

Theme	Evidence	Emerging Recommendation?
<b>Scope of Review</b>	<p><b>Main Aims/Issues</b></p> <ul style="list-style-type: none"> <li>• Analysis of how BIFF organisers are using the current Marsh House Avenue site, and what infrastructure requirements are needed for the current format of the event in both the performance and accommodation sites.</li> <li>• Understanding of the costs of accommodating groups during the festival period, including catering and transportation, as well as infrastructure associated with the performances.</li> <li>• Exploration of potential alternative accommodation sites and different approaches, including the provision of temporary ‘event village’ systems provided by commercial suppliers.</li> <li>• Consider the potential for existing partners in BIFF, such as the Billingham Town Council and St Modwens, to play a different or greater role to enable its future sustainability.</li> </ul> <p><b>Key Lines of Enquiry</b></p> <ul style="list-style-type: none"> <li>• What are the key elements in the organisation of BIFF (pre-event construction of sites, accommodation/rehearsal/performance sites, transportation, health and safety/safeguarding considerations, contractor use, volunteer availability)?</li> <li>• What skills and capacity does BIFF have to co-ordinate and effectively discharge their responsibilities in relation to the creation and safe use of temporary accommodation, feeding and rehearsal space for staff, artists and volunteers?</li> <li>• What is the Conseil International des Organisations de Festivals de Folklore et d'Arts Traditionnels (COIFF) guidance for their member festivals, and what demands does this place on BIFF in terms of accommodation and staging of the event?</li> <li>• What is the contingency planning for public performances in the event of strong winds, storms or heavy rain (options and costs)?</li> <li>• What site options exist for the accommodation and rehearsal spaces in the event that the Marsh House Avenue site is no longer available?</li> <li>• What types of temporary event infrastructure are available to meet the accommodation and rehearsal needs on another site, at what cost, and with what operational or logistical implications?</li> <li>• To complement these lines of enquiry about the infrastructure needs of the event, and to inform a judgement by SBC about the investment required to achieve future infrastructure solutions, it will be necessary to establish a view about: <ul style="list-style-type: none"> <li>○ How requests for funding are made, and on what basis? What are the views of current contributors such as Arts Council England, SBC and others, with particular reference to the continued reliability of future funds?</li> <li>○ What are the current audience numbers/demographics and trends?</li> </ul> </li> </ul>	

Theme	Evidence	Emerging Recommendation?
	<ul style="list-style-type: none"> <li>○ What does BIFF audience feedback reveal about the likely future interest in the event?</li> <li>○ What organisational development and legacy plans do BIFF have in place to ensure they would have sufficient future staff and volunteer capacity to undertake the roles required in the event that SBC and/or other funders made possible for the continuation of the Festival in its current format?</li> <li>○ Is there any learning from other such festivals/events?</li> </ul>	
<b>Background</b>	<p>Billingham International Folklore Festival (BIFF) has been staged every year for over 50 years. Celebrating diversity, bringing communities together and attracting visitors, it has a significant international reputation and considerable value as an example of how global cultural forms were revealed and celebrated in an era without global digital communications.</p> <p>BIFF is one of the founder members of the global network of folkloric festivals known as Conseil International des Organisations de Festivals de Folklore et d'Arts Traditionnels (CIOFF). The framework within which BIFF presents performers from around the world is set out by CIOFF, and has remained largely unchanged for many years. These rules require the host festival to accommodate and feed a large number of performers (up to 300) for a period of two weeks or more. The visiting groups include children and adults.</p> <p>In recent years, BIFF has used a variety of school buildings and temporary structures to house their artists, most recently utilising the former Campus School sports block on Marsh House Avenue, Billingham. However, as part of Stockton-on-Tees Borough Council's (SBC) 'Let's Share' strategy, approval has been given to the transfer of the Campus sports block to Onsite, on behalf of a range of tenant/users. Required alterations to the building (which will result in more people using the building more of the time) reduces the space in which BIFF can house artists for this and future year's festivals, though even with full use of the sports block in question, BIFF has required additional space for feeding the artists, and for the significant rehearsals essential to the production of the Festival.</p> <p>The Council provides BIFF with an annual grant of £60,000, in addition to which BIFF have successfully secured Arts Council England (ACE) grants at varying levels. For 2017, the BIFF organisers have estimated the additional costs for temporary infrastructure to be approximately £25,000 – Cabinet have recently approved the use of up to £25,000 of Council resources to enable the short term measures to facilitate BIFF this year, and endorsed a proposal for further work to be undertaken to explore and define costs for longer-term solutions to the infrastructure challenges faced by BIFF and similar events in Billingham.</p>	
<b>CIOFF Guidance</b>	<ul style="list-style-type: none"> <li>• As a founder member of CIOFF (Conseil International des Organisations de Festivals de Folklore et d'Arts Traditionnels), the international organisation of folklore festivals, BIFF is obliged to adhere to CIOFF guidelines.</li> </ul>	

