

Technical Rider
Atamira Dance Company
RONGO WHAKAPĀ
Choreographed by Brydie Colquhoun



An intimate and shared exploration of presence, connection, and community through dance.

“There are many moments I feel my dancing spine enjoying the current of the dancers vibes...”

- Claire O’Neil, Theatreview

“...brought tears to my eyes...”

- Audience response

“It was so mesmerising and engaging from start to finish”

- Audience response

“Interactive, intimate, intriguing, ka mau te wehi!”

- Audience response

“Breaking walls/boundaries, emotional, love, loss, grief, hope, moving, forward.”

- Audience response

Rider Agreement And Contacts

Production Agreement

This Technical and Touring Specification is an integral element of any Performance Agreement negotiated, and each page must be initialled, and the document signed below, by the designated representative for the Presenter and the full document returned to the Producer as an appendix to the executed Performance Agreement. Should there be any need to vary the technical requirements, this must be negotiated with the Production Manager before the Performance Agreement is executed.

Signed	
Name	
Role	
Date	

Contacts

Kaihautū Director	Bianca Hyslop
Producer Phone	+64226870134
Producer Email	bianca@atamiradance.co.nz

Kaiwhakaputa Auaha Creative Producer	Marama Lloyd
Producer Phone	+64212621288
Producer Email	marama@atamiradance.co.nz

Rider Agreement And Contacts

Production Manager	Emmanuel Reynaud
Production Manager Phone	+64220966711
Production Manager Email	rex.reynaud@gmail.com

Rongo Whakapā Premiere Season Credits

Te Kāhui Auaha | Creative Team

Kaitito Nekehanga | Choreographer - Brydie Colquhoun |
Ngāpuhi

Kaihoahoa | Set & Lighting- Rowan Pierce

Kaitito | Sound Designer - Eden Mulholland | Ngāti Porou

Kaikanikani | Dance Artists

Abbie Rogers | Kāi Tahu, Te Arawa

Caleb Heke | Ngāpuhi

Jeremy Beck | Kāi Tahu

Rachel Ruckstuhl-Mann | Kāi Tahu, Kāti Māmoe, Rangitāne

Sean MacDonald | Ngāti Kahungunu, Ngāti Raukawa,
Tūwharetoa, Rangitāne

Tai Taranui Hemana | Te Arawa

Te Kāhui Hangarau | Technical and Production Team

Kaiwhakahaere Hanga Hōtaka | Production Manager -
Emmanuel Reynaud

Ringa Hangarau | Operator - Bekky Boyce

Kaiāwhina Hangarau | Creative Technologist - Robert Larsen

Te Kāhui o Atamira | Atamira Management Team

Kaihautū | Director - Bianca Hyslop | Te Arawa

Kaiwhakahaere | General Manager - Ashley David

Kaiwhakaputa Auaha | Creative Producer - Marama Lloyd |
Ngāpuhi, Te Tahawai, Te Rarawa, Ngāti Kahu

Kaiwhakahaere Tairanga, Kaiwhakahaere Ako - Abbie Rogers |
Kāi Tahu, Te Arawa

Rongo Whakapā - Show Overview

Rongo Whakapā Choreographed by Brydie Colquhoun

Rongo Whakapā is the debut choreographic work by Brydie Colquhoun, one of Aotearoa New Zealand's most captivating Māori contemporary dance artists, teachers, and practitioners.

In a time of increasing disconnection, we are invited into a shared, intimate space with encouragement to slow down and be fully present. Rongo Whakapā – meaning sense of touch – reflects this invitation as it examines the tension between individualism and collective community. While six dancers respond to each other and the shifting environment they co-create, audiences are invited to move freely, choose their point of view, and decide at what proximity they wish to engage.

Atamira Dance Company is honoured to support Brydie with this significant milestone in the evolving landscape of Māori contemporary dance. Building the foundational shape of this work are conversations, interviews, and wānanga with Mātanga Mātauranga Māori, whānau, colleagues, and friends around intimacy and connection in our contemporary lives. Brydie's extensive embodied knowledge and whakapapa of movement practice, drawing on contemporary dance technique, contact improvisation, durational improvisation, and score-based structures, also inform the language.

Supported with sound design by Eden Mulholland and spatial design by Rowan Pierce, an immersive world and shared experience is created. Rongo Whakapā gently explores shifts toward decolonising performance spaces, proposing new ways—or perhaps old ways—of gathering and witnessing.

About Atamira Dance Company

Atamira Dance Company is a leading force in Māori contemporary dance, fostering artistic excellence, nurturing talent, and creating transformative experiences that resonate globally. It uplifts, inspires, leads, and celebrates the richness of te ao Māori through performances, collaborations, and advocacy, honouring mātauranga Māori through storytelling that connects celestial wisdom with earthly expression.

Show Website:

<https://atamiradance.co.nz/our-work/rongo-whakapā>

Company Website:

<https://atamiradance.co.nz>

Personnel And Touring Requirements

Touring party

Dancers x6

Operator x1

Choreographer or Rehearsal Director x1

Production Manager x1

Stage Manager x1

Executive Team x 3 (subject to negotiation based on project needs)

Total people: 13

Presenter / Venue to provide:

- Performance fees — to be negotiated with the Director : bianca@atamiradance.co.nz
- The Presenter is required to provide individual, single-occupancy rooms in accommodation of a minimum three-star standard for each member of the Touring Party.
- Per diems @ \$50 per day for all tour party members (to be negotiated)
- If the Touring Party is accommodated for more than four nights, accommodation with self-catering (cooking) facilities is strongly preferred. In all cases, refrigeration facilities must be available in each room or unit.
- Home-share or short-term rental options (e.g., Airbnb) are acceptable, provided they meet the above criteria and offer private rooms for each touring member.
- Good-quality washing and drying facilities must be included if the venue does not have any onsite
- No further than 15 mins walk from the venue (or easily accessible via public transport, with no longer than 15 minutes commute between accommodation and venue). Should this not be possible, the Presenter is to provide

adequate ground transport (such as a venue pool car, hire car or taxis) for use by the Touring Party.

- Return freight - set & dance floor
 - Return flights or ground transport
 - Airport transfers
 - All pack-in and pack-out crew, along with any tech crew needed (see schedule)
 - A venue technician who knows the venue well
 - All specified technical equipment not travelling/supplied by the company (see technical requirements)
 - Access to performance space at least 3.5 hours pre-house open on show days for performer warm-up
- Please ensure access to filtered or bottled water is available to the Touring Party during all production and performance calls (pack-in, rehearsals, performances and pack-out). Access to a refrigerator, tea and coffee making facilities, along with fruit and other energy-giving snacks, is appreciated.

Health and Safety

Our H&S Risk and Hazard Management Assessment is available upon request.

We take the health and safety of our cast and crew seriously, with particular attention paid to managing work fatigue and stress. We appreciate you for working with us to ensure a safe and supportive kaupapa and working environment for everyone at all times.

Technical Requirements

Overview:

Rongo Whakapā is a dance work presented in an "In The Round" style on a central rectangular playing space delineated by a grey dance floor, surrounded by an equally rectangular area of audience space, masked off from any backstage areas. In a generic presentation format the space should be "Black Box" Style, with black floors and walls, and a minimum height to lighting rig of 4m

Alternative venues and environments are welcome and technical scaling is available when working in alternative spaces in discussion with the presenter.

The work has been created to be presented multiple times daily to a maximum of 3 performances per day. With a generic audience capacity of 100pax, this enables the work to expand audience numbers. Larger audience capacity is also possible in larger spaces.

On arrival patrons will receive instructions prior to entry via projection and voice over in the foyer, to remove their shoes and feel free to interact with the set. They will be directed to enter from one designated entrance and are encouraged to sit, stand and move around this space, including the playing space, to interact with the set, listen to the sound coming from the on-stage frames and generally settle in. There is some seating provided around the outer edges, approximately 20% of expected house numbers in chairs. The audience are welcome to move during the performance, stand and sit on the floor.

The playing space is occupied by 6 L-shaped aluminium frames, with a white opaque film covering, which the dancers move around the space as part of the performance. The frames are fitted with transducers to produce sound, and the film covering is electro-chromatic, responding to preprogrammed cues. Various lighting fixtures directly over the playing space are suspended from wire stingers, the lowest of which has a ground clearance of approximately 2m. Four speakers are suspended discretely in the four corners of the space, with a ground clearance of approximately 2m, pointed to the centre of the playing space, and subwoofers are hidden from sight in the peripheries.

To adequately operate the show, the control booth sits up high, integrated into the masking line of one of the long edges of the space, ideally opposite the audience entry way. Performers should have direct access from Back of House (green room, dressing rooms) to the performance space, ideally opposite the audience entry way. Dressing rooms should have showers and 6x towels per show, adequate lighting and mirrors for make-up as well as adequate heating/cooling.

NOTES:

- Foyer should be accessible to patrons for at least a half hour before house open
- "House Open" is also "Show Start"
- Show runtime is approximately 55 minutes from "House Open"
- The space should be available for patrons Post-Show for a minimum of 15 minutes before clearing
- Latecomers are permitted at any time, and there is no Lock-Out
- Minimum turn around between shows is 2 hours
- Audience Capacity - 100 per show (this can be determined in discussion with presenters based on available space)

Staging Detail:

Technical Requirements

Minimum performance space dimensions: 22000mm x 16000mm (22m x 16m - including audience area)
Audience capacity: 100
Larger spaces will allow for expanded capacity

Dance floor dimensions: 14000mm x 8000mm (14m x 8m - 4 rolls of of dance floor)

Minimum height to Lx rig: 4000mm (4m)

Operator Position: In line with masked edge of audience space, at a minimum floor to ground clearance of 3000mm (3m) - Scaffolding tower or similar

Set pieces: 6x L-shaped aluminium frames with controllers for electro-chromatic film and audio transducers

Technical Requirements

LX Detail

See Technical Drawings for more information and a breakdown of the LX Install.

Provided by Venue/Presenter:

OPS:

- Lighting Desk - ETC ION Xe or similar (ETC platform) with 1x Universe available for patching with ethernet link to cueing laptop
- 2x Touch Screen Monitors (min. 1)
- Wired Keyboard
- Wired Mouse
- 1m ethernet

Fixture List:

- 6x Selecon Lui Flood 1000W with black half coupler, Gel Frame
- 4x Martin Atomic 3000 Strobe with black half coupler
- 1x Spectral PC 1800Z with hook clamp
- 7x Source 4 Series II Lustr 25-50 with hook clamp
- 4x Ayrton Eurus Profile with hook clamp
- 1x Par 64 CP60 with gel frame and hook clamp
- 1x Par 64 CP86 with gel frame and hook clamp
- 1x Par 64 CP82 with gel frame hook clamp
- 1x Selecon 2k Arena Fresnel with hook clamp
- 1x Look Unique
- Pre-cut Gels:
 - L201 for 6x Selecon Lui

Rigging:

- Means to rig in exact locations over playing space (extra bars, etc in consultation with the designer)
- 16x 2-3mm steel cable and gripples for over-stage units (min. ground clearance 2000mm max. ground clearance 3500mm)
- 2x fresh black boom stands and boom base with pipe length 1700mm (1.7m) see technical drawings for detail
- 8x fresh black 400mm scaff pipe for lx droppers
- All units to have safety chain pre-attached

Misc:

- Adequate AC and data cable to achieve desired rig in venue
- DMX nodes/splitters as required by venue specifications

Provided by Company:

- 2.4Ghz wireless access point
- Network switch
- 2x 20m ethernet cable

Technical Requirements

SX Detail

See Technical Drawings for illustration of the SX Install.

