

Akram Khan Company's
"Jungle Book - reimagined"
Technical Rider + Addendum Brno performances
1st April 2023
Akram Khan Company is committed to sustainable touring



Technical Director Zeynep Kepekli	Technical Manager Michael Cunningham
Tour Manager Mashitah Omar	Stage Manager Marek Pomocki
Lighting Stéphane Dejours	Video Matt Armstrong
Sound Phil Wood	

The following technical specification constitutes a contractual requirement. Failure to negotiate any change to the following, except by mutual consent between the Presenter, the venue and Akram Khan Company at least four weeks prior to the show date, will constitute a breach of contract leaving the promoter liable to pay all negotiated fees to Akram Khan Company, who will be entitled to cancel any performance.

The company on tour: 20 people
Dancers: 12

Technicians: 5
Tour Manager : 1
Rehearsal Director: 1
Producer: 1

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GENERAL INFORMATION

- Running time is approximately 120 minutes (2 hours) including a 15 minute interval. Currently Act 1 - 56 mins, 15 min interval, Act 2 - 47 mins approximately.
- We would like to open the house 20 minutes before the beginning of the performance
- Stage temperature for all rehearsals & performances to be kept at a constant 22°C
- Ice packs and first aid kit to be available at all times.
- Once the performance begins there will be no admission of late comers
- Absolutely NO food or drink in the auditorium area
- The get out time we anticipate being 2 hours (due to the removal of the custom gobos)
- The show tours with no freight whatsoever, but this does mean some props will have to be made at your venue (see props section below)
- Although the show has no freight it does have up to 11 excess luggage bags plus an additional hand luggage case travelling with the company

YOUR VENUE

- We would like a playing area (performance area) of 14m (46') wide by 14m (46') deep
- The minimum playing area (performance area) of 12m x 12m
- There are several fly cues in the performance
- There is a moment in the show when 3 bars fly simultaneously
- There must be flybars from downstage to upstage with minimal interruption from lighting bridges, portals etc
- We require a trim height of 8m and a grid height of 14m
- We need to be able to fly a full cloth completely out of view
- Ideally no raked stage

STAGING

WE REQUIRE

- Black dance floor
- Dance floor is to run stage left to stage right
- Any stage not covered by dance floor but visible to the audience must be black
- 5 x Black borders
- 2 x Sets of black legs
- 2 x Full blacks (these fly during the show) – they should be one piece of cloth
- Up/Down masking (German masking)
- Clear wings
- Weight bar/conduit, no bigger than 30mm, for our rear cloth TBC
- 2 x Fire extinguishers to be placed each side of the stage

WE BRING

- 1 x Hologauze 1.6m x 8m
- 1 x Projection cloth 11.6m x 6.8m
- 1.6m of 20mm weight bar for the hologauze
- 2 x Fire blankets, one for each side of the stage

PROPS

We make some props at each and every venue we travel to and for this reason we would require an area with good light near the stage, but not on the stage or in the wings, with a good solid table to work at.

WE REQUIRE

- 170 plain brown cardboard boxes of various sizes, see the list below
 - 10 x 600mm x 600mm x 600mm (24" square)
 - 15 x 450mm x 450mm x 450mm (18" square)
 - 25 x 400mm x 400mm x 400mm (16" square)
 - 30 x 350mm x 350mm x 350mm (14" square)
 - 24 x 300mm x 300mm x 300mm (12" square)
 - 35 x 250mm x 250mm x 250mm (10" square)
 - 25 x 150mm x 150mm x 150mm (6" square)
 - 6 x 100mm x 100mm x 100mm (4" square)
- 3 litres of wood glue (see picture). This is used to stick the boxes together.
- 2 x paint brushes (see picture)
- 2 x small paint trays (see picture)
- Suitable space with good light and power with a solid table to make props at.

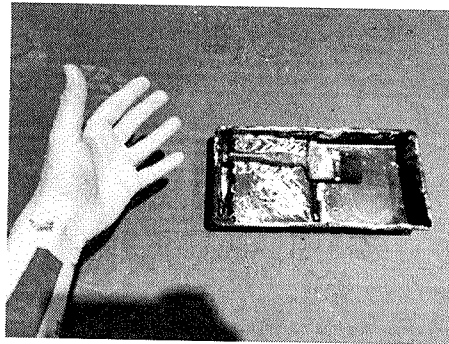
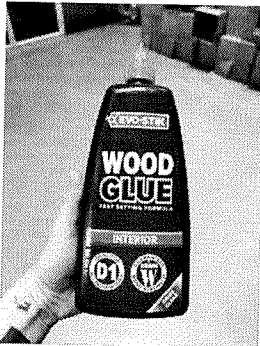
WE BRING

- Various props made to look as if they are made from cardboard including the following
 - 3 x Tin cans covered in brown paper
 - Box snake (constructed from 7 boxes made from twin wall and brown paper)
 - Bow (like a bow and arrow constructed from twin wall covered in brown paper)
 - Ghetto Blaster (1980s radio constructed from twin wall covered in brown paper)
 - 6 x lampshades
 - Rose
 - Gold box with mirrored inside
- We also construct a cardboard rifle at each and every venue
- Umbrella
- Car silk