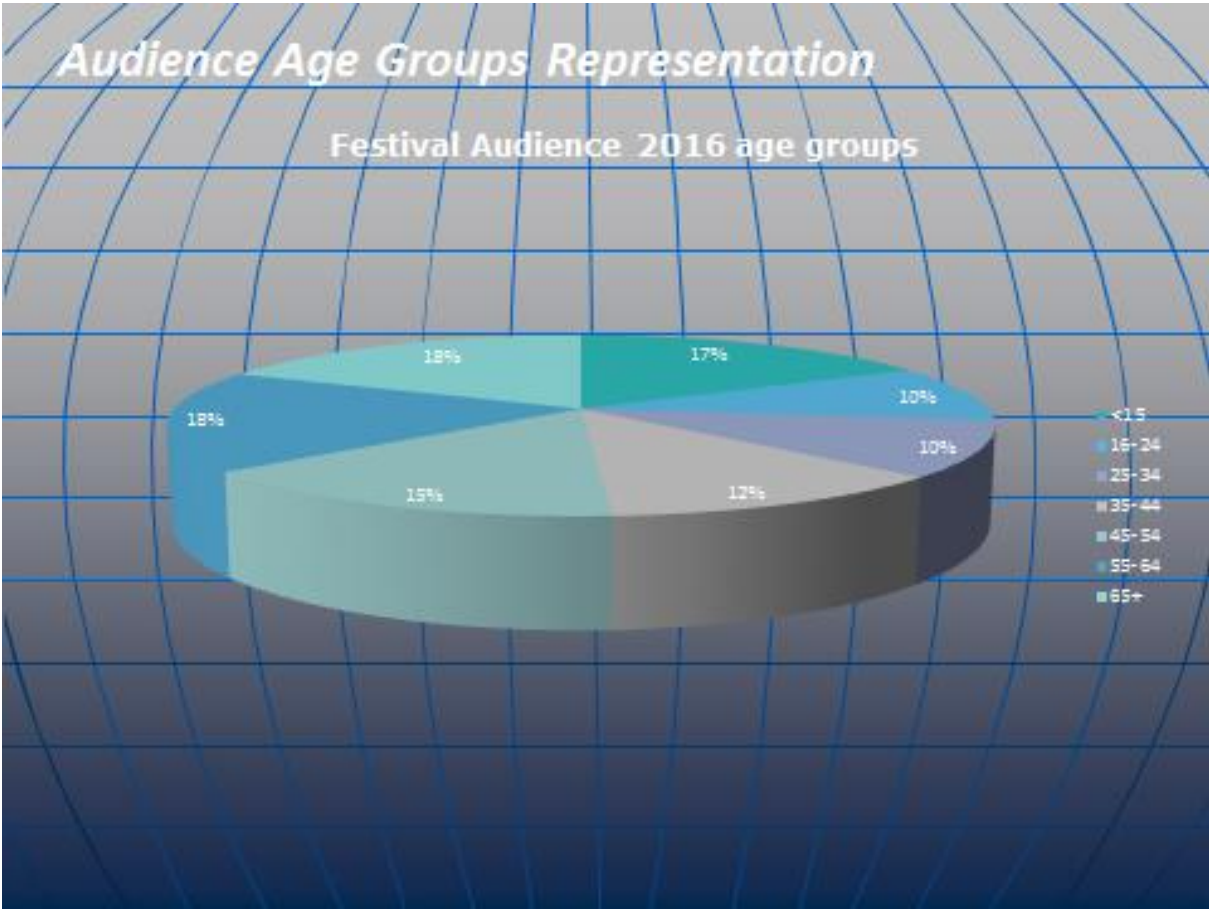
Theme	Evidence	Emerging Recommendation?
	<ul style="list-style-type: none"> <li>• <u>Charter for Recognised CIOFF International Festivals</u> (see Appendix 1) - a list of requirements and rules which need to be followed. Attention is drawn to items 5 and 6:               <ol style="list-style-type: none"> <li>5. <i>The Festival has a cycle of one to five years and a duration of at least five days with a full program, including one day of rest, or two half days of rest.*</i></li> <li>6. <i>The Festival invites at least five foreign groups from five different countries to each Festival, to portray and promote the Cultural Diversity.**</i></li> </ol> <p>* note: the Scrutiny Review of Festivals undertaken by the Council's former Adults, Leisure and Culture Select Committee in 2007 recorded that CIOFF festivals have to run annually for at least 8 days.</p> <p>** note: the Scrutiny Review of Festivals undertaken by the Council's former Adults, Leisure and Culture Select Committee in 2007 recorded that CIOFF festivals have to feature at least 5 international groups from at least 3 continents.</p> </li> <li>• <u>Guidelines for CIOFF International Festivals and International Festivals</u> (see Appendix 2) - in-depth rules and guidelines adopted by the CIOFF General Assembly in 2015. Attention is drawn to the following aspects of this guidance which outline the duties placed upon the host during the Festival:               <p><i>Operating CIOFF International Festivals and CIOFF Festivals</i></p> <p>The Festival has to provide for each invited foreign group the following conditions:</p> <ol style="list-style-type: none"> <li>1. Transportation inside the host country or a travel indemnity. Groups are responsible for the transportation to and from agreed – upon point of arrival in the host country;</li> <li>2. Full accommodations and meals during the stay at the festival site;</li> <li>3. A contribution to cover incidental expenses;</li> <li>4. Adequate first aid, normal medical care for incidental illness, and insurance against accidents, for which they are held responsible (each group shall arrange its own valid travel and medical insurance).</li> </ol> <p><i>The Festival should also request</i></p> <ul style="list-style-type: none"> <li>○ Festivals are not obliged to accommodate and provide meals for extra people, e.g. family members. However, [the festival must accept that Children's Groups will be accompanied by non-participatory adults acting as supervisors/careers].</li> </ul> <p><i>5.1 Arrival</i></p> <ul style="list-style-type: none"> <li>○ 5.1.1. The festival should send a representative to meet the group at the arrival airport, ferry port or border crossing if necessary.</li> <li>○ 5.1.2. The festival should ensure that when the group arrives at the festival, a festival official meets the group</li> </ul> </li> </ul>	