Provided by Venue/Presenter:

OPS:

- Sound Desk - MIDAS 32x with sound card capability (Dante) or similar

OR

- MIDAS 32x or similar with ethernet link and 2 in 4 out external sound card
- 1m ethernet (Back-up link if external sound card)
- M1 Macbook with 16gb RAM and 256GB storage (minimum spec.) for playback and cueing with Qlab 5
- Thunderbolt 3/USB 4 capable USB-C dongle with ethernet port and multiple USB-A port
- Stereo D.I. with 3.5mm adaptor accessible on stage level for Company Class/Back-up

PA:

- 4x 12 inch 1000w powered monitors (minimum spec.)
- 2x 15 inch 1600w powered subwoofer (minimum spec)

Rigging:

- 4x boom stands with pipe lengths 3000mm (3m) or alternative suspended rigging in consultation with the designer.
- 4x Outrigger mounting for PA cabinets
- 4x eyelet bolts for PA focusing
- Adequate sash for PA focusing

OR

- 12x steel wire if PA dropped in at space corners (ground clearance approx. 2000mm)
- 12x eyelet bolt

Misc:

- Adequate 3-pin XLR cable to achieve plan in venue

Provided by Company:

- All audio files
- Qlab files
- Qlab audio license

Technical Requirements

Front Of House Detail

Provided by Venue/Presenter:

- 10k Laser projector capable of being mounted/placed in portrait
- Means to rig projector
- Means to rig vinyl screen 1700mm x 3600mm (2x Winch Up Stands with crossbar)
- M1 Macbook with 16gb RAM and 256GB storage (minimum spec.) with Qlab 5
- Patching through to foyer PA, if no existing in-house FOH PA then simple vocal PA installed in FOH

Provided by Company:

- Video file for projection
- Audio files
- Qlab file for automation
- Qlab audio and video license

Schedule

Generic Production Schedule

A detailed production schedule, tailored to the venue will be developed in collaboration with the presenter. Below is a generic schedule to illustrate a proposed working timeline:

Pre Rig

Day 1 –Installation + Technical

Day 2 – Dress Rehearsal + Performance 1 (Evening)

Number of Performance days beyond Day 2 to be negotiated with the Presenter.

Maximum Performances per week: 7

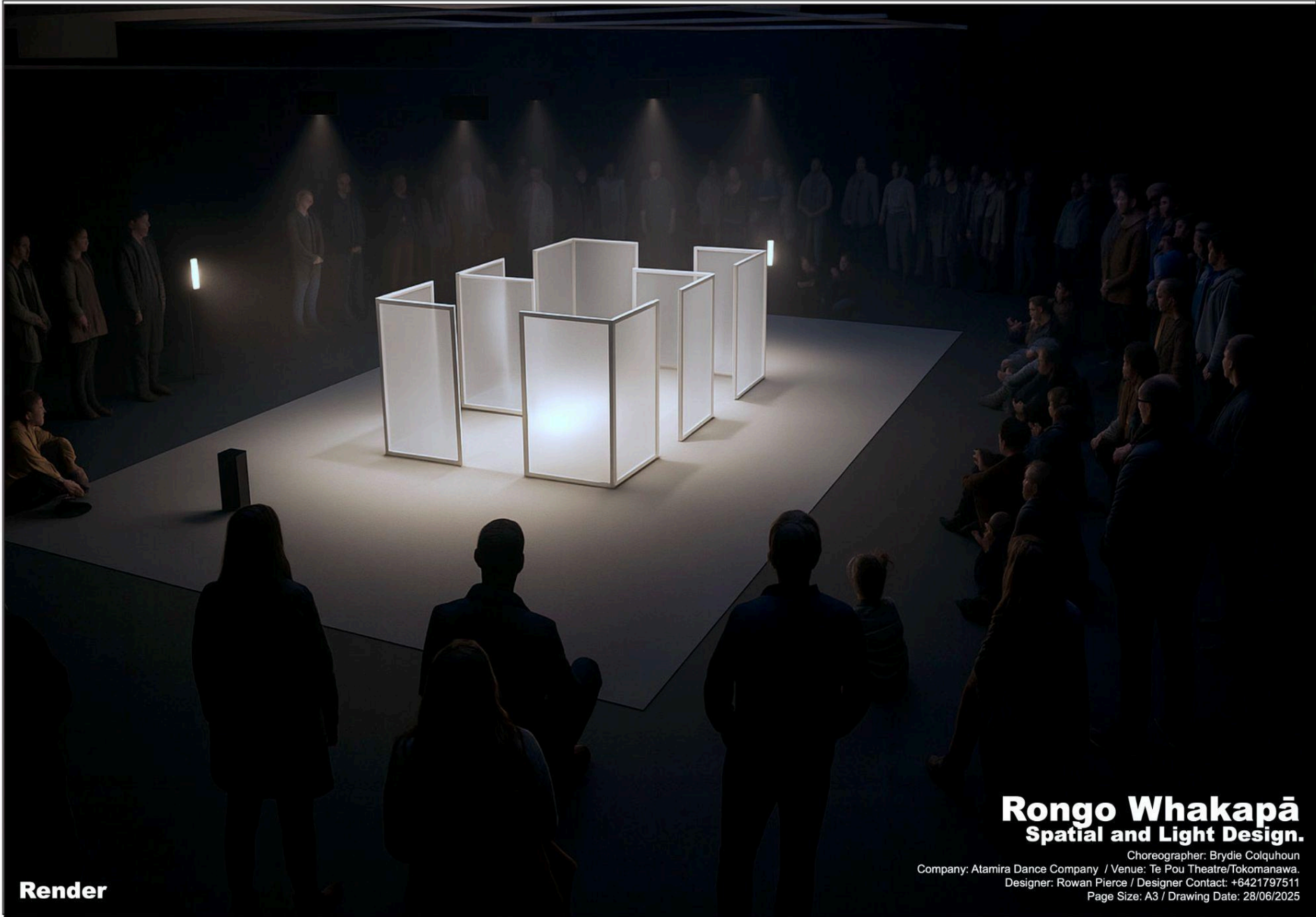
Maximum Performance per day: 2

WORKING SCHEDULE			
Day 0			VENUE HIRE:
Time	Activity	WHO?	Notes:
	Pre-Rig	Presenter/Venue	Additional Pack-in day required if no Pre-Rig possible
Day 1			VENUE HIRE:
Time	Activity	WHO?	Notes:
	Welcome + induction + Toolbox	Venue, Touring Company	Maximum 12h day
	Pack In / Install	Company Technical Crew, Venue	
	Session 1 - Plot		
	Break		
	Session 2 - Plot		
	Break		
	Technical Run		
Day 2			VENUE HIRE:
	Technical Run		
	Break		

Schedule

	Dress Rehearsal		
	Notes		
	Pre-Set		
	Performance 1		
Day 3			VENUE HIRE:
Time	Activity	WHO?	Notes:
	Technical Fixes		
	Dancer Warm-up		
	Pre-Set		
	Performance 2		
	Break		
	Performance 3		
Day 4			VENUE HIRE:
Time	Activity	WHO?	Notes:
	Technical Fixes		
	Dancer Warm-up		
	Pre-Set		
	Performance 4		
	Break		
	Performance 5		
	Pack-out		

Technical Drawings



Render

Rongo Whakapā Spatial and Light Design.

Choreographer: Brydie Colquhoun
Company: Atamira Dance Company / Venue: Te Pou Theatre/Tokomanawa.
Designer: Rowan Pierce / Designer Contact: +6421797511
Page Size: A3 / Drawing Date: 28/06/2025

Technical Drawings



Render

Rongo Whakapā Spatial and Light Design.

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Technical Drawings



Rongo Whakapā **Spatial and Light Design.**

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Designer: Rowan Pierce / Designer Contact: +6421797511
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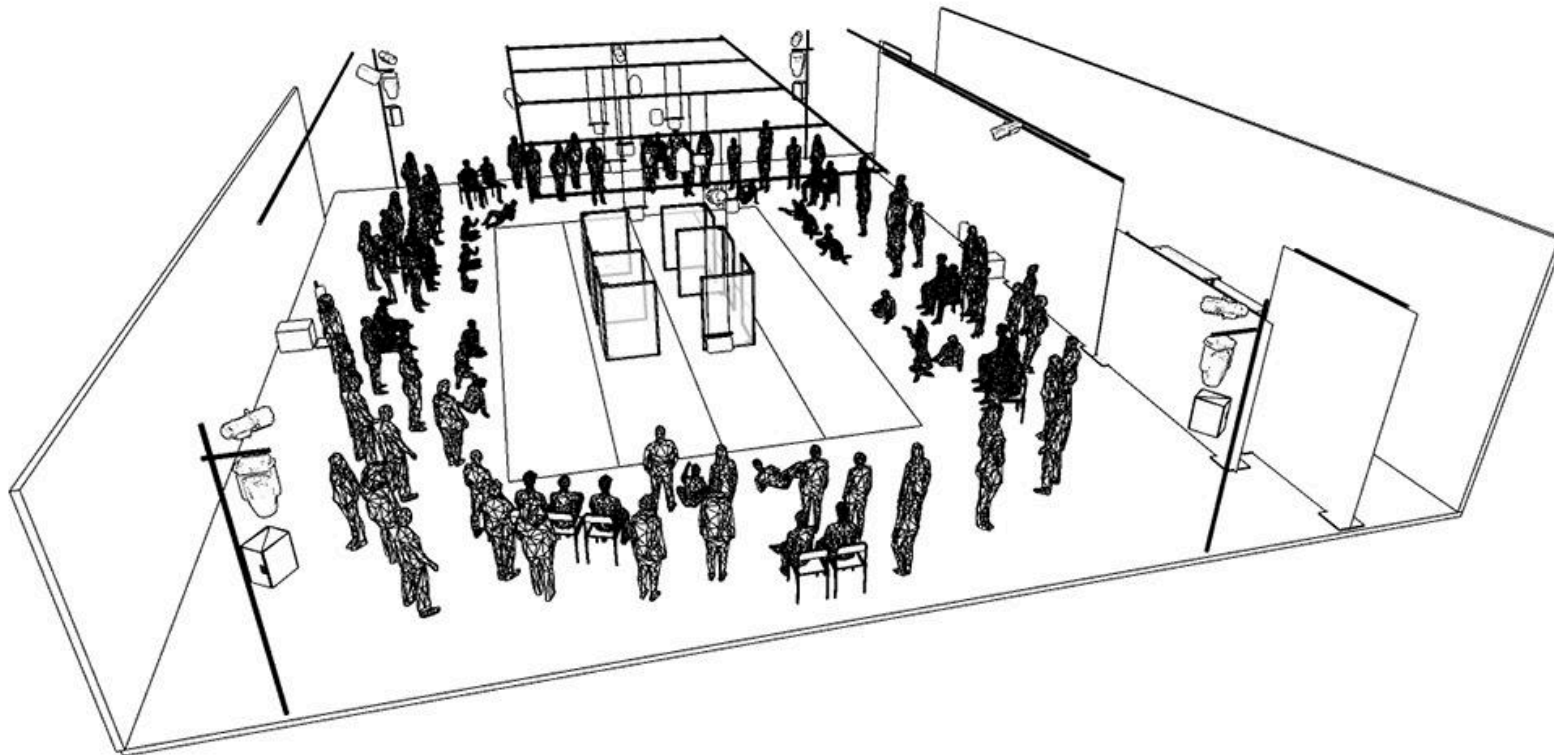
Technical Drawings



