

INTERNATIONAL JAZZ DAY MODEL PRODUCTION DOCUMENT

Available in English only

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For information and as an example of what the Herbie Hancock Institute of Jazz has used in past International Jazz Day celebrations, we share this Model Production Document. This is a living document that is revised for each unique celebration.

The following should serve as an overview of topics to be discussed and agreed upon for the successful execution of Host City responsibilities for International Jazz Day events.

TOPICS CONTAINED HEREIN:

- EDUCATION & COMMUNITY OUTREACH PROGRAM
- HOTEL
- AIR
- TRANSPORTATION
- BACKLINE
- AUDIO
- LIGHTING/SCENIC
- COMMUNICATIONS
- VIDEO
- WEBCAST
- LOCAL PRODUCTION CREW NEEDS
- CREW MEALS
- DRESSING/GREEN ROOMS
- PRESS
- COLLATERAL & SIGNAGE
- TRANSLATION
- RECEPTION & SPECIAL EVENTS



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IJD PRODUCTION REQUIREMENTS – v1



EDUCATION & COMMUNITY OUTREACH PROGRAM ACTIVITIES V.1

Program and scope of the Education and Community Outreach Program will be discussed in detail with the Host City.

The International Jazz Day Education and Community Outreach Program (“Program”) provides an opportunity to create unique exchanges between artists and the local community, raising the visibility of jazz within the community and using jazz as a vehicle for intercultural, inter-generational and inter-community dialogues. The program will be produced in close consultation with the local partners.

The Program objectives are:

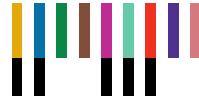
1. To connect visiting international artists with students, creatives and the general public in the host country in a structured and rigorous yet open and accessible manner;
2. To encourage and inspire contact between the citizenry of the Global Host City and live jazz music via both international and local artists. Of particular interest are programs that enable vulnerable demographic segments to experience live jazz up-close;
3. To demonstrate the positive values of jazz music (e.g., intercultural dialogue, international communication, peaceful problem solving, etc.) through a variety of musical and non-musical forms of expression, while simultaneously honoring the unique cultural contributions of the host nation.

The Herbie Hancock Institute of Jazz (HHIJ) works closely with the Global Host City’s local coordination team to create the most impactful, inclusive and relevant Program possible. The local coordination team is expected to co-produce the Program with HHIJ, and is responsible for the following:

- Recruiting local artists to participate in the Program
- Providing guidance on selection of local venues and community partners
- Fulfilling all technical and logistical needs, including backline and ground transportation
- Developing and executing a multi-channel advertising, marketing and communications plan, including registration/crowdbuilding and on-site collateral (i.e., signage, brochures, etc.)

All decisions impacting program format and timing, venues, branding, artist and staff assignments, backline, event registration and similar are to be made in coordination with the HHIJ team. HHIJ will be responsible for developing the overall structure of the program, as well as the allocation of artists from the All-Star Global Concert, with regular feedback from and consultation with the local coordination team and UNESCO.

It is of the utmost importance that all Program events are fully attended (as close to 100% capacity as possible) and provide an unforgettable experience for participating artists, students and



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attendees. The local coordination team is responsible for providing guidance on what is realistic given the parameters of venue size, marketing, audience interest, etc.

EDUCATION PROGRAM

The education program can include performance-based education activities or workshops, master classes, film screenings, exhibitions, school visits, etc.

EDUCATION & COMMUNITY OUTREACH PROGRAM ACTIVITIES V.1 cont:

COMMUNITY OUTREACH PROGRAM

There should be different activities around the city to promote International Jazz Day and activate the community, i.e., via community centers, jazz clubs, learning institutions, etc.

It is also imperative to produce some activities in places where live jazz music is not often heard, including but not limited to orphanages, homeless shelters, retirement homes, detention centers, communities in difficulty (e.g., local townships), etc.

ADDITIONAL PROGRAMMING

Can include exhibitions, performances, programs in jazz clubs, etc. In addition, different external partners should be encouraged to celebrate Jazz Day on their own, thereby activating the entire city in their own way.

PERSONNEL

The local coordination team will be required to staff the following positions:

- A local **Program Director** to liaise with the HHIJ team to build the Program and have overall responsibility for coordinating with local partners, venues, artists and other stakeholders.
- A local **Community Mobilization Officer** to activate community institutions and the general public to actively take part and participate in the Program, as well as to promote and publicize the Program to ensure full attendance.
- A local **Technical Supervisor** to liaise with the HHIJ tech coordinator, responsible for ensuring that any and all technical requirements particular to the Program, including backline and other a/v equipment, are appropriately identified, procured, and delivered.
- A local **Venue and Scheduling Coordinator** to work closely with the HHIJ team to respond to changes in schedule/artist roster and serve as liaison between the HHIJ team and the Program venue(s).
- Two (2) local **Logistics Managers** to liaise with the HHIJ Transportation Coordinator. Will work closely with the HHIJ team to ensure that artist, VIP and team movements during the Program are executed seamlessly.
- Three (3) local **Production Assistants** to work closely with HHIJ Program Director and Program Coordinator, as well as the local Program Director, on the ground. They will liaise between the



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HHIJ team and all Host City personnel elements and serve as fixers for emergent issues during the planning and execution process.