Theme	Evidence	Emerging Recommendation?
	<p>to discuss any queries about the program, etc. The festival official should ensure that he/she discusses these issues with the group's Director and/or Administrator. As an alternative, a meeting should be planned with the Directors/Administrators of all the participant groups, to discuss the mentioned issues.</p> <ul style="list-style-type: none"> <li>○ 5.1.3. The festival should provide a guide for each group, preferably someone who speaks the main language of the group. In addition, the group should provide their own interpreter, especially if members of the group do not generally speak the language of the country hosting the festival.</li> <li>○ 5.1.4. When the group arrives, the group members should be allowed to have a reasonable time for rest and relaxation.</li> </ul> <p><i>5.2 Accommodation and Food</i></p> <ul style="list-style-type: none"> <li>○ 5.2.1. The festival should provide good quality accommodation, with beds, sheets, blankets and pillows. Sanitary arrangements should be clean, with flushing toilets, hot and cold running water, baths and/or showers in sufficient numbers.</li> <li>○ 5.2.2. Meals should be of good quality: three meals a day, at least one of which must be a hot meal, which means f.e. hot soup and rice or potatoes with vegetables, etc. Festivals should ensure that groups with special requirements are taken care of, e.g. because of religious beliefs, vegetarians, etc.</li> <li>○ 5.2.3. If the accommodation is in private homes, then the group Director and/or the group Administrator should receive a list of where all group members are staying. Arrangements for transport to and from the accommodation and for all meals should be confirmed. The festival should note that some groups will not wish to eat just before performances, and if there are evening performances, they may wish to eat after the performance. This may not be possible if, for example, the group members are staying in private homes.</li> <li>○ 5.2.4. The festival should provide facilities for drinks in between meals, free of charge or for purchase.</li> <li>○ 5.2.5. The festival should also provide drinks (non-alcoholic) at performances.</li> </ul> <p><i>5.3 Technical Arrangements</i></p> <ul style="list-style-type: none"> <li>○ 5.3.1. The festival should arrange rehearsal time for the groups on the stage if possible. A rehearsal room/space should also be provided.</li> <li>○ 5.3.2. The festival should arrange a full sound rehearsal for the musicians, singers and dancers. The number of microphones requested by the group should be provided, as well as a sound engineer to balance / mix the sound. The sound system should be good enough to amplify the voices of singers and the percussive sounds of the dancers' feet if the group requires this.</li> <li>○ 5.3.3. The festival should arrange a lighting rehearsal if possible, so that the level and colour of lighting can be agreed with the group. Changes of lighting during a performance should also be agreed. Special effects, flashing lights, stroboscope lights, etc. should only be used with the agreement of the group.</li> <li>○ 5.3.4. Flowers or speakers should not hide, possible, the front of the stage, so that the dancers' feet can be</li> </ul>	

Theme	Evidence	Emerging Recommendation?
	<p>seen by the audience.</p>	
<p><b>BIFF Organisation</b></p>	<p><b>History</b></p> <ul style="list-style-type: none"> <li>• Billingham International Folklore Festival (BIFF) is the largest traditional international dance and music Festival in UK and is unique in presenting a variety of world-class traditional cultures to British audiences. During its 53 years, BIFF has played host to over 20,000 international artists from 97 countries of the world, and has been attended by over one million people. BIFF is one of the three most prestigious and well-known festivals in the world, with the other two being Festival de Confolens (France) and Drummonville Festival (Canada).</li> <li>• BIFF was originally founded in 1965 with a partnership between Billingham Urban District Council and voluntary organisations in Billingham to provide entertainment and colour to what was then a new town centre.</li> <li>• In 1970, BIFF became one of the eight founder members of the world-wide organisation, CIOFF (International Council of Organisations of Folklore Festivals and Folk Art), which at present includes over 100 countries of the world, representing over 300 international festivals and over 50,000 international traditional dance and music groups worldwide. CIOFF is a Non-Governmental Organisation (NGO) in formal associate partnership with the United Nations Educational, Scientific and Cultural Organization (UNESCO), accredited to provide advisory services for the Intangible Cultural Heritage (ICH) UNESCO Convention.</li> </ul> <div data-bbox="719 812 1402 1331" data-label="Diagram"> <pre> graph TD     A[BIFF Management Structure] --&gt; B[BIFF BOARD OF DIRECTORS- 5 directors]     B --&gt; C[BIFF FESTIVAL COMMITTEE- 17 members]     C --&gt; D1[Artistic Programme]     C --&gt; D2[Community Programme]     C --&gt; D3[Logistics &amp; Suppliers]     C --&gt; D4[Venues]     C --&gt; D5[Marketing &amp; Audience]     C --&gt; D6[Finance &amp; Fundraising]     </pre> </div> <ul style="list-style-type: none"> <li>• In 1999, BIFF became a limited company and a registered charity the same year, and is completely organised</li> </ul>	

Theme	Evidence	Emerging Recommendation?
	<p>and run by volunteers. The Board, consisting of five Directors (Trustees) responsible for running BIFF Ltd (which includes 50 Charity Members and eight Festival Patrons), meets every two/three months.</p> <ul style="list-style-type: none"> <li>• The Festival Committee consists of volunteer team leaders, responsible for various jobs during the Festival: accommodation, catering and meal service, transport, stage crew, guides and interpreters, work crew, security, ticket sales and merchandise, children and youth activities, and parades.</li> </ul> <p><b><i>Festival Infrastructure</i></b></p> <ul style="list-style-type: none"> <li>• The accommodation facilities for the performers is one of the most important and integral parts of the Festival's success, with a requirement to provide the following all at one location: <ul style="list-style-type: none"> <li>○ dormitories for 300 people</li> <li>○ showers and toilets</li> <li>○ rehearsal space</li> <li>○ social area</li> </ul> </li> </ul> <p><b><i>Site Visits</i></b></p> <ul style="list-style-type: none"> <li>• Visits took place during the Billingham International Folklore Festival (BIFF) in August 2017, with Members and Officers shown around the accommodation site based at the former Campus School sports block on Marsh House Avenue, Billingham. Information was provided by the Festival Director (Joe Maloney), Artistic Director (Olga Maloney) and Housekeeper (Sonia).</li> <li>• Within the sports block, three sports halls (two for females and one for males) provided temporary sleeping facilities, with hired fencing and fire-resistant meshing providing segregation between the various groups – beds are BIFF property and are held in storage during the rest of the year. Cabins were being used outside of the sports block for additional accommodation.</li> <li>• Space (albeit limited) was allocated for rehearsals within the sports block, which also acted as a temporary bar area in the evenings – each group hosts a social night for other groups during the festival. A large marquee was located externally at the rear of the sports block for catering purposes – food was brought in and heated within the marquee if required.</li> <li>• Members questioned the quality of the accommodation provided for performers at this year's festival, and felt it was a less than hospitable environment.</li> <li>• Transport for the performers in the form of buses was available, and this service operated frequently between the accommodation site at the Sports Block and the performance site in Billingham Town Centre.</li> <li>• The performance site is situated in the high street of the Town Centre, and contains the open air arena and the bandstand. Fencing with black meshing surrounds the arena, and within this is the performance stage and seating for the audience. BIFF previously looked at the possibility of using a covered structure for the</li> </ul>	