Rongo Whakapā **Spatial and Light Design.**

Choreographer: Brydie Colquhoun
Company: Atamira Dance Company / Venue: Generic Design Document
Designer: Rowan Pierce / Designer Contact: +8421787511
Page Size: A3 / Drawing Date: 28/06/2025

Technical Drawings



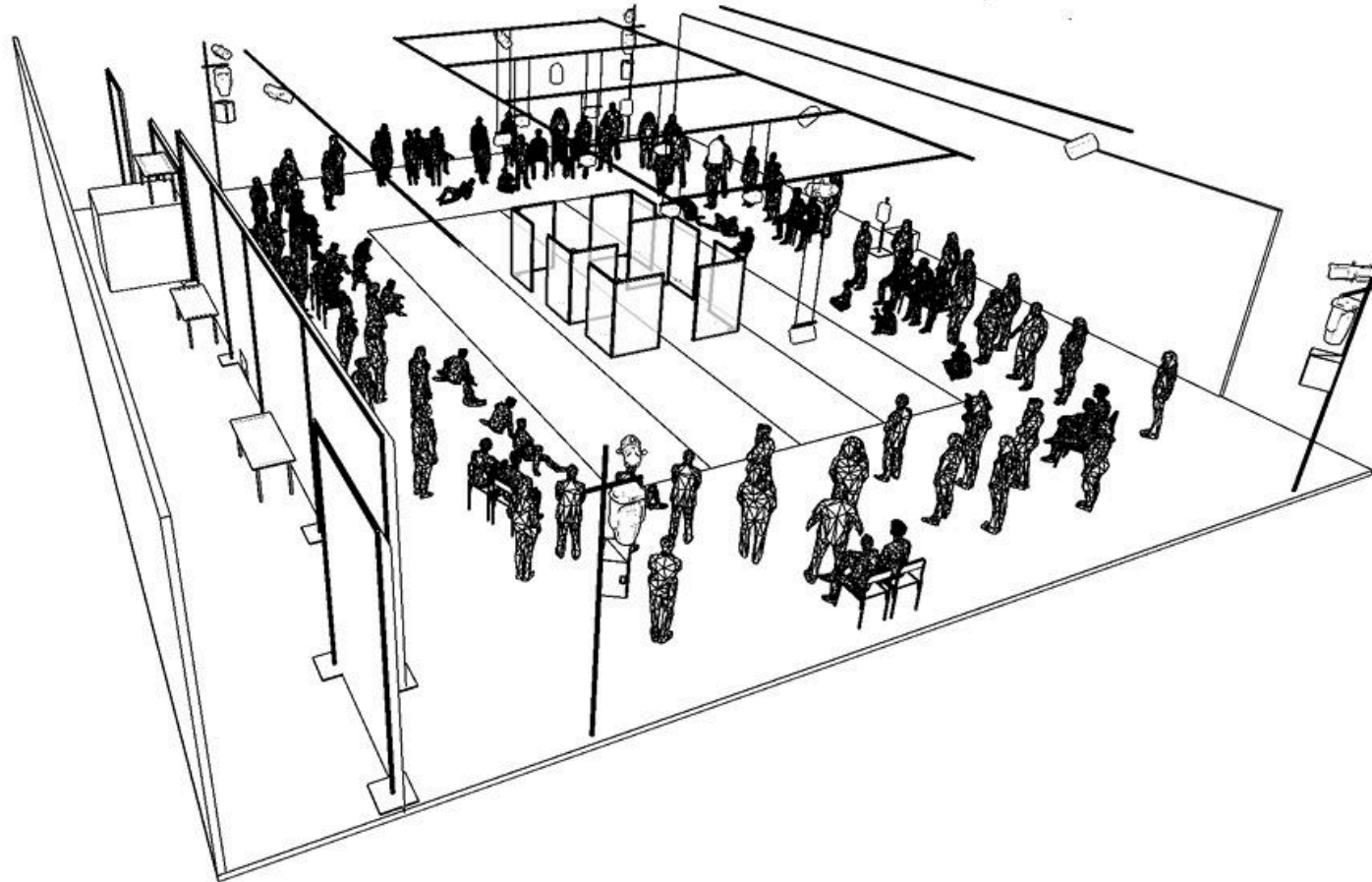
Perspectives.

+

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Designer: Rowan Pierce / Designer Contact: +6421797511
Page Size: A3 / Drawing Date: 26/07/2025

Technical Drawings

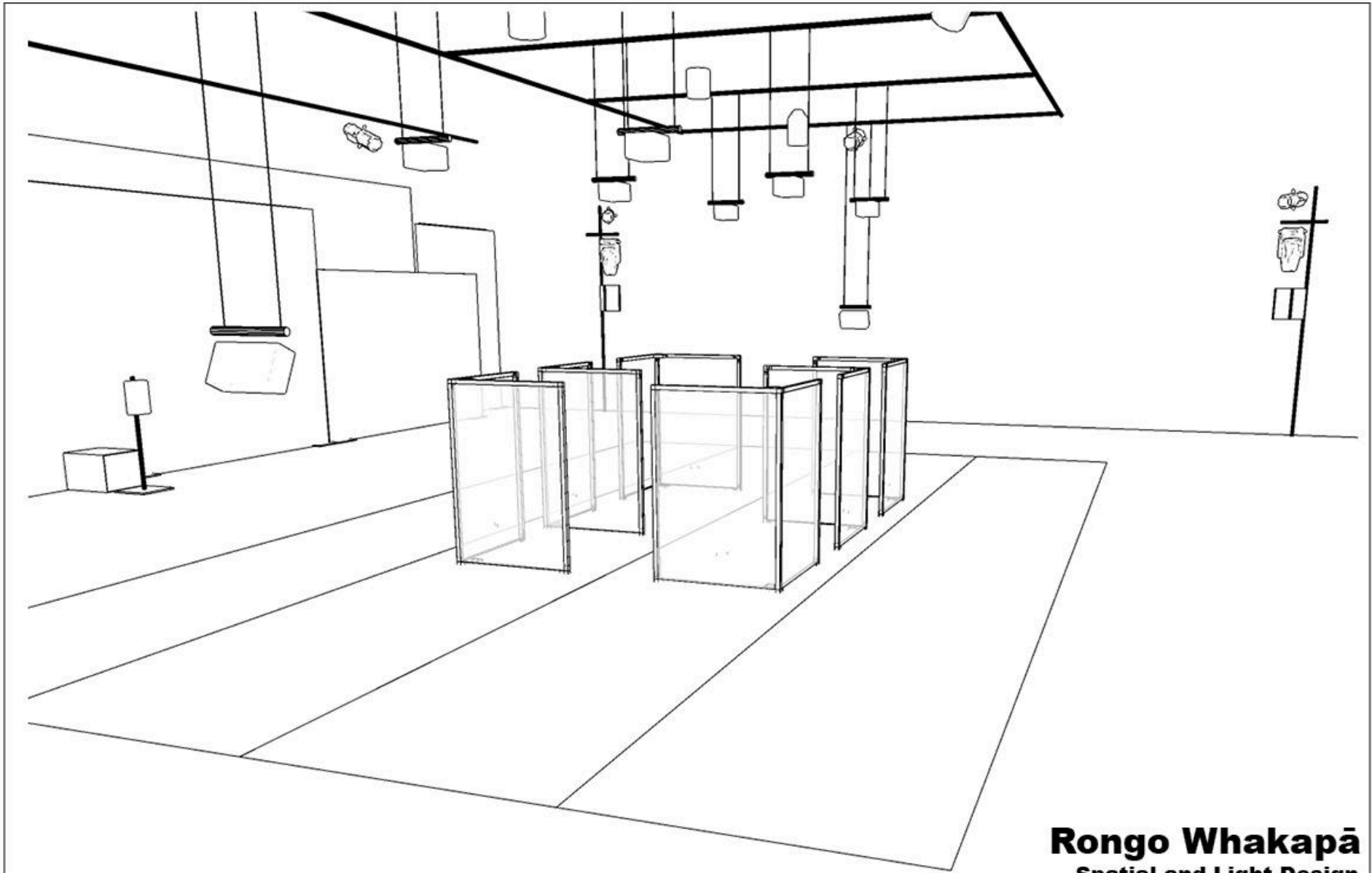


Perspectives.