EDUCATION & COMMUNITY OUTREACH PROGRAM ACTIVITIES V.1 cont:

- Five to six (5-6) local volunteer staff per room for workshops, panel discussions and film screenings. The size and complexity of the space, as well as the profile of the artists participating in the respective modules, may necessitate additional staff.

Additional volunteers may be needed to ensure fulfillment of critical venue management functions, including directional, crowd management, support of technical staff, etc. Depending on size/scale of programming (e.g., how many venues/spaces are used) this number has exceeded 100 in some previous editions. **Ensuring appropriate staffing at all activities, including outdoor concerts, jam sessions, exhibitions, etc. is the responsibility of the local coordination team.**

PARTNERSHIPS

The local coordination team is responsible for connecting with local educational institutions, music venues, community centers and other relevant entities to create an inclusive Program that spreads across the community for maximum impact.

LOCAL PR

The local coordination team is responsible for promoting all public elements of the Program in order to ensure an active participation on the part of the community, **and to have packed rooms.**

The local coordination team is also expected to build a local website where all information of the education and community outreach program will be featured, as well as a registration system.

As part of the local PR effort, the local coordination team will be required to provide a comprehensive accounting of relevant statistics regarding marketing, community activation and attendance at all Program events. This should include, but is not limited to, actual numbers of attendees at each event, key demographic information (e.g., age, nationality, gender identity, etc.), and advertising and social media reach.

BACKLINE

Please refer to Backline section.

SIGNAGE

Please refer to Collateral & Signage section.

CATERING

Please refer to Crew Meals section. Additional considerations based on the particular artists and staff working on the program, as well as student and public attendance, may impact additional needs.



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LEGAL

HHIJ will generate and circulate photo/video releases among Global Concert artists; the local coordination team will be responsible for ensuring appropriate clearance from Program attendees and local artists.

EDUCATION/DAY PROGRAM ACTIVITIES V.1 cont:

PHOTO/VIDEO CAPTURE

All Program components—including marketing, advertising and other peripheral activations—must be documented professionally for display on jazzday.com and in post-event collateral utilized by both HHIJ and the local coordination team. Photo/video capture plan to be developed collaboratively by HHIJ and local coordination team.



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HOTELS V.1

****all numbers are estimates and will vary. This is just a example - arrival dates can be earlier for some production teams and departures dates can be later depending on locations for the entire traveling group:**

	4/22	4/23	4/24	4/25	4/26	4/27	4/28	4/29	4/30	5/1	Total rm
King Bed	25	25	25	25	65	110	110	110	110	60	665
DBL/DBL 2 Beds						5	5	5	5	2	22
Jr Suite						19	19	19	19	10	86
1 BDR Suite	2	2	2	3	3	30	30	30	30	4	136
(Presidentia l Suite/Large Suite)						6	6	6	6	3	27
Will need at least (3) suites w/ (2) bathrooms each.											
TOTAL	27	27	27	28	68	170	170	170	170	79	936

Need to make sure:

- Rooms are **NOT** handicap accessible unless requested
- Rooms are **ALL** Non-smoking
- All suites must be in a five star hotel
- Remaining accommodations may be split with 50% in a minimum of a 5 star hotel and the remaining 50% must be in at least a 4 star hotel
- Quantify how many suites have (2) bathrooms
- ID ROH (Run of House) – we have to have control the upgrades due to pecking order
- Breakfast must be included. What are hours of breakfast?
- For rooms that will be double occupancy – what is the cost for breakfast?
- What is the pre-authorization amount on a CC for incidentals?
- Does the hotel use Opera for their operating software for reservations? If not what system is used?
- What is check-time? What is Check-out time?



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HOTELS V.1 cont:

Other items needed:

At least (1) local staffer per property as liaison and to staff welcome desk – times tbd

Office/Operations Center – 2-3 Function rooms are required

Guest Count: 30+ staff will use these rooms for office space and command center activities/

Date: The space will be needed the entire time the US Staff is there – April 23rd – May 1

Set-up: Will need 6’ tables/chairs around the perimeter and then a large conference/boardroom style table in the middle. These rooms must be locked and (12) keys provided to staff members. Ideally this Office would be a small ballroom - large enough to have a full – all-hands on deck production meetings each evening.

Interview Room

Guest Count: 5 staff (and video equipment) will use this room for artist interviews.

Dates: April 25 – May 1

Set-up: Minimal furniture for this space

We need to make sure this room can be locked and keys can be provided to (10) staff members

Lobby Space

We need a space in the lobby for our main arrival days April 26-May1 at the hotel. This needs to be close to where arrivals will come in, as both transportation and hotel are run from this desk.

Set-up: (2) 6’ tables and (4) chairs near electrical outlets (for laptop and portable printer

If there is a second VIP hotel, a desk/area will need to be set up there as well (only (1) 6’ table and (2) chairs would be needed.

We will also need – stated in the contract:

No-construction clause

No-walk clause

Force majeure



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AIR TRAVEL V.1

NOTE: Final numbers vary depending on number of confirmed artist and their traveling party and final number of production staff coming mostly from the US or Europe but some maybe traveling from South America, Africa and Asia.

10 First Class
80 Business
80 Econ Premium



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TRANSPORTATION V.1

NOTE: There will be slight variation based on the number of hotel properties and event venues.