Theme	Evidence	Emerging Recommendation?												
	<p>performance area to combat the effect of bad weather, but this was cost prohibitive.</p> <ul style="list-style-type: none"> <li>• Most performers are over the age of 18, though some are aged 16-17.</li> </ul> <p><b>Audience</b></p> <ul style="list-style-type: none"> <li>• Data was presented on the geographical and age-group representation of the 2016 BIFF audience (2017 data still to be finalised).</li> </ul> <div data-bbox="488 475 1688 1385" data-label="Figure"> <table border="1"> <caption>Audience Geographical Representation Festival Audience 2016</caption> <thead> <tr> <th>Geographical Representation</th> <th>Percentage</th> </tr> </thead> <tbody> <tr> <td>Stockton-on-Tees</td> <td>42%</td> </tr> <tr> <td>Rest of Tees Valley</td> <td>29%</td> </tr> <tr> <td>Rest of North East</td> <td>22%</td> </tr> <tr> <td>Rest of UK</td> <td>4%</td> </tr> <tr> <td>International Visitors</td> <td>3%</td> </tr> </tbody> </table> </div>	Geographical Representation	Percentage	Stockton-on-Tees	42%	Rest of Tees Valley	29%	Rest of North East	22%	Rest of UK	4%	International Visitors	3%	
Geographical Representation	Percentage													
Stockton-on-Tees	42%													
Rest of Tees Valley	29%													
Rest of North East	22%													
Rest of UK	4%													
International Visitors	3%													

Theme	Evidence	Emerging Recommendation?																
	<p>The 42% from Stockton-on-Tees represented approximately 15,000 people. In terms of the proportion of the audience from outside the region, it was acknowledged that this compares very favourably with other events, and demonstrates the reach/pull of the Festival.</p>  <table border="1" data-bbox="488 373 1693 1286"> <caption>Audience Age Groups Representation</caption> <thead> <tr> <th>Age Group</th> <th>Percentage</th> </tr> </thead> <tbody> <tr> <td>&lt;15</td> <td>10%</td> </tr> <tr> <td>16-24</td> <td>18%</td> </tr> <tr> <td>25-34</td> <td>15%</td> </tr> <tr> <td>35-44</td> <td>17%</td> </tr> <tr> <td>45-54</td> <td>17%</td> </tr> <tr> <td>55-64</td> <td>10%</td> </tr> <tr> <td>65+</td> <td>10%</td> </tr> </tbody> </table>	Age Group	Percentage	<15	10%	16-24	18%	25-34	15%	35-44	17%	45-54	17%	55-64	10%	65+	10%	
Age Group	Percentage																	
<15	10%																	
16-24	18%																	
25-34	15%																	
35-44	17%																	
45-54	17%																	
55-64	10%																	
65+	10%																	
<p><b>Funding Streams/Key Partners</b></p>	<ul style="list-style-type: none"> <li>• BIFF has attracted a range of funding streams over the years, and in 2017 these included Stockton-on-Tees Borough Council, Arts Council England, Sport England, Heritage Lottery Fund and The Billingham Legacy</li> </ul>																	



Theme	Evidence	Emerging Recommendation?
	<p>Foundation. A number of sponsors also supported this year's Festival, including Billingham Forum, Tees Active, Boyes and Croft Coach Travel.</p> <p><b>Stockton-on-Tees Borough Council (SBC)</b></p> <ul style="list-style-type: none"> <li>• The Council provides BIFF with an annual grant of £60,000. This goes to cover the basic main festival expenses: <ul style="list-style-type: none"> <li>○ Festival Arena: staging, seating, sound, lighting, arena supplies and catering marquee (£20,000)</li> <li>○ Catering for 300 participants for 14 days (£18,000)</li> <li>○ Transportation of groups to and from point of entry in the UK and daily bus shuttles (£19,000)</li> <li>○ International performers pocket money (£6,000)</li> </ul> </li> <li>• For 2017, the BIFF organisers estimated additional costs for temporary infrastructure to be approximately £25,000 (this is no indication of future costs as BIFF had use of the sports block itself for 2017) – Cabinet subsequently approved the use of up to £25,000 of Council resources to enable the short-term measures to facilitate BIFF this year.</li> <li>• SBC has provided support to the accommodation needs of BIFF for a number of years; historically this was within school buildings, but more recently between 2015 and 2017 this was within the sports block and part hard-standing at the former Billingham Campus site, Marsh House Avenue.</li> <li>• Local Billingham Central Ward Councillors re-iterated the international significance and recognition of BIFF, and spoke of its high value to local children and schools who get to experience different cultures. In a world where relations are frequently strained, the ability of the Festival to bring people together and demonstrate real comradeship is difficult to put a price on. The crucial role of volunteers was also highlighted, which showed how much the Festival is cherished – this is one of its strengths.</li> <li>• Local Billingham Councillors suggested seeking private sector help when considering potential alternative accommodation sites, though acknowledged that this may involve additional costs to what BIFF currently pay. It was also queried if there were any funding sources that may be able to provide specific support for accommodation solutions (e.g. Tees Valley Combined Authority)?</li> </ul> <p><b>Arts Council England</b></p> <ul style="list-style-type: none"> <li>• BIFF has a strong history of attaining Arts Council England support, and since 2011, the Festival has been awarded an annual grant of varying amounts: <ul style="list-style-type: none"> <li>○ 2011 - £38,500 (contemporary dance programme)</li> <li>○ 2012 - £45,400 (contemporary dance programme)</li> <li>○ 2013 - £46,800 (contemporary dance programme)</li> <li>○ 2014 - £72,900 (50th Anniversary Programme)</li> </ul> </li> </ul>	

