



The Future Queen Elizabeth Olympic Park
North Park Opening Celebration
27th and 28th July 2013

Prepared by:



in partnership with



and



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Hello.

Thank you for inviting CLP Limited to respond to your tender to deliver the planning, promoting and production of the Queen Elizabeth Olympic Park “North Park Opening Celebration” on 27th and 28th July 2013.

We have deliberately set out our proposal to reflect the structure of your procurement specification document. However, in addition we also want to reaffirm our experience of working in the city to deliver world-class, flawlessly delivered events and experiences.

The Lead Partners

CLP Ltd, specialists in project management and health and safety for the event industry, will be LLDC’s Delivery Partner, working with CREATE and the Barbican who will provide the artistic programme: these three organisations will work together to plan, promote and produce the event:

Since 2002 CLP Ltd has been proud to help deliver some iconic moments showcasing London to both national and international audiences. In recent years we have worked to deliver the Mayor of London’s New Year’s Eve 2004 – 2011, the Golden Jubilee in 2002, the Diamond Jubilee in 2012, the Mayor of London’s Thames Festival in 2006, The Sultan’s Elephant in 2006 and Piccadilly Circus Circus in 2012, as well as many other events in London and around the world. As a result, we believe that our team has a strong insight and empathy for the impact that large events bring to Central London and how the large crowds converging on the North Park will need to be managed for such a celebration.

We fully understand the importance of the planning processes and project management required to ensure the best experience for everyone visiting the North Park on the 27th and 28th July, as well as for neighbours going about their daily business in the days running up to the event.

CLP Ltd will be working in partnership with CREATE and the Barbican to deliver a curated programme for the weekend.

CREATE was established in 2008 and delivers an annual summer programme that stems from, supports and reflects the strength and breadth of the exceptional east London creative communities. Their conviction is in the power of art to offer new perspectives on community life, provoking healthy debate and encouraging constructive change and social progress.

www.createlondon.org

The Barbican was opened in 1982 and is an international arts centre dedicated to a world-class arts and learning. It has a well-developed and ongoing strand of activity to present work by, with and for east London, delivered by its music, theatre, visual arts, cinema and creative learning teams.

www.barbican.org.uk

For a project of this nature, we recognise that your key consideration is to choose a partner who has a **flawless track record** of working in Central London, with a team that has an **understanding, empathy and strong working relationship** with the key stakeholders that can **deliver within your budget** parameters. We believe our response will demonstrate that CLP is the partner that will deliver on these prerequisites and more.

1.0. CLP / CREATE / Barbican - Overview

Passion and Talent

We have formed a partnership of passionate and talented people bound together by a desire to create inspiring, rewarding and flawlessly delivered experiences that enable organisations to engage their most important audiences.

- Offering a unique and fully integrated combination of unparalleled experience, talent, service and scale
- A passion for the creative vision is underpinned by strong principles of production
- Committed to nurturing open and collaborative relationships with our clients.

World class event production and partnership working

CLP Ltd, CREATE and the Barbican have **extensive experience in working collaboratively** with a range of partners in different roles and capacities to deliver **highly successful public events**.

Over the last 5 years, CREATE and the Barbican have worked together on several **creative projects in east London across all art forms**, in partnership with a variety of east London based organisations and delivering projects worth over £2 million. **This activity is embedded in the vision and objectives of both organisations and will be ongoing.** CREATE is based at the Barbican and is an Artistic Associate of the Barbican.

Creative and cultural excellence

The creative programme for the North Park Opening Celebration will be led by CREATE and the Barbican and delivered in partnership with some of the most exciting and creative organisations in London. Our approach to the programme will reflect our strengths: **a unique and extensive knowledge of east London's creative and cultural communities and a collaborative and cross-disciplinary approach.**

We will provide a quality event that is **inspired by the Park's natural assets** and is celebratory of the **surrounding communities' creative energy**. We will recognise the history of the Park by creating **opportunities for Olympic and Paralympic volunteers and people who took part in the ceremonies and Cultural Olympiad** to participate in this event, which celebrates the opening of the Park to a wider, predominantly local, audience. Events and activities curated by professional, emerging and community companies and artists will sit side by side and feature in every area of the Park. The legacy of 2012 is at the heart of our proposal and the weekend will manifest the idea that **'it's for everyone'**, which ran through the Opening Ceremony of the Olympic Games.

1.1 Management Structure

The management structure for this one-off event will be a cross-functional one, where a work team will be set up to bring individuals from the 3 major partners: CLP Ltd, Create and the Barbican. The team will be headed by the Delivery Partner's director, [REDACTED], CLP Ltd Director, in charge of production. [REDACTED], Director of CREATE London and [REDACTED], Director of Programming at The Barbican, will collaborate closely with the LLDC and lead on the programming.

This is a matrix management structure, ideal for highly collaborative and complex projects where knowledge and expertise is channelled both vertically and horizontally as people exchange ideas, technical knowledge, marketing data, financial information etc. to make decisions. This Matrix organisation model will allow the project team to incorporate resources from across the different partner companies involved.

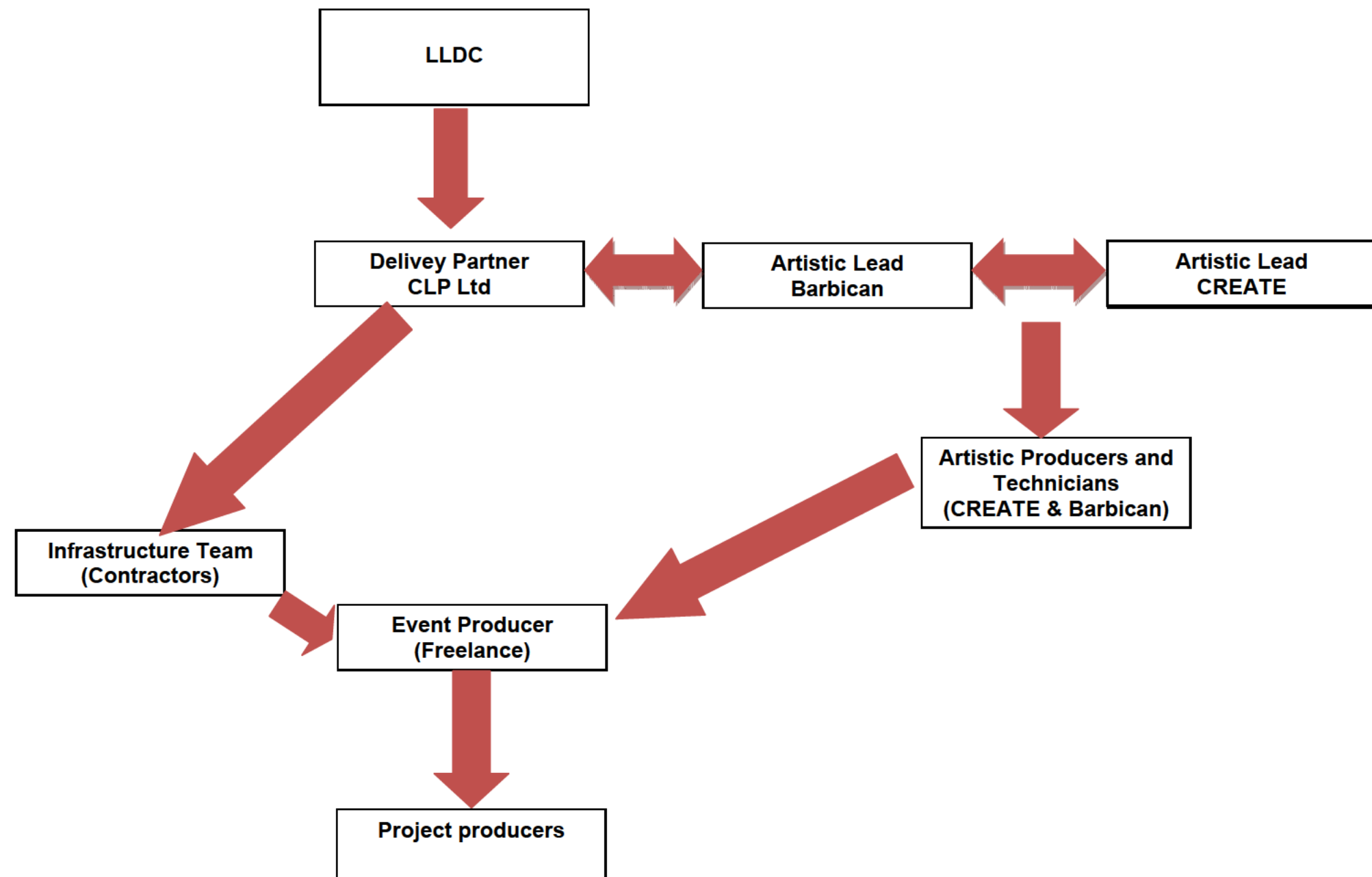
Roles and responsibilities

CLP Ltd will lead on all technical aspects relating to production for the agreed events and activities, including providing all technical equipment required, and will be responsible for site management service, technical staff, health and safety as well as security.

The Barbican and CREATE will consult and collaborate closely on all matters of programming, and artist liaison including engaging and contracting the services of all the performers, musicians, production staff, designers, administrative staff and other personnel required for the event.

The Barbican and CREATE will collaborate with the LLDC on sponsorship, press and marketing, and financial responsibilities will be shared by CLP Ltd, the Barbican and CREATE and agreed in contracts.

MANAGEMENT STRUCTURE



CLP Ltd will be contracted by LLDC as the North Park Opening Celebration's Delivery Partner. CLP Limited will subsequently enter into a contract with the Barbican (through the City of London Corporation) that will outline the roles and responsibilities of the different parties around planning, production, promotion, liability and insurance as well as financial management.

In parallel, the Barbican will enter a partnership agreement with CREATE that will define each party's roles and responsibilities around programming, promoting, producing, insurance and liabilities as well as financial responsibilities.

1.2 Key Personnel and partner organisations

██████████: Technical Director

██████████ has over 30 years' experience in the event industry as a Technical Production Manager and Event Health and Safety Advisor on numerous high profile events around the world, including London's NYE celebrations 2004, 05, 06, 07, 08, 09, 10, 11, The Mayor of London's Thames Festival 2008, 09, 10, 11, 12, the Thames Diamond Jubilee River Pageant 2012, BT River of Music Concerts along the River Thames 2012, Piccadilly Circus Circus 2012, the Royal Wedding Live Sites 2011, Project 'Aerostat', Opening and Closing Ceremonies for the Commonwealth Games, Delhi, September 2010, 'KUAAT' Inauguration Ceremony, Jeddah, September 2009, the launch of Formula 1 Grand Prix in Abu Dhabi 2007, The Sultan's Elephant in London, 2006, VE/VJ Day celebrations in London, 'The Torch Relay' concert on the Mall and the Queen's Birthday, The Parade of Heroes Olympic Parade and the Queen's Golden Jubilee Celebrations in central London 2002. A majority of her work now is involved in the planning and implementation of live events including both the infrastructure and the access and egress strategies of crowd dynamics.

██████████: H&S and Production

Specialising in health and safety in the event industry, ██████████ won a rolling, yearly contract to advise, train and establish a Health and Safety Environment for Unusual Industries Ltd at Bugbrooke and Earl's Court and the managers' training programme for Show and Event Security. Numerous other projects include Health and Safety Management for 'The Torch' concert in the Mall, the launch of cruise liners Arcadia and Sea Princess in Southampton, the Queen and Paul Rodgers world tour, H&S Event Plans for 'Marking of Midnight' at the London Eye New Years' Eve 2004 - 2011 and VE/VJ day celebrations in central London summer 2005, as well as the 100 Years Car Parade to launch the London Motor Show, The

Scissor Sisters' concert in Trafalgar Square and The Prince's Trust Concert at the Tower of London in 2006. This year ██████████ has been heavily involved with the BT River of Music concerts, The Queen's Diamond Jubilee, Piccadilly Circus Circus and the Bloomberg Square Mile Relay.

██████████: Director CREATE

██████████ is the Chief Executive and Artistic Director of CREATE London and was the London 2012 Creative Programmer for the 2012 Host Boroughs. He has been the Artistic Director of CREATE since its inception in 2008. ██████████ has brokered partnerships with a wide range of leading UK and London-based arts institutions and delivered projects with partners including Frieze, the Whitechapel Gallery, Glasgow International Festival of Visual Art and the Mayor of London. ██████████ is part of the Mayor of London's Cultural Quarters Group and leads on culture for the Host Boroughs Strategic Regeneration Framework. ██████████ is directly involved in strategy and policy making, ensuring culture is embedded in the long term legacy planning for east London. He has been a juror for several prestigious art and cultural commissions including those for the Olympic Delivery Authority, the Oxford Samuel Beckett Theatre Award and Art on the Underground.

Before joining the Host Boroughs and London 2012 ██████████ worked on the 2012 cultural strategy for the London Borough of Hackney and was involved in the redevelopment and opening of the Hackney Empire Theatre in 2002.

██████████ has been a resident of Hackney for the past 14 years.

██████████: Director of Programming, Barbican

Since August 2010, ██████████ has been Director of Programming at the Barbican Centre and is responsible for the formulation, implementation and delivery of its artistic programme. ██████████ works closely with the Centre's Managing Director ██████████, the Heads of Arts, and the Director of Creative Learning, to deliver the Barbican's strategic vision of world-class arts and learning. She also works with the Barbican's diverse range of partners, including its alliance for creative excellence with the Guildhall School and the LSO, and on the Centre's work in east London.

██████████ was previously Head of Theatre and Arts Projects and has worked for the Barbican Centre since 1999 when she was appointed to run the Barbican's newly-created Theatre programme which is now recognised as one of the UK's most innovative artistic programmes, bringing leading figures of international theatre and dance to the UK and co-commissioning some of the most influential artists and productions of the last decade. ██████████ has been influential in building relationships between the Barbican Centre and organisations beyond its walls – from leading international arts partners to local organisations and community groups. She led on the overall vision for the Barbican's extensive Olympic programme.

Prior to the Barbican, ██████████ previous roles include Administrative Director at the Nottingham Playhouse, Head of Production at Bayerische Staatsoper, Munich, and Technical Director at the English National Opera.

██████████ has been a resident of Waltham Forest for over 20 years.

ARTISTIC PRODUCERS

CREATE and the Barbican will bring expertise from in-house staff in different areas and capacities, and in particular will involve the following Arts Producers:

██████████: Director of Creative Learning, Barbican

Since October 2009, ██████████ has been Director of Creative Learning for the Guildhall School of Music & Drama and the Barbican Centre. He is responsible for developing and delivering a range of world-class creative learning programmes involving music, theatre, visual arts, cinema, dance and literature, across the Guildhall School and the Barbican Centre, in close collaboration with the London Symphony Orchestra, resident and associate companies, and relevant local, national and international partners.

██████████ also works as a composer, performer and creative producer throughout the United Kingdom and overseas. He has led collaborative arts projects for all ages and abilities in association with many British and international orchestras, opera companies, theatres, galleries and arts education organisations. In addition, ██████████ leads MAP/Making International, a project dedicated to creating new landscapes in music, art and performance through interdisciplinary and transcultural collaboration.

