



ORCHIDS

Foster Group

Contemporary Dance | New Zealand



Photo: Jocelyn Janon

PRESENTER'S INFORMATION PACK

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COMPANY PROFILE

Foster Group (established 2015) is a contemporary dance company based in Auckland, New Zealand. Foster Group showcases the independent work of Creative New Zealand's 2017 Choreographic Fellow, **Sarah Foster-Sproull**, and is co-facilitated by Creative Assistant and Producer, Natalie Maria Clark.

Foster Group make provocative, engaging and visually compelling contemporary dance work, rich with beautiful imagery and physical rigour. In particular, our work showcases strong, unique and diverse female performers and design collaborators.

Foster Group are project funded by **Creative New Zealand**, and premiered new dance work at Tempo Dance Festival in both 2016 and 2017 to widespread critical acclaim. We engage performers and collaborators on a project basis, selecting whoever is best suited to the work's vision.

Our company ethos is to uphold integrity and authenticity in both our work itself and our practice - with a specific focus on building community around the company (including both audiences and other practitioners).

Background information

Artistic Director and Choreographic Facilitator, **Sarah Foster-Sproull**, is a critically acclaimed and award-winning choreographer. Sarah has dance work in the repertoire of **Footnote NZ Dance**, **T.H.E. Dance Company** (Singapore), **Tamsyn Russell** (Edinburgh/NZ), **VOU** (Fiji), and **The New Zealand Dance Company**. Future work is currently being currently developed for **Co3** (Perth), **Okareka Dance Company** (Auckland, NZ) and **Footnote NZ Dance** (Wellington, NZ).

Foster Group's most recent work, **ORCHIDS**, began as a labour of love and the ultimate dream vision between Sarah and her most trusted collaborators. Following the success of its much anticipated premiere, **Foster Group** intend to tour **ORCHIDS** internationally in order to engage global communities with its significant ideas and concepts, showcase high quality New Zealand dance, and give the work longevity. **ORCHIDS** has a potent message to share about women across all generations, their relationships to one another, and the mythology and mysticism that surrounds both women and the orchid flower.

After three years of development, **ORCHIDS** premiered in Auckland in October 2017 with a sold-out season. It was met with standing ovations and multiple glowing reviews, and left many audience members so moved they were openly weeping.



ABOUT THE SHOW

Show Synopsis

ORCHIDS follows the story of seven women at various stages in their lives - mother, daughter, confidant, lover, fighter, child and goddess. The relationships of these women emerge and present themselves in unusual and surprising ways - nurturing, conflicting and intertwining underneath a large and mystical silk structure, conjuring multiple awe-inspiring image: a “pregnant planet”; a black moon symbolising the ‘Great Goddess’.

ORCHIDS opens with a duet between a mother and daughter [Marianne Schultz and Tori Manley-Tapu] situated inside the heart of a flower-like structure. The two women reveal both the maternal and dark edges at the core of their relationship. We follow the daughter as she ‘comes of age’ and finds autonomy over her own life. This metamorphosis is reflected within the journeys of her peers and their exploration, battle and acceptance within their adult lives.

The dancers’ bodies are used as canvases within which potent hand-based images are built, magically manifesting antlers, guns, spinal cords and botanical structures within the space - and equally mystifyingly disappearing the same images - a signature device of Foster-Sproull’s choreographic work.

Alongside exploring tender aspects of the female psyche, **ORCHIDS** significantly shines a light on the ‘shadow self’ in order to bring healing and acceptance into the darkness. A physical exploration of deities Medusa and Kali populate an exploration of the dark goddess within this work, and this allows the performers a channel through which to connect the ‘now’ with the otherworldly realm.

ORCHIDS concludes with the magical reveal of a 7 year old girl, who dances with and for her peers, exposing a childlike “elfin and precocious” innocence. We are encouraged in this finale to consider notions of hope, vulnerability, legacy, protection, and nurture. In essence we ask: “What is it that we wish to pass on to our children?”