Theme	Evidence	Emerging Recommendation?
	<ul style="list-style-type: none"> <li>○ 2015 - £15,000 ('There will be Dance', contemporary dance programme)</li> <li>○ 2016 - £49,900 ('Faces of Dance', contemporary dance programme)</li> <li>○ 2017 - £45,000 ('Flagship Event – Peacock Lake')</li> </ul> <ul style="list-style-type: none"> <li>● Arts Council England was approached as part of this review to provide some details around previous decisions to support the festival as well as comments on potential future support. The response provided as follows: <p style="margin-left: 40px;"><i>'Billingham International Folk Festival were awarded funding in April 2016 and April 2017. All successful Grants for the Arts recipients are published on our website. I have included a link to the relevant page below: <a href="http://www.artscouncil.org.uk/grants-arts-0">http://www.artscouncil.org.uk/grants-arts-0</a></i></p> <p style="margin-left: 40px;"><i>Unfortunately, we are unable to provide feedback on why BIFF's previous applicants were successful. In addition to this, any possibility of Billingham International Folk Festival receiving funding in the future is dependent on two factors: whether the festival applies for support for any future activities and the strength of the application they submit. As a result, we are unable to comment any further on the likelihood of future funding.'</i></p> <p><b>Billingham Town Council</b></p> <ul style="list-style-type: none"> <li>● Since 2011, BIFF has received the following grants from Billingham Town Council (all towards Family Day): <ul style="list-style-type: none"> <li>○ 2011 - £1,500</li> <li>○ 2012 - £1,500</li> <li>○ 2013 - £1,000</li> <li>○ 2014 - £1,000</li> <li>○ 2016 - £500</li> <li>○ 2017 - £1,000</li> </ul> </li> <li>● The Chair and Executive Officer of Billingham Town Council stressed to Members the importance of BIFF to the town. The Council deliver an event in the Town Centre themselves which does increase footfall, therefore a positive economic impact is likely during the course of the Festival.</li> <li>● It was noted that a number of local groups had expressed interest in getting involved in the Festival, but had not been approached. The need to attract and involve a younger demographic was also raised.</li> <li>● The Town Council acknowledged that they have given limited support to BIFF, and may need to discuss their future role – this will be raised at their next Council meeting at the end of November 2017. Members were informed that any proposals for increasing financial support would need to be consulted upon before a final decision was made.</li> <li>● The Town Council provided subsequent comments from its Members in relation to BIFF following their November</li> </ul> </li> </ul>	

Theme	Evidence	Emerging Recommendation?
	<p>2017 meeting:</p> <p><i>'I regard BIFF as an essential part of the Billingham calendar. It put Billingham on the map for many years. The loss of the college and its theatre has meant a dispersal of performing areas, to say nothing of the cost of putting on performances in the forum. The town centre is, and always has been, the natural performance area, but that does not solve the problem of accommodating the performers. I am sure that many people in the town would be devastated if BIFF were not to continue.'</i></p> <p><i>'My thoughts are, JWP (John Whitehead Park) would be an ideal setting for the Festival and I would go for that, subject to improvement to the drainage. As has been said, it does need an update. Would recommend someone on the Festival Committee from BTC to help and guide.'</i></p> <p><i>'Many years ago... the possibility of an ampitheatre or something of this calibre to host a permanent feature for BIFF and indeed other performers [was discussed]. This is quite grand but maybe not impossible. Definitely food for thought.'</i></p> <p>The general feeling is that the Town Council would like to see BIFF continue, and when talking about John Whitehead Park maybe being the preferred site, they would welcome further consultation and discussion on this.</p> <p><b>St Modwen's</b></p> <ul style="list-style-type: none"> <li>• BIFF Directors noted that St Modwen's (the Town Centre landowners) have previously provided 'in-kind' support towards the Festival - last year they sponsored T-Shirts, and they have in the past let BIFF use some of the empty shops in the Town Centre.</li> <li>• St Modwen's have previously been asked to provide evidence on the impact of BIFF on the Town Centre but have not been able to do so.</li> </ul> <p><b>Others</b></p> <ul style="list-style-type: none"> <li>• For 2017, BIFF also received the following funding and support: <ol style="list-style-type: none"> <li>1. Heritage Lottery Fund - £10,000 ('Billingham World Explorers' Project)</li> <li>2. Sport England - £6,660 ('Billingham Dance Triathlon' Project)</li> <li>3. Department for Culture Media &amp; Sport - £5,000 ('Attracting Young Volunteers' Project)</li> <li>4. The Billingham Legacy Foundation - £500 (towards 'Peacock Lake')</li> </ol> </li> </ul>	

Theme	Evidence	Emerging Recommendation?
Health & Safety	<p><b>Stockton-on-Tees Borough Council (SBC)</b></p> <ul style="list-style-type: none"> <li>• The Council's Health and Safety Unit have had intermittent involvement with the BIFF Management Committee over a considerable period of time, mainly through supporting educational establishments accommodating artists participating in the annual festival. These include: <ul style="list-style-type: none"> <li>○ Stockton &amp; Billingham Technical College, Finchale Avenue, Billingham.</li> <li>○ St Michaels Comprehensive School, Beamish Road, Billingham.</li> <li>○ Blakeston Community School, Junction Road, Norton. Overflow accommodated in University Campus (2004).</li> <li>○ The premises of the former Bede Sixth Form College, Hale Road, Billingham.</li> <li>○ Pentland Primary School (2010).</li> <li>○ c/o Northfield School (2011 onwards) at the Billingham Campus Sports Block located at Marsh House Avenue, Billingham.</li> </ul> </li> </ul> <p>Any support and advice provided is confined to the use of premise's shared areas, sleeping accommodation, general access and egress, fire safety measures and no-smoking legislation. The Health and Safety Unit have had no commissioned involvement or responsibility for the event organisation, planning, infrastructure, performance, temporary (staged) demountable structures, preparations for artistic performances, safeguarding, highway traffic management or road closures.</p> <ul style="list-style-type: none"> <li>• On many occasions, property assets were supplemented by a number of mobile sleeping accommodation units and mobile toilet / shower units, catering marquees and associated ancillary equipment.</li> <li>• Due to the vagaries of design associated with education establishments, a variety of difficulties were experienced in accommodating artist's residential accommodation within educational premises. As such, on health and safety grounds, the Council considers school buildings to be unsuitable for use as sleeping accommodation, except in emergency situations (e.g. most schools have inadequate alarms for 'sleeping people'). Members were informed that this view is echoed by Cleveland Fire Brigade.</li> <li>• Health and safety law places duties on businesses involved in events to ensure the health and safety of employees and the public. The legal responsibility for injuries arising from the state of the land, property or property annexed to land, is predicated not upon ownership, but occupation (<i>Occupiers Liability Act 1957 and 1984</i>).</li> <li>• National (online) guidance for the events industry exists in <i>The Purple Guide</i> (<a href="http://www.thepurpleguide.co.uk">www.thepurpleguide.co.uk</a>), which aims to help those event organisers who are duty-holders to manage health and safety, particularly at large-scale music and similar events. Following this guidance is not compulsory, unless specifically stated, as some elements exceed minimum statutory obligations in respect of workplace law. However, adhering to the guidance</li> </ul>	

