

Unedited transcript. Recorded and transcribed via Zoom.

Community Conversations: Programming the 'Albert Hall of the North' 17th May 2024

1

00:00:00.020 --> 00:00:01.690

Vanessa Toulmin: No music festival

2

00:00:03.732 --> 00:00:08.870

Vanessa Toulmin: and the capacity was between 2,000 to 303,000 at that period

3

00:00:09.600 --> 00:00:10.570

Vanessa Toulmin: slight.

4

00:00:12.800 --> 00:00:29.550

Vanessa Toulmin: So this gives you some of the acts, so I've divided them into 2. One. The first half of the slide is about some of the music acts that have appeared. As we don't have a full record. It's constantly finding out who these acts appeared, and it's amazing and found out about Marian Faith on Sandy Shore recently.

5

00:00:29.830 --> 00:00:42.500

Vanessa Toulmin: And then the other side of it is the variety acts the performance side. So comedians, variety acts, lagoons, Harry Seacon, Spike, Milligan, Lol, and Hardy, but also circus and performance. So

6

00:00:42.610 --> 00:00:49.630

Vanessa Toulmin: question is is, what do we bring back to the venue and what kind of shows we are going to program for the next 3 years

7

00:00:50.570 --> 00:00:51.700

Vanessa Toulmin: next slide.

8

00:00:53.000 --> 00:01:21.129

Vanessa Toulmin: So in the 19 thirties, it's very much orchestra type, and one of the wonderful things is Mrs. Jack Hilton, who was the first wife of Jack Hilton, the famous impresario composer, big band leader, and she was his first wife. Between 1933 and 1937 she had her own orchestra, Mrs. Jack Hilton and her voice, and she appeared at the Winter

Gardens. So that gives you one aspect of a big dance orchestra. But that was more likely in the ballroom.

9

00:01:21.170 --> 00:01:25.689

Vanessa Toulmin: because the rate floor that we have in the theatre wouldn't have been conducive to dancing.

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00:01:26.020 --> 00:01:29.870

Vanessa Toulmin: Then we have the Halley orchestra who were there in the forties and fifties.

11

00:01:30.410 --> 00:01:36.449

Vanessa Toulmin: and then just another aspect of it is later than Johnson, were a African American jazz.

12

00:01:37.167 --> 00:01:45.289

Vanessa Toulmin: Duarte, who appeared in London in the twenties and thirties, and were one of the most foremost jazz

13

00:01:46.540 --> 00:01:47.980

Vanessa Toulmin: entertainers

14

00:01:48.060 --> 00:01:54.210

Vanessa Toulmin: in in the Uk. Kind of brought jazz in a way to the Uk a lot earlier than people realize.

15

00:01:54.230 --> 00:01:59.380

Vanessa Toulmin: and they appeared in the winter gardens and actually sold their records. One of the local music shops

16

00:02:00.690 --> 00:02:01.790

Vanessa Toulmin: next slide.

17

00:02:02.700 --> 00:02:08.220

Vanessa Toulmin: And then we really get into the fifties and sixties when the winter gardens became part of the MOS Empire chain.

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00:02:08.500 --> 00:02:09.289

Vanessa Toulmin: And

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00:02:09.410 --> 00:02:19.750

Vanessa Toulmin: suddenly you suddenly see groups that we recognize, or people of a certain age recognize? The swinging blue jeans you got the sandy shore, the Walker Brothers.

20

00:02:20.159 --> 00:02:42.870

Vanessa Toulmin: Am I unfaithful? So basically, in the 19 sixties a lot of the the new music was part of variety shows and variety bills. So if you read some of the biographies, autobiographies of Ringo Star. Any of the acts they talk about how they would do a half hour slot on a variety bill next to a vent toilet or a kind of circus act or a trio.

21

00:02:43.000 --> 00:02:58.240

Vanessa Toulmin: and these bills demonstrate that. So it's not the kind of music venue we see today where it's a 2 h show, and maybe a kind of warm up band. Literally they were sharing the bill with 7 or 8 acts, and they would be part of that Moss Empire chain.

22

00:02:58.280 --> 00:03:01.980

Vanessa Toulmin: So in the sixties, and the like, 64 to 67,

23

00:03:02.070 --> 00:03:04.689

Vanessa Toulmin: the Winter Gardens had some of the greatest

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00:03:04.900 --> 00:03:12.630

Vanessa Toulmin: bands of the 1960 S. Appearing on the stage, but we didn't have the Beatles. The Beatles appeared at the floorboard and welcome, not in the winter gardens

25

00:03:14.740 --> 00:03:15.909

Vanessa Toulmin: next slide.

26

00:03:16.150 --> 00:03:25.420

Vanessa Toulmin: and then, of course, the famous, who the incredible, who appeared. And then we can see the bill for the rolling stones, who, as you can see, are very much underneath

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00:03:25.490 --> 00:03:29.869

Vanessa Toulmin: the famously or unknown John Leighton, the swinging blue jeans

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00:03:29.880 --> 00:03:35.500

Vanessa Toulmin: and kind of halfway down the bill and the set was probably about half an hour at the time.

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00:03:35.680 --> 00:03:43.540

Vanessa Toulmin: The the who, when they appeared in 1966, was just before they became huge with their number one song.

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00:03:43.620 --> 00:03:51.020

Vanessa Toulmin: and I would say for every person that morecamers claimed to be at the Hoo Concert. I could sponsor the whole refurbishment of the winter gardens.

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00:03:51.942 --> 00:03:55.199

Vanessa Toulmin: but I'm sure many people were there next slide.

32

00:03:56.480 --> 00:04:08.020

Vanessa Toulmin: So then we also had Joey and the pacemakers and the animals on the double bill. That's the kind of program you'd like to do now, isn't it? And then people like you're compared on Spencer. And then the walk above us return.

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00:04:08.390 --> 00:04:09.370

Vanessa Toulmin: and

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00:04:09.540 --> 00:04:11.040

Vanessa Toulmin: with the Dakotas.

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00:04:11.140 --> 00:04:14.679

Vanessa Toulmin: And again, it shows you how this

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00:04:14.780 --> 00:04:23.830

Vanessa Toulmin: very much! And and if you look at handbills and posters from the time this lineup is is repeated at at variety concerts all over the UK.

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00:04:27.070 --> 00:04:34.929

Vanessa Toulmin: So what does that mean for the winter gardens? So what we really want to do is to transform theatre back into a music venue.

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00:04:35.000 --> 00:04:38.639

Vanessa Toulmin: We're working really closely with our architects and planning

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00:04:38.680 --> 00:04:43.259

Vanessa Toulmin: of this first phase of actually creating it to 1,600 plus.

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00:04:43.380 --> 00:04:50.169

Vanessa Toulmin: That would be 1,200 downstairs as an auditorium standing and 400 in the circle while retaining the staging

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00:04:50.260 --> 00:04:53.950

Vanessa Toulmin: and performance and the staging for all types of performances.

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00:04:54.150 --> 00:04:55.970

Vanessa Toulmin: Something. And there are

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00:04:56.170 --> 00:04:58.900

Vanessa Toulmin: my Matt and Andy can talk about that.

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00:04:59.710 --> 00:05:01.360

Vanessa Toulmin: It's largely capital.

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00:05:01.440 --> 00:05:20.610

Vanessa Toulmin: What is really important, and we all know this as event produces toilets, is one of the most important factors and understanding capacity. We've got a temporary toilet block at the moment, but we're currently putting new sound and lighting equipment, and we've had an acoustic reading done for the venue we're putting new windows.

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00:05:20.630 --> 00:05:28.110

Vanessa Toulmin: new backstage areas, and also, more importantly, reducing sound loss and and heat loss. At the back of the building

47

00:05:29.310 --> 00:05:30.510

Vanessa Toulmin: next slide.