Show History

Developed over three years, and supported by two Creative New Zealand Arts Grants toward research and development, **ORCHIDS** is a beautifully realised evening-length dance work (55 minutes). The work premiered in 2017 to a sold out season and standing ovations at [Tempo Dance Festival](#).

Key funding support:

Creative New Zealand - 2x Arts Grants awarded for development (2015) and completion / staging (2016)

Premiere season:

Tempo Dance Festival

October 2017

Auckland, New Zealand

Artistic Director: Carrie Rae Cunningham - carrierae@tempo.co.nz / +64 21 114 2679



Dancer Rose Philpott performs her solo. Photo: Jocelyn Janon



Key Creative Personnel

Artistic Director / Choreographer: Sarah Foster-Sproull
Assistant Director / Creative Producer: Natalie Maria Clark
Composer: Eden Mulholland
Set Design / Dramaturgy: Andrew Foster
Lighting Design: Jennifer Lal
Costume Design: Elizabeth Whiting
Performers: Marianne Schultz, Katie Burton, Rose Philpott, Jahra Wasasala, Tori Manley-Tapu, Joanne Hobern, Ivy Foster

Biographies

Sarah Foster-Sproull (Foster Group Artistic Director / Choreographer)

Creative New Zealand's Choreographic Fellow for 2017-2019, Sarah has choreographic relationships with Footnote New Zealand Dance (Wellington), Okareka Dance Company (Auckland), Co3 (Perth), Tamsyn Russell (Edinburgh), T.H.E. (Singapore), Lobos Art Collective (Los Angeles), and VOU (Fiji). In addition, she has recently completed a Masters in Dance Studies from the University of Auckland. Sarah's choreographic research traverses large scale works for up to 35 performers, to intimate performances involving one or two dancers, and in 2015 she was one of five choreographers selected internationally by Crystal Pite to participate in the Craft of Embodiment workshop in Banff, Canada.

Natalie Maria Clark (Producer and Assistant Director)

Natalie Maria Clark is a freelance contemporary dancer, choreographer and producer. She is Artistic Director of her own collective, Black Sheep Productions, who've presented several works all around NZ over the past six years including for Q Theatre's 2016 MATCHBOX program. Natalie's career highlights include: choreographing on Footnote NZ Dance (NOW 2015 season); choreographing music videos for NZ musicians Doprah and Suren Unka; performing for Malia Johnston/Auckland Live and Red Leap Theatre; and working in various roles with Okareka Dance Company, including as Rehearsal Director and Education Coordinator for an 11-centre national tour of *Mana Wahine*, and as Tour Manager for a 6-centre national tour of *K' Rd Strip*. Natalie holds a Unitec Bachelor of Performing & Screen Arts, majoring in Contemporary Dance (2011).



Eden Mulholland (Composer)

Eden is one of New Zealand's most respected and prolific composers for theatre, film and contemporary dance, now based in Queensland. He has composed for Raewyn Hill (Dance North, Co3), Malia Johnston (Movement of the Human), Michael Parmenter, New Zealand Dance Company, Okareka Dance Company, Atamira Dance Company, Touch Compass, and Footnote Dance Company. His commercial work has been commissioned internationally for companies like 42 Below, MTV, C4 TV, TV3 and licensed to MGM, CBS, Hamish & Andy, and Home & Away. Eden's first solo album Feed the Beast was released in 2013 to 5 star reviews. and released his debut EP and toured to America. Eden's second solo album The New Old Fashioned recorded in Los Angeles and New York by multi award winning producer Victor Van Vugt (Nick Cave & the Bad Seeds/P.J Harvey/Beth Orton) and Neil Baldock (Shihad/Neil Finn/Crowded House).

