

Mixed repertory program PROGRAM RIDER

The following technical information must be discussed and agreed upon by both Ballet Kelowna (hereinafter called the COMPANY) and the PRESENTER prior to the signing of the engagement contract. **The PRESENTER agrees to provide at its sole expense all of the following elements for the engagement.**

In the event that the performance venue is different from the PRESENTER's facility, the PRESENTER assumes responsibility to forward this information to the appropriate theatre manager for approval, understanding that the PRESENTER remains fully liable for the assurance that all the following listed conditions are met by the theatre manager.

The PRESENTER agrees to provide the COMPANY the following at a minimum two months in advance of the performance date, or when the signed contract is returned, whichever is sooner:

- **An accurate scaled theatre Ground Plan and Section View (.vwx or .dwg preferred)**
- **Lineset Schedule in Excel format including the type of system (manual or electric)**
- **Complete and up-to-date electrics, audio and soft goods inventory**
- **Rep/House Plot, if applicable**
- **Wardrobe facilities and inventory description**
- **Type, size and capacity of dressing rooms and studio spaces**
- **Union or House labor rules**
- **Technical contact information**

The COMPANY travels with a Lighting Director, Rehearsal Director, and Production/Stage Manager.

CONTACT INFORMATION

Lighting, sound, and other technical questions:

LD/TD: Rylee Block
Cell: 250-307-6860
Email: blocklightdesign@gmail.com

Marketing, publicity, social media, photo and video requests:

Artistic Director/CEO: Simone Orlando
Cell: 604-908-1936
Email: ad.ceo@balletkelowna.ca

1. LOADING DOCK, SHIPPING AND PARKING

The loading area must be cleared of all vehicles, snow, ice and any other obstructions prior to the COMPANY's arrival. The PRESENTER will supply any special means needed to efficiently move road cases and equipment into the theatre.

Parking permits and related costs for official COMPANY vehicles, which may include any of the following: Freight Truck (up to a maximum size of a 5-Ton, 26' Box), 1-2 Passenger Vans, 1 Bus
The COMPANY will inform the PRESENTER of such needs prior to arrival.

The COMPANY will require safe and secure storage for any equipment and other items they are bringing into the venue on site for the duration of the production (e.g. costumes, personal effects, dance floor and other equipment if applicable).

2. STAGE REQUIREMENTS

30' Minimum of Danceable Stage Width (from leg to leg)
30' Minimum of Danceable Stage Depth (apron edge to cyc, less 4')
8' Minimum Wing Width (on both sides of the stage)

A lit, unobstructed crossover space at stage level, upstage of cyc or other upstage drapery or behind stage, is required.

3. FLOOR

The stage floor must be constructed of wood and sprung to provide flexibility or "give". Concrete, marble, steel, stone, or wood laid directly over any of these or other hard surfaces is NOT acceptable. The floor shall have no protrusions, obstructions or other imperfections. The entire stage deck and backstage area will be kept clean and safe for bare feet at all times while the COMPANY is in the facility.

If the floor is deemed unsafe and risks injury for the dancers, the COMPANY will NOT perform.

Vinyl Dance Floor

In Newfoundland, the PRESENTER will arrange for use of 6 rolls of **black** coloured vinyl dance floor and colour-matching vinyl floor tape, which will travel with the COMPANY.

In Labrador, the PRESENTER will provide 6 rolls of black coloured vinyl dance floor with colour-matching vinyl floor tape for each venue.

4. MASKING AND SOFT GOODS

The PRESENTER agrees to provide at a minimum the following soft goods:

Main curtain and valance

(4) sets of black flat legs

(4) black flat borders

(1) full stage black traveler, or blackout drops with bottom pipe

(1) seamless or PVC white cyclorama or RP, side stretched, with bottom pipe

All soft goods **MUST** be hung according to the lineset schedule provided by the COMPANY prior to the COMPANY's arrival. Final masking placement will be adjusted on site by the COMPANY's production staff.

5. RIGGING REQUIREMENTS

Should no fly system exist, some means of hanging the show's lighting equipment must be provided by the PRESENTER and approved by the COMPANY. The installation of this hanging system must be completed prior to the start of the COMPANY's load-in.

