

## Place Select Committee

# Scrutiny Review of Billingham Event Infrastructure

DRAFT

**(DRAFT) Final Report**  
**January 2018**

DRAFT

Place Select Committee  
Stockton-on-Tees Borough Council  
Municipal Buildings  
Church Road  
Stockton-on-Tees  
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## **Select Committee - Membership**

Councillor Derrick Brown (Chair)  
Councillor Sonia Bailey (Vice-Chair)  
Councillor Chris Barlow  
Councillor Evaline Cunningham  
Councillor Ken Dixon  
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Councillor Paul Rowling  
Councillor Mrs Sylvia Walmsley  
Councillor Bill Woodhead MBE

## **Acknowledgements**

The Committee would like to thank the following people for contributing to its work:

- Reuben Kench (Director of Culture, Leisure and Events) - Stockton-on-Tees Borough Council (SBC)
- Kieran Meighan (Valuation and Property Manager) - SBC
- Julie Harkin (Senior Finance Manager, Capital & Assets) - SBC
- Derek Macdonald (Health and Safety Manager) - SBC
- Peter Savage (Events Team Leader) - SBC
- Cllr Ann McCoy (Elected Member, Billingham Central Ward) - SBC
- Cllr Barry Woodhouse (Elected Member, Billingham Central Ward) - SBC
- Joe Maloney (Festival Director) - Billingham International Folklore Festival (BIFF)
- Olga Maloney (Artistic Director) - Billingham International Folklore Festival (BIFF)
- James Holgate (Infrastructure Contractor) - Sound2Av
- Sheila Smart (Chair) - Billingham Town Council
- Dianne Rickaby (Executive Officer/Responsible Finance Officer) - Billingham Town Council
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**Foreword**

**TBC**



**Cllr Derrick Brown**  
Chair  
Place Select Committee



**Cllr Sonia Bailey**  
Vice-Chair  
Place Select Committee

## Original Brief

### Which of our strategic corporate objectives does this topic address?

The review supports the following Council policy principles:

- Creating economic prosperity
- Developing strong and healthy communities

The review will also contribute to the following Council Plan 2017-2020 key objectives:

#### *Arts, Culture and Leisure*

- Deliver sustainable events and attractions that contribute to the delivery of vibrant and economically successful town centres and economic prosperity.

### What are the main issues and overall aim of this review?

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.

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.

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.

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.

The key aims of this review are therefore to examine the following:

- 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.
- Understanding of the costs of accommodating groups during the festival period, in-

cluding catering and transportation, as well as infrastructure associated with the performances.

- Exploration of potential alternative accommodation sites and different approaches, including the provision of temporary 'event village' systems provided by commercial suppliers.
- 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.

**The Committee will undertake the following key lines of enquiry:**

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)?

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?

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?

What is the contingency planning for public performances in the event of strong winds, storms or heavy rain (options and costs)?

What site options exist for the accommodation and rehearsal spaces in the event that the Marsh House Avenue site is no longer available?

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?

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:

- 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?
- What are the current audience numbers/demographics and trends?
- What does BIFF audience feedback reveal about the likely future interest in the event?
- 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?
- Is there any learning from other such festivals/events?

**Provide an initial view as to how this review could lead to efficiencies, improvements and/or transformation:**

Exploration of the current organisation of BIFF, the requirements of such festivals in relation to COIFF guidance, and the identification of potential alternative accommodation sites, should better enable BIFF, Stockton-on-Tees Borough Council and other partners to ascertain the way forward for this festival. Infrastructure requirements, and the funding

around this, are critical to the successful delivery of BIFF, and this review aims to identify and define costs for longer-term solutions to the current challenges faced by BIFF and the Council.

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## 1.0 Executive Summary

- 1.1 This report outlines the findings and recommendations following the Place Select Committee's scrutiny review of Billingham Event Infrastructure.
- 1.2 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.
- 1.3 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.
- 1.4 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.
- 1.5 SBC 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 estimated the additional costs for temporary infrastructure to be approximately £25,000 - Cabinet subsequently approved the use of up to £25,000 (in addition to its annual £60,000 grant) of SBC 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.
- 1.6 The main focus for this review was to analyse 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. An understanding of the costs of accommodating groups during the festival period, including catering and transportation, as well as infrastructure associated with the performances, was also sought.
- 1.7 Due to developments regarding the current accommodation site which were likely to affect future availability, an exploration of potential alternative accommodation sites and different approaches, including the provision of temporary 'event village' systems provided by commercial suppliers, was a further key feature of this review, along with the identification of costs associated with these possible infrastructure solutions.

- 1.8 The current funding streams of BIFF, and the potential for existing partners to play a different or greater role to enable its future sustainability, were also considered.
- 1.9 The Committee found that for BIFF to continue to be staged on CIOFF terms, an alternative accommodation site would be required that meets the size, access and safety requirements of the event. Potential future site solutions need to fully consider the wellbeing of the performers, as well as health and safety, security and safeguarding factors.
- 1.10 Following analysis, two potential site options emerged for future festival accommodation locations - public open spaces at John Whitehead Park or Sidlaw Road (former college site). Educational establishments, although utilised in the past, are not considered appropriate on health and safety grounds.
- 1.11 A summary of estimated infrastructure costs for various accommodation options was collated which gave an indication of the approximate expenditure required to safely manage future festivals should either of the identified public open spaces be used. BIFF should consider this information (including the emerging sums of money noted) fully when planning for next year's event and beyond, and as a key contributor to the festival, SBC should satisfy itself that these requirements are being met.
- 1.12 BIFF has a strong record of attracting funding from a variety of sources, though aside from SBCs contribution, the actual amounts each year are subject to variation. As it is difficult to guarantee future funding, BIFF may wish to seek contributions from further afield as a means of providing appropriate accommodation solutions for its performers. In acknowledging the significance of BIFF to the locality, Billingham Town Council may also wish to explore further ways of supporting the festival, including considerations around enhanced financial contributions.
- 1.13 BIFF is an independent organisation and the Committee are not charged with influencing its future plans except where they relate to the duty on Stockton-on-Tees Borough Council to ensure the safety of events taking place on Council land. However, as Cabinet are being asked to note a range of infrastructure options (all of which would result in a significant financial pressure on BIFF), and as the subject of this scrutiny review was triggered by an urgent request by BIFF to SBC to fund the additional infrastructure costs in 2017, the potential for BIFF to reduce the frequency of the event in order to reduce the annual burden of the infrastructure costs whilst still complying with the terms of the CIOFF governing body should be noted.

### **Recommendations**

The Committee recommend that:

- 1. For any potential future accommodation site solutions, BIFF need to fully consider the wellbeing of the performers, as well as their responsibilities around health and safety that have been outlined as part of this review.**

**Recommendations (continued)**

- 2. In order to create safe temporary accommodation for its performers, BIFF should consider all elements within the summary of estimated infrastructure costs for various accommodation options devised as part of this review (including the sums of money emerging as part of this analysis). As a key contributor to the festival, SBC should satisfy itself that these requirements are being met.**
- 3. Due to the likelihood of increased accommodation costs following the loss of the former Campus School sports block, BIFF may wish to build on existing, and identify new, funding streams that could assist them in providing appropriate accommodation solutions.**
- 4. Subject to funding streams becoming available, BIFF and SBC should further explore the feasibility of using either John Whitehead Park or Sidlaw Road (former college site) as accommodation site solutions, and in the event that neither is suitable, should identify and explore potential solutions across a wider geographical area.**
- 5. As an advocate of BIFF, and in recognising the benefits it provides for the town of Billingham, Billingham Town Council may want to consider enhancing its role and financial contribution in supporting the festival's future sustainability.**
- 6. BIFF should ensure that any future accommodation site is overseen by suitably qualified personnel at all times, including during construction and deconstruction phases.**
- 7. Cabinet note the potential for BIFF to reduce the frequency of the event in order to reduce the annual burden of the infrastructure costs whilst still complying with the terms of the CIOFF governing body.**

## **2.0 Introduction**

- 2.1 This report outlines the findings and recommendations following the Place Select Committee's scrutiny review of Billingham Event Infrastructure.
- 2.2 The main focus for this review was to analyse how Billingham International Folklore Festival (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. An understanding of the costs of accommodating groups during the festival period, including catering and transportation, as well as infrastructure associated with the performances, was also sought.
- 2.3 Due to developments regarding the current accommodation site which were likely to affect future availability, an exploration of potential alternative accommodation sites and different approaches, including the provision of temporary 'event village' systems provided by commercial suppliers, was a further key feature of this review, along with the identification of costs associated with these possible infrastructure solutions.
- 2.4 The current funding streams of BIFF, and the potential for existing partners to play a different or greater role to enable its future sustainability, were also considered.
- 2.5 The Committee received evidence from a number of key stakeholders, including the Local Authority (Culture, Leisure and Events Department, Finance & Business Services Department (including the Health and Safety Unit), and Local Billingham Councillors), BIFF Directors, Sound2Av (BIFF 2017 Infrastructure Contractor), Billingham Town Council, Onsite Building Trust and Arts Council England.
- 2.6 During the festival in August 2017, Committee Members undertook visits to the accommodation site based at the former Campus School sports block on Marsh House Avenue, Billingham, as well as the performance site in Billingham Town Centre.

### **3.0 Background**

3.1 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.

3.2 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.

3.3 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.

3.4 SBC 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.

3.5 For 2017, the BIFF organisers estimated the additional costs for temporary infrastructure to be approximately £25,000 - Cabinet subsequently approved the use of up to £25,000 (in addition to its annual £60,000 grant) of SBC 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.

## 4.0 Findings

### CIOFF Guidance

- 4.1 As a founder member of CIOFF (Conseil International des Organisations de Festivals de Folklore et d'Arts Traditionnels), the international organisation of folklore festivals, Billingham International Folklore Festival (BIFF) is obliged to adhere to CIOFF guidelines.

#### *Charter for Recognized CIOFF International Festivals (see Appendix 1)*

- 4.2 This charter for recognised CIOFF international festivals details the list of requirements and rules which need to be followed. Members' attention was drawn to items 5 and 6:

5. *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.\**
6. *The Festival invites at least five foreign groups from five different countries to each Festival, to portray and promote the Cultural Diversity.\*\**

\* 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.

