

MONDAY 14 JUNE 2010 - MORNING

SESSION D1 0830-1000

THE FRONT DOOR

What is needed in the foyers and lobbies of a modern theatre or arts centre?

Two theatre consultants from the USA, **Robert Long** of Theatre Consultants Collaborative and **Robert Shook** of Schuler Shook, explain their view of the way that foyer spaces need to develop to meet the changing needs of modern audiences and the facilities that are required. Practical experience of the situation in the UK is voiced by **Catherine Mallyon** from the multiple venue South Bank Centre in London and **John Young** from Ambassador Theatre Group, owners of thirty-nine theatres across the UK.

SESSION D2 0830-1000

GETTING SOUND INTO THE AUDITORIUM

What sort of sound systems are appropriate in different types of theatre?

Why are installed loudspeakers often replaced by unsightly flown arrays; why does the sound engineer have to mix from the middle of the auditorium; why do touring productions insist on installing their own multicore; what do sound designers want to find in a new venue? These and other questions will be examined by three sound designers: **Jason Barnes**, former head of sound at Bristol Old Vic; **Dominic Bilkey**, head of sound at Young Vic; and **Greg Clarke**, who is also a production engineer. **Alex Wardle**, theatre consultant for Arup, moderates and asks naive questions.

SESSION D3 0830-1000

THEATRE AND PERFORMANCE SAFETY

Theatre safety is everyone's responsibility so how can we ensure building, technical and operational safety?

A discussion of safety issues that arise with building designs, engineering equipment, and during fit-ups, rehearsals and performances. **Bill Sapis** from the USA introduces UK safety specialist, **John Boyle**, American consultant **Bill Conner** considers the problems of access equipment, and **Joseph Jeremy** of Niscon addresses hoist equipment safety. This session may be an appropriate time to raise your questions and concerns about safety.

SESSION E1 1020-1150

THE PROCUREMENT PROCESS

Sources of funding within the EU and the procurement processes examined.

Experts provide insights into the organisation of cultural projects, the various ways major building projects can be procured and the potential legal issues associated with these processes. **Alan Lynch** from JASPERS/European Investment Bank, **Jan Bering Sørensen** from the engineering and project management group COWI and **Sean Egan** from London lawyers, Bates Wells & Braithwaite offer their knowledge and experience. **Steve Friedlander** from Auerbach Pollock Friedlander takes the chair.

SESSION E2 1020-1150

STAGE MANAGEMENT AND BACKSTAGE SYSTEMS

Modern technology can now provide the stage managers with almost every facility they want!

A review of systems used backstage in Europe and the USA and a discussion about the facilities and infrastructure that technicians, stage and company managers really want. **Philip Heselton** of Arup describes the systems used in various European countries, stage manager **Antonia Collins** from the Royal Welsh College of Music and Drama compares the UK and USA approaches and **Richard Cuthbert** of Global Design Solutions provides the technical solutions. Company manager **Nick Bromley** chairs.

SESSION E3 1020-1150

POWER FLYING OPERATIONS

A chance to compare current systems.

Operators and technical managers with experience of current power flying control systems describe briefly what they like, they dislike and what they would add to their systems. This is followed by a debate about the functions and features needed. The following manufacturers have been approached: **EAE**, **SBS Buhmentechnik**, **Stage Technologies**, **State Automation**, **Silicon Theatre Scenery**, **Trekwerk**, **Unican** and **Waagner-Biro**. Others with practical experience are invited to contribute from the floor by consultant **Richard Brett** who moderates the debate.

1200-1230

THE REASON WE DO IT!

Platinum Sponsor **Stage Technologies** illustrate their ability in terms of automation and control, as well as in the construction and installation of major stage engineering installations.

1200-1230

SYSTEMS INTEGRATION

Gold Sponsor **Stage Electrics** highlight their capabilities as an integrator and supplier to the performing arts industry, outlining their experience as a specialist contractor.

1200-1230

THEATRICAL PECHA KUCHA

Presentations by the first four registered delegates who elected to show 20 architectural or design images of one of their favourite projects and to speak for 20 seconds about each image.