APPROVED PROFESSIONAL CAR/TRANSPORTATION SERVICE TO BE CONTRACTED BY LOCAL HOST. IJD PLACARD/SIGN MUST ACCOMPANY EACH VEHICLE IN FLEET

Sedans:

Daily as directed sedans for the duration of the event – assigned as follows:

Tom Carter

Herbie Hancock

Host (s)

Crossover Artist (s)

UNESCO DG

Michelle Day

Mika Shino

Day Program Staff (van)

Press Van (4/29 & 4/30)

Runner #1 – van

Runner #2 – van – Joe Lang – production

Shuttles:

(25 passenger or 45 passenger mini bus)

2 shuttles daily 4/28-4/30 for rehearsals between hotel and concert venue

1-2 shuttles 4/29-4/30 for VIP Guest movements to Day Program Events, Opening Ceremony

6-8 shuttles 4/30 for show and cast party – to rotate between hotel and venues

If we are using 18 passenger Vianos, the number of vehicles need to increase to:

4 shuttles for rehearsals

4 for VIP movements (depending on the number of VIP Guest)

10-12 for show and cast party



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TRANSPORTATION V.1 cont:

AIRPORT – ARRIVALS & DEPARTURES

Desk/table – located at the airport for local representative for facilitation

A back-up vehicle for overflow luggage should be available

Arrivals identified as VIP's should be met with specified vehicles. All others may be grouped with review and consent by IJD transportation team who will also be on site

A local transportation representative should also be on site at each hotel to assist with coordination of vehicles for departures.

GENERAL REQUIREMENTS

Drivers of VIP/As Directed Vehicles should be English speaking.



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BACKLINE V.1

MAIN STAGE – GLOBAL CONCERT

Venue to supply all the backline listed

DRUMS TBD

YAMAHA MAPLE LIVE OAK CUSTOM OR 2ND CHOICE
YAMAHA MAPLE CUSTOM ABSOLUTE NOUVEAU
2ND CHOICE
2)14X5 SN DR LNS 1455 1 WOOD 1 METAL
1) 20"X16" KICK LNB2016
1) 10"x7" rack tom lnt 1007 mounted on bass drum
with TH 945
1) 12"X8" RACK TOM LNT 1208 mounted on bass dr
with TH 945
1) 14"x13" floor tom lnf 1413

ALL YAMAHA HARDWARE

1) BASS DRUM MOUNT TH 945
1) DRUMMER THRONE DS 1100 WITH CLOTH SEAT
1) single chain foot pedal FP 8110 OR FP 7210
1) HI HAT STAND HS 950 **NO HS 1000 OR HS 1100**
2) SNARE STANDS SS 940
6) CYMBAL BOOM STANDS CS 845
1) ROC N SOC NITRO hydraulic drum throne CLOTH
1) PROFESSIONAL STAND ALONE TAMBOURINE
1) PRO TAMBOURINE SCREWS ONTO ROD HI HAT
1) DRUM KEY
CYMBALS NEED TO ORDERED SPECIFICLY FOR
DRUMMERS NEEDS
REMO COATED AMBASSADOR HEADS
BASS DRUM HEAD REMO COATED POWERSTROKE
BASS DRUM MUST HAVE A HOLE

PERCUSSION

1 CONGA, 1 TUMBA, BONGOS on stand, drum thrown
perc table, windchimes, 16' cymbal, 4 boom cymbal
stands, assorted shakers ,



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BACKLINE V.1 cont:

BASS	(4) ACOUSTIC BASS (DOUBLE BASS) SET UP JAZZ
TBD	2 EBS 660 + 2 EBS 410
TBD	Aguilar BD 751 Aguilar CS 410
TBD	AMPEG SVT 4 PRO AMPEG 4X10
GUITAR	(2) FENDER hot rod deluxe
TBD	(3) FENDER TWIN BLACKFACE (1) MESA BOOGIE DUAL RECTIFIER 2X12 CLOSED (2) FENDER TWIN BLACKFACE
KEYS	9' FAZIOLI GRAND PIANO [ALT IF FAZ AVES EXHAUSTED- 9' STEINWAY GRAND] (1) YAMAHA MOTEF FX 7 (1) YAMAHA MOTEF FX 8 (2) SINGLE KEY BOARDS STANDS (1) M AUDIO MIDI KEY HAMMOND B3 W (2) LESLIE SPEAKERS FENDER RHODES (FULL)
VIBES	(1) SET VIBERAPHONE FULL SET W/ EXTENSION LEGS Musser (check piano tuning for bar)
ADDITIONAL STAGE EQUIPMENT	TELEPROMPTER WITH PRESIDENTIAL GLASS FLUENT ENGLISH SPEAKING PROMPTER OPERATOR (2) ADDITIONAL LYRIC MONITORS (1) PODIUM / LECTURN - PRESIDENTIAL



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BACKLINE V.1 cont:

STAGE RISERS

TBD

STAGE TABLES

STAGE RIGHT WING

Stage Managers Table + 3 Chairs

Teleprompter/Script Table + 2 Chairs

Producer's Table + 3 Chairs

Announcer/Voice of God Table or Music Stand + bar stool with back

Interpreter Table + 2 Chairs (if needed)