48

00:05:33.740 --> 00:05:41.920

Vanessa Toulmin: So what do we need to do? So our Kpis in terms of the government funding, we need to increase engagement locally by 20%

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00:05:41.930 --> 00:05:49.749

Vanessa Toulmin: increase, people reach to 80,000 by 2026. That sounds really hard. But we actually had 50,000 visitors last year.

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00:05:49.840 --> 00:05:53.540

Vanessa Toulmin: and we've already had 12.5,000 since we opened

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00:05:53.610 --> 00:05:55.090

Vanessa Toulmin: for Easter.

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00:05:55.870 --> 00:06:07.520

Vanessa Toulmin: We're also going to be finding 75 vocational skills opportunities. And we also want to increase events by 2026 by removing infrastructure barriers and the infrastructure barriers is something Andy

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00:06:07.530 --> 00:06:25.610

Vanessa Toulmin: and Matt really coped with by programming in the last 2 years. So when the theater was closed and when everything happened everything was stripped. There is no infrastructure in the theater. There's no rigging potential. There's no sound on lighting. There's no AV. So all of this has to be reintroduced safe, soundly, and structurally

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00:06:26.340 --> 00:06:45.969

Vanessa Toulmin: compatible with a grade. 2 star listed building. So what we're doing at the moment is putting in a stack system, increasing the number of bars that you can fly equipment from, and putting in a medium size infrastructure, which is only about 120,000 pounds of funding that will start as on the way as a music venue

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00:06:47.290 --> 00:06:48.470

Vanessa Toulmin: next slide.

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00:06:49.850 --> 00:06:52.650

Vanessa Toulmin: So this tells you the new stage doors

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00:06:53.068 --> 00:07:08.060

Vanessa Toulmin: new stage doors are really really important, because the loading at the back of the winter gardens is perfect, and I think we can talk about that. The new sound of lighting equipment, and this will enable accessibility for small producers locally to

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00:07:08.080 --> 00:07:13.149

Vanessa Toulmin: where the barrier for bringing into the winter gardens was the fact that we had no AV whatsoever.

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00:07:13.855 --> 00:07:19.219

Vanessa Toulmin: Just minimum, maybe just to bring in was about 2,000 pound, and that that that

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00:07:19.230 --> 00:07:27.189

Vanessa Toulmin: enabling that equipment to be used by producers, promoters, local event managers is one of the really important things we want to do

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00:07:27.967 --> 00:07:34.049

Vanessa Toulmin: the programming the kind of high quality programming calling on Matt and Andy to help on that.

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00:07:34.390 --> 00:07:41.700

Vanessa Toulmin: And then we've got a project team who are appointed, who are helping us do all the infrastructure changes we have to do.

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00:07:41.780 --> 00:07:45.290

Vanessa Toulmin: I kind of impress enough as a grade, 2 star listed building.

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00:07:45.360 --> 00:07:51.049

Vanessa Toulmin: It really is really difficult just to get all this food planning, but we are very much on that journey.

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00:07:51.900 --> 00:07:58.179

Vanessa Toulmin: and then we've also got 4 posts who we've appointed, and hopefully will be in post by the start of June

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00:07:59.380 --> 00:08:00.640

Vanessa Toulmin: next size.

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00:08:01.730 --> 00:08:08.035

Vanessa Toulmin: So this is some of the events that we've had in our R&D period, and this shows you the kind of

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00:08:08.670 --> 00:08:25.309

Vanessa Toulmin: part of the building. So this is oh, Andy can tell you more. This is just an audience shot from the levellers. When we had about 950 people, and that was the first gig, with the new capacity that we did in a couple of years ago, and that was really important to us, because it showed us all the issues that

69

00:08:25.420 --> 00:08:35.450

Vanessa Toulmin: you don't actually know until you actually do a gig to work it out. So it was like an R&D, and then you can see above the circle and the gods. So that's actually only a

70

00:08:35.460 --> 00:08:38.479

Vanessa Toulmin: half capacity. And we've got a thousand people in

71

00:08:39.539 --> 00:08:40.700

Vanessa Toulmin: next slide.

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00:08:41.900 --> 00:09:00.229

Vanessa Toulmin: And this is another view showing the stage. And this was a viewing platform that we did for accessibility issues, and that we hope in the second phase, when we're actually got the the toilet block and the fire escape, and we'll have full accessibility seating on the

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00:09:00.430 --> 00:09:13.059

Vanessa Toulmin: circle of the building, and so the bottom will be completely standing. So we are working on the fact that the second stage, the circle area of the building, will have full accessibility in the lift, and escapes.

74

00:09:13.230 --> 00:09:19.679

Vanessa Toulmin: and all the aspects that you need to make sure the venues are fully accessible for everyone who wants to come to a concert

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00:09:22.080 --> 00:09:38.969

Vanessa Toulmin: next slide. So this shows you some of the 2 amazing gigs, 2 of the highlights of the last 2 years for me, really one side is Hope fest, which was produced by Matt, and the other side is the levellers. But it just shows you just the potential that we have at the Winter Gardens

76

00:09:42.638 --> 00:09:56.031

Vanessa Toulmin: another one matt will tell you who the photographer was, but it's an incredible, incredible night. One aspect that they didn't tell me about until after the legendary Arthur Brown decided to set fire to his hair on the stage.

77

00:09:56.729 --> 00:10:08.889

Vanessa Toulmin: But we had 2 of my 5 offices, with 5 extinguishes and 5 blankets to the side, and the conform to all health and safety. But Matt didn't tell me that till after link. He knew I'd freak out. Okay?

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00:10:08.910 --> 00:10:23.419

Vanessa Toulmin: And then just another type of things that we programmed over the last 2 years. Obviously the Morecambe Bay Poetry festival which Matt is the programmer and director of. But then spooky choir, and that shows you different. So we've seated downstairs so we can seat.

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00:10:23.750 --> 00:10:31.209

Vanessa Toulmin: We're working out the configurations, but we hope we can seat about 6 to 700, maybe even 800, downstairs.

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00:10:31.220 --> 00:10:36.989

Vanessa Toulmin: and then we'll have 400 upstairs. So even seating and standard. All, all seated will be 1,200,

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00:10:37.200 --> 00:10:39.589

Vanessa Toulmin: and that was the Australian Speaker choir

82

00:10:41.450 --> 00:10:42.530

Vanessa Toulmin: next slide.

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00:10:43.800 --> 00:10:51.312

Vanessa Toulmin: And then we had obviously, Johnny, from Northern silence talked about it. In our last meeting we had the incredible

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00:10:52.170 --> 00:11:13.180

Vanessa Toulmin: big big house of last week brass band with a premiere of the film echoes of the North. So incredible. Blast band! And that was amazing. 500 people came to see that. And there, and in in June we will be returning to silent film and live music, because the winter gardens was the very first venue that showed silent film in Morecambe, 1897.

85

00:11:13.637 --> 00:11:19.100

Vanessa Toulmin: Interspersed with trapeze acts flying from the ceiling. But we're not going to be doing that this next month.

86

00:11:19.310 --> 00:11:29.200

Vanessa Toulmin: So we have Charlie Chaplin, the kid with a full orchestra. So a full orchestra will turn to the winter gardens, return back to the winter gardens for the first time in over 50 years.

87

00:11:29.950 --> 00:11:36.219

Vanessa Toulmin: and that's on the seventh and eighth of June, and I'll put the details. So the biggest issue we've had as a venue.

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00:11:36.300 --> 00:11:38.459

Vanessa Toulmin: It's this incredible ceiling.

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00:11:38.660 --> 00:11:48.800

Vanessa Toulmin: and this incredible ceiling is fibres plaster, and in 2,014 the Shaspi Avenue Theatre collapse of the ceiling, caused by the vibrations from the sound acoustics.