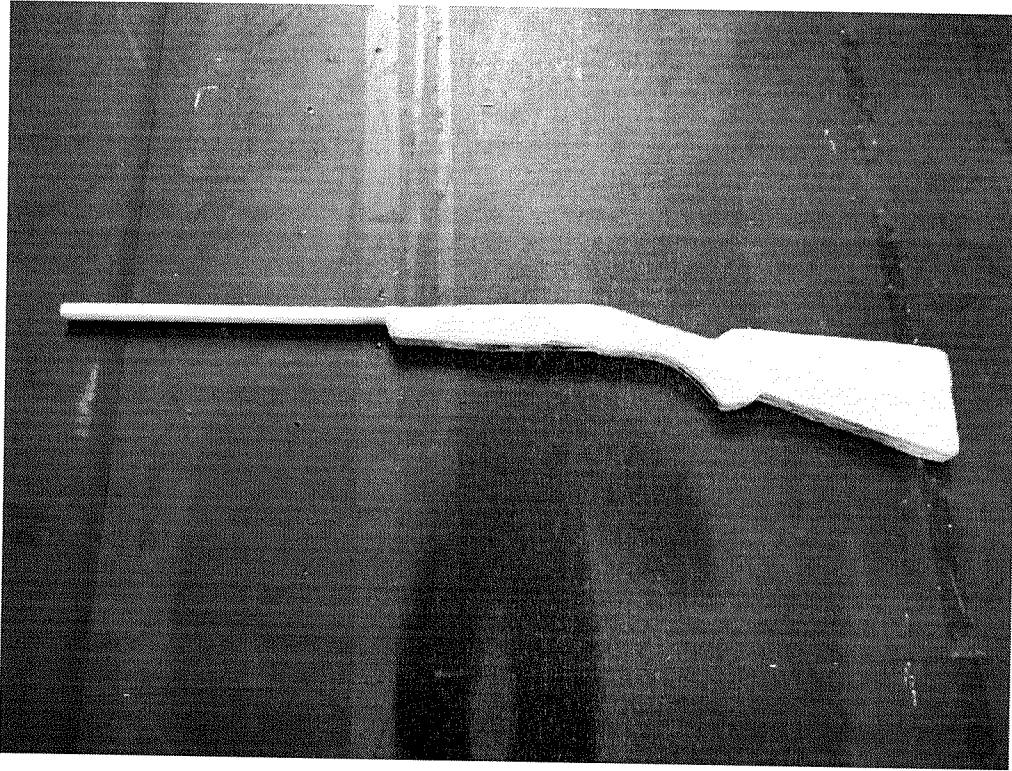
Note

Our Production Manager will construct a cardboard rifle at each venue, please see the picture. This will need to be locked away when not on stage and will be destroyed before we leave the venue by our Production Manager. As Akram Khan Company are committed to sustainable touring, during the get out our team will flatten the boxes and prepare them ready for recycling. Akram Khan Company will make a contribution to the cost of recycling the boxes. Please contact Isabel Tamen Isabel@akramkhancompany.net to discuss the cost.

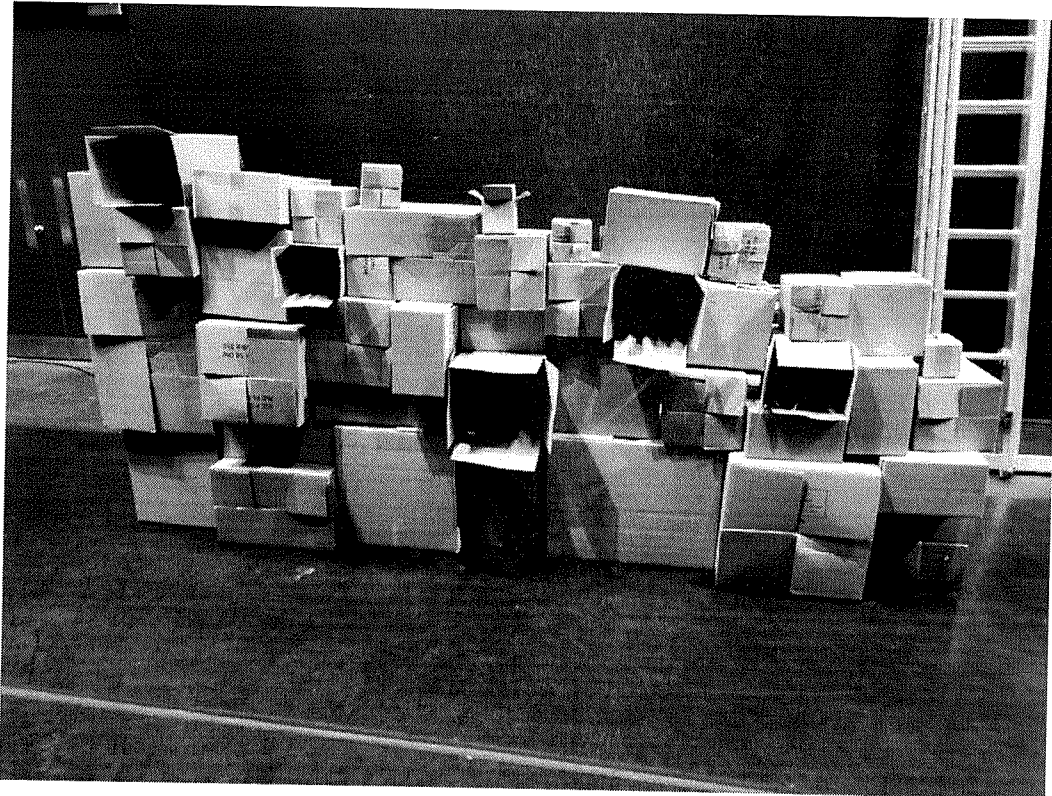
Picture of wood glue, tray and brush (hand for reference to size)