STAGE LEFT WING

PL Tech Table + 2 Chairs

A2 Table + 1 Chair

Backline Tech Table + 1 Chair

Video Utilities Table + 2 Chairs

******NOTE: ALL BACKLINE CAN CHANGE BASED ON ARTIST ROSTER
AND WILL BE REVIEWED AND CONFIRMED WITH HOST CITY******

BACKLINE V.1 cont:



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REHEARSAL ROOM

5 PIECE YAMAHA DRUM KIT

20" KICK DRUM

(1) 10" RACK

(1) 12" RACK

(1) 16" FLOOR

(2) SNARE DRUMS

(1) HI HAT

(2) DRUM THRONE

(6) CYMBAL STANDS

FULLS SET OF CYMBAL & HI HATS

(1) BASS AMP

(1) FENDER GUITAR AMP

NOT FROM STAGE AMPS

(1) 88 KEY ELECTRIC PIANO

(1) YAMAHA MOTIF FX 8

EDUCATION PROGRAM

STEINWAY GRAND

KORG KRONOS MUSIC WORKSTATION

ADJUSTABLE PIANO BENCH

¾ SIZE CARVED BASS WITH ADJUSTABLE BRIDGE AND SPIROCORE STRINGS

TONE HAMMER 700 2 X 10" OR 4 X 10" CABINET

DRUMS (CANOPUS PREFERRED)

(1) 20" X 15" KICK DRUM

(1) 14" X 13" FLOOR TOM

(1) 12" X 18" RACK

(1) SNARE (ANY BRAND)

(2) CYMBAL STANDS

(1) RIDE CYMBAL

(1) CRASH CYMBAL

(1) HI-HAT STAND WITH HI-HATS

(1) DRUM THRONE

INPUT LIST



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(4) SHURE SM57 OR SM58
PIANO – 2 MICS
BASS – SEE ABOVE
DRUMS – 5 MICS (2 OVERHEADS, HI-HAT, SNARE, KICK)
5 MONITORS WITH INDEPENDENT MIXES

PA SYSTEM

(4) WIRELESS MICROPHONES WITH STANDS AND CLIPS
(2) 15” QSC POWERED SPEAKERS
(1) MACKIE OR SIMILAR MIXER AND SPEAKERS

TEACHING MATERIALS*

In addition to the equipment described above:

CHALKBOARD OR DRY ERASE WHITEBOARD (WITH CHALK OR MARKERS & ERASER)
LCD PROJECTOR AND SCREEN WITH ADAPTERS/CABLE FOR HDMI, VGA AND/OR DVI LAPTOP II
ADAPTER AND CABLE (E.G., ¼” TO 3.5MM) FOR MP3 PLAYER INTERFACE WITH PA SYSTEM

*May not be required for every module depending on the format

GENERAL NOTE REGARDING BACKLINE:

Most of the musicians participating in the IJD Global Concert are endorsees of specific brands. The brand endorsement is critical to these performers please take that into account when dealing with backline

AUDIO V.1

VENUE TO PROVIDE THE FOLLOWING AUDIO FOR UP TO 96 INPUTS FROM STAGE



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8 FOH CONSOLE

- 1 Avid Surface Avid Profile
- 1 Profile FOH Avid FOH rack w/4 DSP cards
- 1 Profile SR Avid Stage rack 48 x 24
- 1 Profile SR Avid Stage rack 48 x 8
- 2 Avid Accessory Digilink Cable

4 MONITOR CONSOLE

- 1 Avid Surface Avid Profile
- 1 Profile FOH Avid FOH rack w/4 DSP cards
- 1 Profile SR Avid Stage rack 48 x 24
- 1 Profile SR Avid Stage rack 48 x 8 Version 3.0.0.315

RECORDING / MIX CONSOLE

- 1 AVID SURFACE AVID PROFILE
- 1 Avid Accessory Avid Venue HDx card
- 1 Profile FOH Avid FOH rack w/4 DSP cards
- 1 Profile SR Avid Stage rack 48 x 24
- 1 Profile SR Avid Stage rack 48 x 8 Version 3.0.0.315

1 Pro Tools SSG HD3 Protools Rig Dual 2.5G G5/HDX CARDS 64-96 CHANNELS OF RECORD&PLAYBACK

- 1 Profile FOH Avid FOH rack w/4 DSP cards
- Acoustic absorption for both Audio / video control rooms
- 4 Self powered monitors for 2 control rooms -C stands for blanks



**INTERNATIONAL JAZZ DAY
IJD PRODUCTION REQUIREMENTS – v1**

AUDIO V.1 cont:

9 PA SYSTEM

Acoustic absorption for both Audio / video control rooms under stage ...