Previously Head of the Centre for Creative and Professional Practice at the Guildhall School, ██████████ oversaw its work in the fields of composition, creative collaboration & performance, jazz, improvisation, music therapy, electronic music & music technology, leadership and arts & community development. From 2002, ██████████ was Head of Professional Development at the Guildhall School, heading up the work of Guildhall Connect, which won the Queen's Anniversary Prize in 2005 for its pioneering outreach activity with east London schools. He was particularly responsible for the development of the Guildhall School's MA programme in Leadership, established to enable arts and education practitioners to develop their skills in creativity, flexible performance and communication.

██████████: Head of Music, Barbican

██████████ was appointed Barbican Head of Music in October 2011. She had been a Consultant Music Programmer at the Barbican since 1999, combining it with other freelance work including working as Performance Manager for Thomas Adès and as consultant for a new concert hall in Saffron Walden. Her programming work at the Barbican has focused on the contemporary classical music genre and she is responsible for devising hugely successful events such as Reverberations: The Influence of Steve Reich in May 2011, the critically acclaimed contemporary opera series Present Voices, and developing residencies with two of our International Associates, the New York Philharmonic and the Los Angeles Philharmonic. Prior to her work at the Barbican she held roles at Van Walsum Management and Harold Holt Ltd.

██████████: Creative Producer, Barbican

██████████ has worked for the Barbican since 1996 when he was appointed Contemporary Music Programmer with a brief to devise and develop the Barbican's - now critically acclaimed - contemporary music programme. His role has evolved and he is now employed as a Consultant Producer working on major music and arts projects and international residencies. During summer 2012 he completed several large-scale projects as part of London Festival 2012, including The Africa Express train tour, Jazz at Lincoln Centre Residency and the Back2Black Festival, and commissioned a trilogy of new work by Malian singer Rokia Traore. He is also currently employed as a consultant to the Holland Festival which is the Netherlands' largest annual arts festival.

██████████: Music Programmer, Barbican

██████████ joined the Barbican as Associate Music Programmer in 2008 and he is now Contemporary Music Programmer. The first project he worked on was Drifting And Tilting, a multi-artist performance of music by Scott Walker. Since then, he has programmed a wide variety of events including Beyond The Wall (a season of new Chinese music), Reverberations (a marathon weekend celebrating the music and influence of Steve Reich), orchestral concerts by artists such as Grizzly Bear (with the London Symphony Orchestra), Efterklang and These New Puritans (both with the Britten Sinfonia), and various BBC Television collaborations including Folk America, Latin Music USA and Reggae Britannia. He also programmes the Barbican's regular Transcender series, which looks at devotional, ritual, sacred and psychedelic music from all over the world.

██████████: Head of Theatre, Barbican

██████████ began her theatre career in 1977 working at the celebrated Roundhouse, and then from 1981 she became Press and Marketing Manager for a variety of arts organisations including the Unicorn Theatre for Children, Lyric Hammersmith, Liverpool Playhouse and West End producers Andrew Treagus Associates. In 1989 she moved into administration and producing, line managing The Peter Hall Company's production of Purcell's The Fairy Queen with Les Arts Florissants at the Aix en Provence Opera Festival and the Women's Playhouse Trust's production of The Lady from the Sea for the Ibsen Festival in Oslo. She then produced Artistic Director Stephen Daldry's season of Royal Court Classics in the West End. ██████████ joined the Barbican Centre in 1996 as Administrative Producer to launch BITE (Barbican International Theatre Events), the yearly programme of distinctive dance, drama and music theatre from around the world, and in 2010 was appointed Head of Theatre.

During her tenure at the Barbican she has line produced two major in-house productions (Deborah's Warner's Julius Caesar and Peter Brook's 11 and 12), overseen two Centre-wide festivals in tribute to Samuel Beckett and line managed the development of the provocative SPILL Festival of Performance.

Her designated projects have required her to work closely with numerous leading international directors, choreographers and companies, including Robert Wilson, the late Merce Cunningham, Robert Lepage, Simon McBurney, Yukio Ninagawa, the Sydney Theatre Company and the Pina Bausch Company. Several of her projects have subsequently been nominated for and won coveted Olivier, Critics Circle, Evening Standard, Time Out and Peter Brook Empty Space awards.

██████████: Head of Cinema, Barbican

██████████ studied at the Universities of Leeds and Essex, acquiring an MA in Sociology and a PhD in Social & Political History. Subsequently he worked as a Photography Teacher in London's East End and was a founding member of the Camden Photography Co-op. In 1980 he joined Cinegate Film Distributors, and subsequently worked in the film distribution and exhibition sectors, including two years with distributor Electric Pictures and six years as Film Programmer of the Rio Cinema in Hackney. Robert joined the Barbican team in 1992 as Cinema Programmer, and was appointed Head of Cinema in 1997. He has successfully expanded and developed the Centre's new release programme of mainstream and world cinema, alongside a programme of major film festivals, seasons, talks and special events.

██████████: Creative Producer, CREATE

██████████ has been in this role since CREATE's inception in 2009. She produces CREATE - an annual, summer programme that brings together the world-class, home-grown artistic communities and venues resident in east London. She works across creative and organisational strategy and delivery and is a member of key partnerships including the Hackney Wick and Fish Island Planning Group and the 2012 Cultural Quarters Planning Group. She has been a juror on selection committees including the Olympic Delivery Authority Southern Headhouses commission, The Bank of America Merrill Lynch CREATE Art Award 2010 & 2011, the LB Hackney Empty Shops Awards and the Hackney Wick cultural hub White Building selection group.

Mother

We will be working with Mother on our creative communication, marketing and sponsorship.

Mother is a creative agency that sits at the intersection of advertising, design, experience production and film-making. The agency has worked with many iconic brands globally and locally including Coca-Cola, Amnesty International, HTC, Old Vic and Google. Mother's non-traditional approach has enabled it to produce rock festivals for Virgin, create an award winning feature film for Eurostar, a TV show for New Look, immersive theatre experiences for Stella Artois, a massive cultural event at the Beijing Olympics and Coca-Cola's 2012 global Olympics campaign. And in recent months, the Mother brand launched its first children's book globally.

Mother's footprint spans London, New York and Buenos Aires but the agency's heart and founding office are based in London's East End. The agency maintains a high level of engagement with the local area through a range of business and creative initiatives. The agency works regularly with Hackney Council as an active member of The Shoreditch Town Forum and is a key member of the East London tech community and a founding member of the Tech City Map. Mother's Shoreditch office also contains an exhibition space that hosts a range of creative exhibitions and events for the local area and creative community.

East London Business Alliance (ELBA)

ELBA will be our partner to deliver our volunteers and sport offer

Volunteers

ELBA has been working in and across east London for 22 years creating unique opportunities for positive change by connecting private, public and voluntary sector partners in meaningful ways. They strive to ensure these opportunities drive the agenda for social, economic and infrastructure change for the region. ELBA delivers over 14,000 business volunteers a year from over 120 companies into the Host Borough area of which one third of these share their business skills to help build the capacity of the voluntary and public sectors. ELBA staff are experts in all aspects of best practice in volunteer management which we follow for all our volunteer projects. They also support 500+ community organisations in the area with the management of their volunteers through advice and guidance as well as providing them with access to business volunteers to help them develop their capacity.

ELBA worked with both LOCOG and the GLA to support them in the delivery of their volunteer programmes. They provided LOCOG with 500 business volunteers in the year leading up to the Games as Selection Event Volunteers supporting them to recruit their 70,000-strong team of GamesMakers. They also provided them with a cohort of Young GamesMakers who volunteered on the Beach VolleyBall pitch throughout the Olympics. For the GLA, ELBA funded and managed their only Young London Ambassador pod, which was the only pod launched by Boris in July this year. They recruited, trained and supervised a team of almost 200 young people from the diverse communities of east London and we worked with the GLA to support them in their role as London Ambassadors

Sport

ELBA has delivered many festivals in partnership with the LLDC in the BT London Live site at Victoria Park, some as part of Waltham Forest's Big6 sports festival reaching a total of 14,037 people from east London. People were able to try out more than 43 sports including everything from archery, boxing and resistance sliding to dancing, fencing, new age kurling and sumo suit wrestling. ELBA has also delivered and supported many sports projects in east London over the last six years including the Josh Lewsey Rugby Academy, the Nomura School of Hard Knocks, the Dame Kelly Holmes' Harnessing Talent programme and our Banking on Talent programme where 20 companies financially supported emerging east London sports athletes, some of whom competed at 2012. They provide a package of support to 88 sports clubs around the Park which includes small grants, workshops in business skills, business mentors and the opportunity to promote their clubs to vast numbers of local young people. This support ultimately helps strengthen the sporting infrastructure across the Host Boroughs.

1.3 Contracting Arrangements

CLP Ltd have very good, strong relationships with contractors throughout the event industry and are therefore in a strong position to ensure value for money and a level of delivery second to none. We would put all elements of the infrastructure out to at least a three way tender and would award the contracts on both cost and suitability criteria. The companies we would be looking at are all vastly experienced in delivering projects of this nature and would include, but not be limited to, the following:

Temporary roads, barriers and fencing: Eve Trakway

Staging: Star Events

Stewarding: SFM

Toilets: PTL

Graphics: Icon

Stage Lighting: Stage Electrics

Sound: Dobsons/Delta

Power: Power Logistics

Structures: Arena/Specialist Structures

Marquees: Key Structures

Screens: ADI/XL Video

Medical: 1st Aid Medical/St John

1.4 Access, Equalities and Diversity Statements

Equality and Diversity Policy Statement

CLP's Aims

We are a company which recognises the contribution of all our employees, members and associates. Our aims are to be supportive, fair, just and free from discrimination. In line with these objectives, we will challenge discrimination based on age, disability, gender reassignment, marriage and civil partnership, pregnancy and maternity, race, religion or belief, sex and sexual orientation. We will actively promote equality and diversity and ensure that the legislation and policy requirements within the nine protected characteristics of equality and diversity are implemented into all our working practices.

Action

Our vision for equality and diversity goes beyond establishing processes to achieve change. As part of our interaction with our employees and suppliers, we will endeavour to be proactive and monitor progress made towards meeting our objectives to:

- Encourage diversity and eliminate unfair treatment and discrimination through a full range of policies and procedures.
- Recognise that employees have rights to work in a supportive, safe and harassment-free environment and have individual and collective responsibility to value and respect each other's contributions.

Discrimination and Victimisation

In regard to discrimination and victimisation:

We respect and uphold the dignity of all our employees, members and associates and value the contribution they make in the workplace. We are committed to providing a working environment that is free from bullying and harassment and where everyone is treated with dignity and respect as covered in our Dignity at Work Policy.

Accessibility

CLP's vision is to create an environment in which all people have equal, dignified and ease of access to our goods, services and facilities through the full range of CLP's activities. We want to eliminate discrimination and promote equality of opportunity throughout CLP. We are committed to CLP becoming fully accessible and inclusive, as befits a company working on some of the most high-profile projects in our capital city. CLP are actively working to increase and improve the usability and accessibility of our services and resources and in doing so aim to meet our legal, moral and ethical obligations.

Procurement

In respect of our procurement activities:

- We will endeavour to ensure that the purchase of goods, services and facilities is undertaken in line with our equality and diversity commitments.
- We will endeavour to use suppliers who share our values on equality of opportunity and diversity.
- We will endeavour to establish procedures that ensure businesses from diverse communities have an equal opportunity of competing for collaborative procurement contracts to supply goods and services to CLP.
- We will endeavour to influence our external operations to ensure that they are inclusive and uphold the principles of equality and diversity mindfulness within the operational aspect of these functions.

Employment

In regard to employment:

- We will not discriminate on the basis of age, disability, gender reassignment, marriage and civil partnership, pregnancy and maternity, race, religion or belief, sex and sexual orientation in the allocation of employees employed in any post.
- All employees will be considered solely on their merits for career development and promotion with equal opportunities for all.
- We will develop employees in order that they understand the context of and the specific issues influencing equality and diversity.
- All employees of CLP are required to comply with the Company's equality aims and to treat colleagues with dignity and respect.
- We support and adhere to family-friendly and flexible working policies.

Communication of Positioning Statement

This Positioning Statement will be communicated to all members of CLP in the Employees folder on their desktops. New employees will be briefed on the content of the Positioning Statement during the induction process.

CREATE and the Barbican

CREATE and the Barbican also have access, equality and diversity policies approved by Arts Council England, the Corporation of London, and the 6 Host Boroughs

These principles are embedded in the programming. For the Barbican and Create, equality and diversity is at the core of how our programming is developed, how we interact with partners and communities and how we develop our workforce. We aim to increase accessibility for audiences who regularly attend arts events and those less likely to engage with cultural activities.

2.0. Event Content and Creative Response

2.1 Name of the Event.

We would like to use the LLDC's working title of **North Park Opening Celebration** and then work with them to agree an appropriate title. The title might be affected by sponsorship deals. We want to keep it simple. We like the idea of using **NO ORDINARY PARK** as our starting point for thoughts around the title.

2.2 Strategic thinking and creative treatment summary.

NO ORDINARY PARK

Olympic and Paralympic visitors, athletes, volunteers and those lucky enough to work in the Park have been the first to enjoy this extraordinary new part of the city. This event is a critical next step and will open the gates of the park to the people who live in the surrounding boroughs. For these communities, the Park is their new backyard and for many this is the moment they have been waiting for, for many years.

Our approach reflects our awareness and experience of the local context with an understanding that this will be an event of national importance which will be scrutinized by the UK and international media, stakeholders and politicians alongside local communities. We realise that this is a crucial first step in setting the tone and ambition for the legacy of the Park. We are applying for this opportunity because we want to be part of that story.

Our event will be a family-friendly, spirited introduction between the Park and its surrounding communities and will imbue the park with the sights, sounds, flavours, creativity, style and the people of east London. Inspiration for our arts programming, our approach to food and our family activities will be drawn from east London and its communities – in particular its history and its cultural heroes. Ours will be a world-class programme which will involve our communities and be led by some of the best creative organisations in east London.

The programme will encourage active participation: we want people to move, to dance, to create, to explore and to try things out, to eat lovely food, to be inspired and to have a day that will they will always remember.

The Park itself will be the star performer in our event. We will be celebrating the Park as just that - a park - and our programme will be designed to show off its attributes. By balancing the scale and concentration of the activities on offer and spreading them across the Park, we aim to encourage people to use the whole available area and not just concentrate on large stages with headline events.

The event will be a new kind of urban festival experience, turning its back on the big stage format and bringing things down to a more human scale. Audience members will be encouraged to control their own experience, to take it upon themselves to explore the Park and to participate in activities which will make the most of its natural assets – the river, gardens, banks, pathways and new open spaces. The setting will encourage exploration, surprise, safety and comfort, and the quality of the individual experience will shape our approach to the programme.

Where we need to build seating areas, stages and covered areas, we will work with young architecture practices to make these beautiful and inspiring additions to the landscape. Rather than building big stages, we will dot the Park with small, intimate performance areas, whilst high quality food outlets, bars and activity areas will work with the Park's natural assets to design a comfortable and exploratory experience for audiences.

Connecting to Rio 2016

Whilst, east London culture and local communities is at the core of our event proposal, we realise that this is also an opportunity to acknowledge the future of the Olympic story and that is why we want some of the events to reflect Brazilian culture and make a connection between the Park which hosted London 2012 and Rio, where the next Olympic and Paralympic games will be held in 2016. For both CREATE and the Barbican, this would be an opportunity to develop existing relationships with Brazilian cultural organizations and artists (e.g. the Barbican's Back2Black event at Old Billingsgate Market in summer 2012, hosted by Gilberto Gil). The Barbican has a long-term relationship with the Brazilian Embassy and we believe that they will help us to fundraise from Brazilian sources.