Picture showing a prop rifle made by AKC production manager



Picture showing how the boxes are used in the show, we intend to build 4 of these



VIDEO

Jungle Book reimagined requires 2 projectors. One x 34k FOH to project onto a hologauze just upstage of the proscenium arch. This projector needs to be supplied by the venue along with all the necessary cable to the control position. The second projector, a 16k laser, this projector is flown just upstage of LX2 and projects onto a rear projection cloth. The company tour with the 16k projector as excess luggage. The venue is required to provide all signal cable to run from both projectors (stage and FOH projectors) to the FOH control position, where are video engineer will operate. We carry NO signal cable with us due to weight restrictions.

WE REQUIRE

- 1 x 34K LASER projector, ideally a Panasonic PT-RZ34K or similar. We are projecting a 1920 x 1080 Resolution (16:9 Aspect Ratio).
- Appropriate Lens for 34K Projector to fill an image of 12M x 6.75M image on DS setting line.
- Appropriate rigging equipment to hang the projector Front of House on the Dress Circle or Upper circle or if possible the FOH lighting bridge (this will be a conversation between AKC Technical Manager, AKC Video engineer and venue Technical Manager).
- For the 34k projector, we require signal cabling - HDMI Feed. Either Direct HDMI, Fibre (Resolution 1920x1080) or SDI and 1x Ethernet Connection for Projector Control and Shutter). Both from FOH Control Position. Please Note: Shutter control via remote cable or wireless is not acceptable.
- For our 16k projector, we require signal cabling - HDMI Feed. Either Direct HDMI, Fibre (Resolution 1920x1080) or SDI and 1x Ethernet connection for projector control and shutter). Both from FOH Control Position to Fly Bar approximately 1.5m from setting line.
- Video needs to be operated from the auditorium alongside lighting and sound.

Due to the distance of the cabling from the projectors to the FOH control position Fibre is the best option.

Please speak to the touring Video Engineer if you have any questions.

WE BRING

- 1 x Panasonic 16K Laser Projector & Flying Bracket
- 2 x Macbook Pro Running QLAB 4 & MadMapper (1 x main, 1 x backup)
- 1 x Video Control Network Switch

The FOH projector must be located minimum 5m away from the sound mixing position, unless by prior agreement with Akram Khan Company.

LIGHTING

Please provide the Technical Manager with an up to date DWG/VWX (CAD) plan of your venue, so that an adapted lighting and set plan may be made and sent to you prior to our arrival
Equipment needed is as follows, *for any substitutions please contact the Technical Manager*

WE REQUIRE

- 9 x Ayrton Diablo S + 1 spare. It is important that the moving lights have shutter/blades/framing and can zoom to 48° wide
Depending on the unit chosen we will need to fit a number of custom gobos during the fit up and remove them during the get out as we travel with the custom gobos – see below for more details
- 12 x Robe Robin Spiiders
- 43 x Source 4 Profiles 25-50°
- 9 x Source 4 Profiles 36°
- 3 x Source 4 Profiles 70°
- 20 x 'B' size or 'A' size gobo holders for your Source 4 Profiles
- 7 x 2K Fresnels or 2K PCs with frost (for LX4A)
- 16 x 1000W Asymmetrical Cyc lights (can be reduced to 8 if colour swap at intermission) for LX5. Gel Colours are R89 or Lee 122 and Lee 132
- 4 x 500W or 650W Fresnels with barn doors and R58 or Lee 058
- Colour - Lee 122 HT, Lee 132, Lee 152, Lee 162, Lee 206, Rosco 58, Rosco 89, Rosco 367, Gam 842. Full Colour call available on the plan.
- Adequate equipment to focus (genie tower, tallscope)
- A **complete** blackout onstage with minimal light leak from FOH. This will require switching off blue work lights and masking emergency lighting. Please ensure that all licences and permissions are arranged beforehand. It is not acceptable to be told on the day of the show a full blackout is not possible.
- We would like to have complete control of the house lights via our lighting desk
- We expect the venue to provide all mains power and DMX cable for all lighting units. The company does not tour with any cable.
- No Front of House lighting required.