Theme	Evidence	Emerging Recommendation?
	<p>should increase an organisation's resilience to an adverse event occurring resulting in potential harm, regulatory intervention, civil litigation and adverse publicity. Indeed, the Health and Safety Executive (HSE) would check if there is a <i>potential</i> for harm, and do not have to wait for harm before they act.</p> <ul style="list-style-type: none"> <li>• When considering the use of public spaces (e.g. fields), it should be noted that all activities involving placing structures on event sites are defined as 'construction' activities, and therefore fall under construction industry regulations (<i>Construction (Design and Management) Regulations 2015</i>). The law says that the Client will appoint the Principal Designer and Principal Contractor (or assume those responsibilities if they do not make such appointments), and that: <ul style="list-style-type: none"> <li><i>'Anyone appointing Principal Designer, Designers, Principal Contractors and Contractors, must take reasonable steps to satisfy themselves that those who will carry out the work have the necessary skills, knowledge and experience and where they are an organisation, the organisational capacity, to carry out the work in a way which secures health and safety.'</i> (HSE)</li> </ul> </li> <li>• The general attitude of the BIFF Committee has always been receptive and appreciative of any advice and support provided towards satisfying regulatory obligation. However, whilst commitment was unwavering, capacity and resources sometimes delayed production of safety critical documentation, and substantial Council Officer support has been required, often at very short notice, bringing substantial pressure to bear on diminished Council capacity.</li> <li>• If BIFF seeks to use temporary event infrastructure, they would need to demonstrate that they had skills, experience and capacity to safely commission and manage the construction and safe running of the site.</li> </ul> <p><b>Infrastructure Contractor (Sound2Av)</b></p> <ul style="list-style-type: none"> <li>• BIFF hinges on the Festival Director and Artistic Director for it to operate. All communications had to go through the Festival Director, but it is not possible for him to be everywhere all the time (presence varies between accommodation and performance sites).</li> <li>• Significant number of volunteers involved, and would benefit from more professional levels of support. A key requirement should be a Site Manager/nominated person on-site at all times who people can contact regarding any issues such as security, fire risks, etc. BIFF subsequently advised that the following temporary freelance paid staff are involved in the festival, dependent on grant applications: <ul style="list-style-type: none"> <li>○ Production Manager (venues)</li> <li>○ Stage Manager (Festival Arena)</li> <li>○ PR &amp; Marketing Manager</li> <li>○ Health &amp; Safety Manager</li> </ul> </li> </ul>	



Theme	Evidence	Emerging Recommendation?									
	<ul style="list-style-type: none"> <li>○ First Aid Provision</li> </ul>										
<p><b>Alternative Accommodation Site Options &amp; Approaches</b></p>	<ul style="list-style-type: none"> <li>• Prior to the consideration of alternative accommodation sites and approaches, the situation regarding the current Marsh House Avenue site following the Council's recent asset transfer of the former Campus School Sports Block to Onsite was confirmed by Ian Brown (Managing Director, Onsite Building Trust):                     <p style="margin-left: 40px;"><i>'I can confirm our discussions that Onsite are keen to broaden the use for the centre to include evenings, weekends and school holidays. The centre already is seeing an increase in usage following the transfer on the 1 September.</i></p> <p style="margin-left: 40px;"><i>As discussed and agreed with Julie Harkin it was felt it would not be practical or fair to displace new (and existing) regular users for the five to six weeks that the BIFF required exclusively use of the Centre. This was also agreed as a prerequisite of the transfer by Onsite's Governing Board. BIFF have not contacted Onsite to discuss the position but I understand they have had discussions with the Council around their accommodation needs.'</i></p> <p><b>Site Options</b></p> <p><i>SBC-Owned Sites</i></p> <ul style="list-style-type: none"> <li>• A number of Council-owned sites offering potential future festival accommodation solutions were put forward for consideration, accompanied by comments on each. Members were reminded that these options would all be subject to a Licence to Occupy, site constraints and Health &amp; Safety considerations.</li> </ul> <table border="1" data-bbox="394 1023 1789 1386"> <thead> <tr> <th data-bbox="394 1023 658 1086">Site</th> <th data-bbox="658 1023 1037 1086">Owner/Responsibility</th> <th data-bbox="1037 1023 1789 1086">Comments</th> </tr> </thead> <tbody> <tr> <td data-bbox="394 1086 658 1270">1. Hardstanding at Sports Block, Marsh House Ave, Billingham (land only and not the building)</td> <td data-bbox="658 1086 1037 1270">Onsite Building Trust</td> <td data-bbox="1037 1086 1789 1270">                     Not considered a permanent solution as:                     <ul style="list-style-type: none"> <li>• Insufficient hardstanding to accommodate BIFF's requirements;</li> <li>• Part of the hardstanding is within Onsite's exclusive leased area; and</li> <li>• Remaining part of hardstanding and adjoining land is earmarked for future development.</li> </ul> </td> </tr> <tr> <td data-bbox="394 1270 658 1386">2. Public Open Space at John Whitehead Park, Billingham</td> <td data-bbox="658 1270 1037 1386">SBC</td> <td data-bbox="1037 1270 1789 1386">                     Possibility of using this site as a permanent solution but the following need to be considered and agreed with the Council:                     <ul style="list-style-type: none"> <li>• Cost to accommodate the marquees; infrastructure costs; reinstatement costs; compound and site security costs;</li> </ul> </td> </tr> </tbody> </table> </li> </ul>	Site	Owner/Responsibility	Comments	1. Hardstanding at Sports Block, Marsh House Ave, Billingham (land only and not the building)	Onsite Building Trust	Not considered a permanent solution as: <ul style="list-style-type: none"> <li>• Insufficient hardstanding to accommodate BIFF's requirements;</li> <li>• Part of the hardstanding is within Onsite's exclusive leased area; and</li> <li>• Remaining part of hardstanding and adjoining land is earmarked for future development.</li> </ul>	2. Public Open Space at John Whitehead Park, Billingham	SBC	Possibility of using this site as a permanent solution but the following need to be considered and agreed with the Council: <ul style="list-style-type: none"> <li>• Cost to accommodate the marquees; infrastructure costs; reinstatement costs; compound and site security costs;</li> </ul>	
Site	Owner/Responsibility	Comments									
1. Hardstanding at Sports Block, Marsh House Ave, Billingham (land only and not the building)	Onsite Building Trust	Not considered a permanent solution as: <ul style="list-style-type: none"> <li>• Insufficient hardstanding to accommodate BIFF's requirements;</li> <li>• Part of the hardstanding is within Onsite's exclusive leased area; and</li> <li>• Remaining part of hardstanding and adjoining land is earmarked for future development.</li> </ul>									
2. Public Open Space at John Whitehead Park, Billingham	SBC	Possibility of using this site as a permanent solution but the following need to be considered and agreed with the Council: <ul style="list-style-type: none"> <li>• Cost to accommodate the marquees; infrastructure costs; reinstatement costs; compound and site security costs;</li> </ul>									