\*\* 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.

#### *Guidelines for CIOFF International Festivals and International Festivals (see Appendix 2)*

- 4.3 This document details in-depth rules and guidelines adopted by the CIOFF General Assembly in 2015. The following elements of this guidance outline the duties placed upon the host during the festival:

##### *Operating CIOFF International Festivals and CIOFF Festivals*

The Festival has to provide for each invited foreign group the following conditions:

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;
2. Full accommodations and meals during the stay at the festival site;
3. A contribution to cover incidental expenses;
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).

##### *The Festival should also request*

- 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].

### *5.1 Arrival*

- 5.1.1. The festival should send a representative to meet the group at the arrival airport, ferry port or border crossing if necessary.
- 5.1.2. The festival should ensure that when the group arrives at the festival, a festival official meets the group 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.
- 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.
- 5.1.4. When the group arrives, the group members should be allowed to have a reasonable time for rest and relaxation.

### *5.2 Accommodation and Food*

- 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.
- 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.
- 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.
- 5.2.4. The festival should provide facilities for drinks in between meals, free of charge or for purchase.
- 5.2.5. The festival should also provide drinks (non-alcoholic) at performances.

### *5.3 Technical Arrangements*

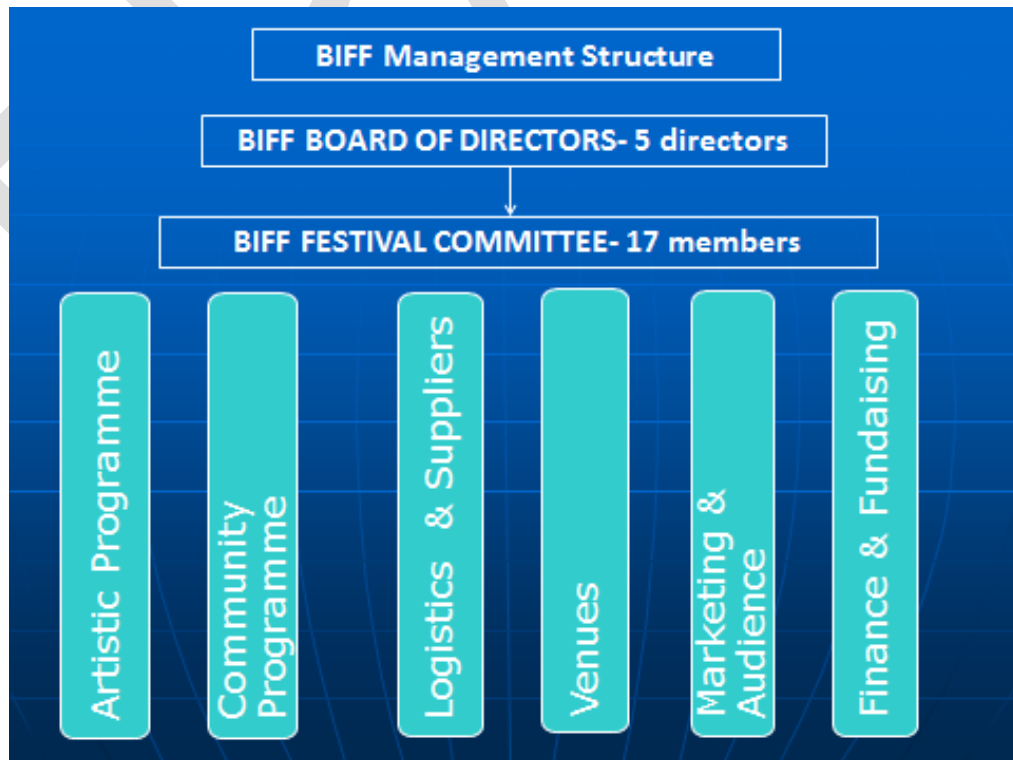
- 5.3.1. The festival should arrange rehearsal time for the groups on the stage if possible. A rehearsal room/space should also be provided.
- 5.3.2. The festival should arrange a full sound rehearsal for the musicians, singers and dancers. The number of microphones requested by the group should be provided, 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.
- 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.

- 5.3.4. Flowers or speakers should not hide, possible, the front of the stage, so that the dancers' feet can be seen by the audience.

### BIFF Organisation

- 4.4 BIFF is the largest traditional international dance and music festival in the UK, and is unique in presenting a variety of world-class traditional cultures to British audiences.
- 4.5 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).
- 4.6 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.
- 4.7 In 1970, BIFF became one of the eight founder members of the worldwide 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.

4.8





In 1999, BIFF became a limited company and a registered charity the same year, and is completely organised 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.

- 4.9 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.

#### *Festival Infrastructure*

- 4.10 The accommodation facilities for the performers are one of the most important and integral parts of the festival's success, with a requirement to provide the following all at one location:

- dormitories for 300 people
- showers and toilets
- rehearsal space
- social area

- 4.11 Visits to BIFF took place during August 2017, with Committee Members and Officers shown around the accommodation site based at the former Campus School sports block on Marsh House Avenue, Billingham. During these visits, information was provided by the Festival Director, Artistic Director and Housekeeper.



- 4.12 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.



- 4.13 Space 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.



- 4.14 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.



- 4.15 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.

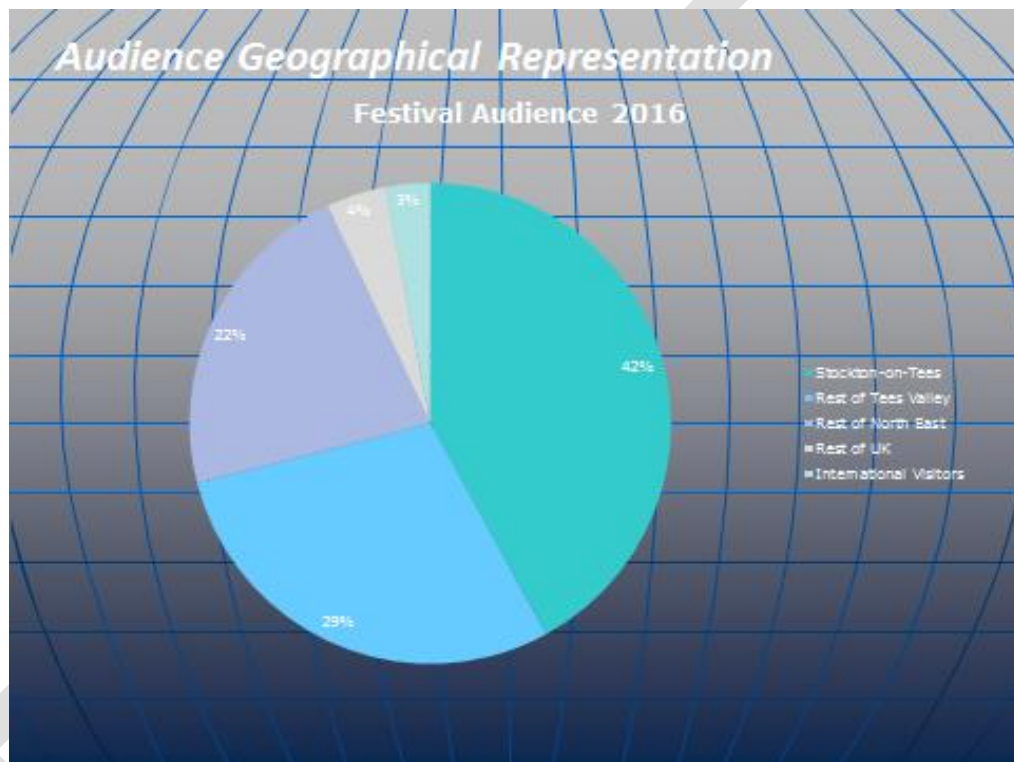
- 4.16 The performance site is situated in the high street of the Town Centre, and contains the open air arena and the bandstand. Fencing with black meshing surrounds the arena, and within this is the performance stage and seating for the audience. BIFF previously looked at the possibility of using a covered

structure for the performance area to combat the effect of bad weather, but this was cost prohibitive.

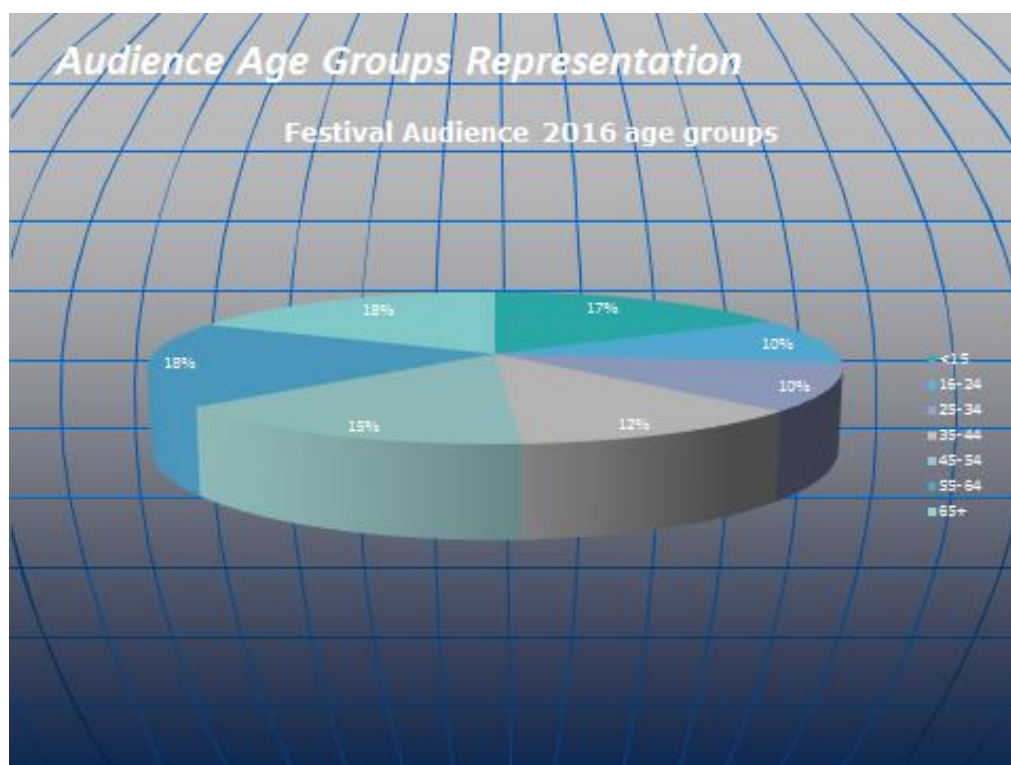
- 4.17 Most performers are over the age of 18, though some are aged 16-17.
- 4.18 Members questioned the quality of the accommodation provided for performers at this year's festival, and felt it made for a less than hospitable environment.

