

# **Motionhouse:** ***Captive* Toolkit**

# *Captive* | Outdoor Touring Tool Kit

## Introduction

Motionhouse was established in 1988 by Kevin Finnan MBE and Louise Richards and has since become recognised as one of the UK's foremost dance theatre companies. Producing physically and visually stunning spectacles, our performances are rooted in dance but draw on theatre, circus, acrobatics and film to create a 4 dimensional experience. We create thought-provoking and startling dance theatre that connects with people and re-imagines the possibilities of dance – indoors, outdoors, across scales, live and digitally. We have witnessed great success touring a wide ranging repertoire around the world, taking in major cities, festivals and cultural events.

We have created this toolkit to support organisations that want to develop outdoor touring; we have taken the extensive knowledge we have gained from festival touring and the specific experience of the hugely successful Arts Council England funded *Captive* project, which toured to outdoor spaces in areas of low engagement throughout the UK in 2013, to provide you with some advice for producing entertaining, engaging and accessible outdoor productions.



## Pre-Booking

Firstly it's important for us to acknowledge that we appreciate that every touring company has different budget limitations, resources and staffing and so we have compiled this toolkit to offer an overview of advice from the experience that we've gained over the years; some of which may be applicable and viable for your company and some of which won't be.

There are a considerable number of things to consider when you are developing an outdoor show; from the content, themes and choreography of the piece to the music, costumes and set. In addition to the development of the show we think it's also important that from the outset you consider your selling strategy.

Here are a few things to consider alongside the show's development, which will stand you in good stead for securing future bookings:

- ✈ In order for promoters and bookers to know if they are able to accommodate your show they need to have an idea about what your technical requirements are; how big the set is, should the show be viewed in the round or has it been designed end-on, how high is the set, can it be performed indoors and outdoors, what clear surface area is required, does the staging need to have security monitoring, etc.?
- ✈ In light of this we think it's essential to have a rigorous technical document in place that highlights this information plus anything else that is relevant for your piece. We have created information packs alongside all of our festival shows that allow our bookers to have access to this detail and market the show to promoters. We would highly recommend you consider creating one to accompany your work and feature the following information:

### **Information Packs**

- ✈ Information about the show itself – what is it about and what can their audiences expect.
- ✈ Performance area details – you'll need to provide exact measurements of the set and performance area (the height, width and length) and how far away the audience should be positioned from the staging, what surface requirements are there for the show, e.g.. can it be performed on grass?
- ✈ Technical requirements - how is the sound provided, do you need them to provide a sound/lighting technician and equipment? Can the set be built by your performers? When touring to areas of low engagement it is worth considering that there will often be little experience of presenting outdoor work and there will therefore be less technical facilities available; the more self-contained your show is therefore, the better.
- ✈ Security and steward requirements - do you need stewards to watch the set in between performances/do you require security overnight?
- ✈ Timings and logistics – how long does it take to get in and build the set and how long to strike and load out, how long are the performances, how long do your performers need to warm up before shows, how long do they need in between performances to rest and how many times can the piece be performed in one day? Also when booking your shows, consider the distance from your headquarters to the location of the festival, because this will have an impact on the earliest time you can perform.
- ✈ What vehicle access and parking requirements do you have?
- ✈ How many people will be on tour with the show, what facilities do you require i.e. dressing rooms, warm up space, accommodation (it helps if you are prepared to share rooms) and do you have any relevant travel requirements?
- ✈ We would highly recommend that in addition to the information provided in the pack you supply some good quality imagery of the set, so that the promoters/bookers can clearly see what space they need to find in order to house the show. You may need to give the organisers in areas of low engagement a steer about where to position your show too in order to encourage high footfall. It's also useful, once the show has premiered and you have imagery of it being performed in front of an audience that you add these into the information pack or provide these to promoters, so that they are able to see an engaged audience enjoying your show, which will support your selling.

