

Appendix B

10 Options Appraisal

This Appraisal considers three temporary venue structures in more detail:

- A **Category Three** standard large frame marquee, for the purposes of this study as supplied by *Mar-Key Structures*
- A **Category Six** specially commissioned structure, The Lift, launched in 2008 by the London International Festival of Theatre as its new main festival venue
- A **Category Seven** specialised structure, the Salon Revue Spiegeltent as supplied by Klessens and Sons of Belgium.

It also considers the common and variable factors and standard running costs of temporary venues in general. Once these factors have been taken into account, individual festival and event producers can then introduce programming or content costs and begin to balance the capacity and potential ticket and other revenue against the costs of events suitable for the particular venue.

Common factors for consideration

All temporary venues have a number of common factors. Some of these are one-off fixed costs, and some are incurred daily or weekly depending on the period the venue is in use. Some are standard (st) for every venue and some are variable (v) or specific to the requirements of each.

Item	One-off	Period
Site hire		St
Site restitution after use	st	
Licensing	st	
Health & Safety documentation	st	
Delivery, erection, dismantling, removal	v	
Security		St
Fencing	v	
Generator hire and fuel		St
Site lighting		St
Seating		V
Furniture hire		St
Backstage/FOH marquees		St
Lighting, sound and AV equipment hire		St
Communications equipment hire		St
Staffing: venue management		St
Staffing: technical		St

Typical standard costs

The budget categories below are standard costs but are clearly only indicative. In this case they refer to a 500 seat venue on site for a week but every venue and site will have considerable variations depending on the type of event.

Item	One-off £	Weekly £
Site hire		250
Site restitution after use (a)	2,000	
Licensing (b)	1,500	
Health & Safety documentation	250	
Security		4,000
Generator hire and fuel		3,000
Site lighting		500
First Aid & Fire fighting equipment		450
Furniture/seating hire (c)		500
Backstage/FOH marquees		600
Lighting, sound, AV & staging hire		6,000
Fit-up and get-out: casual staffing	1,800	
Communications equipment hire		300
Staffing: venue management (d)		2,500
Staffing: technical (e)		1,800
Cleaning and waste removal		750
Total	£5,550	£20,650

- a) Site restitution is an allowance for potential damage. In practice it is likely either to be less than this (minimal damage) or more (up to say £4,000) to cover damage to park gates, paths, grass and/or tree roots
- b) Licensing is usually required unless an existing Premises License can be used (normally a Local Authority license)
- c) The figure here will increase dramatically if raked seating is introduced
- d) Venue management staffing assumes 1 venue manager, 1 duty manager and 4 ushers for 8 shows a week
- e) Technical staffing assumes 1 technical manager and 2 technicians.

The table shows clearly that the bulk of the costs are incurred providing power and security for the TV, and then on staffing and equipping it. Substantial savings can be made if the TV is used on a site that is already secure or semi-secure, with access to three-phase mains power. Some TV hire companies provide internal set-ups (staging/lighting etc) at an extra but usually competitive cost. In these cases the suitability of the proposed provision would be paramount.

Unsurprisingly, running venues, whether permanent or temporary, is an expensive business.

10.1 Option One: Large Frame Marquee



Ross on Wye International Festival 2003

Introduction

The marquee is the most everyday of the three options, widely available in a huge range of sizes. It is included here to provide a benchmark against which the other two options can be measured. The example presented here is from the Ross on Wye International Festival featuring a large performance marquee to the left of the picture, and lower height catering and bar marquees to the right. The multi-coloured structure on the extreme right is a Luminarium exhibition structure supplied and operated by Architects of Air www.architects-of-air.com.

The marquees were supplied by Mar-Key Structures www.markey-structures.co.uk and comprised a 30m x 45m Clearspan marquee with 4m eaves, fully floored for use as a performance venue, and 2 x 18m x 24m Clearspan marquees with 2.4m eaves, fully floored for use as bar and catering venues.



Catering/bar venue converted to cabaret set-up

Key statistics

- Dimensions 30m (w) x 45m (d) (h)
- Capacity standing 1,220 (raked unit 720 seats; open floor 500)
- Capacity seated 1,014 (raked unit 720; flat floor 294)
- Weight Not an issue
- Staked into earth yes

Special facilities

- Carpeted wood floor
- 12 sets of push-bar exit doors
- Blackout lining around stage area
- Flat floor seating removed for standing events

Delivery, erection, dismantling and removal

- Arrival on site to handover to client (for equipment rigging) 4 days
- Handover from client to site clear 2 days

Hire Cost

Tent Hire including delivery, single erection/dismantling	£18,000
Seating hire costs	£ 6,750
Staging, sound, lighting	£20,000
Backstage facilities inc toilets	£ 5,600
FOH facilities inc toilets & box office	£ 7,500
Power	£ 6,500

No allowance is made for costs to install any bar or catering facilities required.