Andrew Foster (Dramaturgy / Set Design)

Theatre Director/Designer and founder of award-winning Wellington theatre company, Trouble, Andrew has developed new theatre work in collaborations with playwrights Gary Henderson, Jo Randerson and Duncan Sarkies. Andrew was Head of Radio Drama at Radio New Zealand in 2004-05 and was instrumental in bringing many voices of NZ theatre to radio, including The Flight of the Conchords, Te Radar and The SEED Trilogy, which won Best Radio Drama at 2005 NZ Radio Awards. Andrew directed and designed 'Apocalypse Z', an immersive theatre work about a Zombie Apocalypse in Auckland's Aotea Square.

Jennifer Lal (Lighting Design and Technical Operation)

A six time recipient of the Chapman Tripp Lighting Designer of the Year Award for Mapaki (Dianna Fuemana), Have Car Will Travel (Mitch Tawhi Thomas), Oho Ake (Miria George), Hinepau (Jamie McCaskill, Erina Daniels, Stephen Tamarapa, Maria Walker and Rachel House), The December Brother (seeYd), and Into the Uncanny Valley (Jean Betts, Charlie Bleakley and Joe Bleakley). She has worked extensively around New Zealand and toured overseas with shows: Woman Far Walking, Wheeler's Luck, The Naked Samoans, The Prophet, He Reo Aroha and Frangipani Perfume.

Elizabeth Whiting (Costume Design)

A designer and costumer for dance, theatre and opera in New Zealand for the last twenty years. Her work includes work for the Royal New Zealand Ballet, *Verge* and *Sweet Smashing Vixens* and *La Boheme*, *Falstaff*, *Marriage of Figaro*, *Barber of Seville*, *Così fan Tutti* and *Carmen* for NBR New Zealand Opera, and Auckland Theatre Company's *Cabaret*, *Into the Woods*, *Caligula*, and *Equus*. She is passionately keen on the concept of a creative team coming together to produce a work more wonderful than each individual member could produce. Elizabeth runs her own company and at present is closely associated with Auckland Theatre Company and the NBR New Zealand Opera.



Dancers / Performers:

Marianne Schultz danced professionally in New York as a member of Laura Dean Dancers and independent choreographers. After relocating to New Zealand she worked as dancer/teacher/rehearsal director with Limbs Dance Company, Douglas Wright Dance Company, Black Grace Dance Company, Taiao, Atamira, Spinning Sun and the New Zealand Dance Company. Marianne has taught dance technique and dance history at the London School of Contemporary Dance, The New Zealand School of Dance, Unitec Institute of Technology, and The University of Auckland. She has also served as choreographer for theatrical productions for New Zealand Opera, Auckland Theatre Company and the Silo Theatre. Marianne attended New York University, Tisch School of the Arts, as a dance major and was a full scholarship student at the Alvin Ailey American Dance Centre. Marianne recently celebrated her 60th birthday and is still proudly dancing.

Jahra Wasasala is a New Zealander with indigenous roots in Fiji and Aboriginal Australia. Jahra is an award winning contemporary dancer, choreographer, spoken word poet, and creative vessel. Jahra's choreographies and poetic pieces are interdisciplinary works based on political and social events, specifically those surrounding racial injustice and gender-equality. Jahra graduated from UNITEC Institute of Technology, Bachelor of Performing and Screen Arts, majoring in Contemporary Dance. Jahra recently premiered her solo work *A World With Your Wound In It* at Tempo Dance Festival 2017.

Katie Burton Since graduating UNITEC in 2001, Katie has had a 13-year career as a freelance performer, choreographer, and teacher. As a dancer, Katie has worked for Megan Adams, Anna Bate, Jessie McCall, Guy Ryan, Julia McKerrow, Geoff Gilson, Mariana Rinaldi and for the World of WearableArt Awards Show. Katie has travelled with Vosperton as a glowing robot dancer in Australia, Spain, Vietnam, India and NZ. Katie has choreographed contemporary work on Footnote Dance Company, Unitec and for her own projects around New Zealand. Katie received the Tup Lang Scholarship from CNZ (2009) and the 'Best Dance' award from the NZ Fringe Festival (2005). Katie is also a sought after technique teacher, and has taught for The New Zealand Dance Company, Atamira Dance Company, IndependANCE, M.A.P., Unitec, The New Zealand School of Dance and World of WearableArt.