WE BRING

- We tour our own lighting desk (ETC ION - 4 DMX outputs) to be placed on stage for focusing and in the auditorium for the show, next to the sound and video. House lights should be controllable from the company desk.
- 6 x candle bulb practical lights with lampshades (see props) on 10m cables with a 16a connector. These will need to be connected to the venue's dimmers.
- 19 x metal size 'A' or size 'B' custom gobos

LIGHTING Continued

Note

For the Aryton Diablos we need some of the gobos to be replaced with the additional gobos provided with the units when purchased. This needs to be done before our arrival. We will then also replace some gobos with custom gobos during the get in and remove them during the get out, please see the list below:-

Aryton Diablo Gobo slots

Slot 1 – Tree Bark (Aryton F8 No 105)

Slot 2 – No change

Slot 3 – Lost in the brain (Aryton F6 No 041)

Slot 4 – Iron Filings (Aryton F5 No 081)

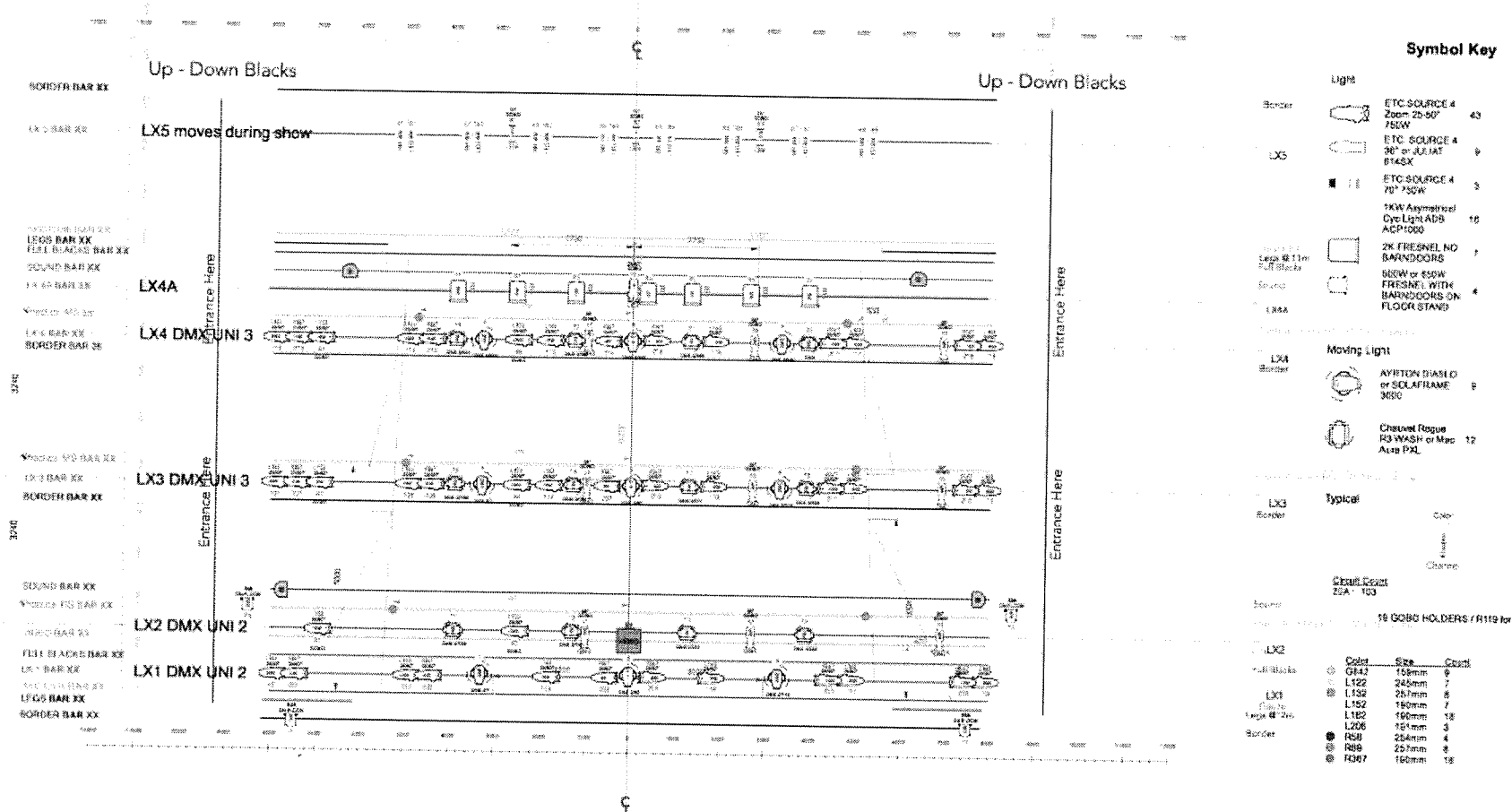
Slot 5 – Units 1-9 AKC Custom gobo (Trussworks)

Slot 6 – Units 7-9 AKC Custom gobo (Arch window)

We also use 19 metal size 'A' or size 'B' custom gobos in the Source 4 profiles and we require the venue to provide the equivalent number of appropriate gobo holders for the lighting units.

AKRAM KHAN'S JUNGLE BOOK REIMAGINED

Generic LX Plan



Draw Name Jungle Book		
Revision	Drawn By	Date
Base Plan	RF	16/06/2022
CAD File Name		
LXJ11 2022 V12 RF SD 10th June 2022 v2021 max		

SOUND

- The sound mixing position should be located in the audience area in order for the sound engineer to see and hear the performance correctly. Our sound engineer will mix the sound.
- It is absolutely not acceptable for the mixing position to be in a booth.
- Please reserve a place in the audience area for our mixing position of minimum 5M wide and 2M deep, for sound, video and lighting control.
- A full list of the equipment provided by the venue must be sent to us. This list must be agreed with our sound engineer.
- It is the responsibility of the venue that the sound equipment, including all installation and rigging, is fully functional upon arrival of the company.
- Venues without a permanent or adequate sound system, should hire a sound system (see below) and pass these specifications to a professional audio rental company.
- Noisy air conditioning systems should be turned off for the duration of the performance, rehearsal and sound check.
- Any noise restrictions or sound levels unique to your venue must be relayed to both the Producers and Technical Manager of Akram Khan Company no later than 4 weeks before the first load in day. We understand this may be out of your control but we need to relay this to the artistic team.