Curating and Programming Model

A key strength we will bring to this project is the well-established partnerships the Barbican and CREATE have with the creative and cultural sector in east London. We will deliver our programme in partnership with the best east London creative organisations, with whom we have an established and successful network and have delivered many major projects over the past four years.

Lead Artistic Partners

To enhance the programme described below, we would like to work with 3 or 4 innovative and exciting east London cultural organisations as **Lead Partners** to develop strands of cross-arts activities. Taking our overarching curatorial brief of celebrating the history and culture of east London as a starting point, we will be able to involve a large selection of organisations and local cultural specialists who, we believe, will then help start to enable a strong sense of future local ownership and engagement with the Park. This will also maximise and optimise the range and richness of cultural activities on offer, reflecting east London's diverse identity, and bringing the expertise of others into the mix.

We will ask each organisation to respond to an agreed brief (Annexe 2) to produce a range of events offering audiences different sensory experiences and participation opportunities.

It is possible that this approach could help to diversify fundraising – as some organisations might come with their own funding, or be able to raise additional funding. This needs to be carefully managed alongside the main fundraising strategy.

Lead Partners could include:

- The Legacy List – showcasing programmes and existing projects on the Park.
- East London Business Alliance (ELBA) – to develop a volunteering programme and a sport offer
- Discover Stratford and/or The House of Fairy Tales – bringing work for young children and families
- The Architecture Foundation – overseeing the overall design of the space and working with architects to commission covered areas, seating and stages.
- Greenwich and Docklands Festival – bringing street arts as described in section 2.3
- Mother London creative agency– to work on the creative communication, marketing and sponsorship
- Caught by the River – who have experience in developing quirky, small scale festival events
- Digital Shoreditch – to explore programming opportunities with Tech City companies
- Stratford Rising Partnership – working with local theatre and dance companies
- Hackney Wicked and Hackney Wick Festival
- People's Palace Projects / Rio Occupation – to extend the impact of the Rio Occupation project into the park

2.3 Event Detail.

We want to work collaboratively with the LLDC to deliver this event and our proposals are negotiable. We are open to developing and adapting ideas in the context of the LLDC's priorities.

We propose opening times of 12 midday until 11pm on both days, welcoming 20,000 people per day. We believe that some people, especially families, will come during the day but leave before the evening and so we will consider offering two sets of tickets which permit entry before and after 6.00pm.

Led by CREATE and the Barbican, the programme of events and activities will be drawn from and programmed by leading east London-based practitioners, reflecting and celebrating the area's creative and diverse identity.

Our principles for programming the event will be:

- **Showing the Park at its best and making the most of its natural assets**
- **Celebrating the unique cultures of east London – its history, diversity and local heroes**
- **Involving local artists and creative organisations in bringing the park to life**
- **A family friendly, inclusive approach**
- **Encouraging audiences to actively participate in all aspects of the event**
- **Programming on a human scale rather than using big stages**
- **Programming across all art forms and making the most of the food and drink offer**

Working with professional companies and world-class names alongside community groups and disability organisations

ACTIVITIES AND EVENTS

The Copper Box

The Copper Box will be the focus and centre of our music programming. For these two days, it will become a dance music venue where we celebrate the sounds that have swept through the streets of east London since the 1948 Olympics. Using the main space of the Copper Box as a huge dance floor, audiences will be able to drop in and out throughout the day and dance through the decades. We will profile the rich history of music and dance in east London - from the swing explosion around the arrival of the Windrush in 1948, through Ska, Reggae, soul-funk, Jamaican dancehall, 80s hip-hop and 90s rave to modern sounds like dubstep, bashment and grime. Through headline DJ sets, enhanced by some live performances and participatory dance sessions, people of all ages will be able to dip in and out of this vibrant musical chronology.

DJs

The main area will become the dance floor. A stage will be constructed to accommodate DJs and bands. There will be club lighting and screens showing films and images related to east London and its music scene. It will be a family friendly space during the day, and east London's newest pop-up club by night.

Most of the music will be played by DJs, through partnering with some of the following: Vogue Fabrics, Disco Bloodbath, Horsemeat Disco, NYC Downlow, Dalston Superstore, A Love From Outer Space (Andrew Weatherall & Sean Johnston), Sean Rowley, Jarvis Cocker and Land of Kings.

Live Music Acts

Playing inside the Copper Box and on the second, smaller stage outside on the central concourse, there will be between 2 and 4 live events per day in the Copper Box, and a fuller programme outside.

We are considering the following long list of artists:

Guy Barker Big Band playing Swing Dance set, Calypso Rose, The Skatelites, Jimmy Cliff, Dennis Bovell and Linton Kwesi Johnson, Jazz Warriors, Jazzcotheque Dancers, Soul II Soul, London Posse, General Levy, Mike Skinner, Basement Jaxx, Goldie, 4 Hero, Zed Bias, Lethal Bizzle, Plan B, Rizzle Kicks and Devlin.

Dance

Inside the Copper Box, dance moves will be as important as the music and we will be asking professionals to teach audiences the steps on the floor – from Swing to Bashment. We will also use the big screens inside the building to support this activity.

We will aim to programme between 2 and 3 bigger dance moments each day, working with our partners including:

- Barbican's Associate Artist Michael Clark Dance Company (a dance performance with live music from Jarvis Cocker – an adaptation of the event performed in the Barbican in October 2012 and at the Whitney Museum in New York)
- Barbican Associate Company and Newham-based Hip Hop dance group Boy Blue Entertainment. (Artistic Director Kenrick Sandy choreographed part of the Olympic Opening Ceremony)
- Moments from Theatre Royal Stratford East's musical based on the film *The Harder they Come*
- Moments from Graeae's Ian Drury musical *Reasons to be Cheerful* (Artistic Director Jenny Sealey was co-artistic director of the Paralympic Opening Ceremony)
- Participatory dance sessions along the lines of those presented by CREATE and the Barbican at their annual 'Dance Nations Dalston' event in Gillett Square.

As part of our sponsorship plans we will explore working with brand in this area.

Contingency Plans and Spreading the Programme from the Copper Box into the Park

If the Copper Box became unavailable for this event we would transfer and adapt these ideas into activities on the main concourse.

Importantly, the programming of the Copper Box will infiltrate the rest of the Park. Artists listed above, and DJs, will play smaller sets across the Park at small, pop-up areas and on the second stage, which will be situated on the central concourse. The history of the music of London will permeate the Park and will provide the basis for all our music programming across the Park, linking with the food on offer and other activities.

THE CENTRAL CONCOURSE

The central concourse is a large area that will be home to a bustling urban market place and food quarter and will host a variety of small-scale performances and parades. However, big name artists will pop up and surprise audiences and there will be some very special moments throughout the day.

Street Markets

Inspired by the vibrant markets of east London, we will create a market place offering the best food, art and craft with an emphasis on the local. There will be stalls of all shapes and sizes, food vans and food vendors; it will not be a market where every stall looks the same. Although there will be a concentration of market activity on the main concourse, we also want this to spill out into other areas of the Park.

Art and Crafts

The arts and crafts market will enable local artists and craftmakers to profile and sell their work. There will also be demonstrations and opportunities to take part in making workshops. An exploration of the history of east London, its fabric traditions, fashion and style will bring this together.

Partners could include:

Space Studios, Crafternoon Tea, Walthamstow's E17 Art Trail, Leytonstone Art Trail, Home Live Art Village Fete, Louise Kamara Eco-market.

Food and Drink

The food market will focus on sustainability, local sourcing and healthy eating. It will feature street food and profile much loved London eateries. There will be food to buy and food to cook as well as cookery demonstrations and information and workshops about growing your own food.

Our lead partner will be **The Real Food Festival** with whom we will have a contract delimitating exclusivity in business within a certain geographical area.

Founded in 2007, The Real Food Festival now stages 6 annual food festivals, including a weekly 3 day market on London's Southbank, all dedicated to celebrating 'real' food, food that is as close to how nature has provided it: great tasting, sustainably and ethically produced. Through these festivals they have brought together over 200,000 people, amazing food producers, passionate chefs (including Raymond Blanc, Giorgio Locatelli, Fergus Henderson and many more world class chefs), musicians, journalists, supportive celebrities, retailers, wholesalers and livestock.

They are experienced in bringing together hundreds of small and passionate producers of the tastiest and most nutritious food, and aim to reconnect people back to where their food comes from.

They will supervise the food offer in the park and create a version of the Real Food Festival to showcase and offer:

- Authentic street food from the best current proponents operation around London – these traders would bring together an enormous variety of ethnic food styles using fresh, locally produced ingredients, cooked up in front of the visitors whilst they wait.
- Traders will be carefully vetted in respect of the provenance of their ingredients and the high standard of their food hygiene and operational methods. Regions of the world that would be represented will cover Spain, Malaysia, India, France, Italy, Morocco, Lebanon, Poland, Slovenia, Turkey, Vietnam, Ethiopia, and of course the UK.
- Great produce and artisan food from British-based small producers. The UK now boasts a host of talented and passionate food producers who create products that can compete with the best in the world. This part of the event would bring together carefully selected small producers to showcase some of the best food and drink the country has to offer – visitors would be able to buy products to take home, or sample and buy to create their own home-made picnic.
- We could include a chef demo theatre; a live action demonstration would bring a line-up of great chefs with a focus on some of the best east London restaurants.
- Finally we could bring livestock – bringing animals to the event will add a great content as well as serving as a reminder that this is where our food comes from.
- We would like to create a large barbeque area and establish a place where people can mingle and cook food they have bought in the market or have brought with them. We will train volunteers to supervise this area, offer advice and ensure H&S issues are managed. There will be barbeque cookery demonstrations and tasters

Local food partners could be integrated in this proposal and could include:

The London Food Board, Counter Café, Long Table/Bootstrap Studio, Bompas and Parr, The White Building, Hackney Pearl, Mangal (Turkish), Rasa (Indian), St John (UK), Hix (UK), Moro (Middle East), Ruby's and Rita's Dining (USA), Tay Abbs (Bangladesh), A Little Bit of What You Fancy (UK), Lardo (Italian), Cay Tre, Viet Hoa (both Vietnamese).

This would also be an opportunity to work with local allotment associations and gardening groups and we will encourage local food growers and associations to get involved.

Street Music and parades

This area lends itself to activity, which moves and parades. This is a way to reach large numbers of people in a simple way and without using large stages.

Mutoid Waste Company

██████████ from the Mutoid Waste Company is eager to contribute to this event by showcasing the vehicles designed for the Paralympic Closing Ceremony. These can be driven in convoy and parked so they can be on display to the public. In addition, many of the vehicles can also be used as performance platforms.

Music that moves

Celebrating the international communities of east London, the Barbican music team will devise a programme of marching and parading street music from around the world which will animate this area. The music will consist of many different styles, and will be diverse, fun and participatory. It will include wedding bands, music played on social occasions, carnival music from Brazil, samba and maracatu banda from Mexico, Gypsy brass from the Balkans, bhangra from India, and even contemporary marching music groups like Asphalt Orchestra from NYC.

The number of international groups will depend upon budget.

. We would also include local community groups and bands and the Barbican's Drumworks drumming groups.

The groups parade along the concourse and the individual bands will then also make their way around, encouraging audiences to experience the Park.

Street Theatre/Dance

We would invite ██████████, Artistic Director of Greenwich and Docklands International Festival (and Co Artistic Director of the Opening Ceremony of the Paralympic Games) to lead on developing this strand of activity. We would like an aspect of this activity to include able bodied and disabled artists who trained for the 2012 ceremonies, and we would consider commissioning GDIF to make

a special night-time performance to end the second evening. Again, this piece will take for its inspiration the history and people of east London.

Mass participation events

Activities participation is at the heart of our proposal. We want to encourage audiences of all ages to be creative themselves and to try something new, so we would intersperse these events with some mass participation activities which could include a Hula Hoop class with Jen Walke's 'Rock a Hula!', some singing with Brian Eno's 'Singing the Soul of Civilization' and Subject to Change's 'Home Sweet Home' (in which a scale model community is built over a weekend), as well as dance classes, singing classes and giant puzzles.

Cycling

We want to encourage people to travel to the Park on their bike and would like to exploit the opportunity to engage with the existing and growing enthusiasm for cycling in the local area. Furthermore, the Velodrome, where some of the most exciting events in the Olympics and Paralympics took place, is within sight of the North Park area.

██████████, who is well known to the Barbican through her work with The Bicycle Film Festival, is interested in working with us on this strand of activity and has suggested bike polo, bike parades, interactive bike rides, and, of course, film screenings.

We will ask her to consider involving Olympic and Paralympic cyclists, collaborating with the proposed GLA cycling festival and local cycle shops, to engage audiences in participative activities by bringing their bikes to the event. The event will be fun and promote healthy living. Cycle racks will be provided.

Sport

We will be working with **East London Business Alliance (ELBA)** on this strand of activity. ELBA and has been working in and across east London for 22 years creating unique opportunities for positive change by connecting private, public and voluntary sector partners in meaningful ways. They strive to ensure these opportunities drive the agenda for social, economic and infrastructure change for the region.

We would like to bring many of the Olympic and Paralympic medal winners back into the Park for the first time since the Closing Ceremony using the multi-sport festival as a platform for showcasing British elite sporting talent whilst encouraging local people to participate in the sports of their heroes.

Working in partnership to deliver an exciting sports offer is key to maximising the local impact and reach of the project whilst also providing the “wow” factor. It is envisaged that a range of ELBA’s corporate members will provide funding/sponsorship for the event with a number of them already expressing an interest in being part of this. Many of them sponsor the athletes and will provide the athletes with additional incentives to become part of this event. KPMG have already pledged to engage ██████████ and ██████████ as taekwondo medal winners. Other members such as BP, Aviva, and Lloyds sponsor a range of athletes including ██████████, ██████████ and ██████████.

ProActive East London will be the main delivery partner and will provide support to the local clubs engaged in the festival. In partnership with them and the Host Boroughs, ELBA will aim to engage local schools in a range of competitions and other pop up sport projects in the months leading up to the Opening Celebration event with a view to including them in elements of the sports festival over that weekend. These projects will create a journey for local young people, taking them from their schools grounds onto the streets and into the heart of the Queen Elizabeth Olympic Park. All of them will have witnessed gold, silver and bronze medals being won on their home turf; now it will be their turn to have a go.

AROUND THE PARK

The River

We want to make the most of the river. We need to take into account the sightlines, access, environmental protection issues and planting in this area and we need a more detailed knowledge of what is possible. However, acknowledging these issues, we would like the waterside to be a place where people can watch a film, hear or write poetry, listen to a band, engage with different activities and enjoy a drink or something to eat – or simply do nothing for a while! There are many boating projects and floating vessels from the local area which we could bring to the Park so that people can get onto and enjoy the river. These include barge libraries, art boats, the Floating Cinema, Lone Twin’s Artist Taking the Lead Boat Project, Caught by the River, Avanti Display, Floating Houses, Floating Market, a Bellini Bar and boats and canoes from local clubs offering taster sessions and trips across the river with experts providing instruction.