Rose Philpott began dancing with youth contemporary dance company Pointy Dog from 2006-2009. She graduated from UNITEC, majoring in Contemporary Dance, in 2012. Rose has performed for Kerry McMurdo in the Auckland International Arts Festival, toured to Rome with the contemporary opera 'The Juniper Passion' (John Davies and Michael Williams), and danced with Footnote Dance Company for the 2013/14 Made in New Zealand season of COLT, choreographed by Sarah Foster-Sproull. Rose is the 2017 recipient of the Eileen May Norris award.

Tori Manley-Tapu is a graduate of UNITEC Institute of Technology and holds a Bachelor of performing and screen arts with a Major in Contemporary Dance. Throughout her studies Tori developed her choreographic interest. Having a strong background in fashion design her choreographic work often involves discovering a relationship between textiles and movement. Tori has had her choreographies performed in Tempo dance festival; GURLZ (XX), 2013, and Talking Bold, 2014. Tori has worked with choreographers such as Katie Burton, Tamsyn Russell, Malia Johnston, Michael Parmenter, Claire O'Neil and Sarah Foster-Sproull.

Joanne Hobern is a graduate of UNITEC Institute of Technology and holds a Bachelor of performing and screen arts with a Major in Contemporary Dance. Recent travels within South East Asia have inspired and enhanced Joanne's creative practice. Joanne is a keen collaborator, dance-maker, and performer. Originally from Cambridge, Joanne has an infectious energy and passion for dance, and inspires those around her with her explosive, spontaneous, and creative movement vocabulary.

Ivy Foster is a passionate and creative seven year old with a love of dance, theatre, stories, and painting. She is a member of youth dance company Pointy Puppies (Artistic Director - Jessie McCall), and takes creative ballet classes at TAPAC with Orchids dancer Rose Philpott. Orchids is her premiere performance.



The women of ORCHIDS perform at Tempo Dance Festival, October 2017. Photo: Jocelyn Janon.



PERFORMANCE SPECIFICS

Duration

55 minutes - no interval

Suitable Venues

Originally premiered in a proscenium arch venue, this work has some capability to be performed in smaller venues without the set element (a large silk that hangs from the ceiling).

Maximum Number of Performances per Week

5 performances

Minimum break of 12 hours between performances

APRA and Licensing Obligations

N/A - original choreography, original musical compositions

Touring Personnel

The touring party consists of 10 people.

Name	Role
Natalie Maria Clark	Producer / Assistant Director / Tour Manager
Sarah Foster-Sproull	Artistic Director / Choreographer
Jennifer Lal	Lighting Designer / Technical Operator
Marianne Shultz Katie Burton Rose Philpott Jahra Wasasala Tori Manley-Tapu Joanne Hobern Ivy Foster [child performer]	Performers / Dancers [7px]

Performance History

Year	Venue	Presenter	Number of performances
2017 [October]	Q Theatre Auckland, New Zealand Rangatira [Main Stage]	Tempo Dance Festival	2 - both sold out. Capacity = 900



AUDIENCE ENGAGEMENT

It is very important to **Foster Group** to build relationships and engage with the public and our audiences. **Foster Group** has the passion and motivation to share **ORCHIDS** with your local community, both inside and outside of dance. Sarah, Natalie, and the performers are sought after teachers, mentors, and inspirations within NZ dance.