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00:11:48.860 --> 00:11:50.879

Vanessa Toulmin: and enabled and

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00:11:50.920 --> 00:12:00.880

Vanessa Toulmin: resulted in every theater in the country or every venue in the country as a fibers, plaster ceiling to be checked, and in 2017 the Winter Garden ceiling was condemned.

92

00:12:01.440 --> 00:12:13.120

Vanessa Toulmin: And it wasn't until 2019 when I became Chair that we started to look at this and on a very technical VoIP viewpoint, every one of those incredible plasters is about 10 foot by 6.

93

00:12:13.130 --> 00:12:19.869

Vanessa Toulmin: Every one of them is acoustically designed for the acoustic waves of the building, and they're held up by hemp rope

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00:12:20.010 --> 00:12:30.609

Vanessa Toulmin: and those hem ropes deteriorate or actually slice through the modern based sound system. So 680,000 pounds has been spent on that ceiling.

95

00:12:30.890 --> 00:12:42.619

Vanessa Toulmin: cleaning it, replacing it, and putting 1,250 steel wires, and that was completed about 6 weeks before the levelist came in. And you can talk about the stress that we had with that

96

00:12:42.770 --> 00:12:53.280

Vanessa Toulmin: got it all checked, and therefore allowing us to increase the fire capacity of the building of what it was at the time. 6, 9, 9 up to 9, 6, 9, so that ceiling gets checked every year

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00:12:53.657 --> 00:12:58.379

Vanessa Toulmin: a company comes and literally walks. The inside of the ceiling checks it all.

98

00:12:58.470 --> 00:13:10.719

Vanessa Toulmin: and that's part of our ongoing maintenance. But that is the glory of that ceiling, and that's really why it was called the Albert, holding off because of that ceiling, and each panel is designed to to reflect the acoustic waves of the music in the venue

99

00:13:11.940 --> 00:13:13.090

Vanessa Toulmin: next slide.

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00:13:14.540 --> 00:13:24.109

Vanessa Toulmin: So this shows you what we have to work on. Now, this is the circle and the gods. Many people locally remember the gods now, before 1953, 54,

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00:13:24.110 --> 00:13:45.409

Vanessa Toulmin: those gods were benches. And that shows you why so many more people could go in, and in the 19 fifties Moss Empire introduced a seating back into seating proper chairs back into the gods, and they're still there. You can see they're quite steep and power love view. I don't know why they were the cheap seats, but you do get a sense of height and giddiness when you at the top there, so

102

00:13:45.510 --> 00:13:58.130

Vanessa Toulmin: that will not be this phase of the building. That will be Stage 3 when we get further funding to open up the top of it and to understand. But the the extension will go to the third floor, so all the infrastructure will be in there

103

00:13:58.140 --> 00:14:02.739

Vanessa Toulmin: to make that part of the building conform to modern health and safety standards

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00:14:04.800 --> 00:14:05.890

Vanessa Toulmin: next slide.

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00:14:06.200 --> 00:14:11.760

Vanessa Toulmin: So that shows you what a full capacity winter gardens look like in 1947.

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00:14:11.790 --> 00:14:36.439

Vanessa Toulmin: You can see the gods with the benches. You can see literally why I would say the capacity ranges from 2,300 to 3,000. There's probably twice as many people in the gods as there are in the circle. So even if you just count the heads, is probably about 800 people. Satellite sardines at the top of the building. Then the kind of really really classy expensive seats on the circle and then in the stores.

107

00:14:36.750 --> 00:14:57.710

Vanessa Toulmin: for unfortunately, the stalls seats were taken and never replace. But that actually gives us the flexibility to have a music venue that is both standing and seating and and different types of configuration, so that actually works in our favor. Now, as many of you will know, the friends of the Winter Gardens did a campaign 3 years ago

108

00:14:57.910 --> 00:15:10.179

Vanessa Toulmin: to return the chairs, and we now have all the chairs that were during the circle, and once the work in stage of done is complete. In March 20 sixth they will all be reinstated with all the wonderful names of all the people who sponsored them.

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00:15:10.330 --> 00:15:16.809

Vanessa Toulmin: And at the moment we've configured 400, and we're hoping to get another 50 in. But it all depends on the accessibility plan

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00:15:18.230 --> 00:15:19.340

Vanessa Toulmin: next slide.

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00:15:22.210 --> 00:15:25.890

Vanessa Toulmin: So obviously, some of our creative programmers.

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00:15:25.990 --> 00:15:27.419

Vanessa Toulmin: Well, sorry.

113

00:15:27.780 --> 00:15:37.728

Vanessa Toulmin: So, as you know, we've done the front of the building. The last presentation we did is all about that. Our wonderful concert hall style entrance is now ready to welcome you all.

114

00:15:38.240 --> 00:16:02.830

Vanessa Toulmin: We can't really change any aspect of this other than repaired it. So that gives us a capacity for the front of the building, about 450 to 4, 7 5. So that is our main fire escape on a practical health and safety basis. But it is stunning. So this is what welcomes you when you come into the building and what we're hoping with the front of the building done. Now, we can start the programming when we get all the infrastructure in next slide.

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00:16:03.950 --> 00:16:10.849

Vanessa Toulmin: So these are some of our creative partners, and it's my real pleasure to introduce. Next slide.

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00:16:13.640 --> 00:16:15.040

Vanessa Toulmin: that's that's fun.

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00:16:15.712 --> 00:16:29.030

Vanessa Toulmin: I'm I'm happy to take any questions. But if people don't have any questions, I'm really really delighted to introduce Matt Panash on the Morecambe Bay Poetry Festival, who can talk about the work he's done in the winter gardens and future ideas.

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00:16:30.320 --> 00:16:35.049

matt panesh: Hi, thank you, Vanessa, just to quickly. Are there any questions for Vanessa where we are.

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00:16:35.990 --> 00:16:37.910

matt panesh: or shall I go ahead?

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00:16:39.350 --> 00:17:00.549

matt panesh: Right? I'll take that as I'm coming ahead then. Yes, so I've been involved with the winter gardens. We did a a community theater show there called a lost voices of the Morecambe Winter Gardens, which was great, absolutely great, and it highlighted a couple of the issues that that there are which are mainly sound and light. After that we got hawkwind in to do their hawk fest.

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00:17:00.920 --> 00:17:03.279

matt panesh: and they brought in their own

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00:17:03.370 --> 00:17:15.040

matt panesh: sound equipment. They also brought in their bands, and we ran it as a music festival with Johnny's next door as the second stage, and that gave me the idea for the Poetry Festival

123

00:17:15.415 --> 00:17:29.460

matt panesh: in which we I've kept to that same formula, we've got the headliners on at the Winter Gardens, and one of the major expenses for me. What from? That was sound in light. So with that expense gone that really does open the gates for us.

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00:17:29.921 --> 00:17:39.208

matt panesh: This year's poetry festival is the biggest and best yet we've got Pam as come in and and Mike Hardin and and various others.

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00:17:40.070 --> 00:18:07.989

matt panesh: I think the the big thing for me is the fact that the BBC are coming, and that's gonna really put the winter gardens on the map nationally. So BBC are gonna be opening the poetry festival with recording loose ends on radio 4, and then on Radio 3. Their flagship spoken word program. The verb is gonna be recorded on the Saturday, and those are free of charge events, you know that's open for the town to come in and get involved. Which is just

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00:18:08.230 --> 00:18:14.820

matt panesh: wonderful for that weekend we will be the most important literary festival in the country. Which is just

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00:18:14.840 --> 00:18:24.329

matt panesh: staggering, really considering. But they rang me up like, yeah, okay, so that's great. I really do think

128

00:18:24.490 --> 00:18:50.910

matt panesh: now is more comes in the ascendant. Everything that I seem to be involved with is growing, whereas if you look at music venues across the country, and actually the state of the nation. People are in precarious positions, and venues are closing down, which, because we're rising up, I think, puts us in a really really good position, a a really good position. Relaunching the comedy festival next year. So we've got Justin Morehouse

129

00:18:51.304 --> 00:19:12.470

matt panesh: performing, and we've also got Arthur Smith and a variety of others. But once we get to that 1,600 size, there are comedians that can fill those faces, and traditionally, even though it has been sort of music to play the stadiums nowadays is more and more comedy as well. So I think for us.