Site specific Film

We would like to reverse the idea of the grand finale and end the days with cinema screenings across the park. Dancing in the Copper Box would finish just before 10 and, as darkness finally falls, the day will end with people watching films. We will place screens of different sizes and scales across the Park and provide a range of film options. Our food offer will be linked to this, and we would draw inspiration for films from the overall theme for the day: the history of east London with local film heroes such as Hitchcock, Ray Winstone, Michael Caine and Michael Fassbender. We would invite Danny Boyle and work with the Barbican Film team and partners such as Secret/Future Cinema to help curate this aspect of the day.

Gardening

The Park needs to take central stage and we would like to give people the opportunity to actively engage with the new Park. We would like to explore the option of offering community gardening workshops which would include tree and shrub planting as part of the day's activities. Tours of the Park would be integral to this. One idea is, as well as a ticket, to offer a packet of wild flower seeds to everyone and encourage them to scatter these in designated areas. We would also be interested in the idea of cuttings from plants and trees being made available to people wanting to take a bit of the Park home with them.

Programme Partners

In addition to our lead artistic partners and other key people mentioned above, CREATE and the Barbican will consider working with some of the following organisations:

Art, Architecture and Design

Practice Architecture
Assemble
We Made That
Muf
UP Projects
Abberant Architecture
Whitechapel Gallery
University of the Arts student union
Art Car Boot Fair

Children, Young People and Families

V&A Museum Of Childhood
Biggafish
Local youth theatre, music and dance groups
Ministry of Stories
A New Direction

Digital

Blast Theory
Alpha-ville
Hide & Seek – 99 Tiny games

Theatre/Dance/Music

Serious
Biggafish
LSO On Track
Circus Space
Theatre Royal Stratford East
East London Dance / Stratford Circus
Graeae
Links to Unlimited Festival
Rich Mix
Hackney Empire
The Arcola Theatre
The Yard
Slung Low
Punchdrunk

Literature

The Stoke Newington Literary Festival
London Word Festival

Film

Made in Three Mills Film Festival
East End Film Festival
Secret Cinema and Future Cinema
Hackney Film Festival

Others

Hide and Seek - games event
Hackney City Farm
Ragroof Tea Dance
LLDC for displays on future of Park and consultation opportunities

WET WEATHER PLAN

The Barbican and Create are experienced in planning outdoor events and plan for different weather conditions.

The Copper Box will provide dry cover for several thousand people – but it will not be programmed for people to stay there all day.

Depending on budget, there will be a range of undercover spaces.

We would hope to be able to afford to supply rain ponchos and will advise people to bring wet weather clothing.

We will ensure that slip hazards caused by rain are avoided.

2.4 Community Engagement.

In 2013, this event will provide a content for both the Barbican and CREATE's summer programmes whose activities engage with East London audiences of over 100,000 people.

We want the North Park Opening Celebration to provide skills development opportunities for local residents, and we want neighbouring communities who have low frequency of cultural attendance to experience the activities offered during this weekend.

To make this possible, CREATE and the Barbican will use the strong links they have built with several organisations throughout the area with Local Authorities, local businesses and community organisations.

Volunteers

The 70,000 strong GamesMakers and 8,000 strong Team London Ambassadors became synonymous with the London 2012 Games. For the North Park Opening Celebration, we are keen to recapture this unique spirit of volunteering and recreate the unexpected elation that we all felt, re-engaging these very same volunteers by partnering up with ELBA.

They provided LOCOG with 500 business volunteers in the year leading up to the Games as Selection Event Volunteers, supporting them to recruit their 70,000-strong team of GamesMakers

LOCOG's GamesMakers have the unique set of skills, experience and most crucially the knowledge that position them as key people to engage in the Opening Celebration of the North Park.

It is these young volunteers we would want to re-engage next year in the Opening Ceremony as leading on the London Ambassador "meet and greet" roles.

They can lead the wider team of volunteers supporting all elements of the two-day celebration event acting as mentors and guides to the others. The GLA's Young Team London Ambassadors could act as "meet and greeters" at the two-day celebration just as they did during Games time, welcoming and enthusing visitors to the Park as well as enthusing them about the hidden gems in and around the Park that make east London the remarkable visitor destination that it is today.

Contacting hard to reach communities

The Barbican will also recruit paid casual Ambassadors from the local areas in partnership with Community Links and resident associations to contact hard to reach communities; this method of communication has proven to be a very effective at reaching a wider network.

After the event we would also encourage the Ambassadors to continue to work for us so that legacy is ensured and both sides would benefit from the relationship.

CREATE's formal relationship with the Host Boroughs will mean that we will work with local councils on our ticketing and engagement plans to ensure that we are reaching a broad range of diverse communities and that the event reflects the area. We are experienced in this respect and have undertaken significant audience evaluation and research over the past four years.

2.5 Content Procurement.

CREATE and the Barbican regularly commission companies and artists will agree on how to procure artists and exhibitors contributing to the content of the event, using procurement systems and procedures already in place.

Some will be procured and contracted directly by CREATE or the Barbican, and some partners will be approached to fulfill a brief as explained in section 2.

Contracts will define each party's roles and responsibilities in the usual way. We will seek legal advice from the City of London Corporation for this.

3.0 Production Response

3.1 Event Infrastructure

3.1a Lighting

Lighting to facilitate 24-hour working will be provided where necessary in and around the Park to facilitate public egress.

Brightlights new Ecolite Lighting Tower presents the industry with an innovative new concept. Radically different in design, appearance, and performance to any lighting tower currently available, it possesses many unique features that will minimise operational and transportation costs, and reduce the users ecological footprint: All the light you need, and a massive reduction in the emissions you don't need (Noise, Carbon and Fuel).

3.1b Backstage Production Areas/Temporary Structures

The following structures will be available at the park

- Production office
- Security control
- Dressing rooms
- Media sign in
- Lost Children and Welfare

An Event Liaison Team structure will be available, either in the production area or within an existing structure on site, TBC.

3.1c Site Signage and Dressing

In order for our guests to have a safe and enjoyable experience, clear communication with them is vital. One of the key areas of this communication is through the use of signage.

In accordance with your specification we will provide:

- Health & Safety signage where necessary
- Installation crew to install and de-rig scrim panels as required
- Dressings for the screen structures
- A branded stage backdrop for the two main stages

3.1d Plant and Vehicles

We understand the importance of managing plant and vehicles in the park and have proven direct relevant experience in putting in place the measures required to ensure there are no issues regarding plant and vehicles accessing and egressing the park. All site vehicles will have accreditation.

3.1e Fire Prevention

CLP will take responsibility for providing fire fighting equipment and signage at all event sites, and around the sound and temporary power facilities around the Park.

3.1f Consumables

CLP will provide and remove all site consumables related to the activity being undertaken.

3.1g First Aid/Medical

We acknowledge that St. John Ambulance will be providing the Event First Aid cover on the day. We have worked closely with St. John Ambulance at many of the events we have managed. Full consultation is a feature of the pre-production process.

During fit-up and de-rig, CLP will employ the services of 1st Aid Medical paramedic organisation to provide 1 paramedic at the Park site.

3.1h Event Communications

The safe and efficient running of an event with multiple sites such as this one can only be effectively managed utilising an integrated and robust communications system and CLP will ensure that all areas managed by us are covered by a multi-channel radio system with built-in redundancy.

3.1i Waste Management

Over the years of managing similar events in the Royal Parks and central London, CLP has worked with the relevant agencies in the co-ordination and implementation of waste management plans to ensure that the event sites are cleared with the utmost efficiency after the celebrations. We will happily coordinate the cleansing plan, either with the LLDC preferred contractor or with our own.

3.1j Event Accreditation

Security at events of this scale is of paramount importance. It is standard practice for CLP to provide a clear and robust accreditation system for all staff members and any related contractors on site. The accreditation system we propose is a branded laminate with hologram stamp and lanyard.

3.1k Security and Stewarding

Site Security

It is our full expectation that at all times we have either equipment or personnel onsite we will supply 24 hour security, including perimeter fences (working with LLDC) where needed, access control and patrolling security teams.

Crowd Dynamics Plan

For each of the event areas we manage we will produce a crowd dynamics plan as part of our overall event plan.

The purpose of the crowd dynamics plan will be to ensure that the public will be able to enter, experience and exit the viewing areas in a safe manner. The plan will also incorporate contingency planning, emergency egress routes and emergency vehicle access etc.

Stewarding

To ensure our crowd dynamics management plan is implemented safely and professionally we will engage with a professional and well respected stewarding company. Our current preferred supplier for the provision of stewarding services is SFM with whom we have a long and successful history of creating safe and enjoyable events.

We will consider using volunteer for stewarding roles.

3.1l Lost Children

Together with our stewarding contractor, Show and Event security, we will provide Lost Children points for each of the screen sites. These will be manned by CRB approved staff.

3.1m Sound

Copper Box and Outside Stage

- High quality line array hangs suspended from main screen structure complimented with sub bass and two line array delay positions.
- Control equipment based on digital mixing console with replay facilities and signal distribution amplifiers for media feeds.
- Onstage equipment to include hardwired microphone package, radio microphone system and onstage foldback loudspeakers driven from FOH mixer.

3.1n Power, Distribution and Cable Management

We will deploy twin set generators in the Copper Box if the venue does not have a suitable UPS already installed. All power for concessions and stages and distro has been allowed for, although we are hoping that the Park can supply some, if not all, our power requirements.

A site electrician for each site will be available on the day and Electrical Safety Certificates will be provided where necessary.

3.2 Staffing

On Site

A site as extensive as this will require additional staff to supplement our pre-production team. We propose having a dedicated production manager for the Copper Box installation and de-rig, a site manager for installation of the Park infrastructure, and a concessions manager to manage the ingress, setting up, running, de-rig and egress of all the proposed concessions.

In addition we will have a dedicated Health and Safety Officer on site throughout the build and de-rig. During the two event days this officer will manage the ELT.

On show days we will be relying heavily on volunteers to enhance the visitor experience, however we propose a robust stewarding plan which will be implemented by a professional company with vast experience in this field.

3.3 On Site Outline Schedule

When	Who	What
Monday 22nd		Establish site and install offices and welfare facilities
	CLP	On site to mark out
08:00 hrs	Showstars	Crew on site to commence fencing and barriers
	SFM	Commence security cover
	Eve Trakway	Delivery of Heras fence panels and barriers
	Qdos	Delivery of cabins for the production compound
10:00 hrs	Power Logs	Delivery and installation of production generators
	PTL	Deliver and prime production toilets
	NRB	Delivery of site production radios
12:00 hrs		Commence architectural installation on site
	GLD	Delivery of site furniture
20:00 hrs	SFM	Overnight security on site
Tuesday 23rd		
08:00 hrs		Commence rigging in the copper box
10:00 hrs		Commence marquee installations
11:00 hrs		Sound and light trucks for the Copper Box delivered
12:00 hrs		Commence sound and light installation in Copper Box
20:00 hrs	SFM	Overnight security on site
Wednesday 24th		
08:00 hrs		Commence stage build in Copper Box
		Commence power distribution around the site
20:00 hrs	SFM	Overnight security on site
Thursday 25th		
08:00 hrs		Lighting focus in Copper Box
		Screen installation in Copper Box
		Stage installation outside
10.00-18.00 hrs		Rehearsals in Copper Box
	PTL	Deliver and prime public toilets
12:00 hrs		Cycle racks delivered and installed
		Market stalls delivered and located
		Lights and sound installation on outside stage
		Commence site branding
20:00 hrs	SFM	Overnight security on site

When	Who	What
Friday 26th		
08:00 hrs		Concessions arrive and positioned
	ADI	Three truck mounted screens on site and positioned
		Barbecues delivered and BBQ area established
		Bandstands delivered and installed
10:00 hrs		Commence rehearsals on site
12:00 hrs		Sound checks on stage and in Copper Box
		Volunteers briefing
20:00 hrs	SFM	Overnight security on site
Saturday 27th		
08:00 hrs		2nd Volunteers briefing
12:00-23.00 hrs		Event site open to public
20:00 hrs	SFM	Overnight security on site
22:00 hrs		Copper Box show ends
Overnight	A1 / PTL	Park Cleansing, toilets refreshed
Sunday 28th		
08:00 hrs		Final rehearsals and sound checks
12:00-23.00 hrs		Event site open to public
20:00 hrs	SFM	Overnight security on site
22:00 hrs		Copper Box show ends
23:30 hrs	ADI	Three truck screens de-rig and leave
Monday 29th		
08:00 hrs		Bandstands, Cycle racks, concessions de-rig and leave
		Stage de-rig in Copper Box, Sound & lights de-rig outside stage, structures de-rig
12:00 hrs		Sound and lights de-rig in Copper Box
Tuesday 30th		
08:00 hrs		Furniture collected
12:00 hrs		Production cabins collected
14:00 hrs		Plant and barriers collected, final cleansing of Park
18:00 hrs		Clear of site

3.4 Audience Capacity

We have set the capacity of the park at 20,000 at the moment. We believe this will enable the movement of the public around the park in a comfortable and safe manner.

While we acknowledge that the capacity could be increased should we follow the guidelines in the Event Safety Manual, based upon available square meterage, we feel that at 20,000 capacity the visitor experience will be enhanced through a general feeling of space through which we hope will encourage visitors to move around the park to experience all it has to offer.

3.5 Visual



3.6 Marketing and Promotion

The marketing and promotion campaign of the North Park Opening Celebration will be fully integrated in CREATE and Barbican's overarching summer campaigns.

The Barbican Marketing and Communications functions

The Barbican marketing and communications functions are responsible for developing and delivering audiences for the Barbican's extensive and diverse programme of events, attracting in excess of 1.5 million people to the site annually.

Our team combines marketing and PR professionals with specialists from the fields of theatre, dance, music, visual arts and cinema.

Our core marketing functions include campaign management, media planning and buying, customer relationship management and data processing, digital marketing, digital content development and production.

Within our press team we also specialise in corporate communications, reputation and crisis management and looking after talent, regularly working with high profile names; recent examples include Cate Blanchett, Juliette Binoche, John Malkovich and Gustavo Dudamel. Our extensive press contacts cover print, online and broadcasting media on national, international, regional, local and specialist levels, meaning we are very well placed to promote a project of this scale.

Working in collaboration

Over the past year CREATE and the Barbican has played a significant role in the London 2012 Festival and the Cultural Olympiad, something that has contributed to raising our profile and giving us

considerable experience of working alongside major partners including LOCOG, the Arts Council, the 6 host Boroughs and the Cultural Olympiad Board.

Our project work in east London has also meant close working relationships with key partners and venues within the local community including Theatre Royal Stratford East, Wilton's Music Hall, Hackney Empire, Rich Mix and other delivery partners.

An emphasis on east London

In line with organisational priorities we place particular emphasis on drawing audiences from east London.

Our focus on taking our arts programming to east London has strengthened our PR expertise in the field of multicultural, niche and east London regional press, with the Centre attracting a wide range of audiences to events including Back2Black music festival and our commissions with CREATE in areas including Newham, Hackney and Waltham Forest.

We have invested heavily in building relationships with community groups within east London boroughs - led by a Community Engagement Manager - building strong links with organisations including Community Links, Chandos Centre, the Youth Mayor and Theatre Royal Stratford East in Newham.

Our work in east London schools and communities - and through our music groups and ensembles - is a central part of our programme. Work presented during major events like the Barbican Weekender attract over 4,000 people over a weekend in the centre, with many coming from east London.