Capital Cost

The exact cost of the set up used for the Ross on Wye example is not available. However indicative costs are:

A 30m x 45m clear span is approx	£65 –70,000
A full wooden floor on steel sub frame is an additional	£33,000
Additional costs would include:	
• Push bar exit doors • Black out lining • Branding • Storage, maintenance, transport, erection, dismantling costs	

For both the hire and capital cost the typical standard costs outlined in section 6.2 above will apply.

Appraisal

General	Clearspan marquees are a common sight. Internally they can be transformed by any number of bespoke fittings in addition to the basic options offered by hire companies. Externally they can easily be branded – being a blank white canvas – however the overall shape and impact on site will not alter greatly.
Performers	A Clearspan marquee is a neutral environment, unless a large amount of additional money is spent they are effectively exhibition halls and have that feel to them. For music events, particularly rock and dance music they serve a function, providing a covered space in which to install staging, lighting and sound systems. For classical music and spoken word performance the acoustics tend not to be high quality, especially in the larger venues such as the one illustrated here, and the performer experience suffers accordingly. When performance takes place in an interesting temporary venue, the lack of facilities or space to erect substantial settings can be offset by the aesthetics of the venue. In a Clearspan marquee this is not the case and unless a lot of additional money is spent, theatre in particular can suffer. Clearspan marquees have limited load-bearing capabilities within themselves but present a clear space in which to erect large installations of self-supporting staging and rigging. The backstage experience is the same as other TVs and dependent on the other facilities specified by the promoter.

Audiences	See comments above regarding the nature of the venue. The main issue audiences have is sight lines caused by a relative lack of height in which to install raked seating. Maximizing audience numbers involves shallow raked seating and as much seating on the floor as possible. The seating on the floor is liable to suffer from poor sight lines. A raised stage would always be required for audience sizes such as the example here. The venue normally has canvas (PVC) walls which provide little insulation both in terms of acoustics and temperature. Like any canvas or PVC structure it can be difficult to heat and difficult to keep cool. The August Ross on Wye Festival venue suffered from intense heat on evenings when the weather had been hot, and conversely felt very chilly on a grey or wet August day. However, for the majority of people attending, the venue provided the town with a 1000-seat venue for two weeks which meant a range of performance was available to them which would otherwise only be found a considerable distance away.
Infrastructure	The general infrastructure of Clearspan marquees is of a high standard, giving good access and a safe environment. They can be linked easily to standard other marquees to create completely self-sufficient site infrastructure.
Acoustics	Acoustics within Clear Span marquees are similar to any venue with PVC walls. Problems to be overcome include: • External noise can be intrusive e.g. traffic • External noise from members of the public can also be intrusive. A bar facility close to the venue will probably be heard by some if not all of the audience unless the performance is very loud. • Acoustics for spoken word and classical music are problematic unless well amplified • Gusts of wind cause the PVC to flap slightly against the steel structure, and there can be a rattling and creaking sound from the movement of the venue in the wind, meaning that higher levels of sound projection are required.
Cost	Costs become more economic the longer the hire period. As with all temporary venues the on-costs are significant and in the case of a Clearspan marquee these costs can make the difference between a successful audience experience or not.

10.2 Option Two: The Lift



Introduction

The Lift is a highly flexible venue able to be used as a theatre, a concert hall, an open-air stage, an interactive billboard, a cinema, a venue for exhibitions and a public meeting space. It was commissioned by the London International Festival of Theatre in 2008 and is used for festivals and cultural events mainly in London and is pictured above outside the Southbank Centre.

It excites attention through its height and its unusual and beautiful design, attracting people to explore its interior and the activities it hosts.

Inside soft fabrics and ceiling elements help provide good acoustics and a variable ambience. It has been used particularly successfully for stand-up comedy, bands, structured discussions, film-screenings, receptions and silent disco.