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Choreographer: Brydie Colquhoun
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Designer: Rowan Pierce / Designer Contact: +8421797511
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Technical Drawings

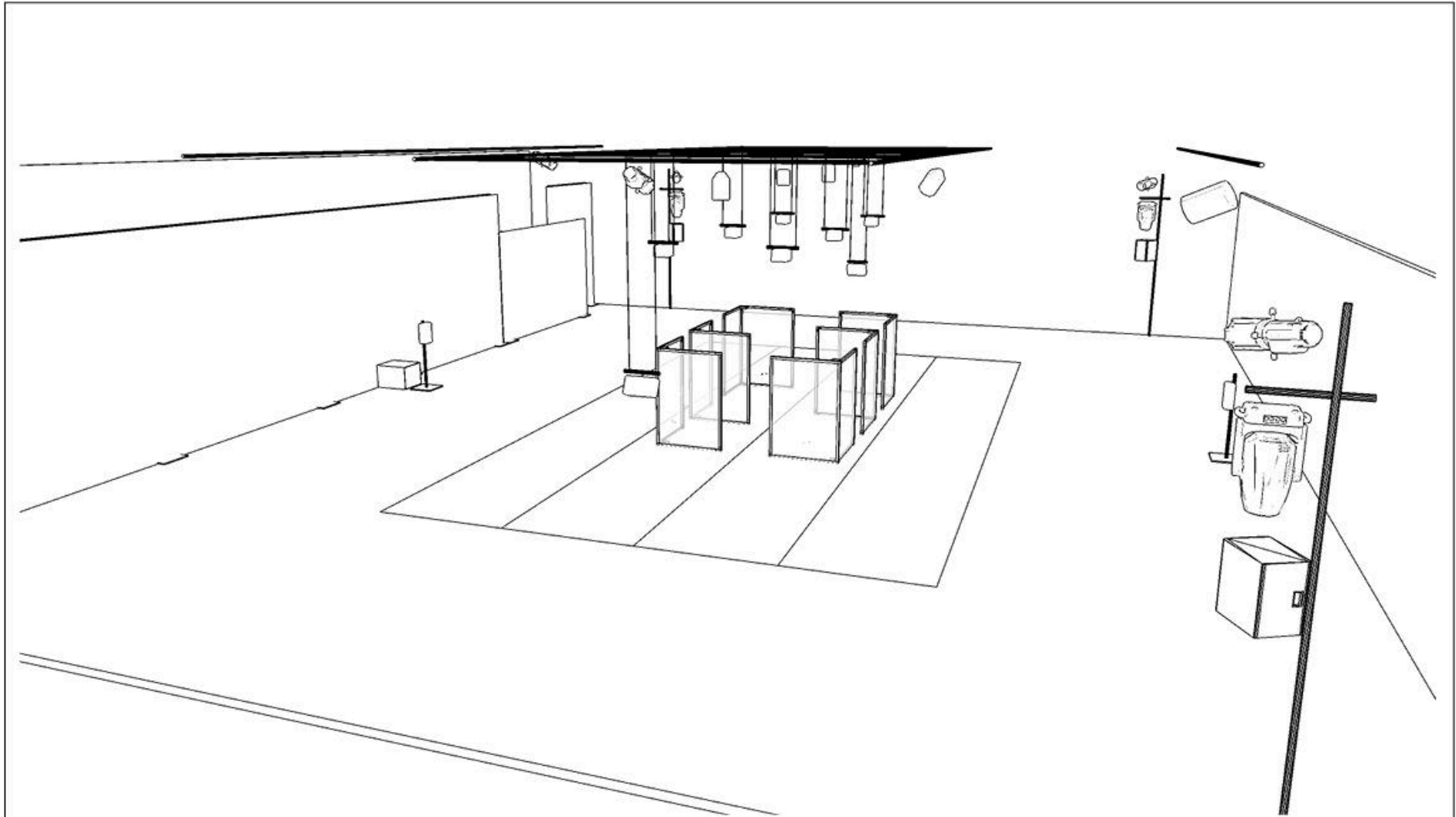


Perspectives.

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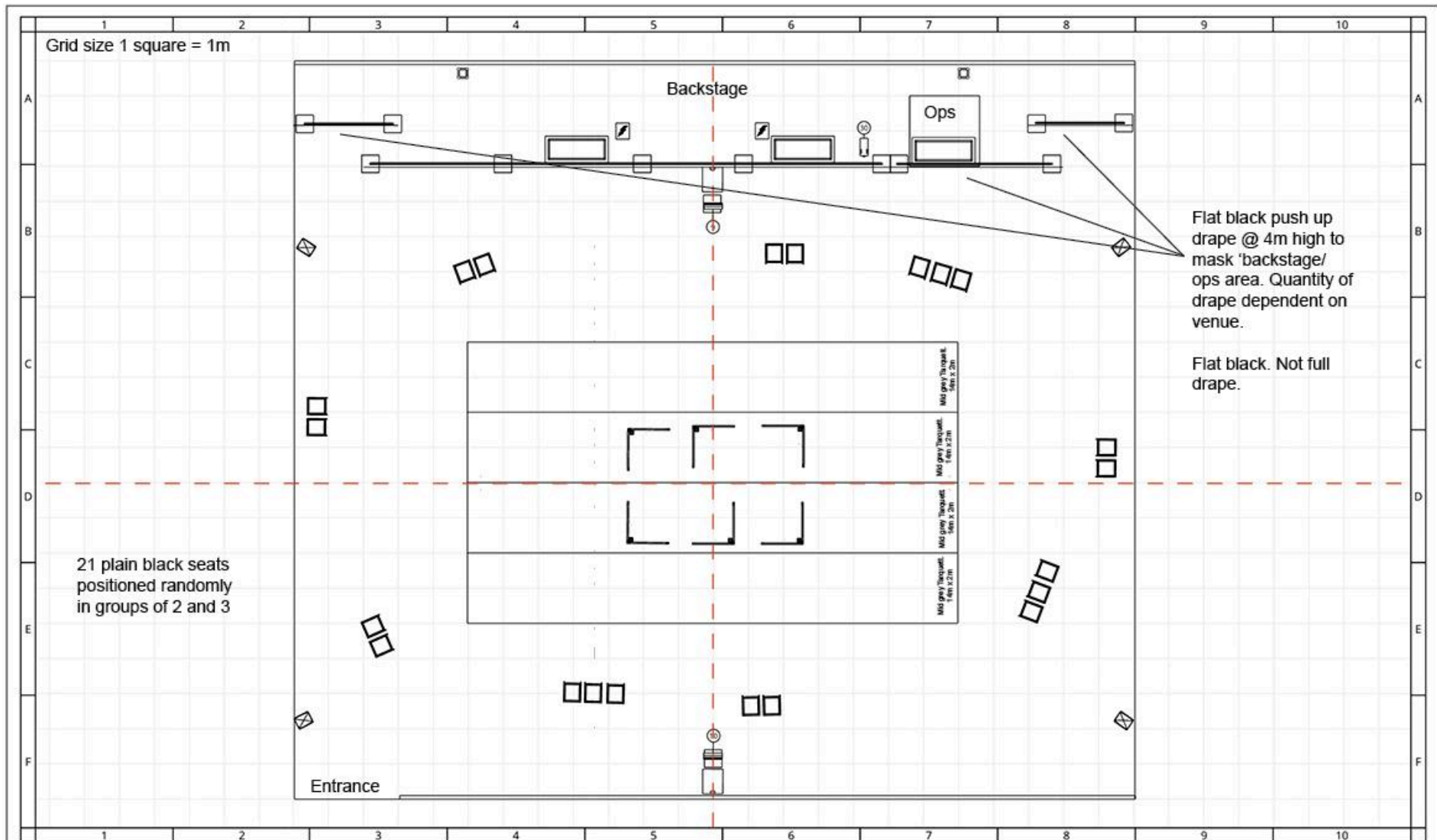


Perspectives.

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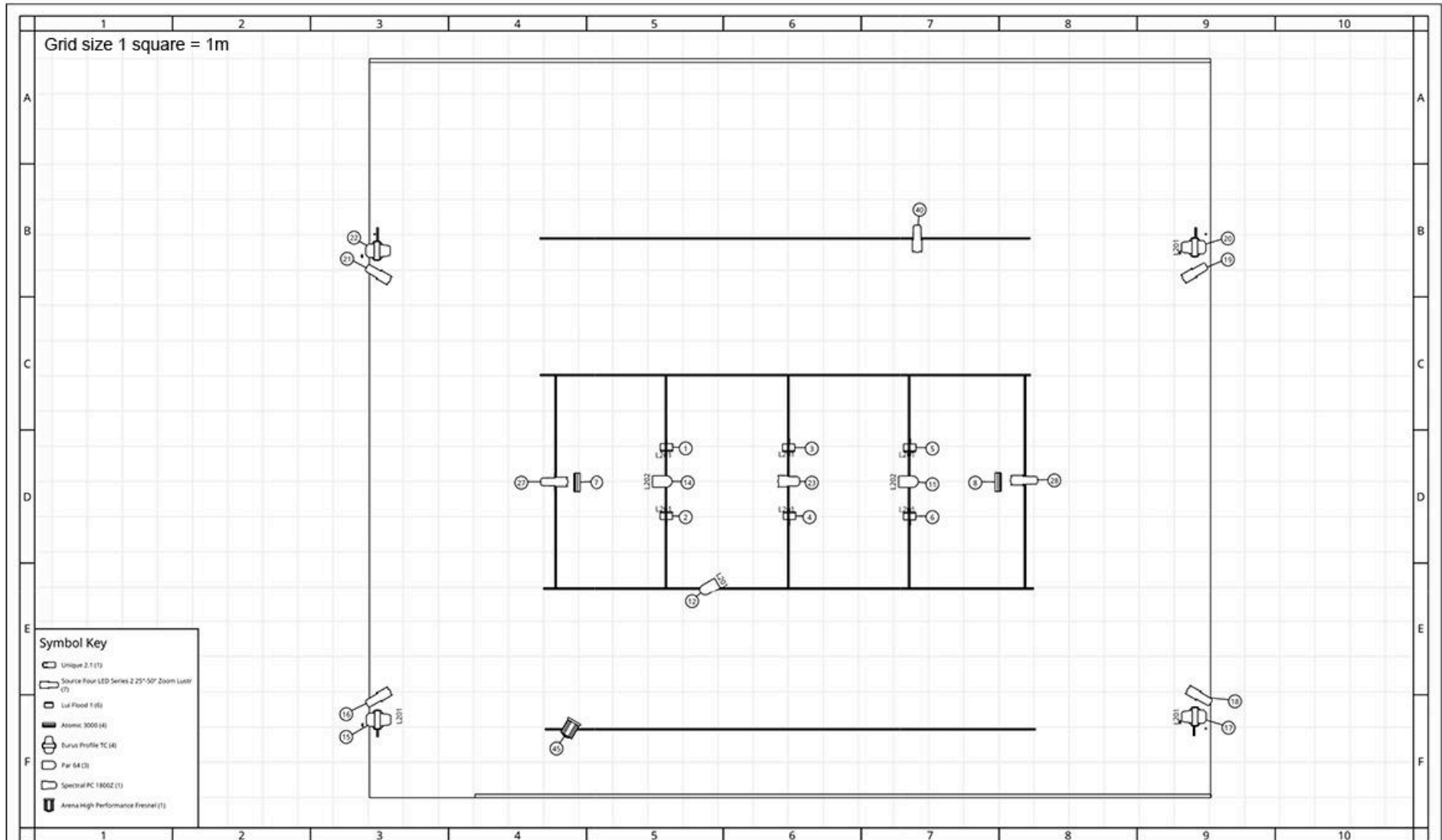
Top Plan
Scale 1:100 @A3

Markup/Seating/General

Rongo Whakapā Spatial and Light Design.