4 Self powered monitors for 2 control rooms ... C stands for blanks

64 - 96 CHANNELS OF RECORD

PA SYSTEM

NEED LINE ARRAY SYSTEM TO COVER THE HOST VENUE + OR - 3dB though out venue
WITH SUB BASS ON AUX SEND FROM FOH CONSOLE

MONITOR SYSTEM

24 Speaker L'Acoustics 115XT HiQ coaxial 15" x 2" or similar with power

6 WIRELESS SYSTEMS IEM's

SNAKE / SPLITTER SYSTEMS

3 way splitter for FOH, MONITORS & RECORD

STAGE BOXES, XLR CABLES MIC'S AND MIC STANDS
TO ACCOMMODATE UP 96 CHANNELS

8 -10 CIRCUITS OF POWER FROM SAME SOURCE AS PA SYSTEM FOR BACKLINE

UHF WIRELESS

12 Ch.(s) Shure UHF-R (H4) System

6 Shure UHF-R UR4D Dual Channel Receiver 2 or similar

1 Shure UHF-R UA845 US Antenna Distribution

2 Shure UHF-R UA870WB Active Directional Antenna paddle

12 Shure UHF-R UR2 Handheld Transmitter

12 Shure UHF-R UHF KSM9 Black Capsule

IN-EAR MONITOR

6 Ch.(s) Sennheiser EW300 IEM G3 System

6 Sennheiser SR300 IEM G3 wireless transmitter

8 Sennheiser EK300 IEM G3 wireless body pack receiver

1 Sennheiser AC3000 Antenna Combiner and SSG PSU

1 Sennheiser A2003 Antenna paddle passive, directional, +3dB



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LIGHTING/SCENIC V.1

Primary Option

Rental Instruments

- 24 – Clay Paky Scenius Unico (or Spots)
- 18 – Clay Paky Sharpy Beam Plus
- 24 – Robe Spiider LED Washbeam
- 14 – Chroma-Q Color Force II 72
- 20 – Chroma-Q Color Force II 12
- 24 – Martin RUSH PAR 2 RGBW Zoom

NOTE: Additional front & back light maybe required if venue does not have sufficient instrumentation.

Note: Additional “Scenic” lighting maybe added at the designers discretion

Secondary Option

- Clay Paky Scenius Unico > Robe BMFL Spot
- Clay Paky Sharpy Plus > Robe MegaPointe
- RobeSpiider LED WashBeam > Martin Mac Aura XB (not v1)

**Open to other Zoomable RGBW LED PARS. Cannot be substituted with moving lights*

Rental Control

- 3 – MA Lighting GrandMA3 or GrandMA2 Full-Size
- 4 – MA Lighting Network Processor Unit (NPU)
- 3 – Pathport VIA 12 or Luminex Gigabit Ethernet Switch
- 4 – 19 inch Touch Screen Monitors (DVI)
- 2 – Uninterruptible Power Supply (Battery Backup)
- 1 – 100m Network Snake

Secondary Option

- 2 – MA2 Full Size, 1 – Light w/ Fader Wing

Secondary Option

- 2 – MA2 Full Size, 1 – Light w/ Fader Wing

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LIGHTING/SCENIC V.1 cont:

Venue Softgoods 5 – Set of 15m x 4m Black Legs (*total of 10*)
5 – 4m x 23m Black Borders
1 – 15m x 23m Black Gauze
1 – 15m x 23m White Plastic Cyclorama
**Softgoods requirements are completely venue specific and subject to change.*

Rental Scenery 1 – *To-Be-Determined* Backdrop

Follow Spots 4 – Robe BMFL w/LightMaster Side/Rear
3 – Robe BMFL Followspot w/ RoboSpot Controller

Secondary Option

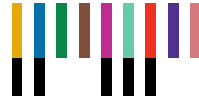
PRG Bad Boy Spot CMY w/ Followspot Controller
PRG Best Boy HP GoundControl™ Follow Spot Kits

Rigging 18 – Onstage Line Sets (*rigging plot will be provided*)
NOTE: Subject to change based on venue requirements and show design

Production Lighting Team 1 – Lighting Designer/Programmer (from US – Tyler Littman)
1 – Gaffer/Lighting Director (from US – David Hunkins or Thomas Peters)
1 – PRG GroundControl™ Technician
3 – Vendor Lighting Technicians
1 PRG GroundControl™ Technician (if not using RoboSpots)
6 – Lighting Stagehands (for load-in/load-out)

Venue Lighting Crew 1 – Lighting Department Head
1 – Lighting Programmer (*to oversee interfacing of consoles*)
8 – Lighting Technicians (*for Load-In/Out*) (count depends on how much labor the vendor is providing)
7 – Local Follow Spot Operators (*Day Before Rehearsal and Show Day*)

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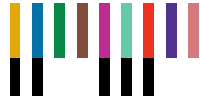
COMMUNICATIONS V.1

HOST TO PROVIDE ALL COMM EQUIPMENT

- Intercom Frame
- 1 – Riedel Artist MFR-064 G2 Frame
 - 2 – Riedel Artist CPU-128F
 - 2 – Riedel Artist AIO-108 G2
 - 2 – Riedel Artist COAX-108 G2
 - 1 – Riedel Artist CAT5-108 G2
 - 3 – Riedel Artist AES67-108 G2
- Interfaces
- 2 – Riedel XLR-Patch 8 Port CAT5/XLR
 - 1 – Riedel Performer C44plus System Interface
 - 2 – Luminex GigaCore 12 Ethernet Switch w/ POE
 - 6 – Riedel Bolero BL-ANT-1010-19x
- Endpoints & Accessories
- 10 – Riedel Artist DCP-1116 E/O Desktop Panel
 - 3 – Riedel Artist RCP-1128 E/O Rack Panel (each in 3U shallow slopped turret rack)
 - 8 – Riedel Performer C3 Beltpack
 - 24 – Riedel Bolero BL-BPK-1006-19 Beltpack
 - 13 – Riedel Mic-30 Panel Microphones
 - 29 – Single-Muff, Heavy Weight, Noise-Canceling Headset
 - 14 – Double-Muff, Heavy Weight, Noise-Canceling Headset
 - 5 – 1.5M 4-Pin XLR Headset extension cables
 - 4 – DB-9 Accessory Port Adapters
 - 4 – Momentary Foot Switch

THE COMMS SYSTEM IS EXTREMELY IMPORTANT TO THE PRODUCTION

No substitutions to the system can be made without prior authorization. IJD technical staff is happy to help identify & coordinate a regional Riedel vendor.