*Audience*

- 4.19 Data was presented on the geographical and age-group representation of the 2016 BIFF audience (2017 data still to be finalised).



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.



#### Funding Streams/Key Partners

4.20 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 Foundation. A number of sponsors also supported this year's festival, including Billingham Forum, Tees Active, Boyes and Croft Coach Travel.

#### *Stockton-on-Tees Borough Council (SBC)*

4.21 SBC provides BIFF with an annual grant of £60,000 which is used to cover the main festival expenses:

- Festival Arena: staging, seating, sound, lighting, arena supplies and catering marquee (£20,000)
- Catering for 300 participants for 14 days (£18,000)
- Transportation of groups to and from point of entry in the UK and daily bus shuttles (£19,000)
- International performers pocket money (£6,000)

4.22 For 2017, the BIFF organisers estimated additional costs for temporary infrastructure to be approximately £25,000\* - Cabinet subsequently approved the use of up to £25,000 (in addition to its annual £60,000 grant) of Council resources to enable the short-term measures to facilitate BIFF this year.

\* note: this is no indication of future costs as BIFF had use of the sports block itself for 2017.

4.23 SBC has provided support to the accommodation needs of BIFF for a number of years; historically this was within school buildings, but more recently be-

tween 2015 and 2017 this was within the sports block and part hard-standing at the former Billingham Campus School site, Marsh House Avenue.

- 4.24 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 was considered one of its strengths.
- 4.25 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).

#### *Arts Council England*

- 4.26 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:
- 2011 - £38,500 (contemporary dance programme)
  - 2012 - £45,400 (contemporary dance programme)
  - 2013 - £46,800 (contemporary dance programme)
  - 2014 - £72,900 (50th Anniversary Programme)
  - 2015 - £15,000 ('There will be Dance', contemporary dance programme)
  - 2016 - £49,900 ('Faces of Dance', contemporary dance programme)
  - 2017 - £45,000 ('Flagship Event – Peacock Lake')
- 4.27 Arts Council England was approached as part of this review to provide some detail around previous decisions to support the festival, as well as comment on potential future support. The response provided was as follows:

*'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: <http://www.artscouncil.org.uk/grants-arts-0>*

*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.'*

#### *Billingham Town Council*

- 4.28 Since 2011, BIFF has received the following grants from Billingham Town Council (all towards Family Day):
- 2011 - £1,500
  - 2012 - £1,500

- 2013 - £1,000
- 2014 - £1,000
- 2016 - £500
- 2017 - £1,000

- 4.29 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 BIFF.
- 4.30 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.
- 4.31 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 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.
- 4.32 The Town Council provided subsequent comments from its members in relation to BIFF following their November 2017 meeting:

*'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.'*

*'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.'*

*'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.'*

The general feeling is that the Town Council would like to see BIFF continue, and when talking about John Whitehead Park potentially being the preferred site, they would welcome further consultation and discussion on this.

#### *St Modwen's*

- 4.33 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.

- 4.34 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.

#### *Others*

- 4.35 For 2017, BIFF also received the following funding and support:
- Heritage Lottery Fund - £10,000 ('Billingham World Explorers' Project)
  - Sport England - £6,660 ('Billingham Dance Triathlon' Project)
  - Department for Culture Media & Sport - £5,000 ('Attracting Young Volunteers' Project)
  - The Billingham Legacy Foundation - £500 (towards 'Peacock Lake')

#### Health and Safety

- 4.36 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:
- Stockton & Billingham Technical College, Finchale Avenue, Billingham.
  - St Michaels Comprehensive School, Beamish Road, Billingham.
  - Blakeston Community School, Junction Road, Norton.
    - Overflow accommodated in University Campus (2004).
  - The premises of the former Bede Sixth Form College, Hale Road, Billingham.
  - Pentland Primary School (2010).
  - c/o Northfield School (2011 onwards) at the Billingham Campus Sports Block located at Marsh House Avenue, Billingham.
- 4.37 Any support and advice provided is confined to the use of premises' 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.
- 4.38 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.
- 4.39 Due to the vagaries of design associated with education establishments, a variety of difficulties were experienced in accommodating artists' 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.
- 4.40 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 an-

nexed to land, is predicated not upon ownership, but occupation (*Occupiers Liability Act 1957 and 1984*).

- 4.41 National (online) guidance for the events industry exists in *The Purple Guide* ([www.thepurpleguide.co.uk](http://www.thepurpleguide.co.uk)), 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 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) may check if there is a *potential* for harm, and do not have to wait for harm to occur before a regulatory intervention proceeds.
- 4.42 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 (*Construction (Design and Management) Regulations 2015*). 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:
- '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.'* (HSE)
- 4.43 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.
- 4.44 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.
- 4.45 This year's Infrastructure Contractor (Sound2Av) felt that BIFF hinged 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).

In addition, whilst a significant number of volunteers are involved, the festival 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 upon grant applications:

- Production Manager (venues)



- Stage Manager (Festival Arena)
- PR & Marketing Manager
- Health & Safety Manager
- First Aid Provision

#### Alternative Accommodation Site Options & Approaches

4.46 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):

*'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.*

*As discussed and agreed with [the SBC Senior Finance Manager] 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 exclusive 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.'*

#### *Site Options*

4.47 A number of SBC-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 & Safety considerations.

| 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> <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</li> </ul> |

|  |   |   |
|--|---|---|
|  |   | and objections considered before possibility of granting any licence to BIFF.   |
| 3. Public Open Space at former college site, Sidlaw Road, Billingham | SBC   | <p>Possibility of using this site as a permanent solution but the following need to be considered and agreed with the Council:</p> <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 suitable as there is insufficient land available to accommodate BIFF's requirements.   |

4.48 Applicable to each of the locations above are general health and safety considerations for the use of any site:

- Effective planning is central to putting on a safe event.
- Prepare an event safety plan.
- 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.
- Carry out a systematic assessment of the risks to employees, volunteers and the public.
- Implement risk control measures identified by the risk assessment.
- Put appropriate arrangements in place to monitor health and safety compliance.
- Provide competent health and safety advice.
- Liaise with other interested parties, including Local Authorities, stadium management, arena operators, safety advisory groups and the emergency services, early in the planning process.
- Thorough investigation of the site to be used.

General event management considerations for the use of any site include:

- The amount of marquee space required is significant. Approximately 80 beds could be put into a 15 x 48m marquee.

- Large marquees may require plant machinery to erect which may have implications on soft ground.
- All sites on soft-standing would need track mat to ensure HGVs can safely manoeuvre.
- Welfare for 300 persons would need to be considered (i.e. catering, showers, toilets, waste, and security).
- Security of artist possessions.
- Modesty screening.
- Power.
- Lighting - curfew required if only global lighting used.
- Emergency lighting.
- Fire warning systems and/or wardens.
- Fire breaks between units.

4.49 It is difficult for SBC to assess the use of clear span marquees as suitable accommodation as the Council do not use marquees for this type of residential accommodation, and have no direct connection with local providers who supply them.

4.50 Members and Officers discussed each of the site options presented:

1. ***Hard-standing at Sports Block, Marsh House Avenue***

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). Officers reported that the use of this area would still conflict with use of the site by Onsite, and could also conflict with intended future use of parts of the site as currently reflected in the Local Plan. It should be noted that even if this site were to be available, it would not significantly alter the outcome of the assessment of BIFF infrastructure requirements since it would not include the use of any buildings.

2. ***John Whitehead Park***

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.

3. ***Former college site, Sidlaw Road***

Like John Whitehead Park, it has the advantage of being close to the Town Centre performance area (again reducing transport costs). The site has some hard-standing that could be used as part of a compound entry point and vehicle delivery point, but that access would be from a residential street, and at this stage no consultation has taken place with affected residents. As with John Whitehead Park, the site drainage conditions may be an issue, and further survey work will be required to establish ground conditions.

4. **Bedford Terrace**

Ruled out following agreement that there is insufficient access for heavy vehicles.

5. **Corner of Rievaulx & Marsh House Avenue**

Ruled out following agreement that there is insufficient land available due to football pitches on the land, and the fact that BIFFs occupation would clash with other users' requirements.

6. **SBC-maintained schools in Billingham**

Insufficient land available to accommodate BIFFs requirements. A significant amount of work was undertaken to use the former Campus School sports block at Marsh House Avenue, and similar challenges would exist if educational establishments were to be used as a festival infrastructure site.

- 4.51 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.

*Other Sites*

- 4.52 SBC 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 is able to secure an alternative non-Council owned site, there will be the same costs and considerations required as if it were Council land, plus there is also the possibility of additional costs (such as rent) being charged.

- 4.53 Alternative suggestions in respect of potential site options that could be considered for further investigation were made - these included:

- Bishopton Centre
- BCT Aspire
- Technology Park
- Rugby Club

*Accommodation Options*

- 4.54 The Committee was 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:

- Snoozebox Pods ([www.snoozeboxhotel.co.uk](http://www.snoozeboxhotel.co.uk)): 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.
- Festihuts ([www.chaletevents.net/festihuts-about/](http://www.chaletevents.net/festihuts-about/)): cosy and secure wooden units that can sleep up to 4 guests with their own bed, power point and light.
- Bunkabin ([www.bunkabin.co.uk/](http://www.bunkabin.co.uk/)): 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.