Key statistics

- Dimensions 18m (w) 15m (d) 12m (h)
- Capacity standing 300
- Capacity seated 160
- Weight 45 tons
- Staked into Earth No, freestanding

Special facilities

- Built-in wooden flooring
- Flown ceiling elements
- Travels with own free-standing auditorium seating and two backstage 20' shipping containers
- Interior can be sub-divided into various sized circular spaces for break-out discussions
- Large front window opens (as shown in image above)
- Can be used as music stage with the front removed, also for external film screenings
- Site fencing required to be provided by contractor

Delivery, erection, dismantling and removal

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|---|--------|
| • Arrival on site to handover to client (for equipment rigging) | 6 days |
| • Handover from client to site clear | 6 days |
| • Heavy plant used in erection and dismantling | |

Hire cost

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|--|---------|
| • Basic Hire per week | £10,000 |
| • Delivery, erection, dismantling, removal | £65,000 |

Capital Cost

The Lift was a specially commissioned project which cost:	£650,000
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Internal of The Lift for workshop



Internal of The Lift for cinema

Appraisal

General	The Lift is a one-off, the most distinctive and innovative of the options under appraisal. It is attractive and flexible once it has been erected, and travels with a number of items such as seating that are additional costs with the other two options.
Performers	The Lift is a solid, secure and safe environment, with a robust wooden floor supported on highly specified steel substructure. Access from the backstage area is via 4 steps and a short gangway to doors set in the rear wooden wall. The Lift can take a substantial lighting, sound and AV rig, giving the possibility of presenting small-scale performances to a high technical standard. The backstage experience is the same as other TVs and dependent on the other facilities specified by the promoter.
Audiences	Approaching The Lift is an attractive experience, given the scale and the quality of the design of the venue. Access is via 5 steps or a ramp with handrails. A set of 6 matching wooden doors open to give access to the attractive interior. The interior can vary depending on the requirement of the event. For small bands or stand-up comedy rostra can be installed for the staging, and the audience can be standing and/or seated in theatre or cabaret style. The Lift travels with c170 seats of complementary design but different heights to allow better sightlines for those at the rear of the auditorium. The Lift is least successful for performances requiring much work on the floor (i.e. some dance and circus), as despite the variations in the seat heights, those in the back of the audience can see little. The interior height of The Lift is visible, but any daunting nature is offset

	by three suspended ceiling pieces. These can be set at a range of heights, have curtains suspended from them to create small break-out rooms, and can also be lit from inside in a wide range of different colours. It is an excellent space for structured discussions. For intimate performances, most of the inner space can be surrounded by black tabs covered if desired with gold gauze. This improves both the performer/audience relationship and the acoustic 'seal' of the space to block out extraneous sounds from outside. A small bar or cafe can be operated from within the space.
Infrastructure	The general infrastructure of The Lift is of a high standard, giving good access and a safe environment. It can be linked easily to standard site infrastructure such as box office, bar tent, etc.
Acoustics	Acoustics within The Lift are as good as can be expected from any venue with PVC walls. The flown ceiling pieces work well to keep event-generated sound within the space and when in use the black tabs provide a marked reduction in extraneous sound. A simple PA set at low levels is enough to overcome any problems with sound leak from outside. Gusts of wind cause the PVC to flap slightly against the steel structure, meaning that higher levels of sound projection are required.
Cost	The quality of The Lift and the experience it offers is offset by the particularly high cost of its set-up, which derives from the amount of plant and numbers of crew necessary to put it up and take it down, and the length of time they need to do so.



Internal of The Lift as a social space

10.3 Option Three: Spiegeltent



Interior of Salon Perdu Spiegeltent

Introduction

The example studied here is the Salon Perdu provided by Van Rosmalen of the Netherlands. www.vanrosmalen.com. It is typical of these glamorous 1920s temporary dance halls which have made dramatic inroads into the international cultural festival circuit since the 1980s. In the UK they regularly visit Brighton and Edinburgh Festivals. They are solid, special, feel good and celebratory.

Key statistics

- Dimensions 25mx 20m (diameter) x 5.4m (h)
- Capacity standing Up to 500
- Capacity seated 200 - 350
- Weight Not known
- Staked to the ground No, freestanding

Special facilities

- Built-in wooden flooring, tables and seated booths

Delivery, erection, dismantling and removal

- Arrival on site to handover to client (for equipment rigging) 2 days
- Handover from client to site clear 1 days

Hire Cost

Structure including single erection and dismantling	£16,000
Seating hire costs	£ 350
Staging, sound, lighting	£ 3,500
Backstage facilities inc toilets	£ 1,500
FOH facilities inc toilets & box office	£ 1,500
Power	£ 3,000

No allowance is made for costs to install any bar or catering facilities required.

Capital Cost

An 18m diameter Spiegeltent cost approximately	£270,000
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Although they are generally available they are made to order only. Storage, maintenance, transport, erection, dismantling costs would also need to be factored in along with a full structural survey and other safety documentation

For both the hire and capital cost the typical standard costs outlined in section 6.2 above will apply.