6. LIGHTING

The COMPANY will provide a light plot and supporting paperwork to the PRESENTER (2) weeks in advance of the engagement. The COMPANY will review each venue's lighting inventory and rep/house plot (if applicable) and make a good faith effort to accommodate the venue's plot and inventory. If the COMPANY deems the venue's available equipment to be inadequate, then the PRESENTER must provide the required equipment specified by the COMPANY. No substitutions may be made without approval from the COMPANY.

The COMPANY will require the following lighting concepts and equipment:

Minimum:

- (9) Top Wash Zones (3 Wide by 3 Deep)
- (9) Front Wash Zones (3 Wide by 3 Deep)
- (5) Cyc Wash Zones
- (6) Tip Wash Zones (2 Wide by 3 Deep)
- (6) Booms for Sidelight (3 Booms per Side)
- (12) Sidelight Fixtures (Shin, Head)
- (4) Moving Head Specials (2 Wide by 2 Deep)
 - or (16) Conventional Specials

Preferred:

- (15) Top Wash Zones (5 Wide by 3 Deep)
- (15) Preferred (5 Wide by 3 Deep)
- (8) Cyc Wash Zones
- (8) Tip Wash Zones (2 Wide by 4 Deep)
- (8) Booms for Sidelight (4 Booms per Side)
- (24) Sidelight Fixtures (Shin, Mid, Head)
- (12) Moving Head Specials (4 Wide by 3 Deep)
 - or (24) Conventional Specials

- Adequate supply of gels/color, clamps/safeties, fixture accessories (gel frames, gobo frames, barn doors, top hats, etc) and sufficient cabling (power/data) & infrastructure (circuits/dimmers).
- Blue running lights (dimmable) in the wings and all corridors leading to the stage.
- An ETC Eos Family Console, Ion or better is preferred (no Nomad/Element).
- An electric personnel lift that must be able to safely reach and focus all stage lights at trim.

An example detailed breakdown for an ideal venue is provided below:

- (5) LX Linesets above the stage
 - (2) FOH LX Linesets/Catwalk Positions in front of the stage
 - (15) LED Top Wash Fixtures, preferably Moving Head
 - (45) Par WFL or equivalent, if LED unavailable (15x 3-Colour system)
 - (15) FOH Front Wash Ellipsoidals, preferably LED
 - (30) ETC Source 4 or equivalent for a 2-Colour conventional system; if LED unavailable
 - (8) LED Cyc Fixtures
 - (8) 3-Cell conventional cyc system, or (24) 1-Cell; if LED unavailable
 - (8) LED Tip Wash Ellipsoidals
 - (16) ETC Source 4 or equivalent for a 2-Colour conventional system; if LED unavailable
 - (24) LED Ellipsoidals for Booms/Sidelight; 16x 50 Deg, 8x 36 Deg
 - (24) ETC Source 4 or equivalent conventional fixtures; if LED unavailable
 - (8) 8' Booms capable of supporting 3 Fixtures, with adequate counterweight (sandbags or arbor weights)
 - (12) Colour-Mixing Moving Head (Spot/Profile preferred, Zoomable Wash acceptable) for Specials
 - (24) ETC Source 4 or equivalent conventional fixtures; if LED unavailable
- Adequate Power Supply/Distribution and Data Distribution for the above fixtures (circuits, cabling, etc)
- (192) 2.4kw Dimmers; if using entirely conventional fixtures

The PRESENTER agrees to pre-hang the COMPANY's light plot prior to the COMPANY load-in. Pre-hang will include hanging and/or installing all lighting equipment, cabling, patching, colouring and verifying that all equipment is in good working order.

7. AUDIO

The COMPANY does NOT travel with its own audio engineer. The PRESENTER shall provide a professional audio engineer with complete knowledge of the venue's sound system.

The COMPANY travels with a MacBook Pro laptop with QLab and a stereo XLR audio interface.