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00:19:12.800 --> 00:19:39.240

matt panesh: the main thing is create an event with headliners that people will flock to come to just like the Victorians had it. It's a destination town, but also really importantly put the infrastructure in for the local people to get involved and local people to take part, whether that's on stage, which is through my fringe festivals, and so on or whether that's helping with the technical side of things, which is the young creatives program.

131

00:19:39.960 --> 00:19:54.049

matt panesh: That Vanessa will be doing and that's probably it for me, really, unless anyone's got any any particular questions, I'm just really excited to be really part of it. As I say, this journey is definitely

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00:19:54.430 --> 00:19:56.100

matt panesh: increasing.

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00:19:56.900 --> 00:19:59.050

matt panesh: Yeah. Any questions at all.

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00:20:04.261 --> 00:20:06.780

Vanessa Toulmin: Thanks, Matt, do you wanna talk about some of the

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00:20:08.020 --> 00:20:15.539

Vanessa Toulmin: issues we faced in terms of the building? I'd rather be honest, because I think people need to understand that it is a kind of there is no facilities.

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00:20:15.540 --> 00:20:35.526

matt panesh: Th. There is absolutely no facilities. backstage is. Actually, you know, it's a lot better now than when we first did the the winter gardens, and this heating now, which is very, very good, because there wasn't. There wasn't heating before, and it was brutally cold.

137

00:20:36.706 --> 00:20:43.680

matt panesh: That's been the nice thing about this is the people and and performers

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00:20:43.700 --> 00:20:45.180

matt panesh: have seen

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00:20:45.554 --> 00:21:09.149

matt panesh: improvements to the building, and they will do this year, and they like returning to the place. Hawkwind got a a guided tour of the of the of the building, and said, You know what we love it. We want to come back. Let us know when the improvements are going on, etc, and I've been keeping them informed. As to, you know, all of the little bits that are going on. So that's

140

00:21:09.590 --> 00:21:27.965

matt panesh: that for me, is one of the most important things that people can see. Progress being made, and a a hat tip to Vanessa there. Actually, because really, that that keeping everybody informed and logging every sort of pound being spent. You can see where the pounds are being spent which is brilliant.

141

00:21:28.560 --> 00:21:29.355

matt panesh: yeah,

142

00:21:30.890 --> 00:21:32.930

matt panesh: techno, tech wise

143

00:21:33.130 --> 00:21:48.819

matt panesh: having lights is gonna be so important. Because really, there was one bar where you could hang lights from. It's all been very, very basic, to say the least, and we've had to bring in lots of light. So that is gonna be instrumental again. And, as I said.

144

00:21:49.540 --> 00:21:54.006

matt panesh: saving money for me, you know, it brings down the cost. Hawkins,

145

00:21:55.003 --> 00:22:13.056

matt panesh: sound desk was well over. It's about 2,000 pounds, I think, 2.5,000 pounds, including the technician, the equipment being brought in, and that's an onerous sum of money when you're operating in a festival, you know. If you've got that equipment inside already, then

146

00:22:13.530 --> 00:22:15.830

matt panesh: you're just much more attractive

147

00:22:15.880 --> 00:22:20.039

matt panesh: at the times when people's margins are getting tighter and tighter and tighter.

148

00:22:20.320 --> 00:22:29.419

Vanessa Toulmin: I think, also as well, Matt, you've really kind of brought on local talent, and what we want to do is bring local bands and local talent, and it almost be like a

149

00:22:29.490 --> 00:22:33.399

Vanessa Toulmin: like a kind of grassroots. Music venue as well. Cause that's really important.

150

00:22:33.400 --> 00:22:52.860

matt panesh: Absolutely absolutely the the Poetry festival. I had takeovers last year, so we had a scouse take over a Geordie takeover, and so on which was highlighting people from around the country. And this year we're having a more takeover, which think is massively important, and it gives those people the opportunity to be on the main stage.

151

00:22:54.420 --> 00:23:06.610

matt panesh: that idea of an import and export cause. Obviously more comes in the bay. But I had a because I was focused on the West End and what it was called the Harbor Ward

152

00:23:07.018 --> 00:23:24.631

matt panesh: had an idea of an import export thing. So we're building up local people to export their skills to the world and to showcase their skills as well as welcoming touring bands and performers in and putting them on the same space. Is is just vitally important, vitally important.

153

00:23:25.910 --> 00:23:36.170

Vanessa Toulmin: Yeah. So what what we've been doing for the last 2 months is doing surveys of the kind of acts that people want seeing the women's gardens and we're hoping that working with the young creatives, we can get them

154

00:23:36.200 --> 00:23:55.629

Vanessa Toulmin: a more vibrant program that appeals to like 18 to 35 year olds as well. So somebody who knows that market really well, thank you for that. That was brilliant and inspiring as ever. Thank you. Who knows that audience really? Well, so can I introduce Andy Smith, who is, again. Local regional

155

00:23:55.770 --> 00:24:00.810

Vanessa Toulmin: producer from, are you? I'll let Andy introduce himself. But Andy

156

00:24:00.900 --> 00:24:15.939

Vanessa Toulmin: gave us the opportunity to have the level is in the winter gardens. It was a very fraught few weeks but hopefully, as a future programmer, and somebody who works nationally and has had amazing bands from all over the world at Kendall, calling and Blue Dot.

157

00:24:15.950 --> 00:24:20.609

Vanessa Toulmin: He can talk about the potential and why he's excited about the winter gardens and over to you, Andy.

158

00:24:20.830 --> 00:24:28.350

Andy Smith: Thank you very much. So yeah, I'm I'm day. I'm based 9 miles north of Balkan, in the small village of Outside, where I grew up.

159

00:24:28.450 --> 00:24:49.170

Andy Smith: and I run from the fields. We are an event organizer. We're responsible for a variety of outdoor events, primarily from Christmas light trails, such as Christmas of Bee Park in Cardiff, or I've got a similar one up in Newcastle and wandering Leeds City Wide Arts Festivals, which is born the fast by the State. But music is a first love.

160

00:24:49.220 --> 00:24:52.960

Andy Smith: and where we began 20 years ago with Kendall calling.

161

00:24:53.120 --> 00:25:00.650

Andy Smith: So, being a big fan of music can be calling was my attempt to bring musicians that I love to our part of the world. Sorry my lights are going. Haywire.

162

00:25:00.890 --> 00:25:08.336

Andy Smith: Don't know why, never mind, looks like I'm in a disco. So yeah, Kendall calling was our attempt to bring music to

163

00:25:08.660 --> 00:25:34.959

Andy Smith: Cumbria that otherwise we'd have to travel to Manchester for it was a great success. The first year we brought in pendulum, who would number one in the charts at the time. And it was a great success. People were very happy. It's grown of last 20 years from 900 people to 40,000 people for one son, or more often, rainfall weekend. Each summer we are, according to the met office, the wettest festival in the country.

164

00:25:35.389 --> 00:25:44.350

Andy Smith: And we've had the opportunity to work with bands, such as Blondie, the Halley orchestra, Snoop, Dog, Bjork, Tom Jones, Mumford, and Sons.