Workshop Details

While on tour, we would love to offer workshops and /or masterclasses in conjunction with our season, and these could involve any of the following:

1. Choreography/Composition Workshop [for students or professionals]
2. Contemporary Dance Technique [for students or professionals]
3. Spoken word (poetry and prose); Working with dance and text (Dancer Jahra Rager Wasasala is also a spoken word poet)
4. **ORCHIDS** Show Repertoire
5. Community dance workshop - all / any ages
6. Dance professionals workshop / Masterclass
7. Tertiary/secondary school dance workshop
8. Open professional company class
9. Forum or Discussion

We are happy to design a workshop based on what is suitable or appropriate for the venue / festival / participants, etc. Usually this would be a masterclass run by two company members for local dancers.



Left: Auckland Professional Freelance Dancers join for Foster Group open company class, facilitated by dancer Joanne Hobern, during Orchids development rehearsals in 2016. Photo: Jocelen Janon.

Cost

Standard rate is AUD \$200/hr, minimum 2 hours workshop. A per-person rate could also be negotiated with a minimum attendance required. We are willing to negotiate cost based on what is appropriate for the context - how the event is marketed and how many company members are involved etc., e.g. this could be a fixed fee paid to the company with the presenter marketing the masterclass, or a profit-share situation with shared marketing responsibilities. The cost of a workshop/masterclass could also be built into the show performance fee.



Previous Audience / Community Engagement Activities

As part of **Orchids'** premiere season at Tempo Dance Festival in 2017, a post-show forum was held for the audience including a Q&A session, facilitated by Tempo Festival Artistic Director Carrie Rae Cunningham. Audience members appreciated the opportunity to learn more about the company and the work.

Throughout our development rehearsals, Foster Group has always had an open floor policy whereby the extended freelance dance community are invited to join for company class warm up each morning, at no cost. We also have had several student and recent graduate secondments join us as understudies and contributors to the creative process.

Our social media is very active, with lots of interaction. We have a loyal group of followers who support our vision and are enthralled by the highly visual nature of our social media content (links to which are included within this pack).



Above: Tempo Dance Festival Post-show Forum. Photo: Jocelyn Janon.



MARKETING

Primary Audience Demographic:

- 20 - 65yrs old
- Female or identifying with female gender
- Mother of child/ren
- Educated
- Living or based in urban centres
- Some disposable income
- Politically aware
- Engaged with women's equality; recognize womens' role within society
- Aesthetically inclined
- Interest in the mythical
- Interest in people and humanist topics
- Enjoy going out, food and beverage - likely to enjoy a wine at the show and dinner before/after
- Moderate social media users
- Have attended another festival / arts event in the past year
- Have attended dance shows in the past year
- Tertiary dance students
- Expat New Zealanders

Secondary Audience Demographic/s:

- 13 - 20yrs old (school groups, accompanied by parent attending show)
- Male and closely connected to females in his life
- Other gender identifying and connected to females in their life
- New to dance / theatre but captured by visual marketing imagery
- Poetry and Spoken Word community (link to performer Jahra)
- Women's groups e.g. university, activist groups
- Wider theatre community interested in dance / potential to crossover to dance
- Two degrees - receives word of mouth recommendation

Key Marketing Mediums

We have found in the past the most successful way to reach out audiences are via:

- social media
- online media content
- print journal magazine articles
- radio (both contemporary and classical - advertising & interviews)
- posters and flyers / digital screens within venue
- outdoor posters where budget allows for adequate coverage

We are more than happy to do media calls in conjunction with a season.



Marketing Copy

One Liner

Rich with mesmerising imagery, and spellbinding pathos, *Orchids* presents seven astounding women at different stages of their lives.

Short Blurb [100 words]

Orchids flourish in empty spaces, clinging to dust and unexplored territories.

A striking new choreography featuring seven distinct performers, *ORCHIDS* presents women at various stages of their lives, divulging the secrets of feminine magic and lost ritualistic practices.