WE REQUIRE

PA System

- A modern fully functional stereo PA system with even coverage throughout the auditorium, capable of providing 105dbA of clean undistorted sound throughout the auditorium. Line arrays are preferred but point source systems are acceptable provided they cover the auditorium well. Preferred systems are L'Acoustics Kara, D&B V series, and Meyer Leopard.
- At least 1 per side of stage subwoofers on a separate feed from the Main PA. These must be able to produce clear intelligible bass down to at least 40hz at a volume comparable with the rest of the system.
- 2 Stage monitors capable of good loud stage volume, 1 per side of stage flown from fly bars as far downstage as possible or on the pros arch. Preferred models are D&B V10, L'Acoustics X15 etc.
- 2 speakers on fly frames to go just downstage of our upstage projection surface. Again preferred models are D&B V10, L'Acoustics X15. These really need to be flown to avoid dancers running into them, so trapeze bars with around 8m drops are preferred.
- Surround sound speakers; these need to be able to cover the left and right of the auditorium. We are flexible on what these can be exactly, but speakers with a reasonably large frequency range and decent bass response are preferred. Ideally enough to provide reasonable coverage of the space. These are fed from only 2 outputs on our console, a left and a right.
- All elements of the PA system must be free from self noise, buzzes or hisses, and any other undesirable audio malady.

PA must include any necessary front fills or delay speakers to evenly cover the auditorium, and the AKC sound engineer will need to be able to access any system processing/EQ etc to properly time align and tune each element of the system.

SOUND Continued

Sound Desk

We require a Yamaha QL or CL series sound desk. Any model from these series is acceptable, provided we know in advance. If your system requires more than 8 outputs to run, we will also need an appropriate Yamaha RIO stagebox and digital cat 5 multi system.

If the above is not available, we require a sound desk with a minimum of 32 Dante inputs as we use Dante for all of our inputs from the show machines.

Other sound items

We use network connectivity to trigger cues between sound and video. Therefore, we need to have cat5 cables between these positions to the sound network switch. If for any reason the 2 departments are not located together it is critical that you can supply us a straight connection on cat5e or better.

WE BRING:

- 2 Mac Mini with Qlab (1 x main, 1 x backup) and screen/keyboard etc
- 1 Network switch for dante/OSC
- All cables to link the above into the venue's Dante network
- 1 x Talkback mic
- 1 x Measurement mic

Intercoms:

- 3 wired intercom at FOH, 3 wired for flymen, 2 wireless on stage

COSTUMES

WE REQUIRE

- An experienced professional wardrobe assistant, according to the schedule
- Duties will include (hand and machine) washing and costume maintenance.
- We will need access to a washing machine and dryer
- Liquid laundry detergent suitable for delicates
- A spinner to spin dry costumes
- Hand washing facilities
- At least 36 hangers (12 trouser hangers and 24 hangers)
- Access to a steamer and sewing machine
- 3 large fans or a hot box to dry the costumes after the show
- 3 laundry baskets

Our costumes require no dry cleaning, unless specifically requested by the Touring Stage Manager. In that case a good theatrical dry cleaner with a quick service and good reputation would be helpful.

Please confirm wardrobe schedule with the Tour Manager, Mashitah Omar, mashitah@akramkhancompany.net

More detailed instructions regarding the costume maintenance can be found in the Costume Maintenance Pack, sent by the Tour Manager upon request prior to arrival, and discussed with the Wardrobe Assistant in the theatre. Costumes should be ready 4 hours before the show.

WE REQUIRE

- A minimum of three (3) spacious dressing rooms
- Ice packs/first aid kit for emergency use to be close to the stage
- Hot showers available at all times
- 24 Clean towels (12 big, 12 small)
- 1 Lockable production office with the use of internet
- A studio (minimum 12m x 12m with sprung floor and PA system with a mini jack connector) for company rehearsal from set up day to the last show day.
- Studio should be preheated to 22°C
- Studio should have a ballet bar
- Please provide drinking water in jugs/filtered mains water/bulk water dispensers in all dressing rooms. We will give you an estimate of how much water we will require in plenty of time before we arrive. (The Company may request bottled water for our dancers and technical team to have during performances only)
- Coffee, tea, fruit and snacks backstage are appreciated
- For studio arrangements please contact the Tour Manager

LOGISTICS

- We travel with up to 12 excess luggage bags containing sound, lighting equipment, projector, cloths, props and costumes.
- We will incur excess luggage charges which will be invoiced back to the presenter.
- When arranging transfers to and from the airport, or the venue, please consider the weight and size of these extra cases on top of personal luggage for 20 people travelling. This will mean that we have 32 suitcases.

