|------|--------|
| Mech | PLOT SESSION #2 | | Cast call / induction / warm-up | | Spacing onstage | | DINNER |
| Lighting | | | | | | | |
| AV | | | | | | | |
| Sound | | | | | | | |

| | 2000 | 2100 | 2200 | 2230 | 2300 | |
|----------|------------------------|------|------|-------------------|------|--------|
| Mech | TECHNICAL REHEARSAL #1 | | | Pack-down / Notes | | FINISH |
| Lighting | | | | | | |
| AV | | | | | | |
| Sound | | | | | | |

Day Three

| | 0900 | 1000 | 1100 | 1200 |
|----------|--------------|-----------|------|-------|
| Mech | Tech fix-ups | TECH HOLD | | LUNCH |
| Lighting | | | | |
| AV | | | | |
| Sound | | | | |

| | 1300 | 1400 | 1430 | 1530 | 1700 | |
|----------|---------------------|------|-----------------|------|-------|--------|
| Mech | Cast Call / Warm-up | | DRESS REHEARSAL | | NOTES | DINNER |
| Lighting | | | | | | |
| AV | | | | | | |
| Sound | | | | | | |

| | 1830 | 2000 | 2100 | 2130 |
|----------|------------------|------------------------|-------------------------|------|
| Mech | Prep for Opening | OPENING PERFORMANCE | Pack down and Finish | |
| Lighting | | | | |
| AV | | | | |
| Sound | | | | |

11.4 LOAD IN/OUT CREW

Required crew numbers will be done by negotiation with the Presenter in response to the detailed production schedule to be developed during the final rehearsal period.

Please note that the designated show crew are required to be in the venue at all times the company is present (i.e., part of the Day 1 load-in crew).

In general, it is expected that the venue will need to provide the minimum following crew:

Load-in (1st day):

- 1 x Licenced venue rigger
- 3 x Mechanists (drops to 1 x Mx after lunch)
- 5 x Lighting technicians including operator
- 3 x Audio technicians including operator (drops to 2 x Technicians after lunch)
- 2 x Audio-Visual technicians (drops to single operator once projectors are tested working)

Load-in (2nd and subsequent days):

Show crew **plus**

- 1 x Mechanist
- 1 x Lighting Technician

Load-out (of show equipment only):

- 1 x Licenced venue rigger (3-hour call)
- 2 x Mechanists (3-hour call)
- 1 x AV technician (2-hour call)
- 1 x Audio (2-hour call)

11.5 SHOW CREW

Venue Show Crew:

- 1 x Audio operator (must be familiar with the venue and console)
- 1 x Lighting operator / programmer (must be familiar with the venue and console)
- 1 x Mechanist

11.6 PRESENTER REPRESENTATIVE

A Venue representative / event co-ordinator is required to be present at all times the company is at the venue.

12. WORK HEALTH AND SAFETY

12.1 RISK ASSESSMENT

A full risk assessment will be provided separate to this document.

13. FRONT OF HOUSE INFORMATION

13.1 NUMBER OF PERFORMANCES

5 performances in any week. Please note this can be dependent on the maximum time the child performer can be called in a performance week. Please contact us to discuss.

13.2 RUNNING TIME

65 min

13.3 LATECOMERS POLICY

This performance has a strict lock-out once the performance has begun.

13.4 WARNINGS

This performance contains theatrical haze, mature themes, flashing lights, and dynamic sound.

13.5 FOH STAFF

Adequate Front of House Staff to ensure the safe and efficient management of the audience are required to be supplied by the Presenter for each public performance.