

TUESDAY 15 JUNE 2010 - MORNING

SESSION J1 0830-1000

THE BACK DOOR

The Cinderella spaces: wardrobe to truck dock - what is really needed backstage?

Producer and editor, **Ken Bennett-Hunter**, continues his search for the perfect backstage spaces by talking with **Sue Thornton**, Director of Drama at *Guildhall School of Music and Drama*, **David Evans**, a production manager with extensive experience of receiving house logistics, **Martyn Jenkins** of Ambassadors Theatre Group who helped to plan the *Grand Canal Square Theatre* in Dublin, and **Barbara Eifler**, Executive Director, Stage Management Association, who has sounded out her members on all backstage issues.

SESSION J2 0830-1000

KEEPING SOUND UNDER CONTROL

There are many sources of noise in theatres that need to be controlled.

Robin Townley, a project manager and consultant with Theatreplan describes his experiences with noise on The Junction in Cambridge and introduces **Tony Harley**, Health & Safety Manager at the National Theatre who explains the danger of high noise levels in workshops and during fit-ups, **Peter Holmes**, theatre consultant with Marshall Day in Australia who talks about controlling noise in the orchestra pit, and **John Taylor** of d&b audio who explains the principles behind loudspeaker placement and the design of auditoria for reproduced sound.

SESSION J3 0830-1000

STAGE ENGINEERING STANDARDS

An in-depth review of the European standards that affect the design of stage equipment.

In an attempt to broaden understanding of which standards apply and exactly what is required for compliance, four experts have been asked to speak on EN61508, EN13849 and on EU CWA25, the stage engineering industry-prepared agreement. The speakers are **Rob Sharrock**, a safety engineer from Siemens, **Reinhold Daberto** from consultants daberto+kollegen, **Gerhard Bauer** of stage engineers BBH and **Philip Parry** from the UK Health & Safety Executive. **David Ludlam** of Theatreplan takes the chair.

SESSION K1 1020-1150

THE TOTAL COST OF OWNERSHIP

Determining the full cost of designing, procuring and running buildings and their technical installations.

Facility management and lifecycle specialists, **Chris Bicknell** and **Victoria Glover-Ward** from global construction consultants, Davis Langdon, explore the 'whole of life cost' of performance buildings, their plant and equipment, and are joined by **John Campbell**, Director of Production, Technical and Engineering at the National Theatre, to remind us of the real costs of performing arts projects and of the tasks that must be undertaken to maintain them. Partner and Head of Culture at Davis Langdon, **Paul Davis**, chairs.

SESSION K2 1020-1150

'BLACK BOX' AND STUDIO SPACES

The design of flexible performance spaces.

Benton Delinger of Theatre Projects directs an examination of recent studio spaces with **Scott Georgeson** of Workshop Architects and **Torsten Nobling**, a Scandinavian theatre consultant. They consider what 'black boxes' actually are, describe some of these spaces and the technology provided, and how the technology helps or hinders the productions. **Michael Nishball** from Theatre Projects talks about the manual, semi-manual and totally mechanical schemes employed, and **Peter Ruthven Hall**, a theatre consultant, comments on the spaces from his perspective.

SESSION K3 1020-1150

DEMOUNTABLE STAGE FLOORS

Various ways to make a stage floor really flexible.

Consultant **Anne Minors** invites specialist European designers to offer solutions to fulfil particular requirements for a demountable stage floor. **Alan Barlett**, Head of Construction at the Royal Shakespeare Company, describes the scheme they are constructing for their new theatre, and **Stefan Abromeit** from dUCKS scéno speaks about the demountable stage floor in *Curve*, Leicester and in many French theatres. Consultant and lecturer **Stephan Rolfes** from Berlin gives a German view and designer **Giles Favell**, who until recently worked for Steeldeck, illustrates some rostra-based schemes.

1200-1230

WE REALISE VISIONS!

Gold Sponsor **Waagner-Biro** shows the range of what they can undertake in theatre and stage engineering, both on land and sea, to support the arts and live entertainment.

1200-1230

INSPIRATION AND SOLUTIONS!

Gold Sponsor **Prolyte** demonstrates the extent of their and their associates' products and services to the theatre and entertainment industry world-wide.

1200-1230

WELCOME TO UNUSUAL!

Gold sponsor **Unusual Rigging** illustrate their ability to undertake manufacturing for special projects and a wide range of installations in all types of theatres and entertainment venues.

TUESDAY 15 JUNE 2010 - AFTERNOON

SESSION M1 1340-1510

NEW INTERNATIONAL PROJECTS

Planning and acoustic consultants describe their contribution to some landmark projects.

International theatre consultant **Len Auerbach** introduces theatre consultant **John Coyne** from Theatre Projects who describes the unusual *Dee & Charles Wyly Theatre* in Dallas, Texas, designed with architect Rem Koolhaas; acoustic consultant **Jeremy Newton** of Arup Acoustics on the *Opera House in Wexford*, Ireland, on which he worked with architect Keith Williams; and client representative / theatre consultant **Craig Gamble** of Marshall Day on the *Sumner Theatre* in Melbourne, designed by Ashton Raggat McDougall.

SESSION M2 1340-1510

DESIGN PROCESSES IN THE INFORMATION AGE

New technology and accelerated design schedules make traditional RIBA and AIA programs obsolete.

An examination of the original intent of RIBA and AIA work plans and the changes occurring in design processes with powerful new technologies. An international team lead by **Scott Crossfield** of Theatre Projects includes **Andy Hayles** of Charcoalblue who describes the current problems, **Vassily Laffineur** of Renzo Piano Building Workshop explains the loss of control that can occur with web-based systems and **Ryan Ihly** of Barton Myers Associates examines the future of design documentation and collaboration.

SESSION M3 1340-1510

HORIZONTAL MOTION ON STAGE

Sophisticated movements are possible on stage as well as above stage.

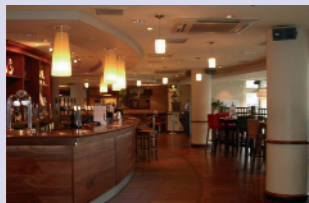
Since the 2002 Conference many new systems for moving wagons and trucks around stage have become available. **Gerhard Bauer** of BBH explains the induction system in use in the *Athens National Theatre*; **Martin Zetterström** from Visual Act describes the operation of their laser directed wagons; **Mark Ager** of Stage Technologies speaks about radio positioning and **Reind Brackman** of Trekwerk introduces a completely new wagon concept. The session is moderated by **Alan Russell** of Theatre Projects.

PLENARY 1530-1700

CLOSING PLENARY DEBATE

Three moderators, theatre architect **Tim Foster**, theatre consultant **David Staples** and stage consultant **Richard Brett** direct questions from the floor to the assembled experts from around the world. While the moderators may answer specific questions, many will be passed to other architects, consultants and engineers in the room, and picked up by others with differing views. Issues raised at Conference may form much of the subject matter, but the event is intended to be wide-ranging and to cover any aspect of performance building, construction or use.

1800-2230



CLOSE-OF-CONFERENCE PARTY

The debate continues! Over drinks and buffet dinner included in the ticket price, get to talk further with new and old friends at the 'Slug and Lettuce' in the Northern Block of County Hall near to the London Eye. Entrance in Chicheley Street. Evening will include prize draws and private rides on the London Eye - book for the party and join in the fun!