- ✞ Ensure that you have taken out public liability insurance (the usual minimum required is £5 million) and have adequate insurances for your set and performers in place before touring commences.
- ✞ Develop a fee structure for your show – this needs to take into consideration travel costs, accommodation and the number of people on the road, direct costs to your business, such as salary, per diems et al, it's important to note that you can and should have more than one fee structure in place for your show, as the costs to perform in London from the West Midlands compared to Paris from the West Midlands for example will be significantly higher and should be reflected accordingly. For example, if you are travelling to/from the south of France by road it will take two days each way in addition to the number of performance days – you will need to factor in performers' fees, channel crossings, hotels en route, fuel and motorway tolls.
- ✞ Begin to consider what marketing materials and assets you will require (and how much these will cost) these are essential for not only building an audience for your piece, but also to sell the show to promoters and organisers. At a minimum you will need a basic marketing pack that includes copy about the show and imagery that should be generated at the same time as you develop the show, or as time goes on, shows the show being performed in front of and enjoyed by audiences. The tone and content of the copy should reflect the areas the show will be being performed in. In areas of low engagement for example, where access to theatre and visual arts is significantly lower than other areas of the UK the language should be unambiguous and to the point. Film is also an indispensable tool once the piece has been created. This collateral can be developed further when the show has been devised and bookings have been made.
- ✞ Create a sales strategy - where will your piece work, what festivals/events/outdoor spaces would you like it to be performed at, will it be relevant to their target audience and how will you sell it in to the relevant organisers? Allow a lengthy period for researching events and festivals, finding relevant contact details, arranging meetings, networking, visiting the festivals you'd like to perform at as well as showcase events (when appropriate) and also look into establishing and developing partnerships with the likes of Without Walls and ISAN who are the leading organisations within the UK for supporting and commissioning outdoor art and street artists. How will you go about selling your work and ensure that your message is reaching the right people, and in the most appropriate format, will you contact them through a direct mail letter or an email or e-flyer, and how will you provide them access to the work? Promoters and event organisers will very rarely book a show if they haven't seen it in performance, so you will need to supply them with a film trailer of your works. This could be a professionally edited film, or one that you obtain yourself from a handheld camera, either way it's essential to provide something so that the event organisers know what they are booking. You might also want to consider holding an open rehearsal for promoters so that you can get their feedback before the show is finished.
- ✞ Consider your markets, does the information you produce need translating, how would you go about organising this and ensure that these costs are considered in relation to fee structures and company costs to be covered?
- ✞ It's important to develop a good working relationship with the event/festival team so that the performances run as smoothly as possible. In some areas of low engagement where outdoor touring is unheard of or in its infancy, the organisers may need more support and guidance. Site visits and face-to-face meetings might be a good idea in this case and regular telephone/Skype meetings will be useful in order to instil confidence, share your experience and provide them with the additional information and support they require. On some occasions it might

be possible, and worth considering, organising sessions whereby the event organisers can attend open rehearsals or meet with the artistic director/choreographer/artistic team and performers prior to the tour in order to learn more about the show, consider ways in which they can promote it to their audience and generally help to develop closer, personal working partnerships. This support should also follow through when the show is being performed and additional audience development and marketing assistance would also be a positive offering.

- ✈ We also recommend that you create a full event plan including risk assessment for the show, which will be sent out after the booking has been finalised, normally with the contract. This provides the event organisers with a more in-depth overview of the show than the information pack.
- ✈ Finally we would highly recommend having a contract drawn up that you can replicate on an event-by-event basis when touring. We recommend that the contract reflects any wet weather contingency you feel is relevant to your piece and that if you are unable to perform in wet weather conditions than this should be specified within a contract clause. The contract should also state your payment terms, including whether phased payments need to be made in advance of performance, for example to cover travel costs, and anything else you feel relevant to your show and company.



## The Show Itself!

So we've suggested an extensive list of things to consider when developing your show, but what about the performance piece itself? Obviously every company will have their own thoughts about how to go about creating a production and what you want to achieve through it, but here are just a few things we think are important to consider:

- ✈ Quality and relevance – these are essential factors that should be considered in order to attract and engage an audience. It was clear from the audience development research we conducted for *Captive* that audiences new to dance have prior misconceptions about not understanding dance shows – so keep the piece relevant and think about the audience you want to target before you create it. It isn't possible to segment an outdoor audience in the way you can for a theatre performance, so try and ensure that the show is appealing and accessible to the broadest range of people possible, which is especially key within areas of low engagement.
- ✈ Consider the locations your show might be performed in, it could be situated in a local park with little traffic or in the middle of a shopping centre with large footfall, think about how you might go about attracting audience members within these environments, and more importantly retain them for the duration of the show.



- ✈ Think about the length of the show, from our experience we would suggest that an outdoor piece would ideally be no longer than 25 minutes, as this seems optimum time for retaining an audience's attention. It is also short enough to allow for repeat performances over the length of the day, which will help build audiences for the show.
- ✈ Consider the nature of the piece, outdoor work needs to be dynamic, attention grabbing, striking and theatrical in order to generate the interest of passing audiences, compete with other environmental and locational factors and keep the audience's attention.
- ✈ Finally think about the technical requirements for the show, try and minimise the amount of support you need from the booker/festival. This applies particularly in areas of low engagement as they are much less likely to have the infrastructure in place to provide this. If lighting is required for example it adds additional cost to the show and affects the performance times, but of course there needs to be a balance between commerciality and the artistic integrity of the show.