165

00:25:44.400 --> 00:25:47.189

Andy Smith: and many others over our time.

166

00:25:47.410 --> 00:26:02.590

Andy Smith: But Kendall, calling is just one weekend a year. You spend 12 months planning for it, and before you know it, it's it's over, and you've got to wait another year for it to happen. So we've been really interested in getting into concerts for a number of years

167

00:26:03.378 --> 00:26:10.190

Andy Smith: something, you know, to keep keep ourselves busy. But also to bring more music to the area.

168

00:26:10.766 --> 00:26:15.570

Andy Smith: And it's been very frustrating for quite some time. We've had

169

00:26:15.830 --> 00:26:21.740

Andy Smith: a number of agents down in London. The artists, representatives getting in touch, saying.

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00:26:21.940 --> 00:26:30.619

Andy Smith: You know, we've got a band that's travelling from Manchester up to Glasgow. We'd love to play somewhere in Cumbria or North Lancashire. Do you have a venue?

171

00:26:30.680 --> 00:26:38.680

Andy Smith: And getting artists is quite difficult, because there's always a lot of competition. So it's ridiculous to us when we have to turn around and say.

172

00:26:38.880 --> 00:27:08.019

Andy Smith: there aren't the venues. There isn't the capacity for the artists that you want. We've had people like the stereophonics, the kooks edrice, elber, James, have all been in touch wanting to play a concert, but they needed a venue that was at minimum a thousand capacity, and there are some great venues you know the brewery art center or the platform in the local area, but they are too small a venue to attract the household names the bands that you regularly hear on the radio.

173

00:27:08.190 --> 00:27:26.349

Andy Smith: And that's what I think our area is missing, and that is what the winter gardens is gonna be able to provide a fantastic location, a fantastic venue that will be able to attract audiences for all the way up to Barrow in Furness at all for press and Preston above

174

00:27:26.947 --> 00:27:30.129

Andy Smith: to come and see these these household names

175

00:27:31.142 --> 00:27:45.279

Andy Smith: Vanessa mentioned that we had benevolers that was a brilliant show. So that came about because a number of years ago we finally had the opportunity to put a concert in the Town Hall in Lancaster.

176

00:27:45.579 --> 00:28:10.239

Andy Smith: We put Frank Turner on that a first time. It's sold out in a in a few minutes, which was brilliant. As a promoter. It's always great to have a sold out show. But moments later my phone is blowing up with all my friends getting in touch, saying, Hey, we missed out on tickets, is there? Are there any more tickets? And it's a real shame when there's you've got all these people locally who want to come and buy the good to the concert, but you've you've just not got the capacity for it.

177

00:28:10.696 --> 00:28:25.860

Andy Smith: But we got approached by a few different artists who also wanted to play the Town hall so we got the level is booked in, but then in after we announced it and went on sale, and it sold out. The Town Hall got in touch and said, they're actually concerned about the plus to work

178

00:28:25.870 --> 00:28:29.580

Andy Smith: which similar similar situation really to the winter Gardens.

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00:28:30.320 --> 00:28:38.660

Andy Smith: And we would have to. Would to take a survey to see if the concert could happen there. That was back in late 2019,

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00:28:38.760 --> 00:28:43.239

Andy Smith: and the survey has yet to take place to this day, to my knowledge.

181

00:28:43.290 --> 00:28:51.678

Andy Smith: So we sold the show out, and we needed another venue and fortunately the winter gardens by this point had

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00:28:52.090 --> 00:28:54.950

Andy Smith: got to the stage where it could host a concert.

183

00:28:55.220 --> 00:29:13.259

Andy Smith: and that was really brilliant news, because the last thing we want to do was to turn around to the 1,000 or so people have bought tickets for the Levellers and say, sorry you will have to cancel the show. But also more exciting, because this is a great way to test the venue and say what what is needed.

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00:29:13.992 --> 00:29:15.260

Andy Smith: One of the

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00:29:15.860 --> 00:29:20.830

Andy Smith: first things we realized. Was just the expense

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00:29:20.930 --> 00:29:25.190

Andy Smith: of the sound and lighting and bringing that into the venue

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00:29:25.658 --> 00:29:35.940

Andy Smith: for these artists. So, to give an example. I'm I'm not a technical person. And sound propagation throughout. A venue is incredibly technical

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00:29:36.310 --> 00:29:37.710

Andy Smith: from my understanding.

189

00:29:38.763 --> 00:29:40.730

Andy Smith: So because

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00:29:41.050 --> 00:30:06.400

Andy Smith: of the space with this 3 tiers of of of area you have to bring in a PA system which could fill this whole room so it might be a room, for you know it's designed to have 3,000 people in there, but due to fire at the moment. Fire escapes, etc. It can only have a thousand. But you still need a PA system that can fill the volume of a room that's set up for 3,000 people. So you need a PA system

191

00:30:06.410 --> 00:30:08.010

Andy Smith: that's going to cost

192

00:30:08.170 --> 00:30:12.269

Andy Smith: 3 times the amount of the of the tickets that you could sell

193

00:30:12.560 --> 00:30:22.530

Andy Smith: if that makes any sense. So basically, we got a quote back for 15,000 pounds to do the sound and lights what to do. The sound for the levellers, which was

194

00:30:22.690 --> 00:30:27.420

Andy Smith: terrible, that would well see the concert lose about 15,000 pounds

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00:30:27.802 --> 00:30:31.870

Andy Smith: we were very fortunate in that. The band ended up having their own

196

00:30:31.980 --> 00:30:42.069

Andy Smith: equipment, but I understand equipment which we took on tour, so that saved the show. But if it wasn't for that again, the show might have to be what would have to have been cancelled.

197

00:30:42.220 --> 00:30:48.670

Andy Smith: and sadly, that would also make all future concerts that we could organize at the winter gardens unviable.

198

00:30:49.365 --> 00:30:49.920

Andy Smith: Because

199

00:30:50.030 --> 00:30:51.500

Andy Smith: these days

200

00:30:51.600 --> 00:30:58.790

Andy Smith: live. Music is the primary income stream for artists. It used to be that they'd go on tour to

201

00:30:59.290 --> 00:31:16.120

Andy Smith: market and advertise the record they were releasing. But now there's no money in records. Now the records are marketing for the tour. It's kind of turned on its head. So money is everything to the artists, and they look to maximize their income from touring, so we need to be able to offer them

202

00:31:16.280 --> 00:31:24.349

Andy Smith: a great deal of money, and if all of that money is going on, the cost of the sound and the sound equipment. There is no money left for the artist.

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00:31:24.610 --> 00:31:35.369

Andy Smith: So what's really important in the next step is getting that sound equipment in there, so that well, we've got the. We've got the revenue left to be able to book the artists.

204

00:31:35.930 --> 00:31:38.360

Andy Smith: and yeah, very excited to hear that's

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00:31:38.440 --> 00:31:39.810

Andy Smith: coming to fruition.

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00:31:42.036 --> 00:31:45.420

Andy Smith: Yeah, that's that's all I think I've got to say.

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00:31:46.470 --> 00:31:59.360

Vanessa Toulmin: Andy, can you mention something about the backstage, and how we learn about the electrical supply and the that you need of? You need all the backstage access. Because that's what's really useful about the winter guys. This, isn't it? Because you can load onto the back.

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00:31:59.910 --> 00:32:11.990

Andy Smith: That's absolutely true. So not to talk too much about the Town Hall, for instance, over in Lancaster, but one of the issues that was that is that it's up to 2 flights of stairs, and there wasn't a lift.

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00:32:12.130 --> 00:32:17.100

Andy Smith: and it was Frank Turner's tour manager who was talking about it. And just saying.