- The Pop-Up Hotel ([www.thepopuphotel.com/pop-up-room](http://www.thepopuphotel.com/pop-up-room)): solid structure rooms for 2 adults with lockable front door.

4.55 Both the BIFF Directors and this year's Infrastructure Contractor (Sound2Av) highlighted the Evolution Dome (<https://www.evolutiondome.com/>), an inflatable event structure which could provide an alternative for both performance and accommodation solutions.



Such a dome would fit into Billingham Town Centre, would be attractive to audiences for both day and night performances, and was thought to cost 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.

\* 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.

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.



- 4.56 This year's Infrastructure Contractor (Sound2Av) noted that the current cabins/containers used are not insulated and arguably not suitable. Insulated marquee structures (pictured below) are a potential solution - they are 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. The cost is roughly £5,000 per marquee.



With reference to the possible use of John Whitehead Park as an accommodation site, the Infrastructure Contractor added that, due to potential flooding and water drainage issues associated with this public open space, marquees

could be built up on a wooden decking system to raise them off the ground to avoid any water ingress.

## Costs

4.57 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 was 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 hard-standing, and does not include track mat costs for soft ground, fencing and security costs, though does include marquee for feeding). BIFF Directors stated that the 2017 costs for the portacabins (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.

4.58 Indicative infrastructure costs associated with several accommodation options highlighted through this review are detailed in Appendix 3 (Estimated Infrastructure Costs for Accommodation Options). This summary provides approximate financial outlay to cover the general event management considerations outlined previously, and is based on a three-week period (i.e. from just before the performers arrive to just after they leave) for accommodation structures on soft-standing ground (i.e. public open spaces). The specific elements considered include:

- Hire Cost (of accommodation structure)
- Track Mats
- Power
- Emergency Lighting
- Fire Warning Systems/Wardens
- Security
- Showers
- Toilets
- Internal Infrastructure (modesty screens, personal lockers, cubical lighting, etc.)
- Catering/Rehearsal Space
- Staff Welfare
- Site Construction Manager
- Remedial Works (post-festival site repairs)

With the exception of the Evolution Cube (a variance of the Evolution Dome which is a more suitable shape for sub-dividing), the marquee and cabin options indicate initial accommodation infrastructure costs of between £78,000 and £110,000.

## **5.0 Conclusion & Recommendations**

- 5.1. BIFF has a significant and long-standing international reputation which currently provides an annual opportunity for the town of Billingham to attract visitors, increase economic activity, and, on a wider social level, bring diverse communities together. For BIFF to continue to be staged on CIOFF terms, an alternative accommodation site would be required that meets the size, access and safety requirements of the event.
- 5.2. A number of concerns were raised around the suitability of the accommodation at the former Campus School sports block on Marsh House Avenue, Billingham, for this year's festival. Whilst the sports block is no longer an option following the recent asset transfer to Onsite, potential future site solutions need to fully consider the wellbeing of the performers, as well as health and safety, security and safeguarding factors.
- 5.3. Following analysis, two potential site options emerged for future festival accommodation locations - public open spaces at John Whitehead Park or Sidlaw Road (former college site). Educational establishments, although utilised in the past, are not considered appropriate on health and safety grounds.
- 5.4. A summary of estimated infrastructure costs for various accommodation options was collated which gave an indication of the approximate expenditure required to safely manage future festivals should either of the identified public open spaces be used. BIFF should consider this information, including the emerging sums of money noted, fully when planning for next year's event and beyond.
- 5.5. As key financial contributors to the festival, and owners of the public open spaces that have been identified as potential future site options, SBC should satisfy itself that BIFF can 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.
- 5.6. BIFF has a strong record of attracting funding from a variety of sources, though aside from SBCs contribution, the actual amounts each year are subject to variation. As it is difficult to guarantee future funding, BIFF may wish to seek contributions from further afield as a means of providing appropriate accommodation solutions for its performers.
- 5.7. Billingham Town Council (as well as Local Billingham Councillors) passionately highlighted the importance and value of BIFF to the town of Billingham, and noted a number of local groups who had expressed an interest in getting involved with the festival. Communication between BIFF and Billingham Town Council may enable any offers of future support, particularly involving infrastructure elements, to be developed. In acknowledging the significance of BIFF to the locality, Billingham Town Council may also wish to explore further ways of supporting the festival, including considerations around enhanced financial contributions.
- 5.8. BIFF relies significantly on volunteers, but even more so upon the Festival Director and Artistic Director to deal with any on-site issues that arise before and during the performance period. To reflect an event of this scale and significance, and to comply with relevant legislation, BIFF should ensure that any



future construction and accommodation site is overseen by suitably qualified personnel at all times.

- 5.9. BIFF is an independent organisation and the Committee are not charged with influencing its future plans except where they relate to the duty on Stockton-on-Tees Borough Council to ensure the safety of events taking place on Council land. However, as Cabinet are being asked to note a range of infrastructure options (all of which would result in a significant financial pressure on BIFF), and as the subject of this scrutiny review was triggered by an urgent request by BIFF to SBC to fund the additional infrastructure costs in 2017, the potential for BIFF to reduce the frequency of the event in order to reduce the annual burden of the infrastructure costs whilst still complying with the terms of the CIOFF governing body should be noted.

### **Recommendations**

The Committee recommend that:

- 1. For any potential future accommodation site solutions, BIFF need to fully consider the wellbeing of the performers, as well as their responsibilities around health and safety that have been outlined as part of this review.**
- 2. In order to create safe temporary accommodation for its performers, BIFF should consider all elements within the summary of estimated infrastructure costs for various accommodation options devised as part of this review (including the sums of money emerging as part of this analysis). As a key contributor to the festival, SBC should satisfy itself that these requirements are being met.**
- 3. Due to the likelihood of increased accommodation costs following the loss of the former Campus School sports block, BIFF may wish to build on existing, and identify new, funding streams that could assist them in providing appropriate accommodation solutions.**
- 4. Subject to funding streams becoming available, BIFF and SBC should further explore the feasibility of using either John Whitehead Park or Sidlaw Road (former college site) as accommodation site solutions, and in the event that neither is suitable, should identify and explore potential solutions across a wider geographical area.**
- 5. As an advocate of BIFF, and in recognising the benefits it provides for the town of Billingham, Billingham Town Council may want to consider enhancing its role and financial contribution in supporting the festival's future sustainability.**
- 6. BIFF should ensure that any future accommodation site is overseen by suitably qualified personnel at all times, including during construction and deconstruction phases.**
- 7. Cabinet note the potential for BIFF to reduce the frequency of the event in order to reduce the annual burden of the infrastructure costs whilst still complying with the terms of the CIOFF governing body.**

## APPENDIX 1: Charter for Recognized CIOFF International Festivals



**CIOFF®**  
International Council of Organizations  
of Folklore Festivals and Folk Art  
Official Partner of UNESCO  
Accredited to the UNESCO ICH Committee

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### Charter for Recognized CIOFF® International Festivals

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To maintain peace and strengthen friendship between people and their countries, CIOFF® promotes international understanding, particularly in the field of Intangible Cultural Heritage (ICH), in accordance with the principles of UNESCO.

The CIOFF® International Festivals bring together folk art performers in a peaceful and friendly atmosphere. Through the Festival program, the participants give local audiences and the other participants an insight into the folk traditions of their country, promoting the understanding of the cultural heritage and traditions of other people. To promote international friendship and traditional cultural exchange, the Festival participants use the occasion to socialize with each other in a friendly atmosphere.

The Recognized CIOFF® International Festival is obliged to meet the following requirements and abide by the following rules:

1. The Festival should promote the aims and policies of CIOFF®;
2. The Festival should invite groups through CIOFF® Network (National Section), avoiding any contacts with commercial agencies and individual promoters;
3. Follow the rules and guidelines on CIOFF® International Festivals adopted by the CIOFF® General Assembly. (Annexed Guidelines);
4. CIOFF® International Festivals are forbidden to arrange competitions for foreign groups.
5. 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;
6. The Festival invites at least five foreign groups from five different countries to each Festival, to portray and promote the Cultural Diversity;
7. The Festival has the duty to use the CIOFF® name, the CIOFF® Flag and CIOFF® Logo in all Festival publications (including Festival Website) in a prominent position, separately from any other logos (sponsors, partners, etc.).
8. The Festival should prominently display CIOFF® flag at every Festival concert;
9. The Festival shall enter into an agreement with each invited group that clearly defines the rights and responsibilities of both parties. This can take form of an exchange of letters;
10. At the end of each Festival, the Festival director has a duty to complete the "Report on the Groups" and send it to the responsible person of the Festivals Commission (as indicated on the questionnaire), within 30 days from the last day of the Festival. A Festival that fails to send the Festival Report on 3 consecutive occasions will lose its CIOFF® recognition;

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**Charter for Recognized CIOFF® International Festivals**

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11. The Festival is obliged to distribute the "Report on the Festival", with the identity of the Festival filled in at the top, requesting each group to complete this Report and sent it to the addressee indicated at the bottom.

**Note:**

In case that the Festival is no longer a member of the National Section, the CIOFF® recognition will be immediately withdrawn and the festival will be forbidden to use CIOFF® name and Logo.

Signatures:

President CIOFF®

Chairman Festivals Commission

Philippe Beaussant

Wolfgang Denke-Otterbein

National Section: .....

date: .....

National Section Chairman

Signature: .....

Festival: .....

date: .....

Festival Director:

Signature: .....

Festivals Commission  
festivals-commission@cioff.org

## **APPENDIX 2: Guidelines for CIOFF International Festivals and International Festivals**



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### **GUIDELINES FOR CIOFF® INTERNATIONAL FESTIVALS AND INTERNATIONAL FESTIVALS**

Edited and Published in  
The CIOFF® Festivals Commission  
E-mail: [festivals-commission@CIOFF.org](mailto:festivals-commission@CIOFF.org)

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the General Assembly  
in Arequipa, Peru  
2015

## APPENDIX 2: Guidelines for CIOFF International Festivals and International Festivals



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## APPENDIX 2: Guidelines for CIOFF International Festivals and International Festivals



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### Introduction

We are extremely proud to announce that at the 38th General Assembly of UNESCO in Paris (3rd-18th November) CIOFF® has been awarded the UNESCO associate partner status as NGO, being one of the only three NGOs, who received the associate status in 2015. Since its foundation in 1945, UNESCO has sought to collaborate with NGOs, which are fundamental civil society partners for the implementation of the Organization's activities and programs. Over the years, UNESCO has built up a valuable network of cooperation with NGOs having an expertise in its fields of competence, i.e. education, science, social and human sciences, culture, communication and information.

