

Environmental Impact Report

A Tupperware of Ashes

Dorfman Theatre

Press night: 2nd October 2024



Image from Final Design Presentation

Introduction

At the end of 2023 and early 2024 the National theatre began contracting their Artists to commit to deliver a show that meets the Theatre Greenbook baseline standard. These reports are intended to capture anecdotal data that will feed into future practice and process when making large scale theatre to eventually deliver Advanced Greenbook standard as common practice. These reports are a documentation of both successes and challenges and are to be used as a tool for organisational learning and change – most importantly it will reflect the shared sense of environmental responsibility.

Principal Artistic and Production Team

Director -	Pooja Ghai
Writer -	Tanika Gupta
Set & Costume Designer –	Rosa Maggiora
Lighting Designer –	Matt Haskins
Sound Designer –	Elena Peña
Composer -	Nitin Sawhney
Producer –	Adwoa-Alexis Mintah
Production Manager –	Sunita Hinduja and Zara Janmohamed

Show Summary

An ambitious Michelin-Star chef, Queenie is used to having the last word.

But when her children notice gaps in her memory and her grip on reality loosening, they are faced with an impossible choice. As Raj, Gopal and Kamala battle to reconcile their life-long duty to their mother, the ramifications of their decision take on a heartbreaking permanence.

Data from Material Trackers

Department	Actual Reuse	Future Life	TGB Standard Attained
Scenery	50%		Basic
Props	54%		Basic
Costume	71%	95%	Intermediate
Armoury	81%	100%	Intermediate

**We are unable to put an exact percentage to scenic items and props kept for future use, however, we can say with certainty that at least 70% of the items from this show was stored for use on future productions.*

Scenery

For this production, a great deal of steel deck was used where otherwise custom rostra would have been made. Construction was also able to re-use birch planks for the central floor from the previous show, Dear Octopus. Several traps which were part of the original design were cut, which was a benefit as it enabled us to reuse more steel deck and flooring than we would have done if custom sections had been made.

The making of new modular flats added weight to the final product however the building of these will help future builds. However, the modular flats didn't work well for the finish that was required – this wasn't noticed until it was too late to change this.

National Theatre

Changes to the design led to infills being required and twice as much cladding. However, the show was without a Production Manager for a few weeks due to unforeseen circumstance, and this period is potentially the time in which these decisions would have been made or these changes noted.

Props

There were a lot of requests for props in the rehearsal room throughout the rehearsal period, many of which were cut soon after. To prevent waste and unnecessary transport, Props attempted to provide stand ins as far as possible, before committing to buying actuals.

A lot of the commitments to props decisions were made quite late and this meant Props had to rely on next day deliveries quite a bit in the end. This highlighted the delicate balance between not acting on impulse but also making design decisions early enough to act on them sustainably.

Costume Production

The Designer and Costume Supervisor had a very good relationship on this production and worked successfully together to create the costumes within the green book remit coming in at 70% reused and recycled.