

SUNDAY 13 JUNE 2010 - MORNING

PLENARY 1000-1120

OPENING PLENARY SESSION

DO WE NEED ANY MORE THEATRES?

Some views on using existing buildings for performance and an examination of the limitations that can be imposed by permanent constructions

Our opening speakers compare the freedom experienced by the production director of an opera company that has no home but performs in unused buildings, with the difficulties that a manager of a theatre or performing arts complex can experience. **Sheelagh Barnard** describes the **Birmingham Opera Company's** approach to staging productions in found spaces and another industry professional explains the situations that can occur when you are responsible for bricks and mortar. **Stephen Jolly** from **Buro Happold** presents some of the modern techniques that building engineers and specialist consultants can bring to remodelling or upgrading existing buildings in order to make them 'fit for purpose'.



What's on tonight at this venue?

SESSION A1 1140-1300

THE DEVELOPMENT OF THEATRE FORMS

An examination of the proscenium, thrust and courtyard.

Theatre consultant **Len Auerbach** introduces the players: **Flip Tanner**, Project Coordinator for the Royal Shakespeare Company Transformation Project, describes what he discovered on his Churchill Fellowship tour to Italy, France, Spain and the USA; theatre consultant **Josh Dachs** addresses the thrust stage form from Guthrie in 1948 to the present day and **Gavin Green**, Design Director of Charcoalblue, explains the design concepts of the RSC's new Playhouse.

SESSION A2 1140-1300

ACHIEVING GOOD ACOUSTICS IN DRAMA SPACES

Overcoming the problems of large volumes, bad shaping and of the noise of ventilation and lighting.

Julian Forsyth, an actor who has experienced both good and poor theatre acoustics, expresses his views before some leading acousticians focus on the acoustical design of drama spaces and how these differ from lyric or orchestral venues: **Helen Butcher** from Arup Acoustics and **Nicholas Edwards** of Acoustic Dimensions in the UK are joined by **Greg Miller** of Pin Drop Acoustics from the USA to explain the problems and some of the solutions.

SESSION A3 1140-1300

ESSENTIAL STAGE AND TECHNICAL PLANNING

The important issues are explained by a group of UK theatre consultants.

Theatre architect **Suzie Bridges** directs an examination of how you start planning a proscenium stage and fly tower, or a thrust stage, and the essential details necessary to provide the important technical installations. Conference Director **Richard Brett** is joined by **George Ellerington** of Arup, **Mathew Smethurst-Evans** of Theatreplan and **Jon Stevens** of Charcoalblue to explain the basic essentials of stage planning, rigging, sound and lighting systems.

SUNDAY 13 JUNE 2010 - AFTERNOON

SESSION B1 1430-1550

RECENT WORK BY UK ARCHITECTS

Two different school theatres and a commercial venue success story.

Tim Foster of Foster Wilson Architects describes his work in creating the *Parabola Arts Centre at Cheltenham Ladies College*; **Chris Wilderspin** from van Heyningen and Haward talks about the *Michael Croft Theatre at Alleyn's School* in south London, and **Stewart King** from Arts Team explains their contribution as theatre planners to the *Grand Canal Square Theatre* in Dublin, designed by Daniel Libeskind. The session is chaired by architect **Axel Burrough**.

SESSION B2 1430-1550

PRACTICAL SUSTAINABILITY

Away from all the hype - just what can be done in practice?

Rob Manning, President of CIBSE, introduces **Tim Atkinson** of The Theatres Trust who explains the principles behind the 'Ecovenue' project in the UK, **Andy Hutton** of Max Fordham LLP who describes the energy saving design of the new Hull Truck Theatre; while **Michael Atkinson** reviews the savings that can be made in theatre by lighting changes and replacement lamps, and **Sarah Rushton-Read** of the Fifth Estate comments on the sensible and crazy things that are done in the name of sustainability.

SESSION B3 1430-1550

PRINCIPLES OF STAGE ENGINEERING

An introduction to the mechanics of overstage and understage equipment.

Theatre consultant **Alan Russell** introduces a panel of stage equipment engineers to review the principles used in the design of theatre installations and to answer questions on overstage suspensions and elevator mechanisms; including typical loads, speeds and reaction forces, and the safety of mechanised installations. **Markus Schoisswohl** from Waagner-Biro, **Steffen Nürnberger** from SBS Bühnentechnik and **Oliver Leigers** from Theatre Projects in Germany participate.

SESSION C1 1610-1730

THE REQUIREMENTS OF RECEIVING HOUSES

These theatres often don't need more than good, basic facilities.

Theatre architect **Barry Pritchard** of Arts Team introduces experienced venue and production managers who explain the requirements and point to good and bad venues: **John Young** from Ambassadors Theatre Group and **Richard Bullimore** of The Production Office are joined by **Michael DiBlasi** of Schuler Shook from the USA for the American approach while **Gerbrand Borgdorff** of Theateradvies and **Michiel van der Zijde** of Prolyte add the Dutch view.

SESSION C2 1610-1730

THE FUTURE OF STAGE LIGHTING CONTROL

What technical innovations are going to simplify lighting designers and operators tasks?

Control system and lighting designers come together to discuss what the latest developments can offer users in the future; how can intensity, colour, focus, gobo and position be most easily controlled? Under the chairmanship of lighting designer **Richard Pilbrow**, control system developers **Rob Bell**, **Eric Cornwell** and **Sarah Clausen** describe the latest approaches, and debate what is required with lighting designer **Neil Austin**.

SESSION C3 1610-1730

MOVING FLOORS AND SEATS IN THEATRES

On stage, in the orchestra pit and auditorium there are many ways to make changes efficiently.

Speakers from three stage equipment firms, **Iain Forbester** of Serapid, **Reind Brackman** of Trekwerk and **Robert Heimbach** of Gala Systems explain the equipment that they have available for moving floors and seating in various situations. In addition, theatre consultant **Clive Odom** of Theatreplan shows some simple schemes that have been used in the past. Project Manager **Martin Bailey** from Theatre Projects controls the event.

1830-2230



EVENING TRIP ON THE RIVER THAMES

An evening dinner cruise down the River Thames from Westminster Pier to Greenwich or further, depending on the tides. All those who have indicated a wish to join us should check-in by 1830 for departure at 1900. The trip will last about 3½ hours with food and drink provided.