Currently, UNESCO is enjoying official partnerships with 373 international NGOs and 24 foundations and similar institutions, only around 40 of which have associate status and all the others consultative status. This recognition of CIOFF® by UNESCO reflects the new level of cooperation with CIOFF® in providing a valuable partnership to UNESCO in recent years, having made regular major substantial contributions to framing UNESCO's objectives and implementing its programs in the field of safeguarding and promoting the World intangible cultural heritage. CIOFF® becomes the only organization working in the field of ICH to receive associate partnership status of UNESCO.

What that means for CIOFF® is: Visibility – an immense chance to promote the work and activities of CIOFF® by both CIOFF® International and the National Sections Opportunity to develop and implement new exciting programs and projects with the support of UNESCO Responsibility- to maintain the high level of engagement with UNESCO as an associate partner, constantly strengthening CIOFF® organization on national and international levels and delivering effective programs and projects.

This extremely important announcement comes at a time when CIOFF® is preparing for its flagship event - the 5th CIOFF® World Folkloriada, which will take place in Zacatecas, Mexico in August 2016, with participation of over 2500 dancers and musicians representing more than 70 countries of the World. Founded in 1970, CIOFF® is now represented in 115 different countries in which there are more than thirty thousand folklore dance and music groups and folk arts organizations.

Today CIOFF® globally coordinates over 300 annual international folklore and folk arts festivals, uniting thousands of volunteers around the world with its mission to encourage cultural exchange in order to promote a growing spirit of friendship and peace.

Philippe Beaussant  
President of CIOFF®

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### New from the Website

#### What are the objectives?

The main objectives of CIOFF® Festivals are:

- To provide an opportunity to present the whole world's traditional heritage
- To provide a participatory rather than a consumer model for Intangible Cultural Heritage
- To further the aims of CIOFF® and UNESCO in the dissemination and protection of traditional cultures
- To promote mutual understanding and peace all over the world.
- To preserve our Intangible Cultural Heritage

#### The Program on stage

An important part of CIOFF® festival activities are the artistic performances. According to the **CIOFF® definitions of traditional programs on the stage**, a performance is considered as representative of traditional culture if its content comes from or is inspired by an Intangible Cultural Heritage, namely:

- Transmitted from generation to generation;
- Constantly re-created by communities and groups in response to their environment, their interaction with nature and their history;
- Providing them with a sense of identity and continuity;
- Promoting respect of cultural diversity and human creativity.
- The programs can be of ***authentic, elaborated or stylized expression***

To serve the cause of traditional culture the ensembles choose a style and a way of expression. In accordance with its main activity, which is the organization of festivals of traditional culture, CIOFF® wishes to define the styles of expression through song, music and dance as outlined below:

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### **A program will be considered as representing an authentic expression:**

- if the content is regional
- if the costumes are authentic or faithfully reconstructed
- if music and dance are presented without arrangement
- if the musical instruments are authentic or faithfully reconstruct

### **A program will be considered as representing an elaborated expression:**

- if the content covers a number of regions
- if the elements of costumes are adapted
- if the music is harmonised and the elements of dance modified
- if the creation of new dances uses traditional and authentic elements

### **A program will be considered as representing a stylised expression:**

- if the content draws its inspiration from the traditional culture of its country
- if the costumes are re-created for the needs of the stage
- if the music and the elements of dance are adapted and re-created to meet the needs of a modern scenic transposition
- if the creation of new dances and music uses traditional elements to represent the creative ideas of the choreographer and the musician.

### **Cultural Context of a CIOFF® Festival**

An International Folklore Festival is one of the means to safeguard, to promote and to diffuse the Intangible Cultural Heritage, mainly through such genres of expressions as music, dance, games, rituals, customs, know-how of handicraft and other arts. To be a significant contribution to the maintenance and enhancement of cultural identity and diversity, a folklore festival has to be implemented in an appropriate cultural context.

The reflections presented here aim at developing a pertinent cultural context in folklore festivals. The following items constitute and describe what CIOFF® sees as important elements of the term “cultural context”.



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### **1. A meeting place for cultures**

CIOFF® considers the Intangible Cultural Heritage as a mainspring of cultural diversity and a guarantee of sustainable development, as underscored in the UNESCO Recommendation on the Safeguarding of Traditional Culture and Folklore of 1989, in the UNESCO Universal Declaration on Cultural Diversity of 2001 and in the Convention for the Safeguarding of the Intangible Cultural Heritage<sup>1</sup> of 2003

International Folklore Festivals bring together folk art performers in a peaceful and friendly atmosphere.

With their program, the participants will give to the other participants as well as to a large part of the population, an insight in the folk traditions of their country, and they will strive for an understanding of the cultural heritage and tradition of other people<sup>2</sup>.

According to CIOFF® policy, an International Folklore Festival will be fully accomplished as a meeting place for cultures when it is organized in the spirit of friendship and promoting a culture of peace.

### **2. Concept and programming of a festival**

On the basis of clearly determined objectives and realistic evaluated means, the global concept and the programming of an International Folklore Festival includes mainly the following four elements:

The EXPRESSIONS of the traditional culture – music, singing, dancing, costumes, customs, handicraft, tales, traditional cooking, rituals, games, traditional instruments and others.

The INTERVENING PARTIES – artists, choreographers, musical directors, craftsmen, ethnologists, teachers, children and youngsters, the public of the festival, families, elders, and others.

The PARTNERS – cultural and social associations; local and regional folk groups; local, regional and national artists; local, regional and national governments; town halls, townships, regions, unions, schools, teachers, conservatories, institutions, craftsmen guilds and, last but not least!, the volunteers.

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<sup>1</sup> CIOFF® Cultural Policy, Preamble

<sup>2</sup> CIOFF® Internal Regulation, art 9

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The ACTIVITIES – performances, exhibitions, conferences, games, contests, meetings, visits, training, symposia, demonstrations, parades, shops, tasting and others.

In that aspect the relevant objective therefore is:

*Taking into account its historical, cultural, social and economic environment each festival organizer will choose the expressions, the intervening parties, the partners and the activities in accordance with the objectives and the means of the festival. These choices will constitute the basis of the global concept and the specific programming of a unique and evolutionary international cultural event.*

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### 3. Place and role of the performers

At an International Folklore Festival performers have primarily the place and role of artists. However, as participants of a cultural event, especially when it is implemented as a meeting place for cultures, they assume a much broader cultural function. In the “Analysis of the 1989 Recommendation in the context of today”<sup>3</sup>, this cultural function of the performers is outlined as follow: “It is time for an appropriate representation to be given of those whose practices, create and nurture this culture. Recognition and respect for the active participation of grassroots practitioners in the production, transmission and preservation of their cultural expressions and products are essential for meeting the increased challenges and opportunities in the new global encounter and exchange of cultures.”

In that aspect the relevant questions therefore are:

- What is an appropriate representation to be given to the performers in the festivals programming?
- How should the respect and recognition for the performers be demonstrated?

*According to the CIOFF® policy, the representation to be given to the performers is basically achieved by organizing an International Folklore Festival itself, following the principles mentioned in the regulation. The respect and recognition will be fully expressed when the festival is organized in the spirit of hospitality, encounter and exchange leading to the mutual understanding, spontaneously and in the daily life of the festival.*

### 4. Traditions and Creative Activity

Folklore has to be considered as an evolutionary process where one of the main characteristics is the creative activity based on tradition. As outlined by the International Conference of Experts on “Folk dancing on the stage” in its Final Report<sup>4</sup>, the process of creation is influenced by numerous different national and international factors.

Taking into consideration the different socio-cultural objectives of cultural groups in their creative activity, CIOFF® considers the following specific terminology for traditional programs on stage: Authentic expression Elaborated expression and Stylized expression<sup>5</sup>.

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<sup>3</sup> UNESCO: Final Report on “A Global Assessment of the 1989 Recommendation on the Safeguarding of Traditional Culture and Folklore: Local Empowerment and International Cooperation”, Washington D.C., USA, June 1999

<sup>4</sup> CIOFF® International Conference of Experts on “Folk dancing on the stage”, Adaptation and changes in folk dancing in the work of amateurs groups. Fribourg, Switzerland, 21-25 October 1985, Final Report

<sup>5</sup> Definitions of traditional programs on stage proposed by the Cultural Commission

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An International Folklore Festival organized within an appropriate cultural context and with a pertinent programming represents a powerful asset to support the activities aimed at the safeguard, the promotion and the diffusion the traditional culture. Through organizing International Folklore Festivals, CIOFF® realizes an operative contribution to implement the content of the following statement presented in Turin by M. Koïchiro Matsuura, former Director-General of UNESCO :

*"Intangible Cultural Heritage is gaining increasing recognition worldwide for the fundamental role it plays in our lives in the maintenance and enhancement of cultural identity and diversity."*

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### Guidelines for Implementation

#### 1. Introduction

1.1. These guidelines are intended for the organizers of International Folklore Festivals. This document has been prepared by CIOFF®.

1.2. The guidelines apply to a variety of festivals:

- CIOFF® International Festivals, which have met the quality requirements of CIOFF®, and which are recognized as “CIOFF® International Festivals”. These festivals are expected to comply with certain conditions explained afterwards;
- International festivals which are members of their CIOFF® National Section, and which should therefore aspire towards the conditions of CIOFF® International Festivals;
- Other international festivals which are intending to join their CIOFF® National Section.

1.3. CIOFF® has identified three types of traditional art to be presented on the stage. Festivals should use these terms to indicate the type of group they wish to invite:

- AUTHENTIC
- ELABORATED
- STYLIZED

As explained above, page 4 and 5.