SCHEDULE

- IMPORTANTLY "Jungle Book - reimagined" needs a minimum of a 2 day set up prior to the 1st show day (day 3)
- The first performance (on day 3) should be an evening performance but if a matinee is agreed it must not be earlier than 14.30.
- If there are multiple performances on one day there should be a minimum of 2 hours between the end of one performance and the beginning of the next performance.
- The get out time we anticipate being 2 hours due to the removal of the custom gobos.
- During the whole stay from get in to get out the stage is at the sole use of Akram Khan Company
- The attached schedule is a generic & standard schedule for the production of Jungle Book - reimagined. The crew levels are based on a standard venue, with each department having a head of department. If you need more crew because of any restrictions or peculiarity of the venue then please advise the Technical Manager and adjust the staff levels accordingly.
- Please advise us of any Union restrictions, long lunch break policy's or midday shift changes, so as the schedule can be adjusted to accommodate local requirements.
- The AKC Technical Manager must always agree any Schedule changes

Note

If your venue has specific tasks or skillsets allocated to your technicians we would ask that one of the stage technicians requested on the schedule is able to assist our Touring Production Manager with the construction of the props.

Venue name:-

Jungle Book reimagined Tech Schedule		AKC Technicians	Fly's	Stage	Light	Sound	Video	Wardrobe	Notes
Day before the 1st ft up day		If possible a pre-rig for the lighting & masking will help with the tight schedule							Pre-rig Lighting and Masking
Get in Day 1	09:00-13:00	All	1	2	4	1	1	1	1. Rig and colour LX 2. Set up masking 3. Hang cloths 4. Set up sound 5. Set up projectors 6. Sort cardboard boxes
	13:00-14:00	1 x Sound				1			Lunch break (Sound check PA if ready)
	14:00-15:00	1 x Stage, 1 x Light	1	2	4				Sound lunch break
	14:00-18:00	All	1	1	4	1	1	1	14:00 Continue and finish rigging lighting, 15:00 Stage to mark out stage, 17:00 start LX Focus. Make cardboard walls
	18:00-19:00						1		Dinner break, (Poster line up)
19:00-22:00	1 x Stage, 1 x Light, 1 x Swing	1	1	4				LX focus	
Get in Day 2	09:00-11:00	All	1	1	1	1	1		Hang holograze and line up projectors. Stage to mark out spikes and set our box walls
	11:00-13:00	All	1	1	1	1	1		Plot LX
	13:00-15:00	1 x Sound				1			Lunch break (Sound check)
	15:00-16:00	1 x Stage, 1 x Light	1	2	4				Sound lunch break
	15:00-17:00	All	1	1	1	1	1	1 from 16:00	Program flex, Rehearsal fly cues
	17:00-18:00	All	1	1	1	1	1	1	Run scenes all departments
	18:00-19:00								Dinner break. Dancers on stage for spacing
	19:00-19:30	All	2	1	1	1	1	1	Prepare for Tech Rehearsal
	19:30-21:45	All	2	1	1	1	1	1	Tech Rehearsal
21:45-22:00	All	2	1	1	1	1	1	Clean up	
Performance day 1	09:00-13:00	All						1	Tech shift - crew numbers tbc
	13:00-14:00								Lunch break
	14:00-17:00	All	3	1	1	1	1	1	Rehearsal Full company on stage
	17:00-18:00								Dinner break
	1 hour before show	All	3	1	1	1	1	1	Clean and check stage
	20 mins before show	All	3	1	1	1	1	1	Open for audience
	Performance (19:00)	All	3	1	1	1	1	1	Performance. Wardrobe call after performance
Wardrobe call after each performance for washing or this can be done in the morning if costumes can be ready 2 hours before the performance									
2nd Performance day	12:00-14:00								Stage access for dancers. 12:30 class on stage. No techs required
	14:00-17:00	All	3	1	1	1	1	1	Tech Checks. 14:30 Rehearsal of sections - full company on stage
	17:00-18:00								Dinner break
	1 hour before show	All	3	1	1	1	1	1	Clean and check stage
	20 mins before show	All	3	1	1	1	1	1	Open for audience
	Performance (19:00)	All	3	1	1	1	1	1	Performance. Wardrobe call after performance.
Last Performance day	12:00-14:00								Stage access for dancers. 12:30 class on stage. No techs required
	14:00-17:00	All	3	1	1	1	1	1	Tech Checks. 14:30 Rehearsal of sections - full company on stage
	17:00-18:00								Dinner break
	1 hour before show	All	3	1	1	1	1	1	Clean and check stage
	20 mins before show	All	3	1	1	1	1	1	Open for audience
	Performance (19:00)	All	3	1	1	1	1	1	Performance

The crew levels are based on the standard crew, with the only extra being a food or drink trolley (only if necessary) and one extra fly (if a number is required). If you need more crew because of the proximity of the rehearsal to the performance, please inform the production team in advance. Please make sure the wardrobe call after each performance is done in the morning if costumes can be ready 2 hours before the performance.