210

00:32:17.120 --> 00:32:28.000

Andy Smith: we want this to be a great venue ongoing in future. But the problem is, the crews are going to hate it. No one's going to enjoy playing here. The artist really wants to keep their tour crew happy.

211

00:32:28.400 --> 00:32:39.889

Andy Smith: and the important thing is having an easy load in, and any easy. Get out, because these are artists who are turning up at 7 Am. And then packing down again at Bitnight and getting it off to the next venue. They have a very hard life.

212

00:32:39.960 --> 00:32:44.930

Andy Smith: So if you want the artists to enjoy the show.

213

00:32:44.970 --> 00:32:55.339

Andy Smith: and you really do, because that will make sure they will tell their friends, and they will tell their friends, and then you'll have people queuing up to play. The best thing that one can do is make it simple and easy for the crew.

214

00:32:55.460 --> 00:33:02.769

Andy Smith: and the way that it's set up now with there, or will be with the with the new stage doors. It's going to be absolutely fantastic. It's going to be the smoothest.

215

00:33:02.890 --> 00:33:11.290

Andy Smith: Get in, as they call it, set up for artists pretty much in the country. I can't imagine anywhere that could be simpler.

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00:33:13.118 --> 00:33:20.140

Andy Smith: I can't remember regarding the electrical, what the issue was there. I wasn't actually the event manager for that show, but.

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00:33:20.490 --> 00:33:22.160

Vanessa Toulmin: He went to put a free phase.

218

00:33:22.530 --> 00:33:23.400

Andy Smith: Oh, right!

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00:33:23.400 --> 00:33:31.519

Vanessa Toulmin: For the touring bus. So we hadn't thought about that, that the actual touring bus itself needed the electrics externally to plug into.

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00:33:32.110 --> 00:33:52.690

Andy Smith: Absolutely right. Yeah. So because the artists taking the stage down, taking all that, packing their equipment away at midnight. But then they'll be loading into the next

venue at 8 Am. The next day they will be sleeping on a bus. That's what generally happens. I say, 95% of the artists work with will be traveling via large double decker coach.

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00:33:53.130 --> 00:34:00.789

Andy Smith: and that's because they can't afford all of they don't at the time, but also the expense of staying in hotel rooms for 10 or 12 crew they might have.

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00:34:00.960 --> 00:34:04.980

Andy Smith: So it's very important that they've got a safe parking

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00:34:05.110 --> 00:34:16.770

Andy Smith: and with good facilities and also power to keep the to keep the bus powered so it can be heated, and they can have their games, consoles, and whatever keeps them entertained all day.

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00:34:17.550 --> 00:34:39.629

Vanessa Toulmin: Yeah. So that that was one of the things we found. That was, that was what was really important about doing. The level is. And I think Matt will discuss about that as well. When we did hope fest actually having the big car park at the back or the the power park at the back, which was enclosed, and we could have the heating, and also Andy and I had quite an anxious time about working out toilet capacity, didn't we?

225

00:34:39.730 --> 00:34:41.579

Vanessa Toulmin: So that was really important.

226

00:34:42.280 --> 00:34:43.950

Vanessa Toulmin: Yeah, very much. So.

227

00:34:44.688 --> 00:34:53.051

Andy Smith: Yeah, again, it's it's about making the experience as good as possible for the audience as well cause we are competing with venues as far afield as Manchester.

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00:34:53.989 --> 00:34:55.109

Andy Smith: which which

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00:34:55.119 --> 00:34:59.409

Andy Smith: is where people are used to going to for their concerts.

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00:34:59.689 --> 00:35:02.689

Andy Smith: So that's that's one of the other small

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00:35:02.889 --> 00:35:20.679

Andy Smith: hurdles that are going to be faced in the future is getting people in the local area used to come into concerts. It's not something they're currently used doing to the extent that we'll want them to be so when we do come out with a program, it's gonna be important not to oversaturate it

232

00:35:20.779 --> 00:35:24.499

Andy Smith: at first, and that'll take a bit of time just to get people

233

00:35:25.069 --> 00:35:28.879

Andy Smith: just used, you know. Get get that in as as a thing that people do.

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00:35:30.103 --> 00:35:32.370

Vanessa Toulmin: Yeah. And one of the things I

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00:35:32.730 --> 00:35:34.980

Vanessa Toulmin: I think Andy pointed on is

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00:35:35.315 --> 00:35:41.709

Vanessa Toulmin: when you're looking at the green touring route. So a lot of bands now wanting to kind of be more economical about where they travel.

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00:35:41.830 --> 00:35:46.360

Vanessa Toulmin: So what we're looking at is being that middle point between Manchester and Glasgow.

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00:35:46.500 --> 00:35:59.000

Vanessa Toulmin: And that that's what makes the winter gardens really, really beautiful. One of the things we've talked about, the problems we face. We've talked about, the sound, the light in the equipment, but essentially Andy and Matt demonstrate

239

00:35:59.010 --> 00:36:17.199

Vanessa Toulmin: that the future of the winter gardens, the potential of the winter gardens is right in a way that the music is something, and music and performance and short term. One night gigs and stopovers rather than a 3 week run, which is what it used to be, or a week. One is really the kind of economic viability, would you say, Andy and Matt.

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00:36:19.120 --> 00:36:20.130

Andy Smith: Absolutely.

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00:36:20.540 --> 00:36:22.190

matt panesh: Yeah, absolutely absolutely.

242

00:36:22.820 --> 00:36:33.430

matt panesh: And just to say, just going back on the the backstage entry, just in the festival environment of band after band after band after band, which is what happened with Hawkfest

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00:36:34.105 --> 00:36:50.670

matt panesh: the the entrance was just fantastic, so everybody could get set up, and it just it just went like clockwork. Actually, in that capacity. It was a really good 3 day festival. But yeah, from as you say, from Manchester to Glasgow to Edinburgh. It's perfectly situated.

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00:36:51.440 --> 00:37:08.670

Vanessa Toulmin: That's great. So do we have any questions from the audience, please. And oh, Matt and I and Andy can chat about sound and lighting and toilets for another 10 min. But I'm sure you want to get some more any ideas of what kind of bands you'd like to see in? Or do you think our vision for the venue? And it is a shared vision?

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00:37:08.760 --> 00:37:11.059

Vanessa Toulmin: You know. I wouldn't have had this vision

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00:37:11.450 --> 00:37:15.569

Vanessa Toulmin: enacted because actually doing real live R&D

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00:37:16.068 --> 00:37:20.250

Vanessa Toulmin: from everything, from fire alarms to capacity. And I think

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00:37:20.650 --> 00:37:24.560

Vanessa Toulmin: Andy in particular, we learned a lot, didn't we, about how we separate

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00:37:25.050 --> 00:37:36.239

Vanessa Toulmin: standing and seating. You know that especially the kind of viewing platform we had to put in for the winter gardens was an additional expense, wasn't it? So, having accessibility areas in the circle is a really

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00:37:36.430 --> 00:37:38.520

Vanessa Toulmin: good move, isn't it? To separate that.

251

00:37:41.210 --> 00:37:45.965

Andy Smith: Yeah, that's gonna be that's gonna be vital cause every every expense eats away at the

252

00:37:46.370 --> 00:37:54.539

Andy Smith: at the money. It's amazing how quickly you know you've you've got an income of 30,000, and before you know it, you're in the red, even though you sold over tickets.

253

00:37:55.087 --> 00:38:01.470

Andy Smith: And yeah, we we wanna be we don't often have the opportunity with touring artists to set our own ticket prices.

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00:38:01.981 --> 00:38:05.600

Andy Smith: That will be coordinated by the agent in London. They'll come to you and say.

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00:38:05.630 --> 00:38:07.760

Andy Smith: I want to see an offer on this pound ticket.