In creating *ORCHIDS*, choreographer Sarah Foster-Sproull connects some of NZ's most intriguing artists, including Queensland-based composer Eden Mulholland. Together, they reveal an entrancing metaphysical realm that demystifies the complex female spirit. Unravelling this mythology evokes mothers, witches and otherworldly creatures, bringing them out of darkness and into the 'light'.

Extended Blurb [250 words]

Orchids flourish in empty spaces. They cling to dust and search for unexplored territories.

A striking new choreography featuring seven distinct performers (including former Limbs member, Marianne Schultz), *ORCHIDS* is born from a fascination with the mythology that surrounds the orchid flower.

Rich with compelling imagery and underpinned by Queensland-based Composer Eden Mulholland's evocative score, *ORCHIDS* contemplates the conflict and catharsis of females at different stages of their lives -- especially the significance of intergenerational relationships -- seeking to unveil them in beautiful and mysterious ways.

Through the creation of *ORCHIDS*, choreographer Sarah Foster-Sproull connects some of New Zealand's most intriguing artists and designers. Together, they reveal an entrancing metaphysical realm that conjures characters of the occult and uncovers the complex female spirit: Women as mothers, witches, sirens and lovers; beasts, deities and otherworldly creatures bearing an inherent link to the divine. *ORCHIDS* divulges the secrets of feminine magic, exclusive languages, intuitions and lost ritualistic practices, bringing them out of the concealment of darkness and metamorphosing to serve the 'light'.



Video Links / Digital Marketing Content

55-second Show Trailer [can be branded for Presenter or unbranded]:

<https://vimeo.com/230314579>

33-second “Behind The Scenes” Trailer [can be branded for Presenter or unbranded]:

<https://vimeo.com/224412088>

Webisode #1: Dancers - Katie and Rose [50 seconds]

<https://vimeo.com/230105176>

Webisode #2: Designers - Andrew, Eden, and Jen [40 seconds]

<https://vimeo.com/232258943>

Webisode #3: Dancers - Marianne and Jahra [40 seconds]

<https://vimeo.com/230309307>

Webisode #4: Choreographic Director - Sarah Foster-Sproull [40 seconds]

<https://vimeo.com/233784273>

“Behind The Scenes / In Development” Video [2min 37sec]

<https://vimeo.com/180836916>

“Behind The Scenes / In Development” Video [1min 48sec]

<https://vimeo.com/153463467>

> **Broadcast quality footage** of the entire show is also available upon request, in both wide and roving close-up. These can also be edited together at additional cost.

Media Highlights and Reviewer Quotes

Feminine Divine: A review of Orchids. Paul Young, Pantograph Punch, 2017

<http://pantograph-punch.com/post/review-orchids>

“*Orchids* is full of eros, pathos and humour. That it is greater than the sum of its exceptional parts is beyond doubt. Sarah Foster-Sproull and her team have crafted a lens through which we are invited to reimagine our mothers, sisters and daughters as goddesses. No matter our personal relationship to concepts of spirituality or divinity, it’s nice to remember that the imagination can sometimes reveal aspects of truth. And when portrayals of female superheroes seem scarce, we need only look around to realise they are in fact right beside us.”

- **Paul Young for *The Pantograph Punch*, 2017**



Wrapping up the Tempo, Justin Gregory, Radio New Zealand

<http://www.radionz.co.nz/concert/programmes/upbeat/audio/2018618144/wrapping-up-the-tempo>

“... this is a fully evolved piece of work and very, very satisfying to watch. Over and over, motifs of movement and complexity and genuine beauty unfold across the stage and are wonderfully danced. This is a detailed work, as much about smaller movements as it is the big sweep of a dancer’s body. I’m not sure I’ve ever seen choreography that featured the dancer’s hands and fingers so much. It was utterly intriguing. This performance felt like a big moment; the arrival of a major new show and the audience were completely with it A real highlight.”