#### 2. CIOFF® International Festivals and CIOFF® Festivals

They bring together folk art performers in a peaceful and friendly atmosphere. With their program, the participants will give to the other participants, as well as to a large part of the population, an insight into the folk traditions of their country, and they will strive for an understanding of the cultural heritage and traditions of other people. To strengthen these thoughts, the ensembles will mingle with each other in a friendly atmosphere.

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### **Recognition of CIOFF® International Festivals and CIOFF® Festivals (Art. 9 of the Internal Regulations adopted in Zacatecas 2013)**

#### **9.1. CIOFF® International Festivals**

For recognition as a CIOFF® International Festival, the following requirements shall be met:

1. The Festival is able and willing to promote, within its competence, the aims and policies of CIOFF®;
2. The Festival is obliged to follow the rules and guidelines on CIOFF® International Festivals adopted by the CIOFF® General Assembly;
3. The Festival has an identified, responsible organizer.
4. The relevant National Section supports the application of the Festival;
5. The Festival shall have 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;
6. The Festival shall invite to each edition at least five foreign groups from at least five different countries.

An International Folklore Festival may apply for recognition as a CIOFF® International Festival. The National Section shall endorse the application. Therefore the National Section shall verify the accuracy of the information provided by the Festival and shall confirm that the Festival meets the requirements of a CIOFF® International Festival. The National Section shall send the application to the Legal Commission, and approval requires the agreement of both the Legal Commission and the Festivals Commission. The recognized Festival will receive a certificate signed by the President of CIOFF® and the chairman of the Festivals Commission. The Festival has the duty to use the CIOFF® symbol (name, Logo and Flag) and should use the Logo in all Festival publications.

#### **9.2 CIOFF® Festivals**

CIOFF® Festivals are festivals associated with a National Section of CIOFF®. The responsible National Section shall recognize these festivals. These CIOFF® Festivals shall meet the conditions 1, 3 and 4 of the CIOFF® International Festivals. CIOFF® Festivals have the privilege and duty of using the CIOFF® symbol (Logo and Flag) and should use the Logo in all Festival publications.

CIOFF® International Festivals and CIOFF® Festivals, however, do not have the right to display either the UNESCO name or its symbol without permission.

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### 9.3 Operating CIOFF® International Festivals and CIOFF® Festivals

The Festivals has to provide for each invited foreign group the following conditions:

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;
2. Full accommodations and meals during the stay at the festival site;
3. A contribution to cover incidental expenses;
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.

The festival shall enter into a formal agreement with each invited group, which clearly defines the rights and responsibilities of both parties. This can take place by an exchange of letters. Invitations to the festival shall be sent to the relevant National Sections. In case the National Section has not responded within one month, the invitation may be sent directly to the group and the National Section get's a copy of this invitation.

### 9.4 Surveillance of the CIOFF® International Festivals and of the invited groups.

CIOFF® International Festivals shall submit themselves to surveillance by invited groups, as arranged by the Festivals Commission. They shall provide, upon request from the Festivals Commission, explanations on any deviations from the adopted rules and guidelines. CIOFF® International Festivals shall give assessment, as arranged by the Festivals Commission, on all invited participating groups.

CIOFF® International and CIOFF® Festivals have the duty to fill out the questionnaire for the " Report on the Groups " and to send it to the responsible person of the Festivals Commission (as indicated on the questionnaire).

They also are obliged to give the questionnaire for the "Report on the Festival" to the participating groups, which are requested to send this filled out questionnaire to the responsible person of the Festivals Commission (as indicated on the questionnaire). **A Festival that fails to send the Festival Report on 3 consecutive occasions will lose its CIOFF® recognition.**

The purpose of the surveillance is to give assurance to the festivals that they will receive groups which meet their expectations, as well as, for the groups, that the festivals will provide them with adequate CIOFF® conditions.

The Festivals Commission shall distribute the results of the surveillance to the relevant National Sections, included in the yearly Report of the Festivals on the Groups as well as the Report of the Groups on the Festivals.

If a CIOFF® International Festival, despite written remarks by the Festivals Commission, remains in conflict with its obligations under these Internal Regulations, the Festivals Commission shall, with consent of the Legal Commission, withdraw its recognition. Such withdrawal may be appealed to the Council. The recognition of a Festival shall also be

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withdrawn if the relevant National Section so requests.

If a recognized CIOFF® International Festival cancels the festival in period of 2 months before the scheduled date of the festival, without valid reasons, the recognition as CIOFF® International Festival will automatically be withdrawn.

### **3. First Contact and Invitations**

3.1. A festival that wishes to invite a group from a specific country should initially contact the CIOFF® National Section of this country, through his own National Section. The National Section for that country should have close contacts with the best folklore groups in the country, and should be able to put the festival in contact with an appropriate group.

3.2. The festival can invite a specific group, but the initial invitation should go through the Festivals National Section and the National Section of the group. If for any reason it is not possible to issue the invitation through the National Section, then a copy of the letter of invitation to the group should be sent to the group's National Section. If the National Section has not responded to the invitation within one month, the festival can send the invitation directly to the group, with a copy to the relevant National Section.

3.3. Some groups will contact festivals directly. In these circumstances, the festival is not obliged to reply to the groups, but may do so if they wish, with a copy to the National Section of the group.

3.4. Some festivals issue invitations over a year in advance, and festivals are recommended to issue invitations at least six to eight months in advance. The earlier the invitation is issued, the more chances a National Section has in finding a group that meets the expectations of the festival.

3.5. If a National Section recommends a group, the festival is not obliged to accept the recommendation, especially if the group does not fulfill the requirements in the invitation.

3.6. Letters of invitation and other information should be written in one of the following languages: English, Spanish and French. Or if possible in the language of the group.

3.7. Festivals may wish to send copies of the letter of invitation to their embassies in the relevant countries, and/or to the embassy of the group's country.



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When issuing an invitation, the festival should give as much information about the festival as possible:

- Name of the festival, its location and scope (as listed in the Calendar);
- Name and address of the Festival Office/Director, plus telephone and fax numbers, e-mail address and Website;
- Precise dates of the festival, including the date of arrival of the group, first date of performance, last date of performance and departure date;
- Description of the festival, the number, type and variety of performances, and the number and length of processions/parades;
- The length/duration of performances, including the length of the longest performance of the group at the festival;
- The preferred size of group (number of members);
- Whether or not the invitation is for a Children's Group. The festival must accept that Children's Groups will be accompanied by non participatory adults acting as supervisors/careers; (See Guidelines for Children Festivals attached )
- A request for a video of the group;
- A request for written documents about the group: history of the group, description of repertoire (including their place of origin), description of costumes and musical instruments;
- Most festivals insist that only live music is used, i.e. no tape-recorded music. The policy of the festival regarding taped music should be stated;
- Some festivals have a policy that electric or amplified instruments are not allowed. The policy of the festival regarding this type of instrument should be stated;
- A request for photographs (specify format);
- Details of accommodation and meals offered by the festival, including the number of people sleeping in each room. If the accommodation is in private homes, then it should be made clear who is responsible for providing transport at the festival and meals;
- Financial conditions (travel): Obligatory for CIOFF® festivals is: that the groups pays the travel costs to the inviting festival/country, the festival arranges the travel within the hosting country. The festival should also state which is the most convenient airport, ferry port or border crossing for the entry of the group; Groups are responsible for the transportation to and from agreed- upon point of arrival in the host country (nearest available airport);
- Financial conditions, reimbursement for incidental expenses: if the festival does not provide other financial support, then there will be a "reimbursement for incidental expenses" compensation. CIOFF® festivals are obliged to make this payment or its equivalent, and National Sections can determine the level of payment;
- If the invitation is part of an exchange of groups between two countries, then financial

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and other arrangements may be different, and should be explained;

- If the invitation is for a tour that includes more than one festival or other events, full details of the itinerary should be given, including the name of the person(s) responsible for the tour arrangements.

3.8. The festival should state the date by which the National Section / group should reply to the invitation. If the National Section / group does not respond by this date, the festival is not obliged to accept the group.

3.9. In addition to the requested information listed above, the groups wishing to participate in festivals are expected to provide the following information:

- Name of the group;
- Name and address of the Director or Administrator of the group, plus telephone, e-mail address and Website of the group;
- Contact person of the group, who handles the total correspondence.
- Whether or not the group members need to change costumes during performances;
- Whether or not the group wishes to use fire in its performances (eg. torches, candles, fire-juggling, fire-eating, etc.) The use of fire may not be possible because of legal or insurance restrictions;
- All the requested information listed above.

#### 4. Confirmation

When the festival has decided to accept the group, written confirmation should be sent to the group, with a copy of the confirmation to the National Section of the group. Some festivals exchange written contracts with the groups. The festival shall enter into a formal agreement with each invited group, which clearly defines the rights and responsibilities of both parties, with a copy to the National Section.

##### 4.1. The festival should now give further details:

- An outline of the program, giving more details than the letter of invitation. Details of any special or extended performances should be given, as well as other activities in which the group will participate;
- Description of the stages, including size, and relative positions of the musicians and dancers;

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- Description of the sound system: number of microphones available, availability of direct inputs, availability of radio microphones, etc. The festival should provide a stage plan, and request a sound specification;
- Description of the stage lighting. The festival should request a lighting specification;
- Location of changing rooms, relative to the stage;
- Arrangements for the group's rest times/day, i.e. times/day when the group has no performances.

#### **4.2. The Festival should also request:**

- Sound specification (see above);
- Lighting specification (see above);
- The exact number of participants, including the number of men and women, number of dancers, musicians, directors/leaders and drivers. Festivals are not obliged to accommodate and provide meals for extra people, e.g. family members. However, see earlier comments on Children's Groups;
- Details of food requirements, e.g. diet restrictions because of religion or health, number of vegetarians, etc. The festival might also ask which foods the group would prefer to eat;
- Language(s) spoken by members of the group;
- Confirmation that the group has arranged medical insurance, travel- and accident insurance, with repatriating;
- Confirmation that the group has arranged visas, if required. Festivals are often asked to provide formal letters of invitation for the purposes of visa applications. The cost of visas is paid by the group;
- Confirmation that the group has arranged transport to the festival, plus details of flight times and numbers, ferry times, etc.;

4.2.1. Agreement, confirmed in writing, should be made between the festival and the group regarding the financial arrangements, e.g. the exact amount of reimbursement of incidental expenses, and the payment of any transport costs.