The PRESENTER agrees to provide an adequate sound system as well as the following equipment from load-in to final curtain:

A PA system of sufficient size and power to fill the auditorium or audience area with clarity and without overload. The system should be capable of reproducing symphonic music with excursions to a level of 90db in the outermost seats without distortion or noise. Additionally,

- (1) 16-Channel Audio Mixing Console with individual channel parametric EQ and a minimum of 2 Auxiliary Sends
- (2-4) Stage Monitors flown on either side of the stage with sufficient coverage over the entire stage for the dancers to hear their music, controlled independently from the PA
- (2) XLR cables to connect the COMPANY's audio interface to the venue's Mixing Console
- (1) portable sound system or patch hookup on the downstage edge for rehearsals with laptop / iPod connectivity
- (1) wireless handheld microphone (ideally with mute switch) for spacing and technical rehearsals as well as introducing the pieces during the performance (more mics may be required if a Talk-Back/Q&A occurs)
- (1) wireless handheld microphone (ideally with mute switch) at the Stage Manager Console for emergency announcements
- (4) Clear Com Headsets (LX, Audio, SM, & Fly Op), free from all noise or hiss. Wireless where possible, specifically for the SM & Fly Op.
- (1) Program Sound system sending audio to backstage (hallways, dressing rooms, green room, etc).

8. WARDROBE

The PRESENTER shall provide the COMPANY with a fully secured room located near the dressing rooms, with adequate power for all equipment detailed below. All equipment must be clean and of professional grade. The wardrobe room will be supplied with:

- (1) washer
- (1) dryer
- (1) steamer or steam iron
- (1) ironing board
- (3) sturdy rolling wardrobe racks – each at least 4 feet (1.3 meters) in length
- (50) hangers, minimum

If a washer and dryer are not available in the wardrobe room, transportation, personnel and expenses to and from the laundry facility will be provided by the PRESENTER.

The PRESENTER will provide a quick-change booth at least 4 ft x 6 ft for dancers to change in private in the stage left and stage right wing spaces.

The quick-change booth must have a small table, clip light and a rod for hanging costumes.

9. SCHEDULING

The theatre and stage must be made available to the COMPANY at least (36) hours prior to the first performance for the purpose of unloading and setting up technical equipment, hanging scenery, focusing lights, rehearsing, etc.

A standard production schedule is provided below for discussion purpose only. The actual production schedule is based upon the specific program and performance venue.

If the theatre is not prepared per the Technical Rider prior to the COMPANY's arrival, load-in and tech days will be adjusted accordingly.

Prior to the COMPANY's Arrival: Pre-hang Lights and Soft Goods

Day before First Performance:

9am – 1pm	Load-In/Setup: Floor, Booms, LX Focus, Audio, Wardrobe
2pm – 6pm	Continue Setup and Begin Programming
7pm – 10pm	Additional Programming, if required

Day of First Performance:

9am – 1pm	Tech Notes, Cueing, Sound Check
2pm – 5:30pm	Spacing, Technical Rehearsal
6:30pm – End of Performance	Show Call (assuming 7:30pm curtain)
9:30pm - 11:00pm	Strike/Load-Out; Wardrobe cleans costumes

Building and office / dressing room access should be available at least (15) minutes prior to the first call of the day and / or (1) hour prior to class.

10. CREW REQUIREMENTS

The PRESENTER agrees to provide and pay for competent and experienced stage labor and wardrobe personnel. Crew may not change during any single call, and preferably not during the course of a working day. In addition, crew members for all performances and rehearsals MUST be the same throughout the full engagement. This is not a yellow card engagement.

Load-In, Focus, Notes and Load-Out:

Minimum of 2 Crew to assist with Load-In/Out
Ideally a Head LX/Fly and Head Audio

Rehearsal and Performances:

1 Head Audio
1 Fly Op

The above crew requirements may be subject to change due to local work rules, the condition of the venue and program performed. These numbers do not include non-working department heads if required by local work rules.

The crew call requirements are necessary for successful engagements. Any unauthorized variations in times or crew numbers, and/or delayed access may cause delays of engagement at the sole liability of the PRESENTER.

The COMPANY will make every effort to ensure a successful performance but will not risk the health or safety of any individuals in the event of inadequate crew.