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COMMUNICATIONS V.1 cont:

Crew 1 – Riedel Trained Broadcast/Corporate RF/Comms Tech

CELL TBD
PHONES/SIMM

Internet must be made available for production teams and staff at all venues



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VIDEO V.1

This is basic list for the 4 UNITS that we've had in slightly different configurations on each IJD.

- 1) Global Concert: 8-10 Cams & HD Truck or Flypack
- 2) Day Program: 3 Cams & ENG Sound
- 3) B Roll Unit: 1-2 Cams & ENG Sound
- 4) Interview Unit: 2 Cams, ENG Sound, Lights and Black Backdrop

JAZZ DAY VIDEO UNIT 1: Global Concert 10 Cams

Equipment:

Flypack or HD camera truck * this will depend on the available space in the venue

10 HD Cameras (SONY CineAlta PMW-F55 or comparable)

Video production needs to have capability to record 2 x ISO's from each camera for back up and redundancy.

4 x4 TB Hard Drives

All Cams will need 8" Monitors (preferably Odyssey 8" monitors or comparable)

All Cams with Rear Zoom and Focus Controls

1 x Steadicam

1 x Techno Crane

1 x Tower Cam

1 x Remote Dolly, Remote Head & Track

1 x 6' Slider

Tripods for 7 of the Cameras

Cine Style Lenses or comparable (final lens choices TBD)

3 x 20s lenses

2 x 40x lenses

2 x 80x lenses

3 x14mm wide angle

Preferably include 2 spare lenses as backups

2 x HD Monitors for Stage Manager and LD

1 EVS

Comms (Comms are supplied in coordination with Sound & Lights

Cable runs



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IJD PRODUCTION REQUIREMENTS – v1**

VIDEO V.1 cont:

Crew:

1 x Producer (from US - Doug Biro)
1 x Producer- local
1 x Director (from US - Jon Fine)
1 x Prod Coordinator
1 x Technical Director
1 x DP
1 x Editor - on-site (from US - Jeff Richter)
2 x Engineers
1 x DIT Media Management
1 x Shader (from US - Kevin Faust)
1 x Engineer in Charge
1 x Camera Chief
1 x Truck Audio Engineer A1
1 x EVS Manager
1 x Techno Crane Op
1 x Techno Asst
1 x Tower Cam Op
1 x Tower Cam Asst
1 x Steadicam Op
7 x Camera Operators
5 x Utilities
5 x Camera Assistants
4 x PA's
1 x Driver



**INTERNATIONAL JAZZ DAY
IJD PRODUCTION REQUIREMENTS – v1**

VIDEO V.1 cont:

JAZZ DAY VIDEO UNIT 2 - Day Program 3 Camera shoot:

- 1 x Producer/ Cam Operator
- 2 x Cam Operators
- 1 x Sound Engineer with ENG sound kit to oversee audio recording of live lectures & performance
- 3 x Matching HD Cam & Mini Switcher to create live streamable content

Media must be recorded in ISO each camera separately for post production and backed up on a hard drive. If possible – preferred Locations for Day Program Events will have in-house capacity to film presentations.

JAZZ DAY VIDEO UNIT 3: B-Roll/ Behind The Scenes 2 cams

- 1 Local Field Producer
- 2 Camera Ops
- 1 Sound Person w/ ENG Audio Kit
- 1 PA/ Driver
- 2 x Canon c300 & Lenses
- 1 Sound Package
- 1 Small Lighting Package
- 1 TB Hard Drive

JAZZ DAY VIDEO UNIT 4: Interviews 2 cams

- 1 Location for 3 days in venue or in artists hotel
- 1 Interviewer
- 1 DP (from US - D Jacoby)
- 1 Sound Person w/ ENG Audio Kit
- 2 x Canon c300 & Lenses
- 1 Sound Package
- 1 Lighting Package - 4 Kino Flos
- 1 Seamless Black Backdrop & Grip Equipment
- 1 TB Hard Drive



**INTERNATIONAL JAZZ DAY
IJD PRODUCTION REQUIREMENTS – v1**

WEBCAST V.1

One path for Satellite Uplink, truck or teleport.
Need dual path truck if truck is used without polarity restrictions (primary)

One fiber path for webstream 40 MB (2nd Primary)

Dedicated office space with 6-ft desk, 4 chairs (Preferably backstage)