- **Justin Gregory for *Radio New Zealand*, 2017**

Orchids Explores the Darker Side of Femininity. Raewyn Whyte, The Herald, 2017

http://www.nzherald.co.nz/culture/news/article.cfm?c_id=544&objectid=11933057

“Intensely intimate interactions are punctuated by statuesque poses and occasional group frolicking while solos bring out the particular qualities of each of the archetypes.”

- **Raewyn Whyte for *The New Zealand Herald*, 2017**

ORCHIDS - An Honest Examination of Femininity, Jennifer Stevenson, Theatreview

<https://www.theatreview.org.nz/reviews/review.php?id=10642>

"As a symbol of awakening and innocence little Ivy Foster is a force of nature that moves many of the audience to tears ...

It is perhaps the most honest examination of femininity that I have seen... The truth of women's relationships emerges: the enfolding warmth of support and nurturing versus the cut and thrust of unwarranted negativity and obstruction ...

The opening night audience gave an ecstatic standing ovation to *Orchids*. It has been a work three years in the making and the fine crafting is much in evidence.”

- **Jennifer Stevenson for *Theatreview*, 2017**

> **ORCHIDS Preview: New Zealand Listener Magazine**

“Dance show Orchids reveals the dark side of the female psyche.”

Francesca Horsley, October 2017.

<http://www.noted.co.nz/culture/arts/dance-show-orchids-reveals-the-dark-side-of-the-female-psyche/>

> **Orchids Preview: DANZ (Dance Aotearoa New Zealand)**

“Orchids to flourish at Tempo.” Leah Maclean, September 2017.

<https://danz.org.nz/sarah+foster+sproull+orchids>



Images for Publicity and Social Media

21x high resolution .jpg images are available at no extra cost for marketing, media, publicity and social media (provided credit is given to Photographer Jocelyn Janon).

Dropbox link for high res Publicity / Marketing Images:

https://www.dropbox.com/sh/5wfznlp8gm1qe4/AADwT_UnLSDZjJynw_8oWQLQa?dl=0

Additional images are also available on request.

Images (and other web content) can also be viewed on our Facebook page:

<https://www.facebook.com/FosterGroupNZ/>

Or instagram:

<https://www.instagram.com/fostergrouppdanceart/>

@fostergrouppdanceart

Additional Marketing Materials Available

In addition to the digital/video and image marketing content above, we can provide print media (flyers, posters etc.) upon request for a small additional fee as quoted in budget (graphic designer amendments from original).

Template for show programme is available and able to be amended to be specific to the relevant presenter.

Link to Tempo Dance Festival Programme as example:

https://www.dropbox.com/s/dnrf75hwpvbbo0r/ORCHIDS_Programme%20DRAFT%202.pdf?dl=0

Content Warnings

Mature adult content - suitable for 12+

Some physical violence is depicted in an abstract manner - may trigger.

Sponsors and other acknowledgements

Creative New Zealand - logo may be required on some marketing material.

Teachers' Resources

Full show video footage available on request.

Post-show forum can be arranged for schools shows.

Schools masterclass can be provided.

We are willing to negotiate schools ticketing prices with presenter.



PRODUCTION DETAILS

Technical Overview

The show is not technically heavy but requires some key technical components. A technical manager and operator tours with the show.

NB: If there are any questions regarding the technical requirements, please contact designer/operator – Jennifer Lal on roshnistar@gmail.com or (+64)212120415

Critical Technical Points

- The stage *must* be suitable for a dance performance (wooden, flat, preferably sprung floor)
- Ideally a tarkett dance floor would be provided by the venue/programmer, otherwise a touring floor may be arranged by Foster Group at extra cost.
- The silk cloth set is very light and is connected to the fly tower at each of the four corners of the stage rig.
- The show requires the ability to black-out.
- The show requires a fog machine, and a fan.

Bump In Details

Bump in time: Ideally 1.5 days pack in before opening. This would require a pre-rig.

Day 1: 1pm - 8pm (7 hours)

> Rig the silk / set up, all lights focused, sound check and all technical elements complete.