256

00:38:08.050 --> 00:38:10.069

Andy Smith: and they'll set the ticket price

257

00:38:10.110 --> 00:38:11.550

Andy Smith: for the whole tour.

258

00:38:11.600 --> 00:38:17.719

Andy Smith: So if you can't be be competitive, then they overlook and they go elsewhere.

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00:38:19.610 --> 00:38:33.720

Vanessa Toulmin: Yeah. Well, I think the beauty of the winter gardens in the next 2 years at least, we have the flexibility support acts, and to kind of look at how we do it, because some

of the money we have is to program to kind of offset some of the risks that the promoters take?

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00:38:34.238 --> 00:38:37.100

Vanessa Toulmin: So that's that's looking fortunate to that.

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00:38:37.170 --> 00:38:40.560

Vanessa Toulmin: Do we have any questions, please? From the audience, from

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00:38:41.260 --> 00:38:42.390

Vanessa Toulmin: people have come.

263

00:38:43.269 --> 00:38:46.900

Vanessa Toulmin: Are people excited about what we see as the future of the Winter Gardens.

264

00:38:55.860 --> 00:38:59.169

Vanessa Toulmin: So I'll ask Andy a question, what what is the person.

265

00:38:59.370 --> 00:39:01.869

Vanessa Toulmin: my dream? And you know this

266

00:39:02.180 --> 00:39:13.010

Vanessa Toulmin: is the Halley Orchestra appeared in the winter gardens in the forties, and I'm really excited that you have a link, and I have a link with them. Don't you think it'd be wonderful? Do you think there'd be an audience locally to bring the Halley orchestra back to Morecambe?

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00:39:13.580 --> 00:39:19.914

Andy Smith: Oh, I think it'd be brilliant. Yes, absolutely, very much. Up to that. We've worked with them a few times down at the

268

00:39:20.911 --> 00:39:23.270

Andy Smith: Down at Jodrell Bank Observatory

269

00:39:23.567 --> 00:39:26.242

Andy Smith: we did a fantastic event there once where we had

270

00:39:26.600 --> 00:39:28.649

Andy Smith: That is enough. Projected onto the dish

271

00:39:28.800 --> 00:39:35.369

Andy Smith: and the Hallie orchestra doing the doing the soundtrack so work with them a number of times, but it would be brilliant to bring them up

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00:39:35.410 --> 00:39:41.200

Andy Smith: and see them in a concept hall setting, especially with the sound quality that you get in the room.

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00:39:42.010 --> 00:39:47.989

Vanessa Toulmin: Yeah, I mean, I should say we. We've kind of talked about the issues of sound equipment, but the sound quality is quite superb.

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00:39:48.545 --> 00:39:52.540

Vanessa Toulmin: When we finally got the mix right, I think both bands were impressed by that, weren't they?

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00:39:53.340 --> 00:39:54.270

matt panesh: Yeah, absolutely.

276

00:39:55.746 --> 00:40:09.320

Vanessa Toulmin: Do we have any ideas? We will. Can't really say what future acts I mean. Matt's told you about his program, which is really exciting, and is coming into the venue soon to kind of start booking, because it's a it's a long tail in terms of booking, isn't it, Andy?

277

00:40:10.100 --> 00:40:18.339

Andy Smith: Really is. So. The way that it works with a lot of the music agents in London is that, they are incredibly protective of their artists.

278

00:40:18.600 --> 00:40:21.040

Andy Smith: If their artists have a bad experience.

279

00:40:21.150 --> 00:40:33.049

Andy Smith: they often find themselves sacked, and and the artist chooses a different agent. It's very difficult world for them from what I understand. So they're incredibly protective. So you've got to build up trust.

280

00:40:33.480 --> 00:40:35.239

Andy Smith: They'll probably want to send us.

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00:40:36.440 --> 00:40:41.069

Vanessa Toulmin: Yeah, well, we've got a question about folk music having both of you worked in that field. So

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00:40:41.090 --> 00:40:42.670

Vanessa Toulmin: we we really

283

00:40:43.083 --> 00:41:03.490

Vanessa Toulmin: any any local acts that want to start thinking about coming into the winter guards as part of an R. And D, please tell us to contact us where we will very soon have an events manager and venue manager and programmer. They'll be working with Andy and Matt and myself to look at acts that can come in. We do have issues about the building work, but we're working around that.

284

00:41:03.530 --> 00:41:13.450

Vanessa Toulmin: But we'll definitely be open until the end of November this year to look at continuing our rd, so any ideas about folk music, Matt Andy.

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00:41:14.560 --> 00:41:16.499

Vanessa Toulmin: is that an area you know about.

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00:41:16.870 --> 00:41:19.903

matt panesh: Not from me to be to be honest.

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00:41:20.512 --> 00:41:28.129

matt panesh: I know it is a fan. But but yeah, as a support from bringing people in. I'm not too sure I'll defer to Andy on that.

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00:41:28.941 --> 00:41:39.249

Andy Smith: But well, we we we yeah. The the thing we've done with Kendall calling is we wanted it to be something that all ages could enjoy. You know I grew up in a small village, and

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00:41:39.500 --> 00:41:48.769

Andy Smith: the idea was, we want everyone in the village to come along and enjoy it. So we're not wedded to any particular genre of music dance music, hip, hop.

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00:41:48.820 --> 00:42:04.260

Andy Smith: orchestras will work with anything but that makes people happy. You know our job is selling tickets, and if we sell tickets, that's because we've got a happy audience. So we've worked with Billy Bragg and Donovan before, and we'll be very excited to see what what can come. It would be brilliant to get Kate Rusby there.

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00:42:05.060 --> 00:42:08.449

Vanessa Toulmin: Yeah. And well, she's a local girl, Barnsley. So we know her.

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00:42:08.740 --> 00:42:17.380

Vanessa Toulmin: So yeah, unfay held. And we, you know, Shepherd has a very, very vibrant folk scene. So I'm sure we can discuss that kind of future programming.

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00:42:17.820 --> 00:42:41.389

Vanessa Toulmin: and also Billy Black would be great would be that kind of wonderful sound. I think the idea is is that we want to try and see what sells locally, just just to let everyone know, but also Andy and Matt. I've got the up to date figures from the audience agency of where people are watching and looking at in the area. So I've done a comparison of the 6 mores and 6 and the regional.

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00:42:41.460 --> 00:42:45.690

Vanessa Toulmin: So I'll share that both with you. So it gives you an understanding of where people are going to

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00:42:46.060 --> 00:42:54.629

Vanessa Toulmin: and keep on putting suggestions in the chat. We can try and reach for the stars and land on the moon if you want, but it's really just a case of

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00:42:54.660 --> 00:43:01.670

Vanessa Toulmin: getting the infrastructure in getting all the capacity aspects and trying things. You know, we've got 2 years.

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00:43:01.950 --> 00:43:10.370

Vanessa Toulmin: We've got closure periods. We've got to look at what we can do, and I know I keep on mentioning it, and I get a bit boring. But toilets are a major issue in events.

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00:43:10.440 --> 00:43:18.487

Vanessa Toulmin: capacity in terms of seating and standing of a major issue. But we're getting there and we hope people

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00:43:19.400 --> 00:43:35.559

Vanessa Toulmin: yeah, I'm sure we can invite. Phillips asked the question again. I'm sure we can invite the people from Happy Mount Park to come and talk to us. As I say, the equipments going in, or we've also can bring equipment in while we're in this intermediate stage. That's really what it is.

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00:43:35.590 --> 00:43:43.799

Vanessa Toulmin: One of the interesting thing is that when they took out the infrastructure out the winter gardens. There would have been 30, 34 bars to fly.

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00:43:44.190 --> 00:43:57.300

Vanessa Toulmin: So we're kind of doing a structural analysis. The equipment that's going in is going to be a stack system. So you kind of did this partly as well, didn't you? For Kendall for levellers, where we stacked it in front of the stage and put it in the boxes.