## The Booking Stage and Selling to Audiences

- ✈ Once a booking has been confirmed, ensure that the organisers are provided with all the details they might need in the form of a full Event Plan. This provides the event organisers with a more in depth overview of the show than the information pack, which would include:
  - ✈ details about the set,
  - ✈ loading in and out,
  - ✈ stewards and security,
  - ✈ props and consumables,
  - ✈ technical support,
  - ✈ waste disposal,
  - ✈ traffic management,
  - ✈ first aid, fire and emergency procedures
  - ✈ accident report and investigating
  - ✈ a risk assessment,
  - ✈ public liability insurance details
  - ✈ and a contract.

- ✦ Confirm your requirements in terms of get in and get out times, performance and rest times, warm up space, dressing rooms, accommodation, technical riders, special dietary requirements etc.
- ✦ It is always beneficial to ensure that your performers have a contact from the event's organising team to report to on the day and that the booker also has a mobile number for someone from the company
- ✦ Ensure that a marketing pack is created to support the event's promotional needs. We would suggest that you look at creating appropriately written copy for your audiences and that it be provided in varying lengths to suit the touring partners' needs. Imagery of the show, posters and flyers, press releases and quotes and reviews are essential, as are biographies of the dancers, directors and the company, these are especially useful if you have company members from the area that the show is performing in, as they may generate interest from the press for interviews and increase the likelihood of coverage by local/regional media. Copy and imagery should be supplied for both on and offline marketing purposes and film content should be made available to the organisers, where possible.
- ✦ Create good working relationships with the organisers and their marketing teams, or relevant staff and ensure that there is adequate dialogue so that the companies know the show and are able to consider the best ways in which to communicate with their audiences. For example if your company specialises in education and outreach work, or your show is particularly appropriate for youngsters ensure that the project partners know this so that they are able to help spread the word to local schools and colleges etc. It is vital to remember that festivals have to promote numerous shows from across the arts spectrum, so the easier you're able to make their job in providing adequate and appropriate marketing materials the better promotion your show will receive. Events being held within areas of low engagement will need more marketing support as their initial audience hasn't yet been captured. In our experience we also found that they often don't have a large team in place, or anyone specialising in marketing or PR so it is important that they receive additional support and advice in order to attract large numbers to your show.
- ✦ Support the organisers to create a marketing strategy that reflects their audience and ensure that your marketing and social media plans for the show dovetail with the festival's plans in order to provide a double-pronged process.
- ✦ We believe that creative digital content is an invaluable asset to help festivals and organisers promote their events. Strong, engaging and recognisable images are part of our visual identity and help to strengthen our brand and create a dialogue with audiences. We believe that providing new audiences with access to quality photographs and videos of our work encourages them to seek out and watch performances. In our experience presenting creative content online removes some barriers to engagement by preparing audiences new to dance with knowledge and insight into what to expect. A social media marketing plan that similarly dovetails alongside the partners' online marketing will help to maximize impact, encourage dialogue and remove barriers of perception prior to the performance.
- ✦ Editorial v advertising - From the *Captive* audience development research findings it is clear that audiences from areas of low engagement trust their local/regional newspapers and publications to provide them with information about shows and services they can rely on and many of the audience members surveyed suggested that this type of advertising was a good method to communicate with them and encourage attendance. Advertising is expensive, and if a long tour is planned, for most companies this will not be an option. Consider therefore working with the events to create dialogue and relationships with the local media in order for them to promote the show through editorial

instead. Editorial is time-consuming to arrange and coverage is often dependent on personal relationships with reporters and journalists, which the festivals may already have and can use to maximise profile and coverage. It's essential to ensure that the copy is tailored appropriately. Using unambiguous and clear language, especially in areas of low engagement, will help to remove perception barriers and instil confidence in potential audience members so that they know what to expect from the show. You can offer behind the scenes photography of your rehearsals or interviews with the performers before and after the event to try and encourage take-up and repeat coverage and increase the likelihood of publishing.