11. DRESSING ROOMS & BACKSTAGE AREAS

The COMPANY requires dressing room accommodations for up to 5 women and 5 men (women and men require separate dressing rooms). (2) single dressing rooms for the Artistic Director and Rehearsal Director are also requested. There can be NO public access to the backstage areas.

Each dressing room shall include:

- 3' of counter space per performer
- 1 chair per performer
- Lighted makeup mirrors for each performer
- Costume racks
- Adequate area lighting for each room
- Adequate power for blow dryers, steamers, heaters, etc.
- Heating/cooling control
- Immediate access to restrooms
- Hot/cold running water and showers
- Monitor/paging system

The COMPANY will also require a Green Room space located centrally to the backstage area and dressing rooms. It should be large enough to accommodate catering for the company and crew with sufficient seating for all performers and crew.

13. HOSPITALITY

The PRESENTER will provide hospitality sufficient for (3) people on the COMPANY load-in day(s) and hospitality sufficient for (11) on the COMPANY performance day.

The following list serves as a **guideline** for hospitality:

- Water: 1 litre of water (not carbonated) per person, per day
- Beverages: coffee, assorted tea, juices
- Cheese: mozzarella, cheddar
- Protein: fresh luncheon meats, tuna, boiled eggs
- Carbs: crackers and/or bread
- Fruit: oranges, bananas and apples
- Snacks: dried fruit, nuts, granola bars

14. GENERAL CONDITIONS

The PRESENTER shall provide the following:

- The stage area, dressing rooms and rehearsal studio must be heated/cooled to an acceptable range of 70 to 80 degrees Fahrenheit (22 to 27 degrees Celsius) during all rehearsals, classes and performances.
- (2 kilos) of crushed/cubed ice per day, for injuries, stored within immediate access to the stage and/or rehearsal facilities whenever dancers are present.
- For each performance, the PRESENTER shall make available (2) complimentary tickets in the house and (2) house seats on an aisle in the rear of the house for the COMPANY Artistic Staff. Tickets may be given to Stage Manager for distribution or held at the box office under names to be provided.
- For all Company Classes, held onstage or in a studio, PRESENTER shall provide monitor hookup on the downstage edge for rehearsals with laptop / iPhone connectivity.

15. PUBLICITY

Program copy, Artistic and Funding credits and logo must be reproduced exactly as supplied by the COMPANY and approved through our marketing department. In the event of casting and program changes, the PRESENTER agrees to arrange program inserts as requested by the COMPANY.

The PRESENTER must furnish the COMPANY with (4) copies of the house programs on the last day of performance. Any reviews of the COMPANY'S performance should be forwarded to Ballet Kelowna's Marketing Coordinator by the PRESENTER with masthead and dateline.

COMPANY's Marketing Department can assist the PRESENTER in providing photography, video, press quotes and social media posts. All use of COMPANY publicity materials by PRESENTER must be pre-approved by the COMPANY. All approved media for the promotion of the event must be clearly credited to the Company, Dancer, and Photographer/Videographer. PRESENTER must include links to the COMPANY website by including www.balletkelowna.ca in marketing materials and provide a direct link from Presenter and Theatre websites.

Any photography or video requests of the performance or any other activities must be approved by the COMPANY prior to recording and media release. All approved photographs and video taken of the COMPANY must be clearly credited to the Company, Dancer, and Photographer/Videographer.

16. AUTHORITY AND AMENDMENTS

The COMPANY requires exclusive full use of the facilities from load-in through load-out.

The COMPANY reserves the right to approve all technical decisions, in consultation with the PRESENTER, with regards to the personal safety of the COMPANY and the artistic integrity of the performance.

The PRESENTER shall provide a qualified technical representative who shall act, with authority, on behalf of the PRESENTER.

Acting on behalf of the COMPANY, with authority, shall be the COMPANY's Artistic Director and CEO.

Amendments to this rider must be approved by both the COMPANY and the PRESENTER prior to the signing of this or the engagement contract. This is a General Technical rider and does not constitute the full understanding of the engagement between the COMPANY and the PRESENTER.

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Agreed,

PRESENTER

Date

**Simone Orlando
Artistic Director and CEO
Ballet Kelowna**

Date