We run a community ambassador programme numbering over 50 people from across the east London boroughs with a broad

demographic profile, all of which are offered paid employment opportunities to contribute to the marketing of events within their community. In the lead up to the event, the Barbican will also recruit paid casual Ambassadors from the local area in partnership with Community Links and resident associations to contact those hard to reach communities.

The Marketing and Communications Strategy

Context

Our marketing and communications strategy and plan will fulfill several needs: profile the legacy of the Park, allocate targeted tickets for the event, and communicate to audiences the opportunities that the Park presents, with a focus on the local community.

The plan for the North Park Opening Celebration will be influenced by the final artistic programme but, as with all our events, we would work closely with our partners (in this instance the LLDC and CREATE) to develop an integrated campaign. All our press activity would take into account the need to dovetail with all wider Olympic legacy messaging and would aim to complement any promotional activity undertaken by the LLDC.

Research & analysis

Before finalising the marketing and communications strategy we would undertake research in order to gain insight into the successes and challenges of London 2012 produced using a comparable model. E.g. BBC Radio1 Hackney Weekend 2012.

Core objectives

- Harnessing the enthusiasm of audiences for the Olympics and the Olympic park
- Ensuring local communities feel included in the opening celebrations and that the majority of ticket holders for the weekend are drawn from local communities.

- Establishing a broad profile for the event from the very local to the international
- Encouraging broad participation, beyond ticket holders.

Key messages

- North Park Opening Celebration marks the opening of the space to the public on 27th July.
- Continue the Olympic spirit with an east London weekend celebration featuring artists from around the world, participatory events and a mix of food and drink inspired by the markets of east London.
- It's a free event open to everyone, you need to register in advance for tickets via [website/phone number].
- The Park is a place where exciting things will be happening

STRATEGY

There are three stages to our campaign strategy.

1. Launch

The launch of the North Park Opening Celebration will be critical in positioning the event for a broad audience – from local residents to the international press. The success of the London 2012 Olympic and Paralympic games created significant demand for access to the park. This will be the first opportunity of people to re-enter the park so demand for access will be high.

Key elements:

- Announce key elements of the programme to local, national and international press, taking advantage of the spectacular new location with messaging aimed at local residents to encourage them to experience this extraordinary new amenity by attending the opening event. We would also place news and feature stories in national and broadcast media based on headline acts.
- Launch a bespoke event microsite that will act as a hub for information on the opening celebrations (dates, artists,

videos, social media feeds) and an ongoing platform for new digital content in the buildup to the event.

- Open registration for event tickets – start to build a database of audiences.
- Launch a Twitter feed for updates on the event.

2. Recruit

With a possible attendance of 40,000 over two days and a target of 70-80% from local communities it is critical that people from the local east London boroughs are encouraged to register for tickets.

We propose a number of tactical activities to encourage local registration for tickets:

- Advertising in regional press and tactical outdoor advertising at local transport hubs.
- Direct engagement with community groups and youth networks through from the Barbican's local ambassadors programme.
- Placed stories in local and regional press titles.

3. Excite and engage

Following the model of London 2012, we would sustain public interest and engagement with and for the event with tactical drip feeding of stories and content.

Build up:

- Target local and regional press in East London, highlighting the community aspects of the event to build local excitement about the programme.
- Regular email and social media updates on the programme of activities as it unfolds including the staggered release of Barbican-produced digital content (behind-the-scenes, rehearsal, artist interviews, local performers)

- Targeted advertising in local, regional and national press to raise profile and encourage those who were unsuccessful in receiving tickets to engage in other ways – see the event online, watch bespoke content, listen etc.
- Editorial coverage would aim to include preview features on individual elements and artists within the festival, and ensure the event is well publicised in all relevant listings including arts press.

On the day:

- Printed programme of events and times
- On site branding to present an integrated 'festival' look and feel and aid way-finding.
- Streaming of events on the day for audiences unable to attend with a broadcast partner
- Photos of events posted to social networks and aggregated on the event microsite.
- A range of recognisable talent from east London to live tweet, blog and take part in interviews from the North Park to create excitement, profile and ownership from local athletes and artists.
- We will create an on-site press office over the weekend. From here we can deliver pre-recorded and live interviews (with talent, event partners, etc.) for radio and TV broadcast, distribute images, respond to live press enquiries and create a hub for journalists, reviewers and photographers attending the events.

Media Partnerships

In collaboration with the LLDC we would look to develop print, online and broadcast media partnerships for the North Park Opening Celebration. This would enable us to profile the event to the widest possible audience, reaching a greater public than ticket holders only.

We have considerable experience of negotiating and developing media partnerships with a wide range of media including The Guardian, Wallpaper*, Time Out, BBC Radio 1, LBC and BBC1 Extra.

Risk

We would identify potential challenges – which may include high demand for tickets and crowd management – and use pro-active communications messaging and channels to minimise these.

Event branding

We have significant experience in developing bespoke brands and visual identities for our projects, particularly those we present offsite in east London. Recent examples have included the Back2Black music festival, Blaze music festival and Dance Nations Dalston. We would work with a design agency, and CREATE and Mother London to develop a new visual identity for the opening celebration, integrating the QEOP logo.

Evaluation

A full evaluation of the campaign would be conducted at the end of the event via online surveys and on-site audience research. The press campaign would be evaluated using our online media relations software offering real time analysis of the effectiveness of the campaign.

Budget – attached as Appendix 3

3.7 Ticketing

As interest in the North Park Opening Celebration and demand for tickets is anticipated to be extremely high, and to ensure server capacity is adequate for demand and service is not interrupted, the Barbican's preference would be to work with the LLDC ticketing supplier for the physical delivery of public tickets.

The Barbican would anticipate that there would be no cost to be incurred by utilising the LLDC ticketing supplier. We propose working closely with LLDC's ticketing team to implement the following ticketing proposal:

- 70% of the tickets will be reserved for those who live in the 6 host boroughs: London Borough of Hackney, Barking and Dagenham, Greenwich, Newham, Tower Hamlets and Waltham Forest.
 - 75% of which will be available on a random lottery basis through an online registration, application and allocation process.
 - The remaining 25% will be reserved for a targeted audience with low cultural engagement. We will work with local arts organisations and youth centers in the 6 local boroughs to identify and target adequate audiences. That is the way tickets were allocated by CREATE and the Barbican to targeted audiences with low cultural engagement for *You Me Bum Bum Train*, by partnering up with local arts organisations and youth centres.
- 30% of tickets will be available to anyone in the UK through a random lottery basis via an online registration, application and allocation process:

Registration, application and allocation process

Customers will have 1 month to register and apply online for tickets. The opening of the registration process will be integrated into a marketing and communication campaign.

The registration stage will require customers to enter their credit or debit card details. In order to prevent resale of tickets, we need to ensure they are strictly nominal either by asking customer to upload their picture or to bring ID with them on the day. We envisage restricting the number of ticket to 6 per household.

This stage could also include a short questionnaire to help profiling the audience: *"How many arts events have you attended in the past 12 months"*, *"Have you been to the Olympic Park during the London 2012 Olympic and Paralympics games?"* etc. This will be useful for reporting on audiences later on.

Through charging a minimal administration fee of up to £3, it is envisaged that the costs of staffing, postage, and any technology needed will be cost neutral.

Tickets will be allocated to registered members on a random lottery basis with a weighting of 52.5% given to register users which postcodes belong to the 6 local boroughs.

Once the allocation has been completed randomly, successful applicants' credit cards will be charged and tickets holders notified via email. We propose they are given a period of 10 days to return their tickets if they no longer require them. A similar second round of allocation will then take place a month or so later for unwanted tickets.

In addition to that, an allocation of 1000 tickets will be held by, managed and issued by the Barbican for use by Barbican, CREATE and CLP stakeholders.

The Barbican will provide a box office management and presence at the park at no extra cost for the management and distribution of any tickets from their allocation.

Also, because of the nature of the event, being open from 12am to 11pm, we need to consider the fluctuation of people in the park, e.g. families who would have spent the whole afternoon in the park might not stay until the closure.

- In order to ensure the Park stays around full capacity throughout the day, we need to explore solutions with the LLDC such as:
 - Staggered entry time
- Returns system
- Increasing the capacity to allow for drop-out

This could be explored as part of the feasibility study.

3.8 Plan of Park



4.0 Financial and Sponsorship Proposal

4.1 Income and Expenditure

Our proposition comprises many small events which can be repeated at different times of day, and over both days of the event. Our ideas are scalable: possible at one level with the budget we can guarantee immediately, but ideally growing in ambition if our sponsorship plans prove to be successful.

It is understandable that the LLDC are not yet in a position to give firm information about infrastructure provision – and that this has a potentially significant impact on the budget. We therefore propose a planning timetable as follows:

October 2012: LLDC chooses a Delivery Partner (DP).

November/December 2012: Interim contract with LLDC, enabling DP to spend 30-40k of the award to commission a Feasibility Study which will:

- Clarify the exact landscaping of the area with LLDC
- Clarify infrastructure requirements with LLDC (e.g. fence, power etc.)
- Begin formal sponsorship search
- Develop a detailed programme proposition within the environmental limitations and the available budget
- Secure partners for delivery (production and creative)
- Agree on marketing, communication and ticketing plans with the LLDC

October 2012 to January 2013: Sponsorship to be secured and contracted

January 2013: DP and LLDC agree detailed plans and move to full contract

With this timetable we can ensure that risk is minimised for all parties by agreeing a plan which is both practical for the space and financially viable.

4.2 Funding/Sponsorship Model

Both the Barbican and CREATE work regularly with major sponsors and Brands and we will bring our in-house expertise in this area to this project.

We aim to secure a Main Sponsor for the event, who will contribute the majority of sponsorship money for the event in exchange for top tier sponsorship. Depending on the value and nature of this Main Sponsor, we will then pursue second and third tier sponsorship, which would include food and drinks brands and other companies who would benefit from a presence on site and in our marketing materials.

In addition to our own development teams, we will bring partners with us, with whom we will work to secure our sponsors. We are in conversation with these partners and with a number of large brands who have expressed an interest in the project. These partners include:

- Mother London
- East London Business Alliance
- Brandmeetsbrand

Timing

If successful, a sponsorship proposal would be generated along with a brand target list, taking into account restrictions from LLDC, and sent for approvals early December 2012.

If and when approved, we will be pursuing these contacts immediately, as this has such a significant bearing both on the scale and feel of the event and on our ability to deliver something world-class.

Media partner

Clearly for any brand, the reach of our campaign will need to be London-wide, if not national, in order to be of a significant reach. The Barbican and CREATE regularly work with broadcast, online and print media and we will use our contacts to quickly secure a media partner for the event. This will play a significant role in keeping our marketing costs at a manageable level and provide a greater reach for any potential sponsor.

4.3 Underwriting the Event

We have produced different budget levels and at this stage, we could underwrite the lower one (scenario A in the attached budget Appendix 4). However, we want to be ambitious and we realise that this option lacks ambition.

We have therefore presented 4 other budgets (B, C, D and E) corresponding to 4 financing levels. Considering the remaining technical uncertainties and scale of the project, the matching costs are, at this stage, difficult to finalise and, consequently, underwrite.

We will need to discuss matters around risks with the LLDC, this is why we have proposed to undertake a feasibility study.

4.4 Risk Analysis

Risk type	Risk Details	Likelihood	Impact	Rating	Mitigation action
FINANCIAL	<p>Budget management</p> <ul style="list-style-type: none"> • Income • Expenditure <p>Risks of: Unrealistic budgeting, overspending delegated budgets without agreement, lack of awareness of financial position, failure to achieve additional income targets, failure to operate under financial guidelines for raising orders, invoicing etc.</p>	3	4	3.5	<p>Partners to ensure objectives are met and driven by value for money principles. Nominate finance person to lead and advise on the financial aspect Ongoing review and monitoring of financial strategy and budget to ensure dependency on balances is reduced and any potential pitfall identified and dealt with on time. Each partner to work closely with the nominated finance person to ensure appropriate reporting systems are in place and operating. Monthly re-forecasting meetings with each partner. Weekly top line income reporting Budgeting discussed during meetings between partners in presence of assigned finance person. Contingency plans in place in case additional income targets are not reached. Additional income targets discussed and agreed with the development team.</p>
FINANCIAL	<p>Funding and sponsorship</p> <p>Failure to secure enough funds in this tough funding climate, potential of grants being reduced and inability to find new funding sources, the need to find savings at short notice and the consequent risk to the quality of the programme we are able to afford.</p>	2	4	3	<p>Cultivate relationships with current funders and sponsors and develop new ones with potential future funders and sponsors Ensure that key creative and arts producers support the Development team to raise funds. Projects are not confirmed until budgets are secure. Artistic strategy needs to be regularly reviewed and priorities agreed. This is an ongoing process which needs to be well managed and regularly monitored and where close working with the finance team is essential. Artistic ambition needs to be squared with financial reality whilst efforts to increase funding through fundraising and partnership are explored to the full. The programming is scalable to available resources. We need to remain ambitious in our aspirations and make clear decisions in line with agreed vision and objectives.</p>
OPERATIONAL	<p>Contract management</p> <p>Contracts do not cover all probabilities Contracts breached by contracted parties</p>	2	4	3	<p>Ensure that support is sought from nominated legal adviser to ensure that base contracts are fit for purpose. Ensuring that all events are covered by robust contracts which are signed in good time. Ensure all parties adhere to contractual conditions. Ensure contract payments are invoiced and paid on time. Continue active management to this level, being aware of variations required for each new situation</p>
OPERATIONAL	Loss of key events which underpin the budget model	2	4	3	<p>Contract ASAP, ensure robust cancellation clauses and continue active management to this level, being aware of variations required for each new situation. The balanced programme will ensure a low impact in case of activities cancellation.</p>
OPERATIONAL	Key staff and/or artists are not present due to illness, incapacity, transport issues, flight delay etc.	2	4	3	<p>Understudies or alternative arrangements are considered within the contracting process where possible. Process for cancellation understood – communication plan in place with different stakeholders Continue active management to this level</p>
REPUTATIONAL	Damage to a partner's reputation through negative story in the press	2	3	2.5	<p>Ensuring ethical practice throughout by enforcing strong and consistent controls on governance, business and legal compliance Prompt and effective communication response with all categories of stakeholder including preparing a Q&As briefing document for potential contentious issues Monitoring expectation among diverse stakeholder groups to identify where expectations run well ahead of delivery and where the potential for disappointment is high</p>
REPUTATIONAL	Not enough visitors coming on the day	2	4		<p>We will ensure the programme is appealing by showcasing high quality activities and events We will explore ticketing solution to maximise take up</p>

A Full risk assessment will be developed as part of the feasibility study

4.5 Socio-Economic Agenda

CREATE lead on the Strategic Regeneration Framework (SRF) Convergence agenda for the Host Boroughs in terms of Arts and Culture. Working with the boroughs, Arts Council England and with the wider cultural sector, we have developed and agreed a clear set of targets and strategic goals which relate to increasing the positive economic impact of the Creative and Cultural Industries through:

- **Increasing audience and visitor numbers**
- **Increasing levels of participation in arts and culture across local communities**
- **Developing positive perceptions of east London**
- **Working with Health and Sport colleagues at joined up strategic work to improve the health and wellbeing of local people**
- **Working with public realm and planning teams in the boroughs**
- **Tackling issues around employment, training and skills**

The design of our event and our approach is informed by our lead role in the SRF and the event has the potential to make a significant contribution to these goals and, importantly, to place the Olympic Park in a central position within this agenda. We will work with the borough leads to ensure that this is understood and that the opportunities to for the event to have a big impact on the development of the wider regeneration agenda are fully maximised. Our proposal is fully integrated into this framework and is supportive of growth and economic development, as we want to engage and contract SMEs and social enterprises as mentioned in Section 2, especially at a local level through engaging with local artists and institutions, and suppliers.