- ✦ On the day publicity – unlike theatre productions when the tickets are all sold before the event, marketing for outdoor shows can happen right up until the minute before the show starts, so why not maximise this? We use a combination of social media with onsite marketing to generate audiences on the day. The onsite marketing helps to create a buzz and make passers-by stop and ask questions. Using a mix of the following has worked well for us:

- ✦ Displaying A-boards at the performance site to communicate show times.
- ✦ Incorporating a set cover as a marketing tool by dressing it in a branded vinyl.
- ✦ Informing the audience about the show by handing out flyers and stickers to promote the piece, which also helps double up and see who has or hasn't been approached about the show.
- ✦ Ensuring that all staff were dressed in company t shirts and/or hoodies really helped to generate hype and build audience numbers. By wearing branded t-shirts we also make ourselves available and approachable to audience members who have questions about the show or the organisation as they can easily identify us. We believe this also helps to remove barriers of engagement.



- ✦ We also recommend producing freepost feedback cards that can be used to collect audience data and capture their thoughts about the show, which can be handed out at the end of every UK performance. Ensure that you've asked permission before handing these cards out, as the festivals and events may be doing something similar in order to meet their monitoring and evaluation work, and it's important not to create confusion or duplication. Festivals will often share data with you, if they know in advance and are able to amend their messages accordingly, so ensure you have had this conversation before the event.
- ✦ If you are touring extensively abroad you might also want to consider producing



a feedback card in a variety of languages, that isn't freepost that can be used to collect audiences' thoughts and data wherever you travel. We have created one specifically for the European market for example, that is in French, German, Spanish and Italian and proves very useful for collecting audience details.

- ✦ We find it's extremely important for our dancers and staff to mix with the audience after a show; after a small rest break where the dancers can get their breath back they will always go out to chat to the audiences who have watched the show, this access to the performers is essential in order to continue to break down barriers, especially within areas of low engagement. The performers are always approachable and the audience members react exceptionally well to their friendly and inclusive nature, which not only helps to market the show for later performances, but also to build a following and raise the profile of the company. We would highly recommend this approachable attitude to any company thinking about touring to outdoor spaces.

## After the Show and Follow Up

- ✦ Relationship building can continue even after your show has appeared at an event. Follow up after every appearance with a thank you email to the organisers, to cement that relationship for the future.
- ✦ In some cases we have found that if an event hasn't gone smoothly we have followed it up with a telephone call, or a very carefully penned email that offers constructive criticism about our experience and how that of others might be improved in the future.
- ✦ Likewise we also send to the organisers of every festival or event we have attended a feedback document so that they are able to provide us with their thoughts on the show's content, marketing, our organisation and ask them to consider how we could improve on what we are delivering.



- ✦ It's a lovely sentiment to similarly follow up people who have joined your mailing list with a personalised message; so when inputting the lists of data you have collected from a specific festival try and contact them all with a personalised email thanking them for coming to see the show at xx and you look forward to keeping them up-to-date with your news in the future.

- ✎ If you have agreed to share the data you have collected with the festival ensure that this is followed up in a timely manner in order for the event to follow up with their new contacts, should they wish. Help them discover as much as they can about their audiences so that they can continue to build them year on in. Also ensure that the data protection statements within your feedback cards accommodate this.
- ✎ Continue to talk to the festivals and events and keep them updated with your future plans, whether it be through telephone conversations or emails.

## Further Information

For more information about the success and impact of *Captive*, download the Audience Development Report [here](#).

You can watch the *Captive* trailer by clicking [here](#) or alternatively, watch the full length film of the show by clicking [here](#).

You can find out more about Motionhouse at **[www.motionhouse.co.uk](http://www.motionhouse.co.uk)** or:

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## Appendices

We have also included appendices of our *Captive* Information Pack, Event Plan and audience feedback cards for your reference.

- Appendix 1 | *Captive* Information Pack – pages 11 - 14
- Appendix 2 | *Captive* Event Plan – pages 15 -18
- Appendix 3 | UK Freepost Feedback Card page 19
- Appendix 4 | International Feedback Card – page 20

# **Motionhouse:** ***Captive* Toolkit** **Appendices**

## **||** *Captive* Information Pack

Following on from the hugely successful shows *Underground* and *Cascade*, *Captive* is Motionhouse's latest outdoor piece available for touring from spring 2013.

Performed by four dancers in a large cage, *Captive* is inspired by Rainer Maria Rilke's poem *The Panther* and considers how a human, like an animal, can be plucked from normal life and plunged into captivity. Rendition has made the human experience the same as the animal's and with confinement thrust upon the unsuspecting victim, the wild and free must find ways of expressing within the bordered and caged.