Day 2: 10am - open

> Contingency to complete tech elements, check lighting & sound

> Dancers warm up, plot lights, block spacing, dress rehearsal, performance 1

Bump in without pre-rig would require 2 full days with opening on the second night.

Crew

Bump in will require:

3 x lighting crew

2 x flying mx (for the silk)

1 sx provided by the venue for pack in to assist Technical Manager



Staging

Minimum: 11m x 8m
Maximum: 12m x 9m

These measurements largely depend on the size of the set. Venues with very different sizing may be possible with the exclusion or amendment of the set (which would incur extra cost) - please talk with us about what's possible.

Minimum height: **6 meters**

- required to provide clearance for hanging set rigged from ceiling and clear dancers head height when jumping, lifting etc.

Dance-suitable floor is essential - wooden, ideally sprung.
Tarkett dance floor provided is preferred but could be hired by Foster Group.

Safe and fast crossover for performers is essential - some crossovers are only 15 seconds from Prompt to OP.

Black smother in front of cyc is required, and a gap upstage centre in this black smother is required for one hidden entry (and the ability to crossover through a passage upstage of the smother to make the entry).

Foster Group to supply

Grey dyed silk set piece and all associated sash, D-rings, cable ties etc. to rig/operate.

Venue to supply

Tarkett dance floor - laid on arrival to venue.

Sandbags / weights

Monitor backstage to view set cues for pulley operators and to time entry through gap in the upstage smother.

Lighting

Ability to blackout is essential.

Pre-rig as per lighting plan provided is preferred and will reduce bump in time.

Presenter / Venue to supply:

8 x iLED quad pars with full dimming zero capability

60 dimmers with a mixture of Pacific 23-50's and 1.2K PC's

Dmx controllable fan

ZR72 compatible smoke machine

Swefog 300 hazer or compatible

Assorted cabling

Full 4 wing dance side boom capacity for a 11m x 8m (min) or 12m x 9m (max) stage

ETC Ion Console

Sound



55 minute original sound score composed by Eden Mulholland.
Capacity to operate QLab on our computers *or* computers provided is essential.
Operated by Foster Group technical operator.
No live voice or microphones required.

Foster Group to supply

Sound score loaded in QLab

Venue to supply

Ideally:

2x subs in grid

2x monitors either side downstage

2x speakers either side of audience ground level

2x foldback for performers on stage

(or similar)

Wardrobe

Foster Group to supply:

7 costumes:

1 x green wrap dress

1 x beige wrap suit

1 x pale pink wrap jumpsuit

1 x rust coloured jumpsuit

1 x chocolate coloured pantsuit

1 x peach jumpsuit

1 x beige soft overall

1 x pair beige kneepads

Venue to supply:

At least 1 dressing room or sufficient dressing space for seven performers.

Mirrors for make up / wardrobe.

Ideally hanging space for wardrobe.

Ideally venue has washing machine and dryer, and an iron/ironing board.

Freight Notes

The entire set [silk cloth] and costumes pack down into one suitcase and will tour with the company via checked luggage.



KEY CONTACTS

For programming, publicity and general enquiries please contact:

Natalie Maria Clark: Creative Producer / Co-Director

Email: hellonataliamaria@gmail.com

Mobile: (+64) 210 272 1026

Sarah Foster-Sproull: Artistic Director / Choreographer

Email: sarahrachelfoster@yahoo.com

Mobile: (+64) 212 053 013

For questions regarding show technical requirements, please contact:

Jennifer Lal: Designer/Operator

Email: roshnistar@gmail.com

Mobile: (+64) 212 120 415

Follow Foster Group on social media:

Facebook:

<https://www.facebook.com/FosterGroupNZ/>

Instagram:

@fostergrouppdanceart

<https://www.instagram.com/fostergrouppdanceart/>



Foster Group's ORCHIDS at Tempo Dance Festival, October 2017. Photo: Jocelyn Janon