ADDENDUM 1 to the technical rider – Brno Agreement

AKRAM KHAN COMPANY’S “Jungle Book – reimagined”

1 – GENERAL INFORMATION

- House to be opened 60 minutes before the show
- Interval will be 30 minutes
- AKC will bring Ice Packs
- Control positions, sound in the auditorium, LX and Video in the booth. Team to decide on arrival
- Studio facilities are ok, we will change the studio after the second day
- Wardrobe facilities are ok

2 – STAGING

- Weights to be supplied by the venue
- Conduit to be supplied by the venue

3 – PROPS

- Cardboard boxes to be left to the venue for further use

4 – VIDEO

- Venue to provide Epson EB 30k laser projector
- Cabling will be provided by the venue
- FOH projector position and control to be discussed with the team on arrival

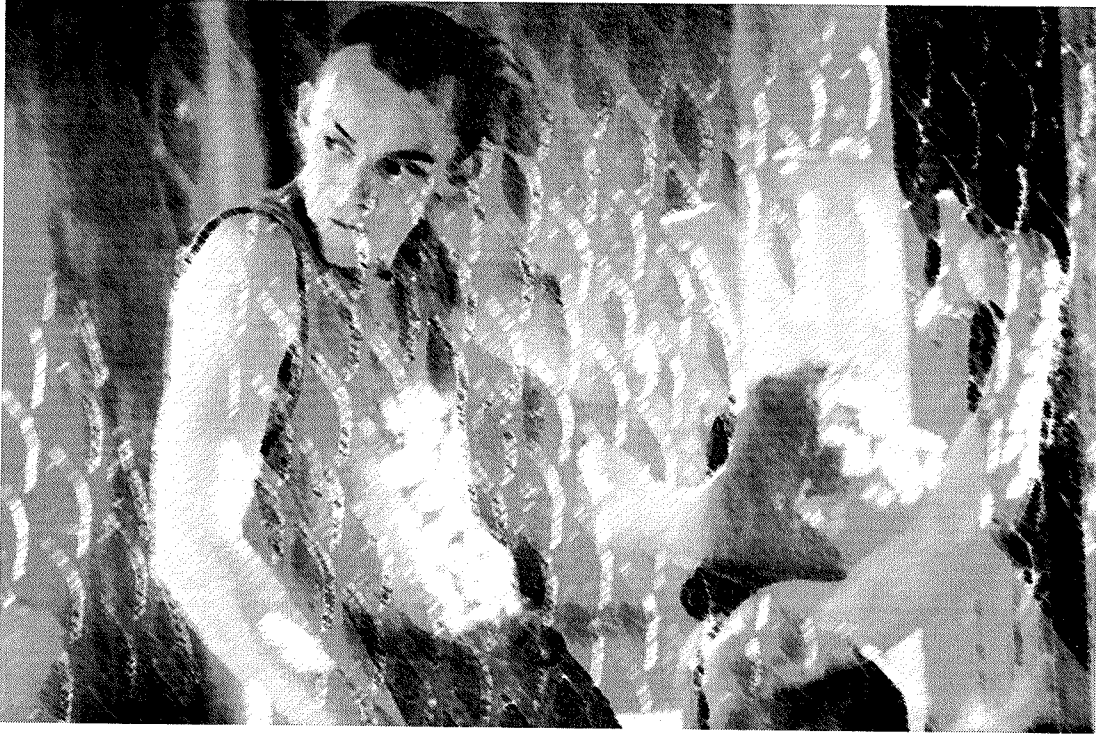
5 – LIGHTING

- Robe Esprite ok
- Robe Spiider ok
- Fresnels ok
- No need for 70 degree profiles anymore
- We will have the control of the house lights
- Emergency lights cannot be turned off

6 – SOUND

- Yamaha CL5 to be rented
- L’Acoustics SB18, 5XT, 8X to be used
- Wired intercoms and Wireless walkie talkies to be decided with the team on arrival
- PA System: we will provide L’Acoustics X12 instead of X15
- LX Bar 4 can move to Bar 26 and the boarder can move to Bar 24

“Jungle Book - reimagined”



Please print out this 17-page document and return it signed to:

Akram Khan Company
Somerset House, West Wing
Strand
London
WC2R 1LA

Date: _____

Read and agreed
The Organizer

Akram Khan Company

Rider amendment page

New version date	Revision Details	Who
29th March	Number and size of boxes	TF/MP
2 nd April	Lighting kit list update	RF
19th April	Post premiere updates inc Sound & lighting	SD/PW/TF
27th April	Change to length of performance	TF
17th May	Change to lighting	SD/TF
13th June	Change to lighting and updated Generic LX plan	SD/TF
13th July	Change to gobo information and barn doors for ½ fresnels	TF
8th August	Change to contact information and added grid height requirement	ZK
13th September	Change to Gobo and video Cabling information	ZK
1 st April	Change to Projector spec, position Removed Sola Frame, added spiider	MC

JUNGLE BOOK REIMAGINED - MUSIC CUES

	Act I	Length
1	Prologue - Exodus	03:25
2	The Fall	04:10
4	The Discovery	05:20
5	Council Rock	04:46
6	Poem Dance	02:36
7	Mother's Song	04:00
8	Majestic Elephant	04:37
8a	Taken by the Monkeys	04:45
9	Kaa's Den	03:00
10	Hypnotising	01:00
11	Bhageera's Vision	04:25
	Act II	
12	Monkey's Lair	02:00
13	How Dare You	03:55
14	Mowgli's Return (Hypnotising Mowgli & Monkeys)	02:04
15	Armenian Lament	01:15
16	Where We Came From (Sacrifice)	07:00
17	The Hunter's Lair	08:22
18	Mother's Song reprise (The Waters)	04:01
19	Mowgli's Return	02:25
	JP Total:	68.47
	GF Total:	4.45

For any documentation relating to music rights in advance of the visit please contact Marie Lhotellier:
marie@akramkhancompany.net

Green Rider

Last updated May 31, 2019



We all know that touring has a substantial impact on the environment. We're committed to doing what we can to minimise this where possible – but we can't do it all ourselves. We know that we can't dictate the way you run your venue or event, but we do have green aspirations that we'd love for you to consider.