Two Internet connections 10MB

Dedicated Ethernet hardline w/ min 10MB up/down Internet connectivity

Dedicated secure wi-fi access

Fiber connectivity in office area

2 Hard lines for phones

Monitor for program view

Dedicated power supply

1 Dedicated satellite phone



**INTERNATIONAL JAZZ DAY
IJD PRODUCTION REQUIREMENTS – v1**

LOCAL PRODUCTION CREW/STAGE HAND NEEDS V.1

28-Apr CREW NEEDED: THE FOLLOWING IS REQUESTED FROM HOST CITY

- **10 Lighting techs** (to load, hang, connect the house lights and supplementary lighting) 9AM - 1PM, 2PM - 6PM
Utilize (4) lighting techs + (7) follow-spot ops for rehearsal 6PM -10PM
- **6 Sound techs** (Load in 9AM -1PM, 2PM -6PM) 4 TECHS FOR REHEARSAL 6PM -10PM
- **6 Carpenters** (load in and set up stage risers and assist where needed) 9AM- 1PM, 2PM-6PM and Rehearsal (6PM-10PM)
- **6 Scenic Hands** (9AM - 1PM, 2PM - 6PM Rehearsal 6PM-10PM)
- **4 Hands for satellite truck** set up and fiber runs; 9AM -1PM,2PM -6PM
- **10 Hands for Camera/ Video set up:** cable runs and camera assembly 9AM-1PM, 2PM

29-Apr CREW NEEDED: THE FOLLOWING IS REQUESTED FROM HOST CITY

- **4 Lighting techs** – 8:30AM - 1PM, 2PM - 8PM, 9PM-11PM
- **7 Follow-Spot Ops** – 8:30AM - 1PM, 2PM - 8PM
- **4 Sound techs** 8:30AM -1PM, 2PM -8PM
- **6 Carpenters** 8:30AM- 1PM, 2PM-8PM
- **6 Scenic Hands** 8:30AM - 1PM, 2PM - 8PM
- **2 Hands for satellite truck** 8:30AM -1PM, 2PM -8PM
- **10 Hands for Camera/ Video set up:** 8:30AM-1PM, 2PM- 8PM

30-Apr CREW NEEDED: THE FOLLOWING IS REQUESTED FROM HOST CITY

- **4 Lighting techs** – 8:00AM - 1PM, 2PM – 9PM, 9PM-1AM
- **7 Follow-Spot Ops** – 8:00AM - 1PM, 2PM – 9:30PM
- **4 Sound techs** 8:00AM -1PM, 2PM -1AM
- **6 Carpenters** 8:00AM- 1PM, 2PM-1AM
- **6 Scenic Hands** 8:00AM - 1PM, 2PM - 1AM
- **2 Hands for satellite truck** 8:00AM -1PM, 2PM -1AM
- **10 Hands for Camera/ Video set up:** 8:00AM-1PM, 2PM- 1AM

SEE 9:30 PM for Strike Crew Totals (back to #'s from 4/28 Load-In)

- 10 lights
- 6 sound
- 6 carpenters
- 6 scenic
- 4 satellite
- 10 camera / video

**IF TRUCK LOADERS ARE A SEPARATE CREW WE WILL NEED 6 LOADERS FOR EACH VENDOR TRUCK
IF A FORK LIFT IS NEEDED FOR LOADING UNLOADING AT VENUE PLEASE ADD TO INITIAL CALL**



**INTERNATIONAL JAZZ DAY
IJD PRODUCTION REQUIREMENTS – v1**

CREW MEALS V.1

NOTE: THIS IS EXAMPLE FROM PREVIOUS YEARS-

April 28 - Backstage

Lunch Totals:

IJD/HHIJ Production Team: 37

Host Production Team: 58

Dinner Totals:

IJD/HHIJ Production Team: 37

Host Production Team: 58

Artists Rehearsal Totals: 45

*Artists will need snacks/finger-food, but will not require a “hot” dinner meal

April 29 Backstage

Morning Artist Rehearsal Totals: 15

**From 8:30am-11:30am we will need pastries/breakfast snacks for artists

Lunch Totals:

IJD/HHIJ Production Team: 47

Host Production Team: 58

Artists: 10

Afternoon Artists Rehearsal Totals: 15

**From 3-6pm we will need snacks/finger food for artists

Dinner Totals:

IJD/HHIJ Production Team: 37

Host Production Team: 58



**INTERNATIONAL JAZZ DAY
IJD PRODUCTION REQUIREMENTS – v1**

CREW MEALS V.1 cont:

April 30 Backstage

AM Artist Rehearsal Totals: 15

**From 8:30am-11:30am we will need pastries/breakfast snacks for artists

Lunch Totals:

IJD/HHIJ Production Team: 37

Host Production Team: 58

Artists: 5

PM Artists Rehearsal Totals: 15

**From 3-6pm we will need snacks/finger food for artists

Dinner Totals:

IJD/HHIJ Production Team: 37

Host Production Team: 58

Artists: 7-10

*Note- based in strike timing (May 1) there may be additional prod staff needs for 5/1 - tbd.

April 29 and or April 30

Education Program @off-site location example- Would need sufficient for **30 people (Edu program team + artists)**

+ camera crew + local volunteers), ideally placed in a green room/backstage area:

Crudité / fruit platter

Sandwiches (w/ vegetarian option for Herbie)

Bottled water

Assorted fruit juices

Assorted sodas



**INTERNATIONAL JAZZ DAY
IJD PRODUCTION REQUIREMENTS – v1**

DRESSING ROOMS/GREEN ROOM V.1

**Minimum 10-12 ROOMS FOR
PARTICIPATING ARTISTS**

Dressing Rooms for April 30th

Please make sure that each dressing room has 2 bottles of water per each artist in the room, as well as a 1 dark colored hand towel for each artist

All of the dressing rooms on the stage level should also have hot tea and a small fruit & cheese platter to accommodate the number of artist in the dressing room.