Interior of the Famous Spiegeltent at Edinburgh Fringe

Appraisal

General	The Spiegeltent has become a familiar sight at cultural Festivals throughout the world, most particularly in the UK and Australia. It's a much loved venue though its novelty value is now well worn and may be in danger of being superseded by other probably more flexible options. However it has a solidity and style which is difficult to match and is very well suited for cabaret and music presentations and unlike most tented venues it has a very good daytime atmosphere due to its panoramic high-level windows.
Performers	Spiegeltents are solid, and relatively secure environments, with a robust wooden floor supported on a steel substructure. Access from the backstage area is via steps or ramp to doors set in the rear wooden wall. The Spiegeltent is usually supplied with a tiny stage set into one of the booths which for most entertainment purposes needs replacing either with a bespoke extension or a more centrally placed hired in stage. Performing on the existing wooden floor is also possible but sight-lines are poor for the majority of audience who would be seated at the same level. Lighting, sound and AV rigging is very restricted and most performances have to be designed to fit. There is extremely limited overhead rigging although many small-scale circuses have used the venue using a single rope or trapeze hanging point. The backstage experience is the same as other TVs and dependent on the other facilities specified by the promoter.
Audiences	Approaching a Spiegeltent can be an attractive experience, if the entrance area and exterior facade is sympathetically lit. However in general the exterior belies the opulence of the interior. Seating in booths with integral tables around the perimeter is comfortable but for some of the audience a crick in the neck can result from permanently turning to face the performance area! Seating on the main floor is provided by the promoter and may be rows of chairs, or a more convivial table and chairs café-style arrangement although this reduces capacity considerably. In either scenario it is necessary for the performance to be on raised staging. There is a bar area close to the entrance which is invariably used as such by promoters, despite the cost of installing the bar infrastructure. This forms a relatively unusual element for a performance venue but needs careful managing to prevent interference with performances The venue lends itself well to receptions, whether daytime or evening and for many years was used by during Edinburgh Book Festival. The amount of daylight which comes in and reflects off the glass and wood surfaces can create a particularly beautiful atmosphere for daytime events. Many cultural festivals use Spiegeltents as a Festival club, generally after ticketed evening performances.

Infrastructure	The general infrastructure of Spiegeltents can vary a little, although most are maintained to a high standard they are old structures which have been renewed in most cases incrementally over the years. It has also been a chastening experience for some promoters to realise that they have not hired a venue but rather a beautiful shell in which to create a venue.
Acoustics	Acoustics within Spiegeltents are generally good due to the draped fabric ceiling and wooden surfaces. However most performances will utilise a PA system and the shape of the venue means the system needs to reach a 270 degree arc around the stage. A high quality sound for music events can be, as always, expensive. Gusts of wind can cause some rattling but the wooden structure withstands wind disturbance much better than most comparable temporary venues.
Cost	The quality of Spiegeltent interior and its atmosphere are a great attraction to audiences and promoters. However the hire costs, the installation of infrastructure and the running costs mean that it is a difficult commercial proposition.



Exterior of La Gaiety Spiegeltent

Appendix B

11 Outdoor Temporary Stages

Market Overview

Temporary stages are a big part of the UK event industry, seen by millions on TV at large outdoor festivals such as Glastonbury, Proms in the Park and Live8.

The majority of temporary covered stages are of course smaller than these headline events although most reputable suppliers can provide structures at a wide range of budget levels. The following is a very brief overview of the range of stages and stage covers available starting at the largest and going to the smallest.

1. Commercial high end, bespoke major stadium tour stages



Stufish design for Robbie Williams 'Escapology'

2. Commercial high end, standard stage systems



ESS - Elton John in Stuttgart



Star Events VerTech stage for REM

3. Large scale roofed stages used at major Festivals;



Serious Stages 25m Space Roof at Glastonbury



Serious Stages 22m SuperNova at Latitude



Star Events 30m Orbit stage 'BBC Proms, Glasgow'

4. Saddlespan and other coverings



SilverStage Saddlespan stage cover – Escape Festival Swansea



Silverstage Saddlespan roof at Big Chill



Kayam stage cover at Rock in Rio, Lisbon



SoundStageOne inflated dome stage roof



AliStage Alidome stagecover system

5. Mobile stages



Star Events 10m x 8m mobile stage Glasgow



Daytona Stages 10m x 6m mobile stage



Cheltenham Stage Services 10m x 6m mobile stage

6. Community stages



UK Stage Hire stage 1

List of Stage Suppliers:

Stufish	http://www.stufish.com/
ESS	http://www.ess-uk.com/
Star Events	http://www.stareventsgroup.com/
Serious Stages	http://www.stages.co.uk/
Silver Stage	http://www.silver-stage.com/
Kayam	http://www.kayam.co.uk/
Sound Stage One	http://www.soundstageone.co.uk/
AliStage	http://www.alistage.co.uk/
Daytona Stages	http://daytonastagehire.com/
Cheltenham Stage Services	http://www.cheltenhamstageservices.com/
H2 Production Services	http://www.h2organisation.co.uk/
UK Stage Hire	http://www.ukstagehire.com/

Appendix B

12 Consultation

Interviews were conducted with and feedback taken from the following people:

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Andrew Comben	Chief Executive	Brighton Dome and Festival
Victoria Pomery	Director	Turner Contemporary, Margate
Nick Ewbank	Chief Executive	Creative Foundation, Folkestone
Donna Close	Arts Development Manager	Brighton and Hove City Council
Ian Taylor	Outdoor Events Officer	Brighton and Hove City Council
Michael Sanchez	Festival and Combined Arts Officer	Kent County Council
Stella Bellem	Head of Cultural Policy	South East of England Regional Development Agency (SEEDA)
Emma Slawinski	Policy Manager, Culture and Coast	South East of England Regional Development Agency (SEEDA)
Clive Lyttle	Head of Combined Arts	Arts Council England, South East
Caterina Loriggio	Creative Programmer	London 2012, South East
Mandy Thwaites	Head of Festivals, Arts and Theatres	Medway Council
Jo Tufts	Festival Organiser	Broadstairs Folk Week
Rosie Turner	Festival Director	Canterbury Festival
Brigitte Orasinski	Artistic Director	Strange Cargo
Stewart Collins	Festival Director	Henley Festival
Sarah Gaventa	Director	CABE space
Simon Chatterton	Freelance	Production Manager

Appendix B

13 About the Authors

Festivals and Events International was created in 2007 by senior executives from the Edinburgh and Brighton Festivals, and involving a number of Associates with many years experience. It is currently working on festival projects in London, Birmingham, Newcastle and Reykjavik. Further information can be found on www.feiuk.com.

Jon Linstrum is one of the UK's most experienced Production Managers. He has over 15 years experience in outdoor arts events, and is currently Head of Production for Winchester Hat Fair (the UK's longest running street theatre festival) Production Consultant and Safety Advisor for Norfolk & Norwich Festival and Contemporary Art Norwich, Production Consultant for Derby Festé, a new outdoor cultural flagship event for Derby, Production Consultant for Wildworks internationally acclaimed producers of unique landscape theatre, and Head of Production for Inside Out Festival, a festival of site-sensitive outdoor performance throughout Dorset.

Jon has a long association with Stockton Riverside International Festival and was also Production Manager for 'STICKY', Improbable Theatre's large scale outdoor show which toured throughout the world. He has also managed outdoor, site-specific and temporary venue based events for Henley Festival; UZ Events; Islington International Festival; Ross-on-Wye International Festival; Oxford Millennium; British Council; Zap Productions; Brighton & Hove City Council; London Borough of Lewisham; Hampshire County Council; amongst many others.

Nick Dodds was Chief Executive of Brighton Dome and Brighton Festival from 2000 to 2008 where he was responsible for the artistic and commercial operation of the annual Festival and the year round venues.

Nick oversaw the re-launch, in 2002, of Brighton Festival and Brighton Festival Fringe as England's largest arts festival and its development into a major national event. Nick was a member of the Brighton and Hove Arts Commission, and led the Outdoor Events group. Prior to this he was Administrative Director of Edinburgh International Festival for 10 years. He started his career running an equipment hire company for the festivals and events sector. Until 2008 he was Chairman of the British Arts Festivals Association.

As a consultant Nick has written festivals and events strategies for Derby and Birmingham, undertaken feasibility studies and business plans for London Festival of the Horse, Winchester Hat Fair and a new children's festival in Iceland.

Nigel Hinds is currently Interim Executive Director of the London International Festival of Theatre where he has overseen the commissioning, construction and operation of The Lift, an innovative, architect designed temporary structure for outdoor cultural events. Nigel has over 20 years experience as a senior executive for major arts organisations and festivals. He was Executive Director of The Place, London from 2004 to 2007 and was Arts Programming Director of Sadler's Wells, London from 1993 to 2000. Nigel was Director of Phoenix Arts Centre, Leicester between 1988 and 1993 where he was responsible for the artistic, administrative and financial success of the organisation. He led the Leicester International Dance Festival 1991 and 1993 editions. He was Associate Artistic Director of Brighton Festival in 2002 and 2003.