MONDAY 14 JUNE 2010 - AFTERNOON

SESSION G1 1340-1510

AUDITORIUM SEATING AND SIGHTLINES

Selecting and positioning seats in an auditorium requires specialist knowledge.

While many theatre architects and consultants achieve success, there are many detailed issues to be aware of when designing an auditorium and selecting and setting out seats. **John Runia** from Theatre Projects leads a panel to focus on the factors that must be addressed in achieving comfort, good access and excellent sightlines. Three experienced theatre consultants, **Peter Rosenbaum** of Fisher Dachs, **Anne Minors** of AMPC, **Frans Swarte** from ducks scénò join with John Runia in presenting different case studies.

SESSION G2 1340-1510

MODERN STAGE LIGHTING INSTALLATIONS

How to cope with both the new equipment and some of the old problems.

Theatre consultant **Richard Bunn** of Arup reviews new stage lighting sources and their impact on the power and wiring infrastructure required, while **Steve Terry**, Vice President of R&D at ETC in the USA, explains the principles behind many new fixtures, and **Vince Herbert** from the Royal Shakespeare Company describes their new solutions to lighting the stage. **Nick Ware**, Senior Lighting Manager at the Royal Opera House, chairs.

SESSION G3 1340-1510

ADVANCED STAGE AUTOMATION

A look into what is being, and can be done with stage automation systems.

Steve Colley, Technical Director Operations at *City of Dreams* in Macau, describes his integration of two different control systems to achieve impressive production results; **Ben Pickersgill** of Stage Technologies explains how some of the latest *Cirque du Soleil* shows are programmed; **Werner Petricek** of Zactrack Lighting Technologies talks about systems of collision avoidance and **Robert Pronk** of Silicon Theatre Scenery describes their work on many theatre musicals. Theatre consultant **Jules Lauve**, who has worked in Las Vegas, chairs.

SESSION H1 1530-1700

HOW SUCCESSFUL ARE NEW VENUES?

A time for consideration and constructive criticism.

Three theatres come under the spotlight: *Tempe Center for the Arts* in Arizona described by the Manager, **Don Fassinger**; the *Severn Theatre* in Shrewsbury, a UK design-and-build project, by architect **Ashley Davies**, and the 'inside-out' theatres in *Curve* in Leicester, by Executive Producer, **Iain Gillie**. Observations on *Curve* will be given by some who have worked on shows there, including **Lucy Ockenden** and **Paul Murphy**, and by others from the floor. Fair play will be ensured by theatre consultant, **David Staples**.

SESSION H2 1530-1700

AUDIO-VISUAL AND CONTROL SYSTEM INFRASTRUCTURES

An examination of the extent to which programme and control networks should and can be unified.

Specialists give their views and debate the practical aspects of analogue, digital, copper, fibre and radio systems in performing arts facilities. **Kurt Pragman** brings his experience of the Experimental Media & Performing Arts Center in Troy, NY; consultant **Ben Moore** from Arup in Australia proposes that significant unification in such systems is beneficial, and **Jerry Placken** from Meyer Sound will describe work towards highly-reliable delivery of low latency, synchronized audio and video.

SESSION H3 1530-1700

TEXTILES, BANNERS AND TRACKS

Specialists from the industry reveal secrets and solutions.

Methods of hanging and moving fabrics has advanced significantly over recent years. Acoustician **Paul Gillieron** introduces **Andreas Fraemke** of Gerriets who talks about their 'high end art' work on specialist curtains, **Fiona Blackett** of J&C Joel who describes the use of materials, their fire-proofing and their affect on sound and light; **David Edelstein** of Triple-E who covers the many methods of hanging, moving, folding and storing, while **Fred Maeder** of Waagner-Biro explains their approach to rolling large areas of material.

1710-1830

1 SOCIETY OF THEATRE CONSULTANTS AWARD

The Society's new 'Award for outstanding practical excellence in a performance building' is being presented to focus minds on the importance of meeting the needs of performers managers, technicians and their public, rather than just creating striking architecture.



2 LAUNCH OF THEATRE PLANNING BOOK BY ABTT

Theatre Buildings - A Design Guide recently published by Routledge will be launched by an important industry figure and the ABTT Chairman and CEO. A complementary glass of wine will be served and copies of the book will be available for purchase.