Employment and Skills

Our work around Job creation and skills development is developing rapidly through the CREATE Jobs scheme and, as with all CREATE commissions and projects, we will be using CREATE Jobs as a way of involving large numbers of young people in the delivery of the event. CREATE Jobs provides new routes into the arts for young people in east London and the 2012 Host Boroughs. It launched in 2011, aiming to bring a new cohort of young people into the creative industries, and to diversify the workforce.

CREATE Jobs is managed by A New Direction and CREATE.

Working with A New Direction, we connect children, young people and education with the best of arts and culture in London. In 2011-12, 300 students attended our Careers fairs at the Barbican, over 150 traineeships have been secured, and 20 mentees have been matched with creative and arts professionals. Young people placed through CREATE Jobs have either continued on into paid employment, education or feel better prepared to move into the work place. Through our collaboration with ELBA on volunteering we will be delivering and supporting skills development for a large number of local people, focusing on targeted groups of young people, unemployed and disabled.

CREATE Jobs is supported by the Host Borough Unit and the London Legacy Development Corporation. The programme's partners include: the National Skills Academy Creative and Cultural, the Host Boroughs, East London Business Alliance, Barbican Centre, The Whitechapel Gallery, Urban Development, East London Dance, Royal National Theatre, Royal Opera House, Somethin' Else, Theatre Royal Stratford East, Stratford Rising, Livity, Discover, and the British Fashion Council.

5.0 Health and Safety Proposal

5.1 Outline Management Plan

The aim of the Event Management Plan is to detail the management plans, systems and actions which will ensure, so far as is reasonably practicable, the safety of the audience in their enjoyment of the event and to promote a unified, coordinated response to any emergency arising from that event.

These plans and actions have been formulated to fulfill the CLP's obligations in respect of the key licensing objectives, namely:

- Public Safety
- Prevention of Crime and Disorder
- Prevention of Public Nuisance
- Protection of Children and Minors from harm

Given the nature of the planning process, the fact that the document is co-authored by the Multi-Agency Planning Team and the influence which external factors may have on arrangements detailed within, the Event Management Plan is subject to constant revision.

CLP will make every effort to ensure that all information contained in the plan is correct and up-to-date at the time of publication, however it should be noted that details may be subject to change at short notice. The document contains information which may be confidential or privileged and legally protected from disclosure; it is intended solely for use of the organisations involved in the event named above and is not for public viewing.

Objectives

To achieve the stated aims, the objectives of the plan are:

- To identify roles, duties and responsibilities for each organisation
- To identify lines of communication and control
- To identify safety measures and the implementation of them.

This management plan will also include plans for dealing with untoward and major incidents, which are developed in partnership with The London Boroughs Events teams, the Statutory Emergency Services and other agencies represented at the Licensing, Operational Safety Planning Group (LOSPG). This document is subject to constant revision on the advice of the LOSPG and should not be considered exclusively; rather the document forms part of the major incident planning for the locality while the event is taking place and should be considered as co-authored by the group as a whole.

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5.2 Outline Security and Stewarding Plan

This document and associated procedures will reflect the strategic policy and operational approach of our stewarding company towards crowd movement, management and security aspects in line with the private security industry. The document will be constructed on a foundation of underpinning knowledge and experience gained over 25 years of operating within the crowd management industry. It also represents and identifies current industry best practice, derived from dialogue with other operators and active engagement with industry bodies and Buckinghamshire New University's Crowd Management Centre. Specifically the legislation and guidance consulted includes the following:

Health & Safety at Work Act 1974

Management of Health and Safety at Work Regulations (1992)

The Event Safety Guide (Purple Guide)

Managing Crowds Safely (HSE)

The Noise at Work Regulations 2005

The Guide to Safety at Sports Grounds (Green Guide)

Fire safety Risk Assessment – Large Places of Assembly

Various reports and empirical studies on pedestrian flow and crowd dynamics.

Buckinghamshire New University's, (home of the Crowd Management Centre) Foundation Degree in Crowd and Safety Management.

The aim of the Stewarding plan is to communicate to all third parties, operational agencies, emergency services involved in delivering "Opening Event" and Security Personnel, how the ingress and egress from the event areas and monitoring of the event areas will be managed, so that attendees and personnel have an enjoyable event, with minimum disruption and inconvenience to neighbours and other local concerns.

We have included the contents of our security and stewarding plan to enable you to ascertain what we will be producing for this event.

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A public event of this size, like any significant public event, will impact the local community in which it takes place. By working with the local authorities we will look to minimise the negative impact of this event on the day-to-day running of the area and its residents, businesses and workers.

A robust traffic management plan will be implemented throughout the rig and de-rig periods ensuring the minimum of disruption to our neighbours.

5.4 Sustainability, Ecology and Environment

CLP Limited is committed to working towards more sustainable events and more sustainable working practices. We seek to be compliant with BS8901 on as many of our events as possible.

We appreciate that our industry is unlikely to ever be fully sustainable, however through the development and implementation of our BS8901 working practices and documentation we are demonstrating a further undertaking to reduce our environmental, social and economic impact whilst at the same time educating our employees, colleagues and clients about our impact.

Prior to commencing work on this project we would identify key sustainability risks and opportunities to include, but not be limited to the following:

- Noise pollution
- Carbon footprint
- Managing suppliers, suppliers using unsustainable practices
- Generator use, energy consumption during the event
- Waste Management; excessive, unnecessary landfill
- Welfare management; comfort and welfare of audience
- Diversity and inclusion, exclusion of different cultures and/or individuals

5.5 Physical and Environmental Impact

The physical and environmental aspects of the park are well documented and CLP will endeavour to reduce any impact we may have upon the existing infrastructure and landscape.

CLP and our contractors are extremely experienced in working within environments that require extreme care, for example The Royal Parks, Buckingham Palace and The Tower of London.

This experience enables us to implement, through planning, the best working practices which enable us to have minimum impact upon the physical and environmental aspects of the Park.

6 Conclusion

Thank you once again for inviting us to tender our proposals for the opening event.

Inevitably much of our response has been focused on the flawless and cost effective technical and operational delivery of the event. Nevertheless, we have worked to ensure we also convey our enthusiasm and commitment to this project.

- The talent and skill of our team
- The strength of our relationships with extraordinary suppliers and contractors – we believe we are the best because we work with the best and enable them to do some of their best work with us
- Our extensive experience of working across the City on so many high profile projects
- Our strong and current relationship with so many key project stakeholders our economic, efficient and effective approach to project management
- Our transparent and robust procurement capability....
- The value represented by the extraordinary sum of all these parts
- Bringing our world class programming expertise to this event
- Our relationships with local east London communities and boroughs

These are the reasons why we believe we are the right agency to deliver this project with and for you.

We hope we have convinced you to share the same belief.

Thank you.

Appendix 1

Case studies

Gillett Square and Shoreditch Festival

The Barbican's contribution to the Gillett Square and Shoreditch Festival comprises of cross-arts events and activities designed to engaged with different audiences and showcase local talents. This summer their scope and reach was enhanced as they were part of the London 2012 Festival and happened on the day the Olympic torch passed through Hackney and near Shoreditch Festival and Gillett Square.

Gillett Square

The Barbican has worked in partnership with Gillett Square, Hackney Co-operative Developments and The Vortex's for the last 4 years to deliver Dance Nations Dalston 2012 Festival.

We were delighted, in addition to our pre-planned events to provide refuge for key elements of the Hackney One Festival from a waterlogged Clissold Park.

The Dance Nations Dalston programme is bound on music and dance with plenty of opportunities for participation

After the Movimiento DJs kicked things off, the Barbican Guildhall Creative Learning drumming students parted the crowds to occupy a large space of the square. Dance workshops from Bollywood Vibes and King Candy & Swing got the crowd relaxed and moving, setting the vibe for rest of what was installed for the day: Residual Gurus (a Catalan group playing recycled material), Black Eagles (eye-popping acrobatic trio from Tanzania), Los Chinchas (psychedelic Latin-esque live band), a 1920s inspired dance workout workshop from Lah Di Dah, Lokkhi Terra (a Brazilian street band), Owiney Sigoma Band (a world recognized local afro-electro ensemble). The sun set and music continued upstairs in the Vortex

Jazz Bar (South Africa's Hot Water), we erected a large screen and projected the truly spectacular 'Koyaanisqatsi', a cult film set to an atmospheric score by celebrated composer Philip Glass. Well over 2000 people thronged the Square throughout the day, dancing and thoroughly enjoyed an unforgettable day of sunshine, dance and music

Shoreditch Festival

Shoreditch Festival was part of ONE Hackney celebrating the arrival of the Olympic torch in east London, and took place on the Regents Canal in De Beauvoir Gardens on 21st July.

Throughout the day, the engaging and vibrant programme of free activities allowed people to dip in and out of activities and performances.

The day included commissioned Parkour Performances by Urban Playground (Prodigal Theatre): a breathtaking act happening across the rooftops of the Waterhouse, as well as music workshops and performances by East London Creative Jazz Orchestra, junk percussion sounds from Residual Gurus, vibrant music from Cape Town from Hot Water, and psychedelic grooves from Peru with Los Chinchas.

The setting offered audiences the opportunity to relax in a vintage picnic area and enjoy performances in Victorian Bathing Booths created by Dip Your Toes, or to sit in deckchairs and put their toes into sand while experiencing an audio installation by the Karavan Ensemble.

Families enjoyed puppet making workshops with Boogaloo Stu, fun and surreal dance shows in the gardens by The Arch of Starch and puppet shows by Grist to the Mill.

We also made the most of the natural landscape and used the canal to offer audiences some workshops on a life-size paper boat and/or the opportunity to watch films and listen to the work of Barbican Young Poets on a narrow boat.

A selection of east London's best street food was available during the festival as part of an overall diverse and original food and drinks offer including a Festival Bar provided by The Hop Box, serving quality craft beer from a converted horse box.

The festival reached an audience of approximately 7500 people on the day.

Barbican Weekender: Urban Stories

Barbican Weekenders, taking place across the Barbican's foyers and venues consist of a wide range of concerts, free events and workshops aimed at all ages. They feature cross-arts projects and activities, and facilitate collaboration between emerging and professional artists. On 3rd and 4th March 2012, 4000 people attended *Barbican Weekender: Urban Stories*, which featured free performances and a wide range of participation events. It aimed to engage the public with the multitude of urban stories that London has to offer through a mixture of drop-in events and those which visitors could sign up for on the day.

Performance poetry by the Barbican Young Poets, classes in street dance from east London collective Boy Blue Entertainment and workshops led by the Hip Hop Shakespeare Company added to the varied, vibrant experience.

In addition, as part of Music Nations, the BBC Symphony Orchestra collaborated with top UK urban artists including Ms Dynamite, Skepta and Devlin in the *Urban Classic* concert in the Barbican Hall, broadcasted on BBC Radio 1 and 1Xtra, for an evening of breakthrough anthems, popular hits and new material.

Comments made by visitors demonstrated a positive response to the range of participatory activities and performances; 90% of respondents indicated that they had a great time.

Our target of ensuring that 80% of respondents rated the artists highly was exceeded, with 93% rating the artistic quality of the event as great or good.

Urban Classic

Urban Classic provided the finale moment for CREATE's three-year music strand, *Young London Into Music*, that championed the next generation of east and south-east London's young music creatives, from those with a burgeoning interest in the music industry to emerging music professionals. The strand has supported the network of youth music organisations based in the Host Boroughs, which have established channels of reaching out to east and south-east London's young communities, building their capacity and providing an outlet through which they can benefit from the Olympic and Paralympic Games in 2012.

Our music programme reaches out to young east and south-east Londoners who may not have traditional routes into the sector, or who may be disengaged from education, employment or training and offers alternative ways of learning. *Young London: Into Music* provided mentoring and work-based learning opportunities to build confidence, entrepreneurship and acumen, supporting progression into further education, training or employment for over 300 young people over the past three years

CREATE developed a partnership with the London Borough of Waltham Forest to deliver Urban Classic, a musical event that featured as part of Waltham Forest's The Big 6 events. A genre-busting musical extravaganza, Urban Classic presented a unique performance bringing together the BBC Symphony Orchestra and contemporary pop musicians, all with their roots in London's underground urban music scene: N-Dubz producer Fazer, multiple Brit and MOBO award winner Ms. Dynamite, Dagenham grime artist Devlin and MC Skepta.

The performance clearly evidenced the success of London's urban music stars, moving from the underground to dominating the UK's mainstream pop industry. The performance was conducted by Jules Buckley, fresh from last year's celebrated collaboration with Basement Jaxx and the Metropole Orkest, the world's largest full-time jazz- pop ensemble, where he is principal guest conductor.

Urban Classic attracted an audience of over 9,000; tickets to the event were free of charge.

The audience was predominantly made of local residents, with free tickets allocated for local east London postcodes. Urban Classic was a key highlight of the London 2012 Festival and was previewed at the Barbican as a part of Music Nation, a nationwide weekend of live music events across the UK on 3rd and 4th March 2012. Devised and led by the BBC, the weekend was the first nationwide countdown event to the London 2012 Festival. Urban Classic was produced by Bigga Fish and Serious in partnership with the Barbican.

The Rio-London Carnival Collaboration

The Rio-London Carnival Collaboration began in December 2011 culminating in a variety of presentations at the Isle of Wight's Blue Touch Paper Carnival in June 2012, the One Hackney Festival in July, Notting Hill Carnival in August and the Mayor's Thames Festival in September.

The Collaboration brought together over 500 UK and Brazilian Carnival artists in a unique commission created through local and global artistic and cultural exchange. It celebrated the passing of the Cultural Olympiad from London 2012 to Rio 2016 and inspired a legacy of artistic collaboration between the British and Brazilian Carnival traditions. Funding and support for the commissioning of this programme was provided by the London Organising Committee for the Olympic Games, the Arts Council of England, London, the London Borough of Hackney and the Greater London Authority.

CREATE engaged Creative Producers Artaha to facilitate the exchange and develop and deliver the overall programme. Renowned and award winning carnival designers Renato Lage and Shademakers Carnival Club were commissioned to co-design, construct and bring to life Amas, Homage To Rio, a representation of a Rio float, presented as a live art installation for the London 2012 Festival at the One Hackney Festival Dance Nation's East and the Mayor's Thames Festival.

Keith Khan Associates, Artistic Directors of the One Hackney Festival Parade, were engaged to integrate the Rio Collaboration street carnival within the parade

In partnership with Lapa's leading cultural arts centre, Fundação Progresso, CREATE co-commissioned the artistic collaboration between Rio street bloco bands Monobloco and Sargento Pimenta, and British Samba percussion squads Rhythms of the City and F-IRE Collective, to create a Rio Carnival street bloco and arrange and perform the live score to Homage to Rio.

Embaixadores da Alegria, (the Happy Ambassadors) collaborated with the Isle of Wight's New Carnival Company and Shademakers, Horsham District Council and Cusp Inc to develop the Blue Touch Paper Carnival, a programme that actively engaged and created opportunities for people with disabilities.