Throughout this rider, you will find certain requests that are part of our efforts to become more 'green'. We thank you in advance for your time, effort, and cooperation in working with us to look after our planet.

For more information and support in making your own operations more environmentally sustainable, visit www.juliesbicycle.com.

Negotiations, Email Chains and Documents

- We ask that you do not print emails, contracts, technical riders or any other documents where possible – please use electronic signatures and stamps.

Audience Travel & Tickets

- We request that you and your ticket agent(s) make information available to audience members about public transport, cycling, and car sharing options and promote these wherever possible. Please also share this information with us as early as possible so that we can post a link to this on our website.
- Please provide secure bike parking for the audience at the venue.
- Where possible, please try to promote and use e-tickets

Catering

- Please only provide food and perishable drinks in the quantities requested. We prefer things like whole fresh fruit (especially bananas), vegetables, nuts and cereal bars – if we don't eat them, you can give them away to staff or others instead of throwing them away.
- Food and drinks to be organic, seasonal, locally sourced and with minimal disposable packaging.
- Look out for and give preference to any products with environmental credentials.
- Please only chill the things we have requested to be chilled.
- Please provide us with re-usable/washable service-ware (plates, cutlery, cups, etc.).

Micro-plastics have now been found in the human food chain

The Conversation

(<http://theconversation.com/youre-eating-microplastics-in-ways-you-dont-even-realise-97649>)

- Please provide drinking water in jugs/filtered mains water/bulk water dispensers in all dressing rooms. We will give you an estimate of how much water we will require in plenty of time before we arrive. (The Company may request bottled water for our dancers and technical team to have during performances only)
- Unopened drinks and uneaten food are to be re-allocated or donated where possible, or composted otherwise.

8% of greenhouse gas emissions come from food waste

The Washington Post

(https://www.washingtonpost.com/news/theworldpost/wp/2018/07/31/food-waste/?noredirect=on&utm_term=.79210db48a5a)

- Please do not set up kettles pre-filled with water. We will fill the kettles with the jugs of water/filtered mains water/bulk water dispensers and will heat this in the quantities we need. No single-serving sachets of salt/pepper/sugar/condiments please. Provide them in bottles or shakers or similar.

Energy

- Please turn on dressing rooms lights just before or on arrival.
- Please do not turn on air conditioning/heating too early – by the time our team arrives, the spaces should be the correct temperature for them to work, not before. (Recommended temperature - 22°C)
- Any fridges, kettles, toasters, lights, etc. in dressing rooms to be energy efficient insofar as possible (but don't buy anything new just for us – just keep it in mind for when you need to buy a replacement).

Waste

- We request that you provide clearly labelled recycling facilities backstage and in ALL dressing rooms for paper, cans, plastic and glass.
- If your venue collects biodegradable waste/compost, please also provide bins for this in ALL dressing rooms.
- Butt bins and/or ashtrays are to be provided in all smoking areas.

Production and other

- Please use environmentally friendly and non-toxic cleaning products (such as Ecover) in all dressing rooms and toilets backstage.
- Please provide post-consumer recycled toilet paper (and paper towels, if there are no hand dryers) in backstage toilets.
- If your city/town has an environmentally friendly cab service (e.g. Green Tomato Cars in London, G7 in Paris, Staxi in Amsterdam), please book any vehicles for us through them. Otherwise request fuel-efficient and/or hybrid cars.
- If you are booking our accommodation, the hotel is to be as close to the venue as possible to minimise transport to and from the show. Please confirm this prior to booking – there may be instances where it is more efficient to book closer to the airport/between locations/etc. Give preference to hotels with any environmental credentials (such as the Green Key eco-label or the EU Ecolabel for Tourist Accommodations).

Other General Ideas

- Please introduce a 'no idling' policy for all production and runner vehicles and have them shut off their motors when at rest.

A car idling produces up to 150 balloons of exhaust emissions containing harmful chemicals like cyanide, NOx and PM2.5 every minute City of Westminster
(www.westminster.gov.uk/don't-be-idle)

- Consider creating an offsetting strategy for the carbon emissions from your event or venue. This shouldn't be the only thing you do – but it can be a powerful tool alongside strategies to reduce your impact.
Please send us a copy of your venue/festival/event's environmental policy if you have one and let us know if there's anything we can do to support your efforts while we're with you.
- Use LED lighting wherever possible in your venue – start by switching your house and backstage, bar lights, toilets, emergency lighting...

- Consider installing solar panels and use this to power the Front of House areas of your building
- Print your marketing materials on 100% post-consumer recycled paper and reduce the amount of print marketing you do. Where possible, make an e-version of your house programme available on your website.
- Promote and support your local environmental NGOs and other groups. Do an environmental audit or certification, such as the Julie's Bicycle Creative Green certification, to understand your environmental performance and how you can improve it <https://www.juliesbicycle.com/creativegreen-certification>