Theme	Evidence			Emerging Recommendation?	
			<ul style="list-style-type: none"> <li>• Loss of temporary public amenity;</li> <li>• Ground scan required to ensure suitability of land;</li> <li>• Public consultation required; and</li> <li>• Public Open Space advert required and objections considered before possibility of granting any licence to BIFF.</li> </ul>		
		3. Public Open Space at former college site, Sidlaw Road, Billingham	SBC  Possibility of using this site as a permanent solution but the following need to be considered and agreed with the Council: <ul style="list-style-type: none"> <li>• Cost to accommodate the marquees; infrastructure costs; reinstatement costs; compound and site security costs;</li> <li>• Loss of temporary public amenity;</li> <li>• Ground scan required to ensure suitability of land;</li> <li>• Public consultation required; and</li> <li>• Public Open Space advert required and objections considered before possibility of granting any licence to BIFF.</li> </ul>		
		4. Public Open Space at Bedford Tce, Billingham	SBC  Not considered suitable as there is insufficient access by heavy vehicles.		
		5. Public Open Space on the corner of Rievaulx & Marsh House Ave	SBC  Not considered suitable as there is insufficient land available due to football pitches on the land and BIFF's occupation would clash with other users' requirements.		
		6. SBC maintained schools in Billingham	SBC maintained: Billingham South Primary; Bewley Primary; Roseberry Primary; Oakdene Primary; Priors Mill Primary and Northfield Secondary.	Not considered a suitable as there is insufficient land available to accommodate BIFF's requirements.	
		<ul style="list-style-type: none"> <li>• Applicable to each of the locations above are general health and safety considerations for the use of any site:                             <ul style="list-style-type: none"> <li>○ Effective planning is central to putting on a safe event</li> <li>○ Prepare an event safety plan</li> <li>○ Have appropriate management arrangements in place to ensure the health and safety of employees and others, including volunteers and the public, during all stages of the event</li> <li>○ Carry out a systematic assessment of the risks to employees, volunteers and the public</li> <li>○ Implement risk control measures identified by the risk assessment</li> <li>○ Put appropriate arrangements in place to monitor health and safety compliance</li> <li>○ Provide competent health and safety advice</li> <li>○ Liaise with other interested parties, including local authorities, stadium management, arena operators, safety advisory groups and the emergency services, early in the planning process</li> <li>○ Thorough investigation of the site to be used.</li> </ul> </li> </ul>			

Theme	Evidence	Emerging Recommendation?
	<ul style="list-style-type: none"> <li>• General event management considerations for the use of any site include:               <ul style="list-style-type: none"> <li>○ The amount of marquee space required is significant. Approximately 80 beds could be put into a 15x48m marquee.</li> <li>○ Large marquees may require plant machinery to erect which may have implications on soft ground.</li> <li>○ All sites on soft standing would need track mat to ensure HGV's can safely manoeuvre</li> <li>○ Welfare for 300 persons would need to be considered i.e. catering, showers, toilets, waste, and security.</li> <li>○ Security of artist possessions.</li> <li>○ Modesty screening.</li> <li>○ Power.</li> <li>○ Lighting – Curfew required if only global lighting used</li> <li>○ Emergency lighting.</li> <li>○ Fire warning systems and/or wardens.</li> <li>○ Fire breaks between units.</li> </ul> </li> <li>• It is quite difficult to assess the use of clear span marquees as suitable accommodation as SBC do not use marquees for this type of residential accommodation and have no direct connection with local providers who supply them.</li> <li>• Discussion ensued around each of the site options presented:               <ol style="list-style-type: none"> <li>1. <b>Hard-standing at Sports Block, Marsh House Avenue</b> Members queried whether it was worth asking Onsite if the hard-standing area could still be used by BIFF during the month of August, in addition to the remaining part of hard-standing and adjoining land (i.e. tennis court area). The latter, although noted as being considered for future development, is still in the consultation stage, therefore may be a possible short-term solution for next year's festival.</li> <li>2. <b>John Whitehead Park</b> Concerns were raised around the propensity for the park to flood when it rains, though this does not occur in all parts of the park (Billingham Town Council representatives noted that a maintenance plan is now in place for the park). The public consultation required, should this option be pursued, has been undertaken in the past regarding the Sports Block at Marsh House Avenue. This option would also result in reductions in transport costs due to its proximity to the performance site in the Town Centre.</li> <li>3. <b>Former college site, Sidlaw Road</b> Again, transport costs would be reduced.</li> <li>4. <b>Bedford Terrace</b> Ruled out following agreement that there is insufficient access for heavy vehicles.</li> <li>5. <b>Corner of Rievaulx &amp; Marsh House Avenue</b> Ruled out following agreement that there is insufficient land available due to football pitches on the land</li> </ol> </li> </ul>	