London School of Samba, Emergency Exit Arts, Paraiso School of Samba and Tropical Isles Carnival Company collaborated with Embaixadores da Alegria and Fundação Progresso to develop skills in float and costume design and making, which were realised in the Samba and Carnival companies' work that featured in the One Hackney Festival, Notting Hill Carnival and the Mayor's Thames Festival. Notably, Hackney's Tropical Isles costumes and performances won first place on Notting Hill Carnival's Children's Day and second place on the Adult's Day.

The Collaboration received local, national and international press and media coverage, including the Hackney Gazette and BBC London News.

Local and international artistic collaborations continue, between CREATE and Fundação Progresso, Rhythms of the City and Monobloco, ROTC and Shademakers, ROTC and Tropical Isles, Shademakers and Renato Lage, Embaixadores da Alegria and New Carnival Company.

Appendix 2

Lead partner draft artistic brief

CREATE and the Barbican are working with the London Legacy Development Corporation (LLDC) to curate a weekend of activities and performances for the Queen Elizabeth Olympic Park “North Park Opening Celebration” on the 27th & 28th July 2013.

We envisage the weekend to include different events and activities which would offer audiences different sensory experiences, workshops and participation opportunities. They will be taking place in different areas of the Park, in parallel with headlining events.

We are inviting organisations to develop a strand of cross-arts activities and help us curate our programme offer, taking as a starting point our overarching curatorial vision of celebrating the history and culture of east London.

Your curatorial proposal would have to answer to most of the following guiding principles:

- Showing the Park at its best and making the most of its natural assets
- Celebrating the unique cultures of east London – its history and diversity
- Involving local artists and creative organisations in bringing the Park to life
- Developing a family friendly, inclusive and accessible approach
- Encouraging audiences to actively participate in all aspects of the event and programming on a human scale rather than using big stages
- Programming across different art forms
- Working with professional companies alongside community groups and disability organisations
- Ideally, include an aspect which could take place at other locations during the weekend or in the run up to the weekend, in order to engage with audiences who won't have a ticket.

Your proposal response should be a maximum of 8 pages, including all appendices and supporting information, and must be divided into the following section headings:

1. Your company's remit, background and your key people short biography/CV
2. Your vision and creative response
3. A brief description of the communities and organisations you intend to work with
4. A description of your proposed events and activities and their components
5. An outline budget
Fundraising will determine the final budget. Please pitch your bid at approximately £xxx. We encourage proposals to bring in match funding.
6. An Health and Safety proposal

Dates

Deadline for Application: ... 2013

Must be available for interview on ... 2013

Barbican/CREATE are available to discuss applications.

Please contact ...

Appendix 3

Marketing and communication budget

Budget

Item

Brand/visual identity development and design	£8,000	£8,000	£8,000	£8,000
Microsite development	£5,000	£5,000	£5,000	£5,000
Advertising - recruitment	£10,000	£10,000	£10,000	£10,000
Advertising - profile	£3,000	£3,000	£20,000	£20,000
Onsite branding	£10,000	£10,000	£10,000	£10,000
Marketing Campaigns Manager*	Managed on current resource	£7,000	£15,000	£30,000
Press Manager*	Managed on current resource	£7,000	£15,000	£30,000
Digital content production	£5,000	£7,000	£7,000	£10,000
Local ambassador costs	£2,000	£2,000	£2,000	£2,000
Photography	£1,000	£3,000	£3,000	£4,000
Content streaming (assume collaboration with media partner)	£0	£0	£0	£10,000
Event programme	£0	£0	£0	£0
VIP and press reception costs	£0	£2,000	£4,000	£5,000
Administration costs (Taxis, phones, couriers, etc)	£1,000	£1,000	£1,000	£1,000

In kind

Strategy development and campaign implementation
 In house print and digital design
 Data management
 Digital content production facilities

TOTAL	£45,000	£65,000	£100,000	£145,000
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Letters relate to overall budget at Appendix 4

A

B

D

E

Appendix 4

Budget

Park programme budget		as at 18 October 2012				
A		B	C	D	E	
	Staff					
14,000	Event Producer	16,000	18,000	20,000	30,000	
9,000	Support staff	15,000	18,000	21,000	50,000	
-		5,000	5,000	10,000	10,000	
-		-	5,000	10,000	10,000	
-	Barbican Programmers x 4	-	20,000	30,000	30,000	
-	Barbican Production support	-	10,000	20,000	20,000	
-	CREATE staff	10,000	10,000	20,000	20,000	
-	Admin support / phone etc	2,000	5,000	10,000	10,000	
20,000	Feasibility study	30,000	40,000	40,000	40,000	
	Copper Box					
50,000	DJs and live music	50,000	60,000	70,000	100,000	
40,000	Events	50,000	60,000	70,000	85,000	
20,000	Artist liaison & hospitality	20,000	23,000	26,000	30,000	
3,000	Look and Feel	5,000	7,000	9,000	20,000	
	Main Concourse					
-	Food	-	-	-	-	cost neutral
-	Art and Craft stalls	-	-	-	-	cost neutral
2,000	BBQ	3,000	4,000	5,000	6,000	hire of BBQs, charcoal etc
40,000	Music	50,000	60,000	70,000	100,000	
10,000	Theatre	20,000	25,000	30,000	40,000	
1,000	Cinema	4,000	5,000	6,000	7,500	
4,000	Mutoid Waste	7,000	8,000	9,000	15,000	
2,000	Cycle project	4,000	6,000	8,000	8,000	
-	Sports events	-	-	-	-	ELBA cost neutral
-	Look and Feel	20,000	40,000	50,000	60,000	
	Around the Park					
-	Houseboat project	7,000	10,000	15,000	15,000	
1,000	Film	4,000	5,000	6,000	7,500	
-	Lead curators:					
5,000	A	15,000	25,000	35,000	45,000	
5,000	B	15,000	25,000	35,000	45,000	
-	C	15,000	25,000	35,000	45,000	
-	D	15,000	25,000	35,000	45,000	
-	E	-	25,000	35,000	45,000	
-	Volunteering	-	-	-	-	ELBA cost neutral
-	Ticketing costs	-	-	-	-	assume cost neutral
45,000	Marketing and Comms	65,000	75,000	100,000	150,000	see Marketing/Comms budgets
271,000	Sub total	447,000	644,000	830,000	1,089,000	
	Infrastructure:					
245,000	CLP Ltd	310,000	350,000	400,000	400,000	see CLP budgets
516,000	Total expenditure	757,000	994,000	1,230,000	1,489,000	
	Income					
150,000	Barbican ACE NPO - music	150,000	150,000	150,000	150,000	ringfenced NPO funding for music
25,000	Barbican core funds	25,000	25,000	25,000	25,000	ringfenced for theatre/learning activity
35,000	Barbican Marketing/Comms	35,000	35,000	35,000	35,000	ringfenced for marketing
50,000	CREATE	30,000	30,000	30,000	30,000	
	Income streams					income streams to balance
	pouring rights					need advice from LLDC
	food/art/crafts market					cost neutral
	ELBA fundraising - volunteers					cost neutral
	ELBA fundraising - sport events					cost neutral
	ticketing					cost neutral
200,000	LLDC	200,000	200,000	200,000	200,000	
460,000		440,000	440,000	440,000	440,000	
(56,000)	Balance / additional support / sponsorship target	(317,000)	(554,000)	(790,000)	(1,049,000)	

All figures exclusive of VAT (where applicable)

Fundraising opportunities:

- Major event sponsor
- Copper Box sponsor
- other small sponsors
- ACE
- Partner match funding
- Embassy funds



Cost Estimate

Client: London Legacy Development Corporation

Project: North Park Opening Celebrations

Date: 27th - 28th July
2013

Being able to utilise facilities within the Copper Box and on site toilets

Cost Estimate Summary		GBP Amount
1.	Production Management	28,560.00
2.	Structures and staging	50,200.00
3.	Power	16,700.00
4.	Lighting	13,700.00
5.	Sound	11,700.00
6.	Welfare Facilities	23,092.00
7.	Barriers, fencing and ground protection	5,000.00
8.	Backstage production areas	4,800.00
9.	Plant, vehicles and transport	6,704.00
10.	Event communications	900.00
11.	Crowd management and event security	42,948.00
12.	Event safety officer / Health and Safety Management	3,150.00
13.	Site Signage and dressing	4,420.00
14.	Site Management and crew	10,000.00
15.	Fire Prevention	600.00
16.	Cosumables	350.00
17.	First Aid	3,200.00
18.	Cleansing	5,200.00
19.	Licencing, PRS and insurance	8,450.00
Project total		239,674.00
	Administrative Charge @ 2% on Third Party Items	4,222.28
Total Cost		243,896.28

Disclaimers

Insurance Disclaimer

The insurance charge is an estimate. A detailed insurance risk assessment will be performed on finalisation of the project scope of works and this may result in additional insurance premium charges.

VAT disclaimer

Unless otherwise stated in the Cost Estimate, the budget is exclusive of sales taxes including VAT (which will be shown separately on invoices) and any applicable withholding tax.

Cost Estimate Details

GBP Amount

1. Production Management **28,560.00**

Pre Production	Days	Rate	
Technical Manager:	25	400	10,000.00
H&S Advisor	10	350	3,500.00
Production Co-ordinator	30	170	5,100.00

On Site Management	Days	Rate	
Technical Manager:	9	440	3,960.00
Site Manager	9	350	3,150.00
Production Co-ordinator	9	200	1,800.00
Concessions Manager	3	350	1,050.00

2. Structures, staging and screens **50,200.00**

Copper Box: 1 no. trailer mounted screen with technicians	6,200.00
2 man camera relay to screens plus microwave link for one roving camera	2,600.00
Indoor stage for the Copper Box with black out drapes	8,500.00
Music Stage at the North end of the park: To include a covered stage for 2,000 pax, lighting, sound FOH and technicians	12,200.00
3 'bandstand' style stages	6,000.00
Bicycle racks for 100 bikes	1,600.00
Selection of market stalls	1,600.00
2 no. Iconic 15 double sided mobile screens at select areas around the park	11,500.00

3. Power generation, distribution and cable management **16,700.00**

Power supply to all areas of the park not covered by venue power This will cover screens, sound, lighting, concessions	12,500.00
Fuel allowance	4,200.00
Assuming some power is available. ie. In the Copper Box	

4. Lighting **13,700.00**

Temporary site lighting to include production areas and toilets and general site access and egress routes	1,800.00
Stage lighting, rigging and truss for the Copper Box	8,500.00
Technicians, transport, installation, control and derig	3,400.00

5. Sound **11,700.00**

Copper Box sound system, DJ decks and FOH control	8,500.00
Transport, technicians, installation and derig	3,200.00

6. Welfare Facilities **23,092.00**

Toilets - based on 80 polyjons, 12 urinal units, 4 disabled units, and servicing on site to supplement toilets already in situ within the park	9,200.00
Lost Children Areas: Marquee, furniture and SIA supervisors	2,192.00
Water points for public use and for concessions supplied by venue	0.00

Site management and Crew accomodation allowance	60 rooms @ £120	7,200.00	
Crew per diem allowance	20 crew @ £25pp	4,500.00	
7. Barriers, fencing and ground protection		5,000.00	
HD, FOS, lightweight barrier for queuing lanes and heras fencing for backstage areas and generators		3,200.00	
Trakway allowance for general use around the site during build and derig		1,800.00	
8. Backstage production areas		4,800.00	
Dressing inside Copper Box to create office and changing room spaces		2,600.00	
Office furniture to include tables, chairs, fridges, hot water boilers etc		2,200.00	
9. Plant, vehicles and transport		6,704.00	
2 x 4 seater petrol buggies, 4 ST350 utility vehicles		1,704.00	
2 no. forklifts with grass tyres, one cherry picker		2,800.00	
All equipment transport allowance		2,200.00	
10. Event communications		900.00	
Comms system based upon 50 motorola digital radios with 8 duplex channels plus selective dial up for key individuals. Charges and spare batteries and crew included.		900.00	
11. Crowd management and event security		42,948.00	
Event days stewarding and security. SIA security and general stewards for public ingress / egress and bar areas and rapid response groups		32,500.00	
Stewarding the site during build and derig, 24hr.		10,448.00	
12. Event safety officer / Health and Safety Management		3,150.00	
H&S on site representative	9	350	3,150.00
13. Site Signage and dressing		4,420.00	
Allowance for producing 300 laminated passes and lanyards		420.00	
General graphic treatment and wayfinders allowance		4,000.00	
14. Site Management and crew		10,000.00	
Site crew for build, derig		6,720.00	
Show crew		2,480.00	
T-shirts for volunteers and show crew		800.00	
15. Fire Prevention		600.00	
Water and C02 fire extinguishes for all stages and production areas		600.00	
16. Consumables		350.00	
Hazard tape, cable ties etc across the whole site		350.00	
17. First Aid		3,200.00	
St John Ambulance cover for the two event days		3,200.00	
18. Cleansing		5,200.00	

On site cleaning and litter picking for two days of ther event and build and derig	5,200.00
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19. Licencing, PRS and Insurance	8,450.00
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PRS @ 10p pp pd, 20,000pax	4,000.00
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Event Licence if required	250.00
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Insurance	4,200.00
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Cost Estimate

Client: London Legacy Development Corporation

Project: North Park Opening Celebrations

Date: 27th - 28th July
2013

Budget if Copper Box is unavailable for production / dressing room areas and no toilets exist on site.

Cost Estimate Summary		GBP Amount
1.	Production Management	33,760.00
2.	Structures and staging	63,900.00
3.	Power	23,700.00
4.	Lighting	17,700.00
5.	Sound	12,700.00
6.	Welfare Facilities	39,942.00
7.	Barriers, fencing and ground protection	6,000.00
8.	Backstage production areas	16,525.00
9.	Plant, vehicles and transport	8,272.00
10.	Event communications	900.00
11.	Crowd management and event security	42,948.00
12.	Event safety officer / Health and Safety Management	3,150.00
13.	Site Signage and dressing	4,420.00
14.	Site Management and crew	11,000.00
15.	Fire Prevention	600.00
16.	Cosumables	350.00
17.	First Aid	3,200.00
18.	Cleansing	5,200.00
19.	Licencing and PRS	8,450.00
Project total		302,717.00
	Administrative Charge @ 2% on Third Party Items	5,379.14
Total Cost		308,096.14

Disclaimers

Insurance Disclaimer

The insurance charge is an estimate. A detailed insurance risk assessment will be performed on finalisation of the project scope of works and this may result in additional insurance premium charges.

VAT disclaimer

Unless otherwise stated in the Cost Estimate, the budget is exclusive of sales taxes including VAT (which will be shown separately on invoices) and any applicable withholding tax.