Please include (4) diet Cokes in Herbie Hancock's dressing room.

Green Room Totals

Artist + VIPS: 90

* Crudit  / fruit/cheese platter, finger sandwiches and/or a small variety (2-3) of appetizers with at least 1 vegetarian option and 1 or 2 dessert items (bite size),

bottle water, coffee/tea, sodas, assorted juices.

Host City Staffing

Needs

6-8 artist liaisons – to assist with artist/dressing room execution



**INTERNATIONAL JAZZ DAY
IJD PRODUCTION REQUIREMENTS – v1**

PRESS V.1

Press and Publicity for International Jazz Day - Host City Press Team

The press team in the Global Host City for International Jazz Day will be coordinating directly with International Jazz Day press lead Alisse Kingsley who oversees press for IJD worldwide -- and her team based in the US. The local Host City must hire a locally based publicity team who will work with Alisse and her team in advance of IJD to strategize on the announce, set-up execution and follow-up for all press elements.

These include but are not limited to:

- Press release(s) - coordinate timing on a local and global level in conjunction with Herbie Hancock Institute of Jazz and UNESCO
- Creation of additional materials such as videos, photos, etc.
- Scheduling of interviews both in advance and on-site
- Coordination of social media teams
- Coordination of media targets including print, broadcast, radio and online - Global Host City press team should have a thorough working press list of both local and international press based in the Global Host City
- Participation in conference calls leading-up to IJD; meeting upon US team arrival in Global Host City
- Coordination of press attending all on-site educational activities, welcoming ceremony and Gala Concert
- Making sure that on-site logistics are secured and staffed such as check-in areas, media badges, crew stations at events (with a mult box), house photographer, etc.
- Servicing of all materials post event including wrap release and photos; forwarding of all press coverage.



**INTERNATIONAL JAZZ DAY
IJD PRODUCTION REQUIREMENTS – v1**

COLLATERAL & SIGNAGE V.1

CATEGORY **QTY:**

EVENT CREDENTIALS (CATEGORIES INCLUDE BUT NOT LIMITED TO): TBD

- ARTIST
- PRODUCTION
- STAFF
- MEDIA
- DAY PROGRAM
- VIP

GLOBAL CONCERT PRINTED PROGRAM BOOK TBD

EDUCATION/OUTREACH PROGRAM BROCHURES TBD

RETRACTABLE/PULL-UP BANNERS - 8' 20

(ideally 39.25" x 83.25" visible area, recommended Blade Lite 1000 or equivalent for indoor use, Thunder Outdoor Banner Stand or equivalent for outdoor use)

GLOBAL CONCERT & EDUCATION/OUTREACH PROGRAM EVENT SIGNAGE TBD

describing schedule and locations of activities taking place in and around the Global Host City (production TBD commensurate with venue capacity)

HOST CITY SIGNAGE PLAN TBD

- VENUES
- AIRPORT
- CITYWIDE
- MASS-TRANSIT

INVITATIONS:

- WELCOME RECEPTION

TBD



**INTERNATIONAL JAZZ DAY
IJD PRODUCTION REQUIREMENTS – v1**

- | | |
|----------------------|-----|
| - OPENING CEREMONIES | TBD |
| - GLOBAL CONCERT | TBD |
| - CAST PARTY | TBD |

TRANSLATION V.1

No Translation required for Cape Town



**INTERNATIONAL JAZZ DAY
IJD PRODUCTION REQUIREMENTS – v1**

RECEPTION & SPECIAL EVENTS V.1

1. Welcome Reception* - 4/29 - 6:30pm - 8:30pm

Location - TBD

Attendance - up to 150

Buffet or passed hors d'oeuvres + drinks

Music - Live background music or piped in music

Equipment - small PA. Backline as needed

Speakers (short remarks): (no particular order at this time)

- Government Official
- Tom Carter
- Herbie Hancock
- DG

IJD Branding - pull-up banners

2. Opening Ceremonies - 4/30 - 10am - 11am

Location - TBD

Attendance - 150+

Coffee/Champagne/mimosa - no food

Music - Youth group - background music upon entry + (1) tune as part of program

Equipment - small PA, miss, backline for youth group

Speakers - (short remarks): (no particular order at this time)

- (Mayor) Host City Rep
- Tom Carter
- Herbie Hancock
- DG

IJD Branding - pull-up banners

**INTERNATIONAL JAZZ DAY
IJD PRODUCTION REQUIREMENTS – v1**



RECEPTION & SPECIAL EVENTS V.1 cont:

3. Cast Party* - 4/30 (post show) - 10:30pm - 1:00am

Location - TBD

Attendance - 300

Dinner - Buffet

Room Set / Floorplan - Not a formally seated event BUT table seating avail for 100+

Music - To Be Determined (no jam sessions)

IJD Branding - pull-up banners

* - please forward floor plans and menus for review