Theme	Evidence	Emerging Recommendation?
	<p>and BIFFs occupation would clash with other users' requirements.</p> <p>6. <b>SBC-maintained schools in Billingham</b>  Insufficient land available to accommodate BIFFs requirements. A significant amount of work was undertaken to use the former Campus Sports Block at Marsh House Avenue, and similar challenges would exist if educational establishments were to be used as a festival infrastructure site.</p> <ul style="list-style-type: none"> <li>• Consideration of the use of public spaces (i.e. fields) for BIFF accommodation would also need to include potential landscaping (maintenance/repair) costs during and after the Festival.</li> </ul> <p><i>Other Sites</i></p> <ul style="list-style-type: none"> <li>• The Council is unable to comment on the suitability of non-Council owned sites and whether they have sufficient land to accommodate BIFF's requirements. If BIFF are able to secure an alternative non-Council owned site there will be the same costs and considerations required as if it was Council land plus there is also the possibility of additional costs such as rent being charged.</li> <li>• A number of alternative suggestions in respect of potential site options that could be considered for further investigation were made – these included: <ul style="list-style-type: none"> <li>○ Bishopton Centre</li> <li>○ BCT Aspire</li> <li>○ Technology Park</li> <li>○ Rugby Club</li> </ul> </li> </ul> <p><b>Accommodation Options</b></p> <ul style="list-style-type: none"> <li>• The Committee were directed to a number of event infrastructure solutions, though it was noted that these may not necessarily be suitable to the specific needs of BIFF: <ol style="list-style-type: none"> <li>1. <u>Snoozebox Pods</u> (<a href="http://www.snoozeboxhotel.co.uk">www.snoozeboxhotel.co.uk</a>): container-based accommodation solutions where units are required for a period of time ideally 6 months or longer, although shorter-term commissions are possible and feasible dependent upon budget. All rooms can accommodate up to three people with each room providing en-suite facilities, and can be provided on a wet or dry hire basis.</li> <li>2. <u>Festihuts</u> (<a href="http://www.chaletevents.net/festihuts-about/">www.chaletevents.net/festihuts-about/</a>): cosy and secure wooden units that can sleep up to 4 guests with their own bed, power point and light.</li> <li>3. <u>Bunkabin</u> (<a href="http://www.bunkabin.co.uk/">www.bunkabin.co.uk/</a>): sleeper units, dining units, toilet facilities or shower facilities all available to different specifications and to meet different needs. Extremely adaptable, with on-site support provided once cabins received.</li> <li>4. <u>The Pop-Up Hotel</u> (<a href="http://www.thepopuphotel.com/pop-up-room">www.thepopuphotel.com/pop-up-room</a>): solid structure rooms for 2 adults with</li> </ol> </li> </ul>	

Theme	Evidence	Emerging Recommendation?
	<p>lockable front door.</p> <ul style="list-style-type: none"> <li>Both the BIFF Directors and this year's Infrastructure Contractor (Sound2Av) highlighted the <u>Evolution Dome</u> (<a href="https://www.evolutiondome.com/">https://www.evolutiondome.com/</a>), an inflatable event structure which could provide an alternative for both performance and accommodation solutions.</li> </ul> <div style="display: flex; justify-content: space-around;">   </div> <p>Such a dome would fit into Billingham Town Centre, would be attractive to audiences for both day and night performances, and costs around £15,000 for 10 days hire. It would also eradicate the problem of inclement weather affecting performances*, which incurs additional costs of £1,800 to move a performance into Billingham Forum (the Festival has to pay the Forum £500 just to be on standby). There would also be the opportunity to hold more shows per day, and potentially increase audience numbers due to the enhanced look and comfort.</p> <p>* note: a recommendation within the Scrutiny Review of Festivals undertaken by the Council's former Adults, Leisure and Culture Select Committee in 2007 was that BIFF give consideration to contingency planning and alternative plans should the weather or other circumstances prevent performances.</p> <ul style="list-style-type: none"> <li>Suppliers of the Evolution Dome (who also offer different shaped inflatable structures) are going to start marketing them as an accommodation solution too - they also do inflatable solid white dividers as well which are 2.4 metres high for privacy.</li> </ul>	

Theme	Evidence	Emerging Recommendation?
	<p><i>Infrastructure Contractor (Sound2Av)</i></p> <ul style="list-style-type: none"> <li>Current cabins/containers used are not insulated and arguably not suitable. Insulated marquee structure (pictured below) a potential solution - cheaper to hire and easy to use on grass (wooden floor with carpet on top, though more expensive on hard-standing surface), can still be sub-divided for privacy, and shower units and toilets can be hired in. Cost is roughly £5,000 per marquee.</li> </ul>  <ul style="list-style-type: none"> <li>John Whitehead Park - closer to Town Centre performance site so no need for transport costs. Due to potential flooding and water drainage, marquees could be built up on a wooden decking system to raise them off the ground to avoid any water ingress.</li> <li>Not many buildings that can accommodate BIFF in its current capacity, and schools unlikely to open their doors for a number of weeks.</li> <li>Performance site - Evolution Dome - quick to put up.</li> </ul> <p><i>Costs</i></p> <ul style="list-style-type: none"> <li>As an approximate guide, the cost to accommodate circa 80 of the artists within 15 cabins in August 2017 was believed to be £25,000, and it is therefore reasonable to assume a proportionately higher cost for the full complement of 300 artists - this gives a cost in the region of £75,000 and £100,000 (this estimate is based on basic cabins on hardstanding, and does not include track mat costs for soft ground, fencing and security costs,</li> </ul>	

Theme	Evidence	Emerging Recommendation?
	<p>but does include marquee for feeding). BIFF Directors stated that the 2017 costs for the portocabins (used as additional accommodation) was approximately £14,200 - this would give a cost in the region of £42,000 and £56,000 to accommodate 300 people.</p> <ul style="list-style-type: none"> <li>Indicative infrastructure costs associated with several accommodation options highlighted through this review are detailed in Appendix 3 (Summary of Estimated Infrastructure Costs for Accommodation Options).</li> </ul>	