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Technical Drawings



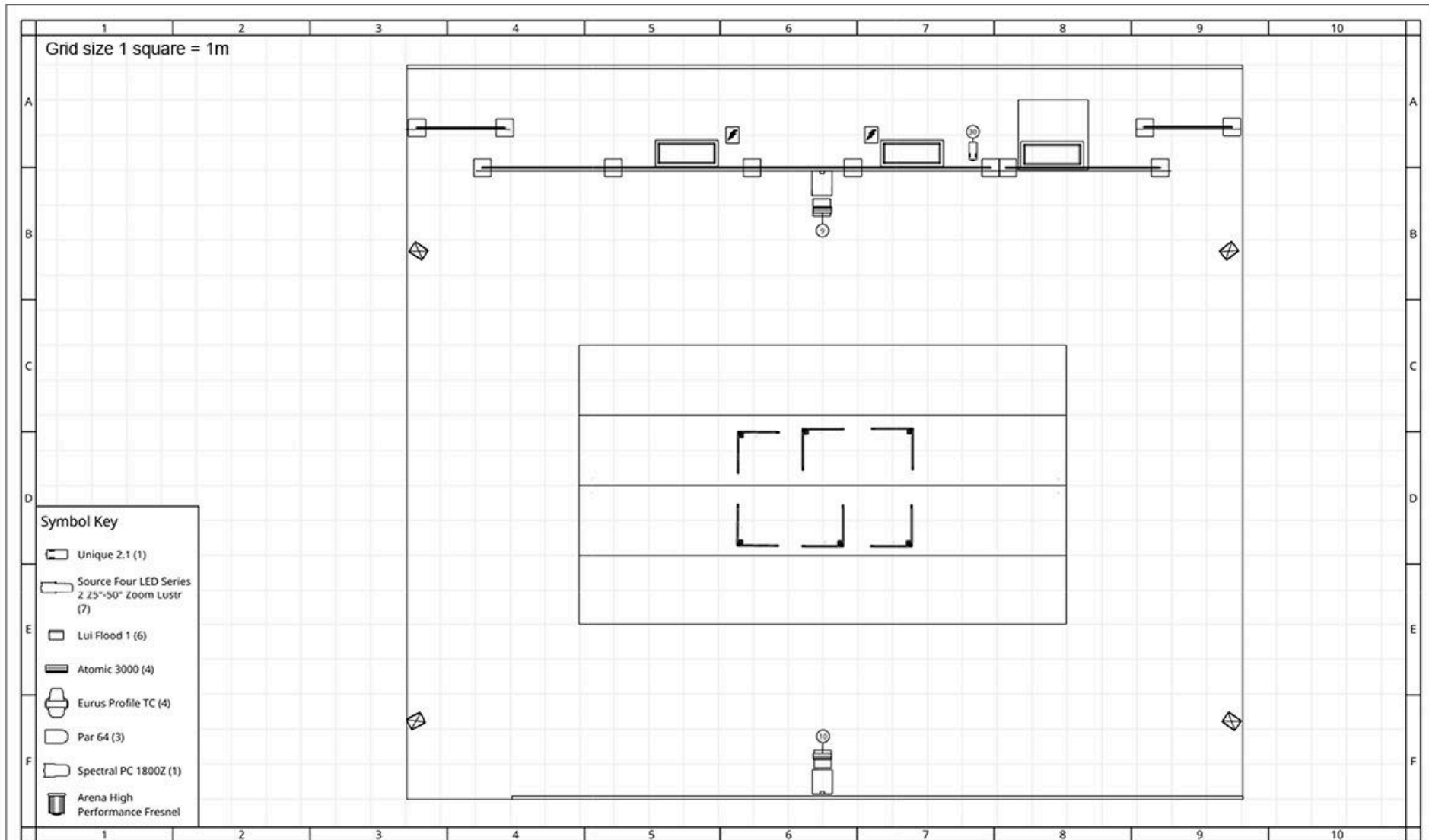
LX Overhead

Top Plan
Scale 1:100 @A3

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Page Size: A3 / Drawing Date: 26/07/2025

Technical Drawings



Note boom dimensions on following pages

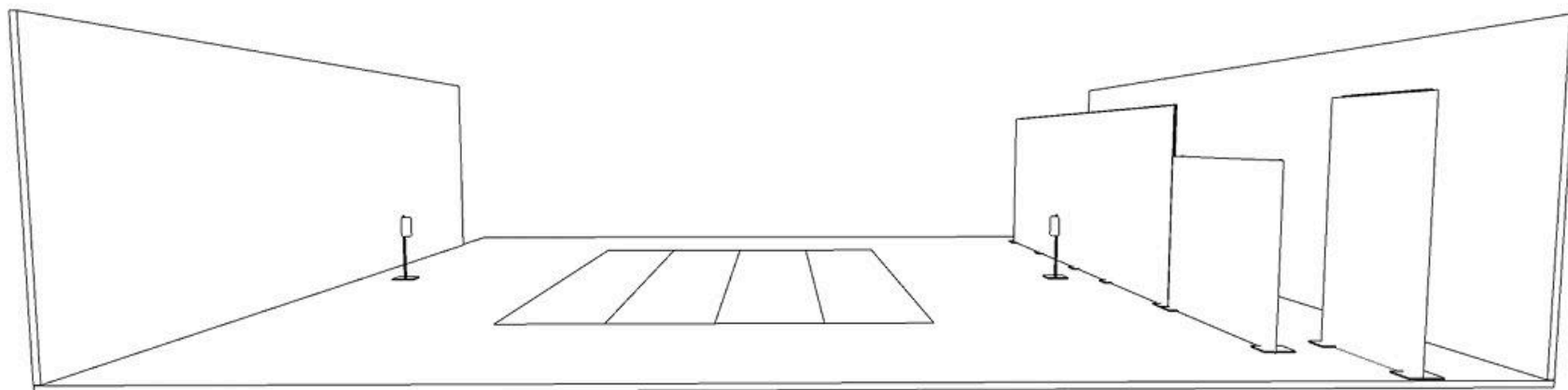
Top Plan
Scale 1:100 @A3

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LX FLOOR

Technical Drawings



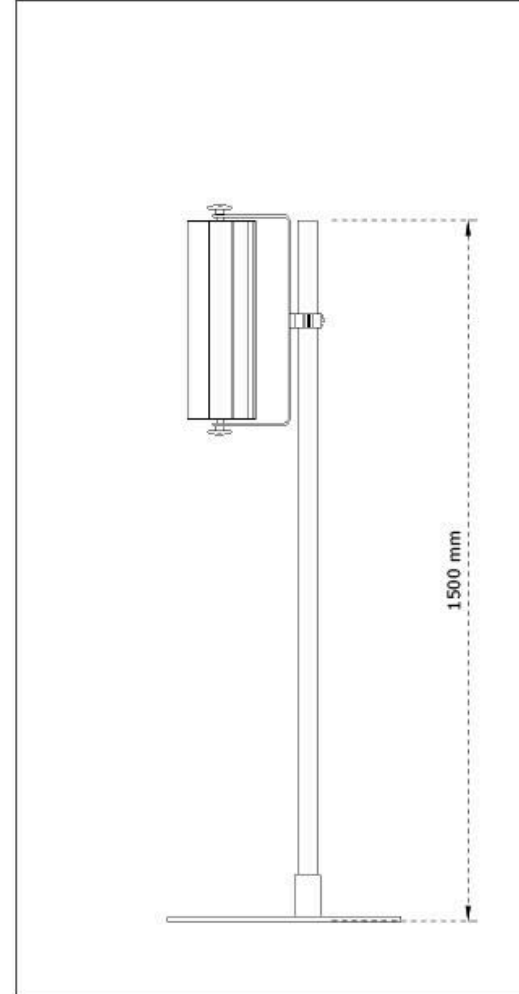
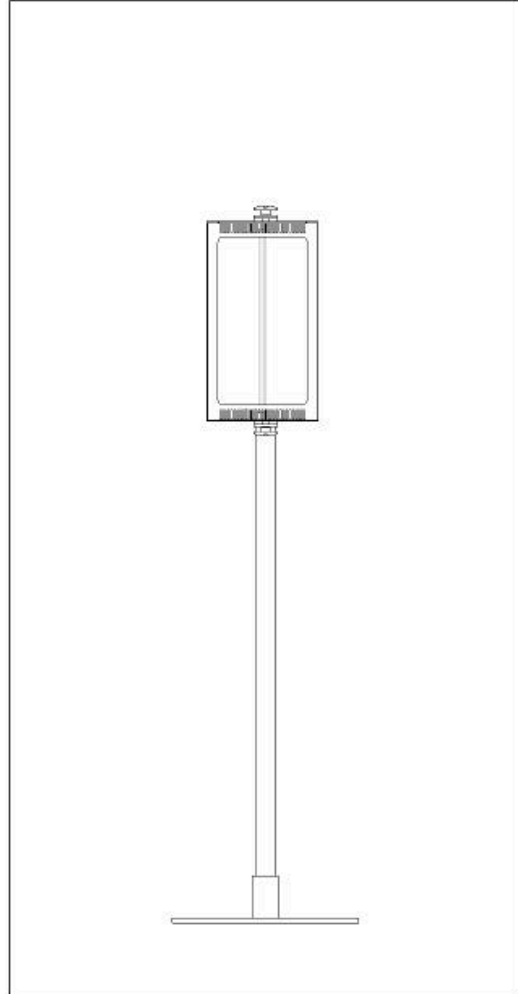
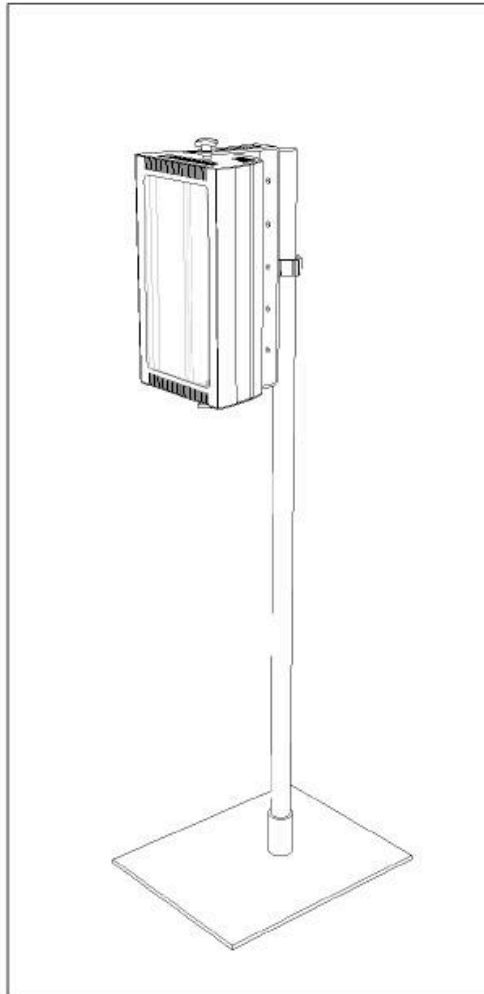
2x Booms. LX Ch 9 + 10

LX Breakdown. Booms

Rongo Whakapā
Spatial and Light Design.