#### **4.3. Not later than one month before the start of the festival, the group should receive:**

- A program of performances at the festival, including length of each performance;
- Travel directions, including a road map if possible, if the group is travelling in its own bus.

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### 5. At the Festival

#### 5.1. Arrival

5.1.1. The festival should send a representative to meet the group at the arrival airport, ferry port or border crossing if necessary.

5.1.2. The festival should ensure that when the group arrives at the festival, a festival official meets the group 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.

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.

5.1.4. When the group arrives, the group members should be allowed to have a reasonable time for rest and relaxation.

#### 5.2. Accommodation and Food

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.

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.

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.

5.2.4. The festival should provide facilities for drinks in between meals, free of charge or for purchase.

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5.2.5. The festival should also provide drinks (non-alcoholic) at performances.

### 5.3. Technical Arrangements

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.

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.

5.3.3. The festival should arrange a lighting rehearsal if possible, so that the level and color 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.

5.3.4. Flowers or speakers should not hide, possible, the front of the stage, so that the dancers' feet can be seen by the audience.

### 5.4. Program

5.4.1. The advance program should only be changed by the festival in special circumstances, e.g. if another group does not appear at the festival, or if the weather requires a change in plans.

5.4.2. During the festival, the organizers should confirm the performance times and the length of performances with the group at least 24 hours in advance. The festival should not change performance times at very short notice.

5.4.3. All the performance places should be shown to the director/leader of the group, at the 24 hours in advance of the performance.

5.4.4. The festival should arrange regular meetings between the festival director, or representative, and the Director and/or Administrator of the group to discuss issues that arise during the festival. Such issues may include choice of repertoire for performances, facilities provided for the group, and general conduct of the group members.

5.4.5. The CIOFF® International Festivals are not allowed to have competition among participating international groups. Gifts or trophies presented to the groups should be identical, and not dependent on an assessment of the performance. Some festivals invite dance and music folklorists to discuss the performances, and talk to the groups.

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### 5.5. Other Matters

5.5.1. Gift Exchange: most festivals present gifts to the groups. Most groups will wish to present gifts to the festival and/or to local town officials. The festival should inform the group when and where this presentation will take place.

5.5.2. Rest Day: adequate rest time should be allowed during the festival. This should be one full day or 2 half days for a festival lasting at least five days, and one day per week or 2 half days per week for festivals lasting more than seven days, if practical. During the rest day there should be no performances, and no requirement to wear national costumes. Detailed arrangements for the rest day should be given to the group at the start of the festival.

5.5.3. Medical Treatment: The group is responsible and should have a good insurance that covers the costs of injuries during the festival. (travel- and accident insurance, with repatriating). The festival is responsible for arranging medical care, therefore first aid cover should be provided. The festival is not responsible for providing medical care for any medical condition that arises before the festival starts.

5.5.4. Cancellation: if a group cancels its participation, the National Section of the country the groups comes from, should make every possible effort to find a replacement. The festival is not obliged to accept the replacement. Cancellation is not the responsibility of the National Section. This applies only if the invitation to the group has been managed through its NS and a NS has no responsibility at all for groups that were invited by the festivals without any involvement of the NS.

5.5.5. Friendship: the festival should give the groups the opportunity to get to know each other informally.

5.5.6. Equal Opportunities: many countries and organizations (including festivals) operate an Equal Opportunities Policy. If the festival has such a policy, or if national / regional legislation exists, then the festival should explain this policy / legislation to all groups in advance of the festival, and at the festival. Such a policy normally states that everyone should be treated fairly and equally, and that there should be no discrimination on the grounds of age, color, ethnic and national origin, gender, marital status, race, religion, disability or sexual orientation.

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### 6. After the Festival

6.1.1. Many festivals write letters of thanks to the groups.

6.1.2. Within one month from the end of the festival, the festival director is obliged to complete the questionnaire "Report on the Groups" for each group attending the festival, and to send it to the responsible person of the Festivals Commission of CIOFF® (as indicated on the questionnaire) or/and via the National Section.

A Festival that fails to send the Festival Report on 3 consecutive occasions will lose its CIOFF recognition.

6.1.3. Each group should also complete the questionnaire "Report on the Festivals", and send it to the Festivals Commission of CIOFF®, via their own National Sections. The group should be given this questionnaire by their own National Section. The festival should check that the group has this questionnaire and, if not, a copy can be given to the group by the festival. The festival should NOT insist that the questionnaire is completed at the festival and returned to the festival director – the group should send it directly to their own National Sections or directly to the responsible person of the Festivals Commission of CIOFF® (as indicated on the questionnaire).

The purpose of the surveillance is to give assurance to the festivals that they will receive groups, which meet their expectations, as well as, for the groups, that the festivals will provide them with adequate CIOFF conditions.

The Festivals Commission shall distribute the results of the surveillance to the relevant National Sections.

6.1.4. Festivals should ensure that they are listed in the CIOFF® Calendar, which is published annually. Festivals should contact the CIOFF® National Section in their country before half of July each year with details for the following year.

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### **7. Training for Festival Organizers**

In order to be able to organize successfully international folklore festivals of high level, the organizers shall have the necessary competence. Unfortunately formal education or training for festival organizers is hardly anywhere available. Therefore it is most important that the festival organizers visit regularly other CIOFF® International Festivals and CIOFF® Festivals for exchange of experiences and for learning from each other. Especially it is recommended that Festivals Directors participate in the training offered by the CIOFF® Festivals Commission in co-operation with CIOFF® Sectors and National Sections. Information on this training will be distributed through CIOFF® National Sections to all festivals associated with CIOFF®.

### **8. Role of the National Section**

In cases where the invitation has been addressed to the National Section, the main obligation of the National Sections is to convey the invitations to the relevant groups and to select groups, which in the best possible way to meet the requirements of the inviting festivals. Any invitations shall be promptly answered, even when the answer is negative. If a group that has accepted an invitation through the National Section cancel its participation, the National Section should promptly propose a replacement. The National Sections shall actively promote the exchange of groups. They shall also take appropriate action on the results of the surveillance of the CIOFF® festivals within their territories as well as of groups invited from their country.



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### Guidelines of the International Children's Folklore Festival

#### Preface

The following guidelines are addressed to organizers of the children's festivals and directors of the children's groups to facilitate their mutual understanding and cooperation in the field of the realization of the children's folklore festival.

To organize the children's festival, it is a very special task and responsibility. Therefore, it is obligated to take into consideration the elements below.

- Safety of the children
- Age of the children
- Physical and psychical conditions of the children
- Social and communication ability of the children
- Knowledge and the recognition of the related laws to the children and the respect to the children's right
- Preference of the children
- Entertaining program for the children
- Performance frequency for the children
- .

**Finally but still importantly, please use an open mind and heart to hold the children's festival.**

#### [The programming of the International Children's Folklore Festival]

- It is strongly suggested that the festival organization to hold the International Children's Folklore Festival for 7 days as ideal and max. for 14 days, the arrival and departure excluded.
- The children's participating groups in the international children's folklore festival should be composed of children dancers no older than 16 years old and musicians at all ages.
- It is suggested to arrange the accommodation for the foreign children's participating groups in the student's dormitory, hostel or hotel so that the young participants can learn to live with others under the accompany of their members; however, the private accommodation can be considered in case that the host complies with the related rules.
- It is suggested that the performing places in the festival should be fixed in certain places so that the participating groups do not need to adopt themselves to the performing place each time. Moreover, the safety and convenience for the participating groups should be attended especially.
- The festival program should be set in accordance with the age, physical and psychical conditions of the children, leaving enough time for the children participating groups to take rest.
- The daily number of performance should depend on the length, time and conditions and

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should be clearly defined in the festival program.

- The program of the children's festival is suggested to be developed in accordance with the need of children's group and if it's possible, different program should be set for the groups in accordance with the ages.
- The festival program should finish no later than midnight so that the young participants can have enough time to take a rest and considering the physical situation of the children, it is strongly suggested that the festival program should not start in the early morning.
- The festival program should include at least one free day for cultural visit and sightseeing for the participating group to get to know the local life.
- It is highly suggested to include the cultural exchange program such as seminar, workshop with the local performing groups and among the participating groups in the festival program so that the participating groups can experience different art and culture at the same time.
- It is strongly suggested that the festival organization should set up interactive program like the workshop of traditional games for the participating groups and local audiences to know more about the traditional games around the world.
- The festival organization should arrange social program for the participating groups during their staying in the festival since one of the main objects for such event is to make friends from all over the world.

### **[For the preparation for the participation in the festival]**

- It is suggested that the international children's folklore festival organizer to check the national legal requirements for children, performances and for acceptance and accommodation of foreign children and make sure to be able to comply with the legal requirements.
- It is suggested that the international children's folklore festival organizer to inform in advance the invited groups about the legal requirements and procedures the groups have to follow in order to be admitted into the country.
- It is suggested that the international children's folklore festival organizer to state clearly their requirements for the participating group in the festival condition or application form for the related revision and preparation.
- The festival organization should offer the related services for the foreign participating children's group to obtain visa to its land and include the related information or requirement in the invitation while the children's participating groups should inform the festival organization in advance the related assistances they need to obtain the visa so that the host can have enough time to make the related arrangement.
- Any special need from the children's participating groups should be informed in advance to the festival organization so that it can have enough time to attend their requirements.
- It is strongly suggested that the children's participating group to raise any question about the festival in advance for answer to avoid the misunderstanding during the festival.

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### **[Performance]**

- It is strongly suggested that the festival organization states clearly their expectation about the group's performance in advance to facilitate the children's participating group's preparation.
- It is strongly suggested that the festival organization to think way how to teach the audiences to enjoy a performance, made by the children's group.
- Even though the performance in the international children's folklore festival is not a competition, the participating groups should try their very best to present the best part of their performance, which should be well- rehearsed, standard, high- quality, accompanied with live music and good costume.
- It is suggested that each member of the children's participating group to bring the personal medical history when attending the event.