Powerfully physical, emotionally charged and extraordinary, *Captive* is a dazzling blend of dance and aerial work. In order to survive, the environment is constantly transformed through physical ingenuity. Pacing the cage and tumbling through a world turned upside down, which way is up as our cell of confinement gets turned on its head?

**||** "*Captive* enthralled and engaged festival visitors of all ages. It's dynamic, dramatic and moving – an outstanding piece!"

**Salisbury International Arts Festival**





## **|| *Captive* is a Motionhouse Festival Piece**

Our festival pieces are attention grabbing and highly physical dance performances, created to be seen in the public arena rather than in the confines of a theatre. Each festival piece has its own unique set and props, clear characters, theatrical narrative and dynamic athleticism.

*Captive* is available for touring to festivals in the UK and overseas. To enquire about booking contact Jo Valentine on [t] +44 (0)1926 887 052 | [e] jo@motionhouse.co.uk

|| "Absolutely amazing! Nailed it down to the ground. Most captivating dance group I have had the privilege of watching for some time. Epic performance. So powerful. Wow!"

**Audience Member**

|| "I have not got the words to describe *Captive*. Through dance and movement *Captive* was able to express feelings and experiences more powerfully than would be possible through any other medium. It was raw and utterly captivating"

**Audience Member**

## **|| Technical Information**

The *Captive* set is a cage-like metal structure that requires a minimum performance space of 9m x 9m, please see below for exact dimensions. It is specifically designed to be performed outdoors. Please ensure that you take into consideration all of the information below when considering where to site your *Captive* performance.



- *Captive* is performed by four dancers in a freestanding purpose built structure.
- It has been designed and choreographed to be performed on any surface that is firm, level and dry.
- It cannot be performed on grass
- *Captive* requires a performance area of 9m x 9m with a height clearance of 5m
- The set sits in a footprint of 3m x 3m and is 3m high.

|| "Motionhouse have brought a new dimension to dance work in the outdoor festival context which is finding an enthusiastic audience wherever it is presented"

**Frank Wilson | Founder & Director, Stockton International Riverside Festival**

|| "A great company to present to established or new dance audiences"

**Neil Butler | Director UZ Events**



## **|| Other Requirements**

- The soundtrack is provided on iPod. Please note we do not have the soundtrack on CD
- Please supply a good quality 'full range' sound system to cover both the proposed audience area and the performance space (separate monitors if required). Ideally the soundtrack is to be played at high volume
- We require a technician to run sound during the performance itself
- Please also remember that you will have to leave room around the set for audience members
- Under no circumstances can *Captive* be performed in wet weather. In the event of heavy rain, we will try to be flexible about the performance times.
- Please provide an indoor changing/rest area for the dancers
- *Captive* requires a firm, level, even and dry performance surface
- You will need to provide stewards during the performances
- You will also need personnel to supervise the set between performances
- If requiring multiple performances the cast require a break of at least 2 hours from the end of one performance and the start of the next one

## **|| Load In | Get-Out**

- The set is toured in a Mercedes Sprinter van (length 7 metres) which needs to be parked as close to the performance area as possible to unload and reload
- Unload time is about 15 minutes, assuming we can get our vehicle close to the performance area
- Set build takes about 30 minutes with 4 dancers, but extra time will be required if the unload area is not next to the performance area
- The dancers will require at least 40 minutes to warm up before the first performance (this doesn't have to be on the set)
- Each performance lasts approx 28 minutes
- The strike and reload takes approx 45 minutes

**You must contact us as a matter of urgency if any of these requirements are likely to cause problems**

## **|| Booking Information**

*Captive* can be performed up to twice per day in one location.

For further information, fees and other costs, or to book the show please contact  
Jo Valentine | Programme Manager | [t] + 44 (0)1926 887 052  
[e] jo@motionhouse.co.uk | www.motionhouse.co.uk

## || Motionhouse Are

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|| "It is not only moving, but thought-provoking too"

### ***Dancing Times***

|| "Once again Motionhouse has created a portable outdoor show which all kinds of people will enjoy because of its athleticism and beauty, combined with its thought-provoking storytelling craft. Like Underground and Cascade before, the universality of the tale and power of the piece will ensure a long life"

**Paul Kaynes | Director of Creative Programmes, Birmingham Hippodrome**

**Captive** is created with support from Arts Council England, Birmingham Hippodrome and Swindon Dance, Bristol City Council and Without Walls.