Cost Estimate Details

GBP Amount

1. Production Management 33,760.00

Pre Production	Days	Rate	
Technical Manager:	35	400	14,000.00
H&S Advisor	10	350	3,500.00
Production Co-ordinator	35	170	5,950.00

On Site Management	Days	Rate	
Technical Manager:	9	440	3,960.00
Site Manager	9	350	3,150.00
Production Co-ordinator	9	200	1,800.00
Concessions Manager	4	350	1,400.00

2. Structures, staging and screens 63,900.00

Copper Box: 1 no. ground supported screen 8m x 6m with technicians	10,200.00
3 man camera relay to screens plus microwave link for one roving camera	4,300.00
Indoor stage for the Copper Box with black out drapes	10,500.00
Music Stage at the North end of the park: To include a covered stage for 2,000 pax, lighting, sound FOH and technicians	12,200.00
3 'bandstand' style stages	6,000.00
Bicycle racks for 100 bikes	1,600.00
Selection of market stalls	1,600.00
3 no. Iconic 15 double sided mobile screens at select areas around the park with camera teams and microwave links and PPU's	17,500.00

3. Power generation, distribution and cable management 23,700.00

Power supply to all areas of the park to include synced sets for the Copper Box. This will cover screens, sound, lighting concessions and the backstage production areas	17,500.00
Fuel allowance	6,200.00

4. Lighting 17,700.00

Temporary site lighting to include production areas and toilets and general site access and egress routes	1,800.00
Stage lighting, rigging and truss for the Copper Box	10,500.00
Technicians, transport, installation, control and derig	5,400.00

5. Sound 12,700.00

Copper Box sound system, DJ decks and FOH control	8,500.00
Transport, technicians, installation and derig	4,200.00

6. Welfare Facilities 39,942.00

Toilets - based on 120 polyjons, 17 urinal units, 4 disabled units, 2 backstage units and servicing on site	14,800.00
Lost Children Areas: Marquee, furniture and SIA supervisors	2,192.00
Water points for public use and for concessions if required	1,800.00

Site management and Crew accomodation allowance	120 rooms @ £120	14,400.00
Crew per diem allowance	30 crew @ £25pp	6,750.00
7. Barriers, fencing and ground protection		6,000.00
HD, FOS, lightweight barrier for queuing lanes and heras fencing for backstage areas and generators		4,200.00
Trakway allowance for general use around the site during build and derig		1,800.00
8. Backstage production areas		16,525.00
Cabins to include traffic management, Sound and comms, Video Crew, Site crew, Production, Site management, Security		8,225.00
IT provision to include connectivity, transport, crew to rig and derig and standby Nice to have @ £3295.00		0.00
Office furniture to include tables, chairs, fridges, hot water boilers etc		3,200.00
Dressing room marquee: 20m x 12m with floor and carpet		5,100.00
9. Plant, vehicles and transport		8,272.00
4 x 4 seater petrol buggies, 4 ST350 utility vehicles		2,272.00
2 no. forklifts with grass tyres, one cherry picker		2,800.00
All equipment transport allowance		3,200.00
10. Event communications		900.00
Comms system based upon 50 motorola digital radios with 8 duplex channels plus selective dial up for key individuals. Charges and spare batteries and crew included.		900.00
11. Crowd management and event security		42,948.00
Event days stewarding and security. SIA security and general stewards for public ingress / egress and bar areas and rapid response groups		32,500.00
Stewarding the site during build and derig, 24hr.		10,448.00
12. Event safety officer / Health and Safety Management		3,150.00
H&S Advisor	9	350
		3,150.00
13. Site Signage and dressing		4,420.00
Allowance for producing 300 laminated passes and lanyards		420.00
General graphic treatment and wayfinders allowance		4,000.00
14. Site Management and crew		11,000.00
Site crew for build, derig		7,720.00
Show crew		2,480.00
T-shirts for volunteers and show crew		800.00
15. Fire Prevention		600.00
Water and CO2 fire extinguishes for all stages and production areas		600.00
16. Consumables		350.00
Hazard tape, cable ties etc across the whole site		350.00
17. First Aid		3,200.00

St John Ambulance cover for the two event days	3,200.00
18. Cleansing	5,200.00
On site cleaning and litter picking for two days of ther event and build and derig	5,200.00
19. Licencing, PRS and Insurance	8,450.00
PRS @ 10p pp pd, 20,000pax	4,000.00
Event Licence if required	250.00
Insurance	4,200.00



Cost Estimate

Client: London Legacy Development Corporation

Project: North Park Opening Celebrations

Date: 27th - 28th July
2013

Budget if Copper Box is unavailable for production / dressing room areas and no toilets exist on site.

Cost Estimate Summary		GBP Amount
1.	Production Management	34,900.00
2.	Structures and staging	85,900.00
3.	Power	25,700.00
4.	Lighting	21,700.00
5.	Sound	14,700.00
6.	Welfare Facilities	39,942.00
7.	Barriers, fencing and ground protection	6,000.00
8.	Backstage production areas	19,820.00
9.	Plant, vehicles and transport	8,272.00
10.	Event communications	900.00
11.	Crowd management and event security	42,948.00
12.	Event safety officer / Health and Safety Management	3,150.00
13.	Site Signage and dressing	8,420.00
14.	Site Management and crew	12,000.00
15.	Fire Prevention	600.00
16.	Cosumables	350.00
17.	First Aid	3,200.00
18.	Cleansing	5,200.00
19.	Licencing and PRS	8,450.00
Project total		342,152.00
	Administrative Charge @ 2% on Third Party Items	6,145.04
Total Cost		348,297.04

Disclaimers

Insurance Disclaimer

The insurance charge is an estimate. A detailed insurance risk assessment will be performed on finalisation of the project scope of works and this may result in additional insurance premium charges.

VAT disclaimer

Unless otherwise stated in the Cost Estimate, the budget is exclusive of sales taxes including VAT (which will be shown separately on invoices) and any applicable withholding tax.

Cost Estimate Details

GBP Amount

1. Production Management 34,900.00

Pre Production	Days	Rate	
Technical Manager:	37	400	14,800.00
H&S Advisor	10	350	3,500.00
Production Co-ordinator	37	170	6,290.00

On Site Management	Days	Rate	
Technical Manager:	9	440	3,960.00
Site Manager	9	350	3,150.00
Production Co-ordinator	9	200	1,800.00
Concessions Manager	4	350	1,400.00

2. Structures, staging and screens 85,900.00

Copper Box: 2 no. ground supported screen 8m x 6m with technicians	22,200.00
3 man camera relay to screens plus microwave link for one roving camera	4,300.00
Indoor stage for the Copper Box with black out drapes	12,500.00
Music Stage at the North end of the park: To include a covered stage for 2,000 pax, lighting, sound FOH and technicians	12,200.00
3 'bandstand' style stages	6,000.00
Bicycle racks for 100 bikes	1,600.00
Selection of market stalls	1,600.00
3 no. Iconic 60 mobile screens at select areas around the park with camera teams and microwave links	25,500.00

3. Power generation, distribution and cable management 25,700.00

Power supply to all areas of the park to include synced sets for the Copper Box. This will cover screens, sound, lighting concessions and the backstage production areas	19,500.00
Fuel allowance	6,200.00

4. Lighting 21,700.00

Temporary site lighting to include production areas and toilets and general site access and egress routes	1,800.00
Stage lighting, rigging and truss for the Copper Box	15,500.00
Technicians, transport, installation, control and derig	4,400.00

5. Sound 14,700.00

Copper Box sound system, DJ decks and FOH control	10,500.00
Transport, technicians, installation and derig	4,200.00

6. Welfare Facilities 39,942.00

Toilets - based on 120 polyjons, 17 urinal units, 4 disabled units, 2 backstage units and servicing on site	14,800.00
Lost Children Areas: Marquee, furniture and SIA supervisors	2,192.00
Water points for public use and for concessions if required	1,800.00
Site management and Crew accomodation allowance 120 rooms @ £120	14,400.00

Crew per diem allowance	30 crew @ £25pp	6,750.00	
7. Barriers, fencing and ground protection		6,000.00	
HD, FOS, lightweight barrier for queuing lanes and heras fencing for backstage areas and generators		4,200.00	
Trakway allowance for general use around the site during build and derig		1,800.00	
8. Backstage production areas		19,820.00	
Cabins to include traffic management, Sound and comms, Video Crew, Site crew, Production, Site management, Security		8,225.00	
IT provision to include connectivity, transport, crew to rig and derig and standby		3,295.00	
Office furniture to include tables, chairs, fridges, hot water boilers etc		3,200.00	
Dressing room marquee: 20m x 12m with floor and carpet		5,100.00	
9. Plant, vehicles and transport		8,272.00	
4 x 4 seater petrol buggies, 4 ST350 utility vehicles		2,272.00	
2 no. forklifts with grass tyres, one cherry picker		2,800.00	
All equipment transport allowance		3,200.00	
10. Event communications		900.00	
Comms system based upon 50 motorola digital radios with 8 duplex channels plus selective dial up for key individuals. Charges and spare batteries and crew included.		900.00	
11. Crowd management and event security		42,948.00	
Event days stewarding and security. SIA security and general stewards for public ingress / egress and bar areas and rapid response groups		32,500.00	
Stewarding the site during build and derig, 24hr.		10,448.00	
12. Event safety officer / Health and Safety Management		3,150.00	
H&S Advisor	9	350	3,150.00
13. Site Signage and dressing		8,420.00	
Allowance for producing 300 laminated passes and lanyards		420.00	
General graphic treatment and wayfinders allowance		8,000.00	
14. Site Management and crew		12,000.00	
Site crew for build, derig		8,720.00	
Show crew		2,480.00	
T-shirts for volunteers and show crew		800.00	
15. Fire Prevention		600.00	
Water and CO2 fire extinguishes for all stages and production areas		600.00	
16. Consumables		350.00	
Hazard tape, cable ties etc across the whole site		350.00	
17. First Aid		3,200.00	

St John Ambulance cover for the two event days	3,200.00
18. Cleansing	5,200.00
On site cleaning and litter picking for two days of ther event and build and derig	5,200.00
19. Licencing, PRS and Insurance	8,450.00
PRS @ 10p pp pd, 20,000pax	4,000.00
Event Licence if required	250.00
Insurance	4,200.00



Cost Estimate

Client:

Project:

Date:

Cost Estimate Summary		GBP Amount
1.	Production Management	48,880.00
2.	Structures and staging	92,900.00
3.	Power	32,700.00
4.	Lighting	26,700.00
5.	Sound	14,700.00
6.	Welfare Facilities	43,692.00
7.	Barriers, fencing and ground protection	6,000.00
8.	Backstage production areas	19,820.00
9.	Plant, vehicles and transport	9,840.00
10.	Event communications	2,400.00
11.	Crowd management and event security	42,948.00
12.	Event safety officer / Health and Safety Management	3,510.00
13.	Site Signage and dressing	14,420.00
14.	Site Management and crew	14,000.00
15.	Fire Prevention	900.00
16.	Cosumables	350.00
17.	First Aid	5,300.00
18.	Cleansing	8,200.00
19.	Licencing and PRS	4,250.00
Project total		391,510.00
	Administrative Charge @ 2% on Third Party Items	6,852.60
Total Cost		398,362.60

Disclaimers

Insurance Disclaimer

The insurance charge is an estimate. A detailed insurance risk assessment will be performed on finalisation of the project scope of works and this may result in additional insurance premium charges.

VAT disclaimer

Unless otherwise stated in the Cost Estimate, the budget is exclusive of sales taxes including VAT (which will be shown separately on invoices) and any applicable withholding tax.

Cost Estimate Details

GBP Amount

1. Production Management 48,880.00

Pre Production	Days	Rate	
Technical Manager:	45	400	18,000.00
H&S Advisor	20	350	7,000.00
Production Co-ordinator	50	170	8,500.00
Concessions Manager	12	310	3,720.00
On Site Management			
On Site Management	Days	Rate	
Technical Manager:	9	440	3,960.00
Site Manager	9	350	3,150.00
Production Manager	9	350	3,150.00
Concessions Manager	4	350	1,400.00

2. Structures, staging and screens 92,900.00

Copper Box: 2 no. ground supported screens 8m x 6m with technicians	22,200.00
3 man camera relay to screens plus microwave link for one roving camera	4,300.00
Indoor stage for the Copper Box with black out drapes	12,500.00
Music Stage at the North end of the park: To include a covered stage for 2,000 pax, lighting, sound FOH and technicians	18,200.00
3 'bandstand' style stages	6,000.00
Bicycle racks for 100 bikes	1,600.00
Selection of market stalls	2,600.00
3 no. Iconic 60 mobile screens at select areas around the park with camera teams and microwave links	25,500.00

3. Power generation, distribution and cable management 32,700.00

Power supply to all areas of the park to include synced sets for the Copper Box. This will cover screens, sound, lighting concessions and the backstage production areas	26,500.00
Fuel allowance	6,200.00

4. Lighting 26,700.00

Temporary site lighting to include production areas and toilets and general site access and egress routes	1,800.00
Stage lighting, rigging and truss for the Copper Box	18,500.00
Technicians, transport, installation, control and derig	6,400.00

5. Sound 14,700.00

Copper Box sound system, DJ decks and FOH control	10,500.00
Transport, technicians, installation and derig	4,200.00

6. Welfare Facilities 43,692.00

Toilets - based on 120 polyjons, 17 urinal units, 4 disabled units, 2 backstage units and servicing on site	14,800.00
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Lost Children Areas: Marquee, furniture and SIA supervisors		2,192.00	
Water points for public use and for concessions if required		1,800.00	
Site management and Crew accomodation allowance	140 rooms @ £120	16,800.00	
Crew per diem allowance	36 crew @ £25pp	8,100.00	
7. Barriers, fencing and ground protection		6,000.00	
HD, FOS, lightweight barrier for queuing lanes and heras fencing for backstage areas and generators		4,200.00	
Trakway allowance for general use around the site during build and derig		1,800.00	
8. Backstage production areas		19,820.00	
Cabins to include traffic management, Sound and comms, Video Crew, Site crew, Production, Site management, Security		8,225.00	
IT provision to include connectivity, transport, crew to rig and derig and standby		3,295.00	
Office furniture to include tables, chairs, fridges, hot water boilers etc		3,200.00	
Dressing room marquee: 20m x 12m with floor and carpet		5,100.00	
9. Plant, vehicles and transport		9,840.00	
6 x 4 seater petrol buggies, 4 ST350 utility vehicles		2,840.00	
2 no. forklifts with grass tyres, one cherry picker		2,800.00	
All equipment transport allowance		4,200.00	
10. Event communications		2,400.00	
Comms system based upon 100 motorola digital radios with 8 duplex channels plus selective dial up for key individuals. Charges and spare batteries and crew included.		2,400.00	
11. Crowd management and event security		42,948.00	
Event days stewarding and security. SIA security and general stewards for public ingress / egress and bar areas and rapid response groups		32,500.00	
Stewarding the site during build and derig, 24hr.		10,448.00	
12. Event safety officer / Health and Safety Management		3,510.00	
H&S Advisor	9	390	3,510.00
13. Site Signage and dressing		14,420.00	
Allowance for producing 300 laminated passes and lanyards		420.00	
General graphic treatment and wayfinders allowance		14,000.00	
14. Site Management and crew		14,000.00	
Site crew for build, derig		9,720.00	
Show crew		3,480.00	
T-shirts for volunteers and show crew		800.00	
15. Fire Prevention		900.00	
Water and C02 fire extinguishes for all stages and production areas		900.00	
16. Consumables		350.00	

Hazard tape, cable ties etc across the whole site	350.00
17. First Aid	5,300.00
St John Ambulance cover for the two event days	3,200.00
Paramedic cover for build and derig days	2,100.00
18. Cleansing	8,200.00
On site cleaning and litter picking for two days of ther event and build and derig	8,200.00
19. Licencing, PRS and Insurance	4,250.00
PRS @ 10p pp pd, 20,000pax	4,000.00
Event Licence if required	250.00
Insurance	4,200.00