### **[Other requirement for the festival organization]**

- It is suggested that the food preparation for the children's festival should be done in accordance with the way, which the children can accept and the festival organizer is suggested to ask details about the food and living habit in advance to make the related arrangement.
- The festival organization should be responsible for the local transportation for the participating groups in accordance with the festival schedule and the round- trip transportation between the international airport and festival place.
- The festival organization should arrange places for rehearsal and entertainment for the participating groups during their free time.
- The festival organization should have emergency and medical assistances SOP to face the related situations and its entire staff should be familiar with it.

### **[Other requirement for the children's participating group]**

- The adults of the children's participating groups should attend their young members and can not leave them alone under the attendance of the festival staff while the number of adults, accompanying the children should be decided in accordance with the law of the inviting and sending countries.
- The adults of children's participating groups should pay special attention to the behavior of the teenage attendants such as smoking or drinking.
- The adults of the children's participating groups should follow the festival rules and schedule without exception.
- Considering the fact that the children performers are the protagonists of the children's festival, it is strongly suggested that the total number of the adults, performer, staff, director included should not exceed 1/3 of the total number of the group.
- The related staff of the children's participating groups should help their young members to adopt the life in the festival, especially the food.

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- The related staff of the children's participating groups should encourage their young members to attend the related activities, arranged by the festival organization.
- In case a children group will be invited to an international festival for adults, the related concept of the guideline of the international folklore festival should be understood and applied to the festival terms and conditions.






### APPENDIX 3: Estimated Infrastructure Costs for Accommodation Options

|  | <b>Cabins</b><br>  | <b>Bunkabin</b><br>   | <b>Soft-Sided Marquees</b><br>                                 | <b>Insulated Marquees</b><br>                                  | <b>Evolution Cube</b><br>                                      |
|--|---|---|---|---|---|
| <b>Hire Cost</b><br>(for 3 weeks)  | £42,000 - £56,000<br>(assumes this includes internal costs)   | £51,000<br>(minimum 4-week hire)  | £25,000 - £35,000*<br>(3 marquees - 45 x 15 metres)   | £25,000 - £35,000<br>(4 marquees - 30 x 12 metres)  | £112,085**<br>(5 cubes (60 per cube) - £14,710 per 20m cube, £3,795 flooring, £792 carpet, £3,120 for 4 doors)                                    |
| <b>Track Mats</b><br>(based on 200 metres)   | £3,900<br>(£2,000 for matting, £500 for delivery costs (to/from), £700 for installation (telehandler + staff), £700 de-rig (telehandler + staff)) | £3,900<br>(£2,000 for matting, £500 for delivery costs (to/from), £700 for installation (telehandler + staff), £700 de-rig (telehandler + staff)) | £3,900<br>(£2,000 for matting, £500 for delivery costs (to/from), £700 for installation (telehandler + staff), £700 de-rig (telehandler + staff)) | £3,900<br>(£2,000 for matting, £500 for delivery costs (to/from), £700 for installation (telehandler + staff), £700 de-rig (telehandler + staff)) | £3,900<br>(£2,000 for matting, £500 for delivery costs (to/from), £700 for installation (telehandler + staff), £700 de-rig (telehandler + staff)) |
| <b>Power</b><br>(synced generators, fuel tank and fuel, distribution, functional marquee lighting and on-site electrician) | £10,000   | £10,000   | £10,000   | £10,000   | £10,000   |
| <b>Emergency Lighting</b><br>(2 x tower lights and fuel, plus individual marquee emergency lighting)                       | £1,650<br>(£550 per week for tower lights and fuel)   | £1,650<br>(£550 per week for tower lights and fuel)   | £4,650<br>(£550 per week for tower lights and fuel, £1,000 per individual marquee emergency lighting)   | £4,650<br>(£550 per week for tower lights and fuel, £1,000 per individual marquee emergency lighting)   | £2,250<br>(£550 per week for tower lights and fuel, £120 per individual cube emergency exit lighting)   |

### APPENDIX 3: Estimated Infrastructure Costs for Accommodation Options

|  | <b>Cabins</b><br>   | <b>Bunkabin</b><br> | <b>Soft-Sided Marquees</b><br>                              | <b>Insulated Marquees</b><br>                               | <b>Evolution Cube</b><br>                                   |
|--|--|---|--|--|--|
| <b>Fire Warning Systems / Wardens</b><br>(2 x 24-hour Fire & Security Wardens - assumes volunteers will provide additional security) | £10,000 - £10,500<br>(2 x £10 per hour for 24-hours (£480) for 3 weeks (21 days))  | £10,000 - £10,500<br>(2 x £10 per hour for 24-hours (£480) for 3 weeks (21 days))                     | £10,000 - £10,500<br>(2 x £10 per hour for 24-hours (£480) for 3 weeks (21 days))  | £10,000 - £10,500<br>(2 x £10 per hour for 24-hours (£480) for 3 weeks (21 days))  | £10,000 - £10,500<br>(2 x £10 per hour for 24-hours (£480) for 3 weeks (21 days))  |
| <b>Security</b><br>(fencing for site compound - includes installation and de-rig)  | £1,500 - £2,000<br>(£12 per 3.2 metres - assumes 110 x 60 metre compound area)   | £1,500 - £2,000<br>(£12 per 3.2 metres - assumes 110 x 60 metre compound area)                        | £1,500 - £2,000<br>(£12 per 3.2 metres - assumes 110 x 60 metre compound area)   | £1,500 - £2,000<br>(£12 per 3.2 metres - assumes 110 x 60 metre compound area)   | £1,500 - £2,000<br>(£12 per 3.2 metres - assumes 110 x 60 metre compound area)   |
| <b>Showers</b>   | £5,220<br>(2 shower trailers (10 stalls), daily service - water brought on site would be additional cost and also requires grey water run-off) | Included in Hire Cost   | £5,220<br>(2 shower trailers (10 stalls), daily service - water brought on site would be additional cost and also requires grey water run-off) | £5,220<br>(2 shower trailers (10 stalls), daily service - water brought on site would be additional cost and also requires grey water run-off) | £5,220<br>(2 shower trailers (10 stalls), daily service - water brought on site would be additional cost and also requires grey water run-off) |
| <b>Toilets</b>   | £5,400<br>(2 x 4+2 trailer (6 cubicles plus 4 x urinal), daily service - £200 ea)  | Included in Hire Cost   | £5,400<br>(2 x 4+2 trailer (6 cubicles plus 4 x urinal), daily service - £200 ea)  | £5,400<br>(2 x 4+2 trailer (6 cubicles plus 4 x urinal), daily service - £200 ea)  | £5,400<br>(2 x 4+2 trailer (6 cubicles plus 4 x urinal), daily service - £200 ea)  |
| <b>Internal Infrastructure</b><br>(modesty screens, personal lockers, cubical lighting, etc.)  | Not Known  | Included in Hire Cost   | Not Known  | Not Known  | £24,325<br>(5 x £4,865 for 35 linear metres of dividing walls per cube)  |

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|   | <b>Cabins</b><br>   | <b>Bunkabin</b><br>  | <b>Soft-Sided Marquees</b><br>  | <b>Insulated Marquees</b><br>   | <b>Evolution Cube</b><br>   |
|---|--|--|--|--|--|
| <b>Catering / Rehearsal Space</b><br>(1 x soft-sided marquee plus furniture (chairs/tables) and lighting) | £4,200 - £4,400<br><small>(£3,000 for 30 x 12 metre marquee, £600-£800 for chairs (£1.50 per chair) and tables (£24 per table - £8 per table per week), £600 lighting)</small> | £4,200 - £4,400<br><small>(£3,000 for 30 x 12 metre marquee, £600-£800 for chairs (£1.50 per chair) and tables (£24 per table - £8 per table per week), £600 lighting)</small> | £4,200 - £4,400<br><small>(£3,000 for 30 x 12 metre marquee, £600-£800 for chairs (£1.50 per chair) and tables (£24 per table - £8 per table per week), £600 lighting)</small> | £4,200 - £4,400<br><small>(£3,000 for 30 x 12 metre marquee, £600-£800 for chairs (£1.50 per chair) and tables (£24 per table - £8 per table per week), £600 lighting)</small> | £4,200 - £4,400<br><small>(£3,000 for 30 x 12 metre marquee, £600-£800 for chairs (£1.50 per chair) and tables (£24 per table - £8 per table per week), £600 lighting)</small> |
| <b>Staff Welfare</b><br>(cabin plus water for 3 weeks)  | £750   | £750   | £750   | £750   | £750   |
| <b>Site Construction Manager</b><br>(for 2-3 weeks)   | £2,800 - £4,200<br><small>(£200 per day)</small>   | £2,800 - £4,200<br><small>(£200 per day)</small>   | £2,800 - £4,200<br><small>(£200 per day)</small>   | £2,800 - £4,200<br><small>(£200 per day)</small>   | £2,800 - £4,200<br><small>(£200 per day)</small>   |
| <b>Remedial Works</b><br>(post-festival site repairs)   | £5,000   | £5,000   | £5,000   | £5,000   | £5,000   |
| <b>Total</b>  | £92,420 - £109,020   | £90,800 - £93,400  | £78,420 - £91,020  | £78,420 - £91,020  | £187,430 - £190,030  |

\* also quoted £89,000 for 4 marquees - 50 x 15 metres by another supplier of soft-sided marquees.

\*\* if using hard-standing, ballasts are required for each cube at an additional cost of £2,160 per cube.

### **APPENDIX 3: Estimated Infrastructure Costs for Accommodation Options**

#### Notes

- All costs are estimated, and assume that grey-water waste is discharged into existing drains.
- Installation and de-rig is included in all costs.
- Previous transport costs may be significantly reduced if either John Whitehead Park or Sidlaw Road is used as the accommodation site due to their proximity to Billingham Town Centre.
- Costs exclude any unforeseen site delays.

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