## || Event Plan for Captive

### || Contents

1. Introduction
2. Event Evaluation | Stewards and Security
3. Load in and Out
4. Props and Consumables
5. Sound System Requirements & Technical Support
6. Traffic Management
7. Waste Disposal
8. Medical | First Aid Provision
9. Fire Precautions and Equipment
10. Emergency Procedures
11. Accident Reporting and Investigation
12. Portable | Temporary Staging
13. Other

### || Appendix

A - Risk Assessment for Touring **Captive**

B - Method Statement for Building the Set

## 1. Introduction

- *Captive* is performed by 4 dancers on and around a freestanding purpose built structure – it has been designed and choreographed to be performed on any surface that is firm, level and dry
- **It cannot be performed on grass or in wet weather**
- *Captive* requires a performance area of 9m \* 9m with a height clearance of 5m
- The set sits in a footprint of 3m \* 3m and is 3m high.



## 2. Event Evaluation | Stewards and Security

- *Captive* is designed to be performed in public spaces such as town squares, shopping centres, parks and gardens etc
- You will need to provide stewards during the performances
- You will also need personnel to supervise the set between performances

## 3. Load In and Out and Performers' Breaks

- The set and cast tour in a Mercedes Sprinter (see Section 6 Traffic Management). It needs to be parked as close to the performance area as possible to unload and re-load
- The performance area must be at ground level unless a large lift is available
- Unload time is approximately 15 minutes and build time is 30 minutes – it will take extra time if the unload area is not located next to the performance area
- The dancers require about 40 minutes to warm up before the first performance
- The performance is approximately 30 minutes
- De-rig and load out takes approximately 45 minutes

**When programming multiple performances the cast require a break of at least 2 hours between the end of one performance and the start of the next one.**

## 4. Props and Consumables

- There are no props or consumables used in this production

## **5. Sound Requirements & Technical Support**

- The soundtrack is on iPod
- Please supply a good quality 'full range' sound system to cover both the proposed audience area and the performance space (separate monitors if required). Ideally it is to be played at high volume.
- We require a technician to run the sound

## **6. Traffic Management**

- *Captive* tours in a Mercedes Sprinter (FX08 WCP)
  - o Dimensions:
  - o Height | 2795mm
  - o Length | 6945mm
  - o Width | 2425mm
- Please inform us of any traffic regulations at your performance site
- Generally when off road in a festival setting the van will be driven at less than five miles per hour with hazard lights on and marshalled on all four corners – taking extra care when reversing.

## **7. Waste Disposal**

- There is no significant waste product from this production.

## **8. Medical | First Aid Provision**

- Please inform us on arrival who your trained first aiders are and who the contact is within your festival for calling for emergency medical assistance, if in your procedures
- We tour one general first aid kit and ice packs.

## **9. Fire Precautions and Equipment**

- We tour one CO2 extinguisher and one Dry Powder extinguisher
- Our performers are trained in the use of these extinguishers with regard to the safe use of fire extinguishers.

## **10. Emergency Procedures**

- Please ensure that on arrival we are briefed as to any emergency procedures that your festival has developed that may affect us.

## **11. Accident Reporting and Investigation**

- Please inform us to whom we report any dangerous occurrences, near misses or accidents
- We tour an incident report book and therefore will also make our own record of any accidents.



## **12. Portable | Temporary Staging**

- This production is not designed to be performed on portable/temporary staging. However if you do not have access to a concrete/tarmac/paved area please contact us to discuss possible solutions.

## **Other**

- Please provide a dressing room or heated room for the dancers to change and warm up in. Please also provide bottled water for the dancers.



# Motionhouse

Date & place

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Join our email list and receive regular news and updates about Motionhouse. By providing us with your address you can make sure you hear about our performances in your area.

Name

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Email

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Address

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.....

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Postcode




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Tel


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www.motionhouse.co.uk | 01926 887 052 | info@motionhouse.co.uk

 Motionhouse
  @MotionhouseDT

Registered Charity no. 328693



To make a text donation to support Motionhouse, text: **MOHO25 £** and the amount you'd like to give to **70070**

I'd like to receive information about
 

- ☐ Motionhouse's Performances
- ☐ Adult Classes & Workshops
- ☐ Classes for Young People
- ☐ Professional Development
- ☐ Educational Workshops & Residencies
- ☐ Supporting Motionhouse

Legal Stuff – Please Tick

☐ I agree that Motionhouse may pass my information to other venues/festivals near me for mailing about performance at those venues.
 ☐ I agree that my contact details may be passed onto other venues or other organisations to receive mailings about Motionhouse or other events that may be of interest to me.

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