Choreographer: Brydie Colquhoun
Company: Atamira Dance Company / Venue: Generic Design Document
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Technical Drawings



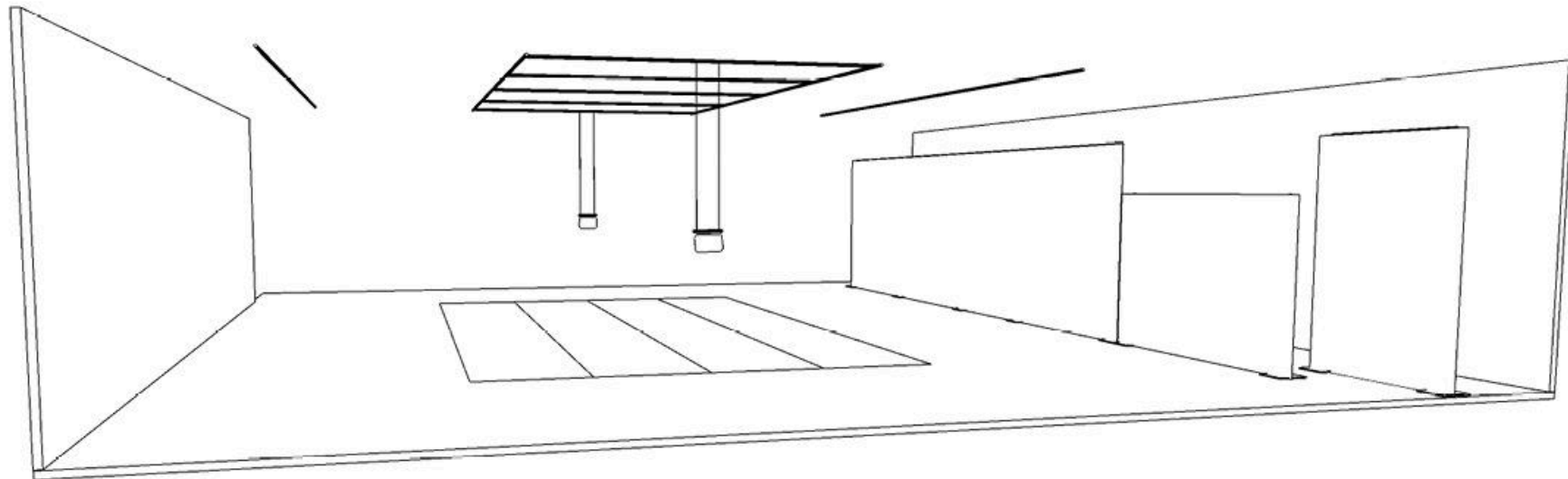
Black Boom Base
1500mm Black Scaff pipe
1x Black Half Coupler

Boom Dimensions

Rongo Whakapā Spatial and Light Design.

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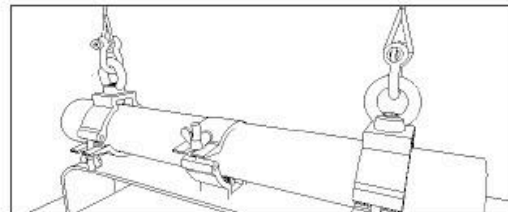
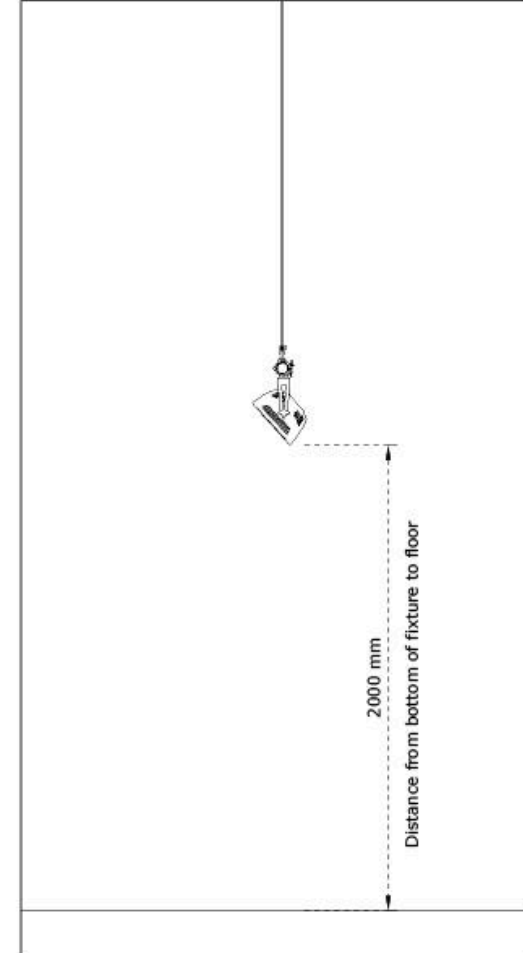
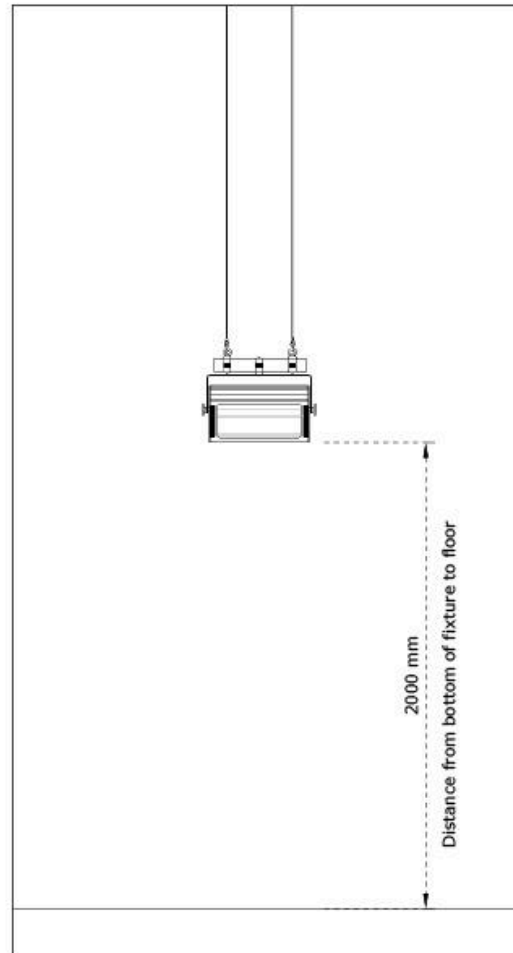
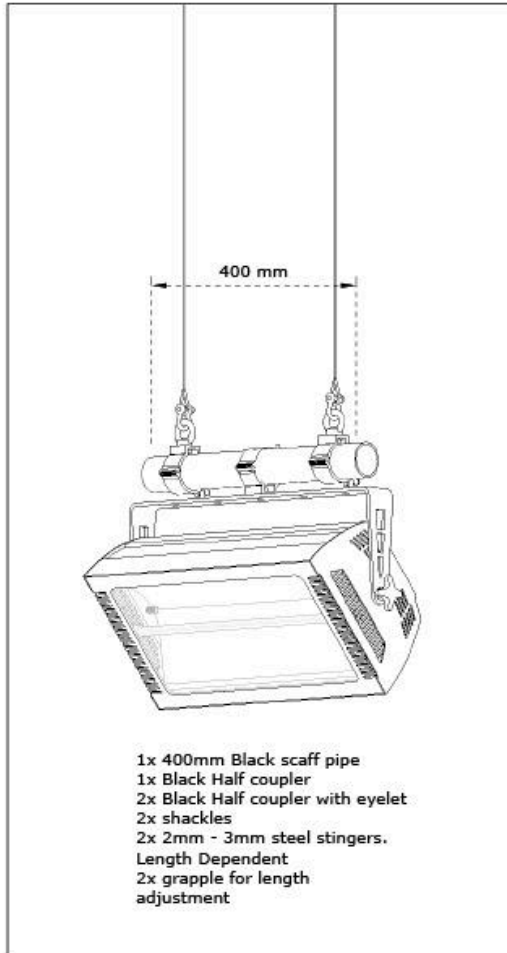
2x Atomic 3000 Strobe dropped from venue grid on stingers as per detail drawings.
LX Ch 7+8

LX Breakdown. Hanging Strobes

Rongo Whakapā
Spatial and Light Design.

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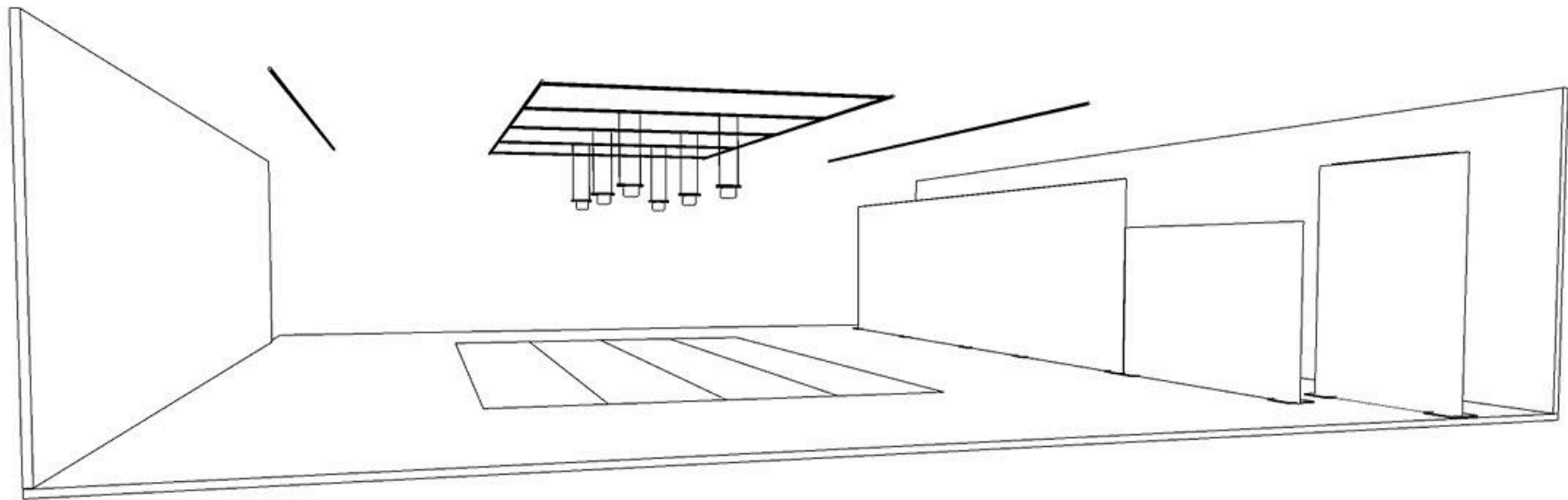


LX Drops. 2x Atomic Strobe

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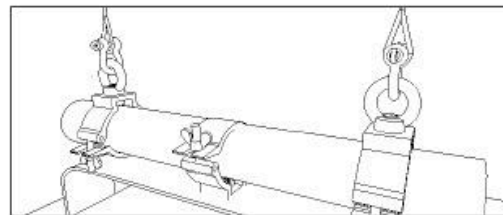
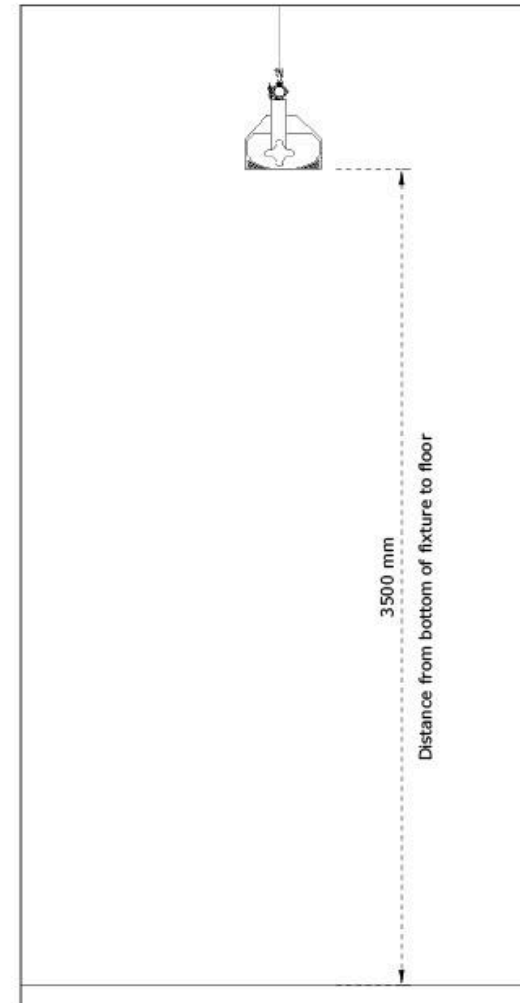
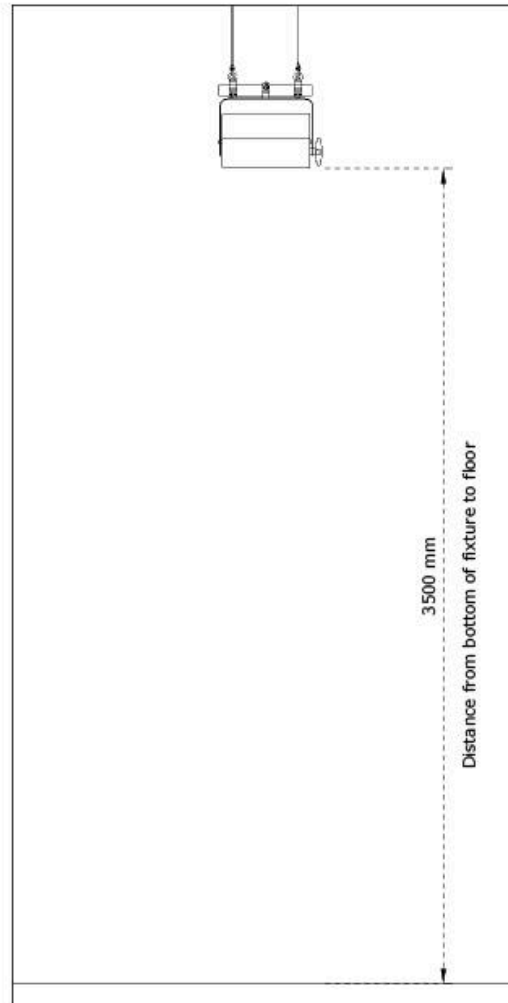
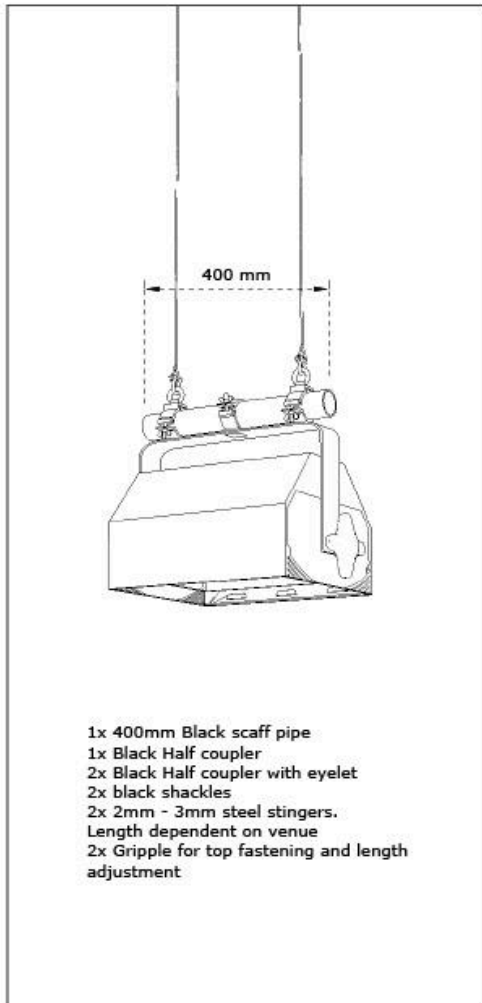
6x Lui CYC dropped from venue grid on stingers as per detail drawings.
LX Ch 1 thru 6

LX Breakdown. Hanging Wash

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Technical Drawings



LX Drops 3x Selecon LUI Flood

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Technical Drawings

Rongo Whakapā Fixture Data

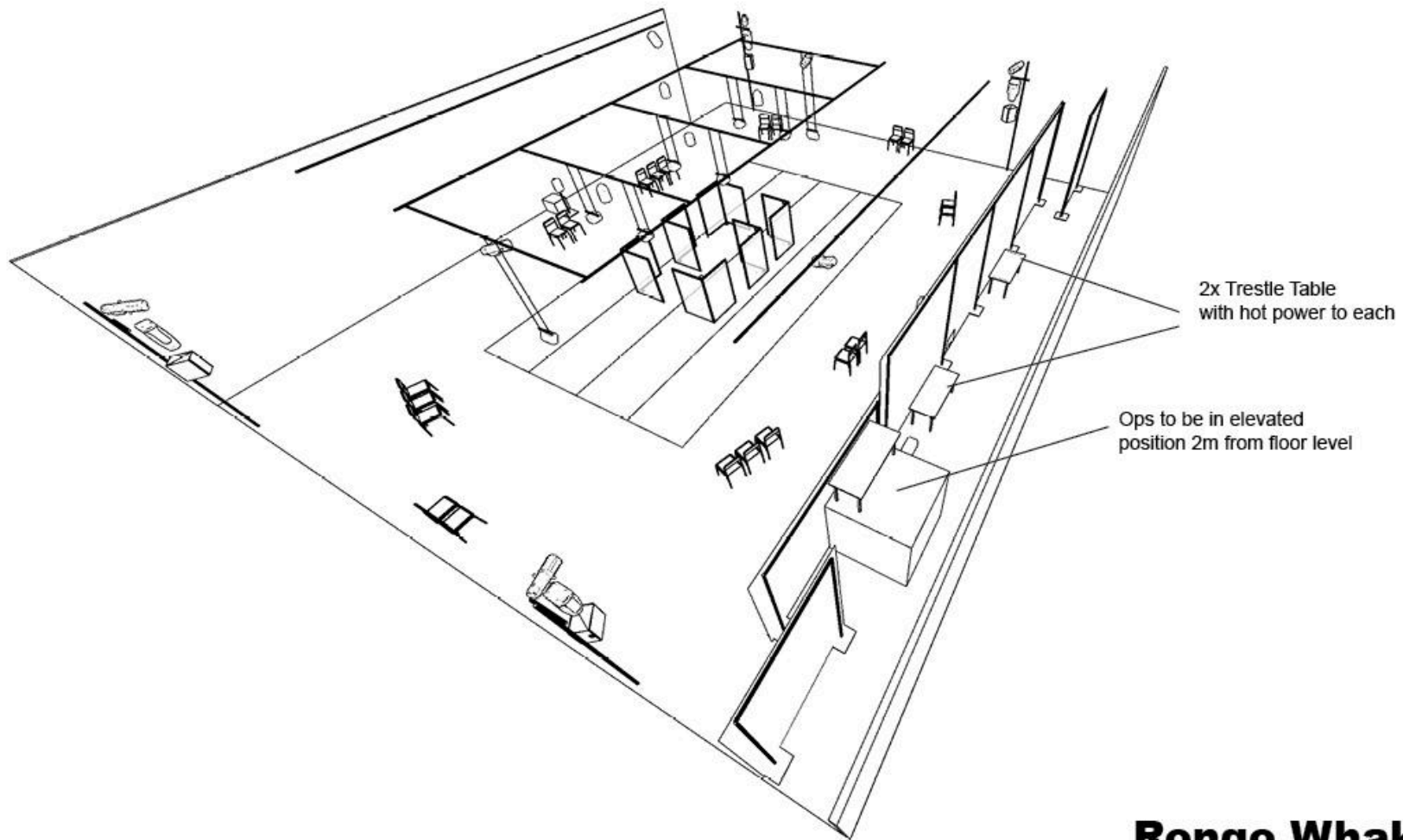
Channel	Fixture	Optics	Wattage	DMX Mode	DMX Channels	Layer	Filters	Gobos	Accessories	Weight	Position X	Position Y	Position Z
15	Ayrton Eurus Profile TC	4.5° - 50°	900W	Standard	41	Corner Clusters				82.9kg	-11.754m	4.840m	8.701m
17	Ayrton Eurus Profile TC	4.5° - 50°	900W	Standard	41	Corner Clusters				82.9kg	11.587m	4.840m	8.704m
20	Ayrton Eurus Profile TC	4.5° - 50°	900W	Standard	41	Corner Clusters				82.9kg	11.582m	4.851m	-8.647m
22	Ayrton Eurus Profile TC	4.5° - 50°	900W	Standard	41	Corner Clusters				82.9kg	-11.756m	4.851m	-8.645m
16	ETC Source Four LED Series 2 25°-50° Zoom Lustr	25° - 50°	170W	Direct [Strobe] [Fan Mode=DMX]	10	Corner Clusters				8.8kg	-11.754m	5.350m	8.894m
18	ETC Source Four LED Series 2 25°-50° Zoom Lustr	25° - 50°	170W	Direct [Strobe] [Fan Mode=DMX]	10	Corner Clusters				8.8kg	11.587m	5.350m	8.897m
19	ETC Source Four LED Series 2 25°-50° Zoom Lustr	25° - 50°	170W	Direct [Strobe] [Fan Mode=DMX]	10	Corner Clusters				8.8kg	11.582m	5.367m	-8.654m
21	ETC Source Four LED Series 2 25°-50° Zoom Lustr	25° - 50°	170W	Direct [Strobe] [Fan Mode=DMX]	10	Corner Clusters				8.8kg	-11.756m	5.361m	-8.629m
27	ETC Source Four LED Series 2 25°-50° Zoom Lustr	25° - 50°	170W	Direct [Strobe] [Fan Mode=DMX]	10	LX Grid				8.8kg	-8.744m	8.090m	0.008m
28	ETC Source Four LED Series 2 25°-50° Zoom Lustr	25° - 50°	170W	Direct [Strobe] [Fan Mode=DMX]	10	LX Grid				8.8kg	8.789m	8.099m	-0.088m
40	ETC Source Four LED Series 2 25°-50° Zoom Lustr	25° - 50°	170W	Direct [Strobe] [Fan Mode=DMX]	10	LX Grid				8.8kg	8.673m	8.088m	-8.955m
11	Generic Par 64	CP60	1000W	Control	1	LX Grid	L202		Gel Frame	1.8kg	8.542m	5.851m	0.004m
12	Generic Par 64	CP68	500W	Control	1	LX Grid	L201		Gel Frame	1.8kg	-2.982m	5.930m	8.089m
14	Generic Par 64	CP62	1000W	Control	1	LX Grid	L202		Gel Frame	1.8kg	-8.47m	5.851m	-0.008m
30	Look Solutions Unique 2.1		1500W	Standard	2	LX Floor				8.7kg	4.900m	1.987m	-9.535m
7	Martin Atomic 8000	High Power Setting	8000W	4 Channel	4	LX Strobe Droppers			Black Half Coupler	7.5kg	-8.674m	8.296m	-0.004m
8	Martin Atomic 8000	High Power Setting	8000W	4 Channel	4	LX Strobe Droppers			Black Half Coupler	7.5kg	8.744m	8.296m	-0.004m
9	Martin Atomic 8000	High Power Setting	8000W	4 Channel	4	LX Booms			Black Half Coupler	7.5kg	-0.019m	2.865m	-7.880m
10	Martin Atomic 8000	High Power Setting	8000W	4 Channel	4	LX Booms			Black Half Coupler	7.5kg	-0.015m	2.865m	7.782m
45	Selecon Arena High Performance Fresnel	CP61	2500W	Control	1	LX Grid				8.7kg	-8.253m	5.892m	7.050m
1	Selecon Lui Flood 1	K4	1000W	Control	1	LX Wash Droppers	L201		Gel Frame, Black Half Coupler	4.1kg	-8.488m	4.784m	-0.967m
2	Selecon Lui Flood 1	K4	1000W	Control	1	LX Wash Droppers	L201		Gel Frame, Black Half Coupler	4.1kg	-8.488m	4.788m	0.980m
3	Selecon Lui Flood 1	K4	1000W	Control	1	LX Wash Droppers	L201		Gel Frame, Black Half Coupler	4.1kg	0.016m	4.788m	-0.967m
4	Selecon Lui Flood 1	K4	1000W	Control	1	LX Wash Droppers	L201		Gel Frame, Black Half Coupler	4.1kg	0.058m	4.788m	0.980m
5	Selecon Lui Flood 1	K4	1000W	Control	1	LX Wash Droppers	L201		Gel Frame, Black Half Coupler	4.1kg	8.480m	4.788m	-0.967m
6	Selecon Lui Flood 1	K4	1000W	Control	1	LX Wash Droppers	L201		Gel Frame, Black Half Coupler	4.1kg	8.461m	4.788m	0.980m
23	Showtec Spectral PC 1800Z	4.5° - 45°	185W	HSIC Mode	9	LX Grid				9.8kg	0.063m	5.851m	-0.008m

Fixture Data

Rongo Whakapā Spatial and Light Design.

Choreographer: Brydie Colquhoun
Company: Atamira Dance Company / Venue: Generic Design Document
Designer: Rowan Pierce / Designer Contact: +6421797511
Page Size: A3 / Drawing Date: 28/07/2025

Technical Drawings

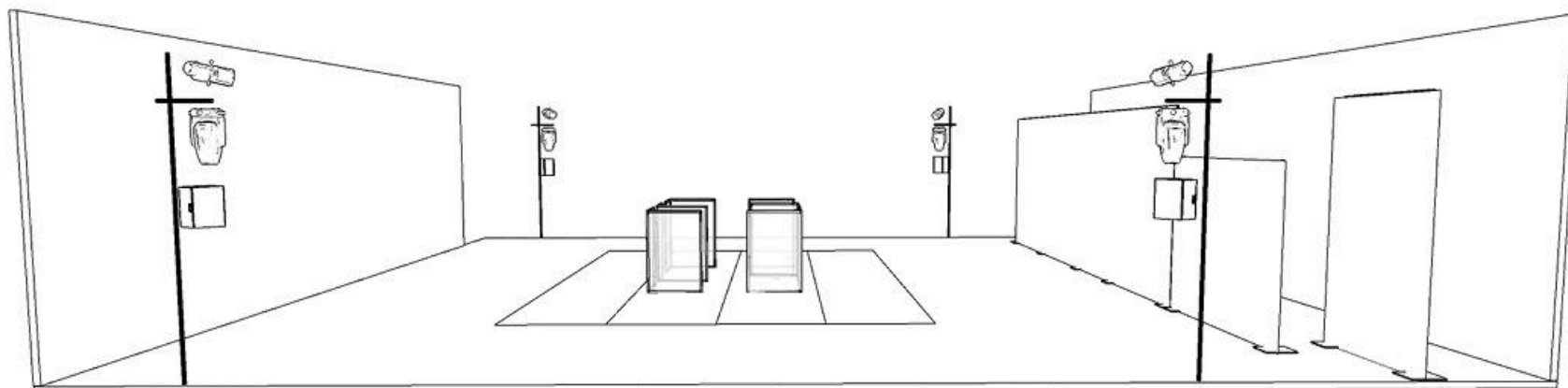


Rongo Whakapā **Spatial and Light Design.**

Choreographer: Brydie Colquhoun
Company: Atamira Dance Company / Venue: Generic Design Document
Designer: Rowan Pierce / Designer Contact: +6421797511
Page Size: A3 / Drawing Date: 26/07/2025

Backstage/Ops

Technical Drawings



Fixtures and speakers to be hung vertically stacked.
Rigging will vary per venue.
Options include: Hung LX Ladders or droppers. Upright truss stick braced at grid level. Scaff pipe upright braced at grid level.

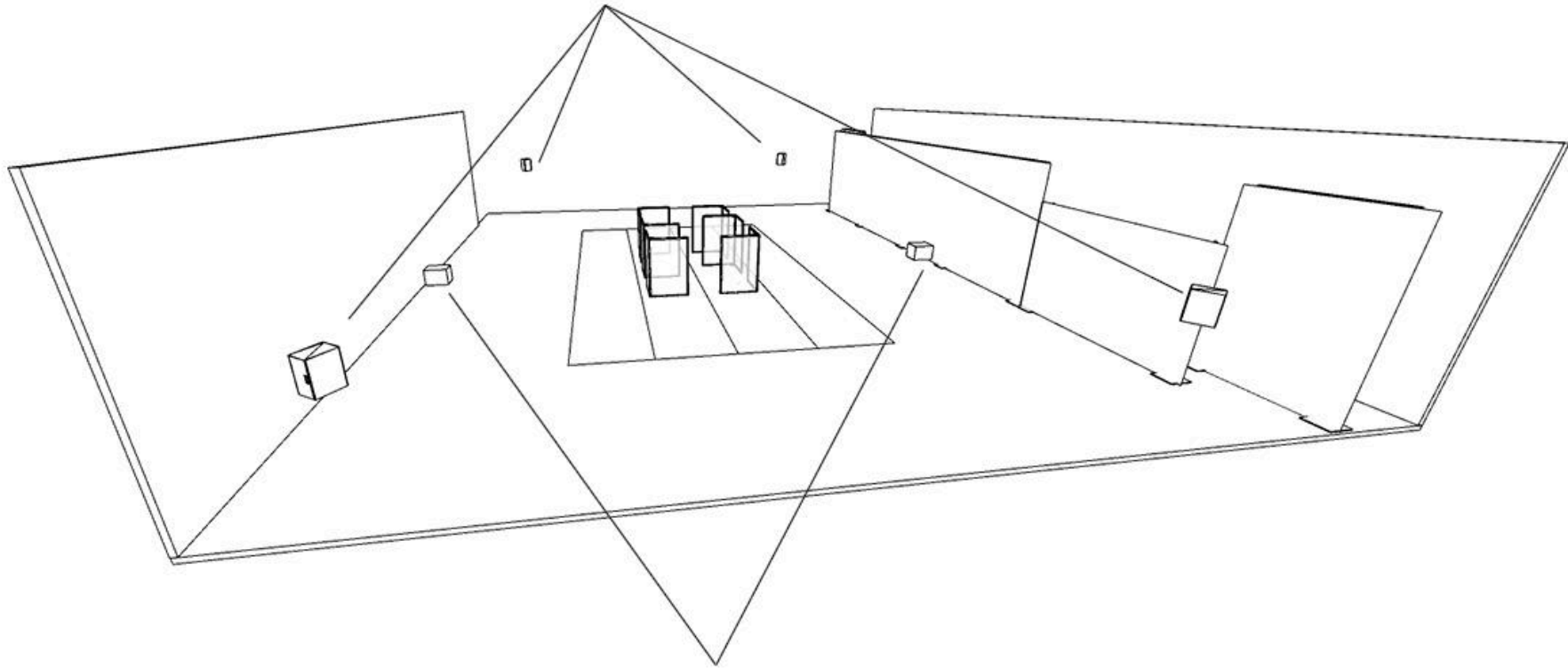
Corner Clusters. LX + Sound

Rongo Whakapā
Spatial and Light Design.

Choreographer: Brydie Colquhoun
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Technical Drawings

4 channel quadraphonic pa. Speaker positions elevated to approximately 2.5m from floor.



2x Subs positioned on floor level

Quad Sound Install

Rongo Whakapā
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