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00:43:57.722 --> 00:44:02.399

Vanessa Toulmin: We've had all the bars tested around the auditorium for the lights, Matt, so that's good.

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00:44:02.730 --> 00:44:15.220

Vanessa Toulmin: So what we do hope that I mean 120,000 sounds a lot, but it's not. But it will get you to a medium stage, and then we'll get future funding to keep an increase in the capacity in terms of the sound and lighting.

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00:44:15.330 --> 00:44:19.240

Vanessa Toulmin: But what we will want to do, what we'll do in the winter is get the

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00:44:19.350 --> 00:44:29.120

Vanessa Toulmin: the actual grid tested so we can put more bars on. So maybe up to 10 or 12 more bars. But I'll take advice from both of you about how many more bars you would like. See on stage.

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00:44:30.350 --> 00:44:33.520

Vanessa Toulmin: cause that grid hasn't been checked since 1897.

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00:44:34.800 --> 00:44:36.160

Vanessa Toulmin: Yes, yeah.

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00:44:38.440 --> 00:44:39.160

Vanessa Toulmin: and it's

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00:44:40.554 --> 00:45:08.759

Vanessa Toulmin: and it oh, we'll also got funding to do. The association of British technicians, sound and light and rigging courses. So we will be opening that to young people, but also people involved in the events industry who want to kind of get a bronze level diploma. And that's a free course that will be doing hopefully the winter gardens and other venues locally. Just to give people that technical because one of the things we've all found. And I'm an event producer in Sheffield.

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00:45:09.090 --> 00:45:10.519

Vanessa Toulmin: the lack of

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00:45:10.660 --> 00:45:12.290

Vanessa Toulmin: technical people.

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00:45:12.500 --> 00:45:16.779

Vanessa Toulmin: so many people, about 2530% left the industry, didn't the Andy

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00:45:17.190 --> 00:45:21.409

Vanessa Toulmin: after Covid. So we're still a massive skill shortage in that area.

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00:45:24.540 --> 00:45:45.110

Andy Smith: Yeah, that's been something that we've had we found at the festivals. It's it's been tricky getting people back, because it's a wonderful industry to be in but then, when you get a bit older, and you know, maybe you've got a family and such, and then you find out. But going on tour for 3 months of the year is just quite difficult. So everyone had a a a year or 2 at home, and then just

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00:45:45.340 --> 00:45:47.599

Andy Smith: a lot of people never returned.

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00:45:48.250 --> 00:45:54.099

Vanessa Toulmin: Well, also a lot of people left high and dry during Covid. A lot of the Freelancers in particular, were really affected. So

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00:45:54.290 --> 00:45:59.240

Vanessa Toulmin: I I think that's an important thing to emphasize that we want to build a local talent area.

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00:45:59.900 --> 00:46:02.629

Vanessa Toulmin: not just for acts, but for production and technical

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00:46:03.636 --> 00:46:07.920

Vanessa Toulmin: that local people shouldn't have to leave to learn these skills elsewhere.

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00:46:08.281 --> 00:46:13.059

Vanessa Toulmin: I had to leave. My niece had to leave. We want to have that talent pool available

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00:46:13.360 --> 00:46:18.450

Vanessa Toulmin: so that they can go on and be like Andy in 20 years. Time set up their own festival somewhere.

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00:46:18.470 --> 00:46:20.650

Vanessa Toulmin: That's the story you want to develop.

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00:46:20.820 --> 00:46:21.510

Vanessa Toulmin: bill

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00:46:22.050 --> 00:46:24.710

Vanessa Toulmin: so, apart from folk music and, Kate.

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00:46:24.750 --> 00:46:37.270

Vanessa Toulmin: I'm sure we can discuss that Andy. That is the festival in Barnsley is probably the poshest festival I've ever been to, and that includes latitude and other ones that I've done

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00:46:38.000 --> 00:46:40.780

Vanessa Toulmin: any more questions or any more feedback

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00:46:44.640 --> 00:47:07.650

Vanessa Toulmin: any more questions for Matt and Andy. So just, and I'll give it a couple of minutes. But thanks again. This is our last community conversations in this series. We've talked about young creatives. We've talked about the architecture and the actual physical planning in the building. And now we've talked about music and performance, and I'll just let you know, Matt, the last comedians play in the Winter Gardens was Billy Connolly. So you've got a hard act to follow there.

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00:47:09.390 --> 00:47:32.899

Vanessa Toulmin: How do you plan to increase publicity of acts. One of the things that's really exciting is, that's part of this project. We've got 4 new posts that I've been appointed in the last week, and they'll be revealed in the next 3 weeks. So we have an event and production person who will be involved in running the venue and booking and working with all the promoters. We also have a digital marketing officer

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00:47:33.160 --> 00:47:42.139

Vanessa Toulmin: part time, because we are in that process of moving on. We'll also have a volunteer coordinator because we are still the venue is still run by volunteers.

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00:47:42.410 --> 00:47:46.670

Vanessa Toulmin: So while we've got this exciting program coming in every weekend we open

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00:47:46.690 --> 00:47:51.520

Vanessa Toulmin: and that pays the money to keep the venue running. The money we get from government does not

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00:47:51.570 --> 00:47:54.150

Vanessa Toulmin: pay for the venue it pays for the work.

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00:47:54.330 --> 00:48:08.020

Vanessa Toulmin: so we still do our teas and coffees. We are inviting. We've got a local band coming in on Sunday. Trio just doing a bit, half an hour, an hour entertainment, and that raises money for the building. So

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00:48:08.060 --> 00:48:25.289

Vanessa Toulmin: digitally, we've got a digital marketing person who will promote we'll work with the promoters to get that locally and you know Matt Matt is a one man promotion company himself. So tickets. I think I think my attitude is, if you build it. They will come.

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00:48:25.660 --> 00:48:34.460

Vanessa Toulmin: If you put the right ax on, people will come. I think Matt's demonstrated that with the Poetry festival, and he demonstrated that with the levers. Yeah, it all is told out, but

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00:48:34.480 --> 00:48:36.119

Vanessa Toulmin: they would have had.

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00:48:36.720 --> 00:48:37.829

Vanessa Toulmin: And I think.

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00:48:37.960 --> 00:48:41.110

Vanessa Toulmin: I think, working with local tourism.

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00:48:41.210 --> 00:48:49.159

Vanessa Toulmin: Lancash Council, working with marketing Lancashire, creative Lancashire and working nationally, and also with the band's promoters

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00:48:49.630 --> 00:48:55.560

Vanessa Toulmin: that should be gone. On the days when I was younger I used to illegally fly post around the town.

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00:48:55.820 --> 00:49:05.189

Vanessa Toulmin: I don't know if we can still do that. But yeah, there is an element of that. I know how to get a poster inside a window without going into a venue. But I'm not gonna tell you how I do that.

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00:49:07.490 --> 00:49:09.079

Vanessa Toulmin: It's an old trick, isn't it?

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00:49:09.730 --> 00:49:11.110

Andy Smith: Daisy chaining? Yes.

344

00:49:11.945 --> 00:49:12.320

Vanessa Toulmin: S.

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00:49:12.320 --> 00:49:17.399

Andy Smith: I met a few circus people on the streets one day when I was doing my own fly poster, and they told me how.

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00:49:18.060 --> 00:49:25.330

Vanessa Toulmin: Yeah. Well, being from the family as that benefits. Yeah, the best. The best fly poster is our circus agents. There's no doubt about it.

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00:49:26.280 --> 00:49:28.089

Vanessa Toulmin: no doubt about it.

348

00:49:28.850 --> 00:49:41.310

Vanessa Toulmin: I was laughing one time when they actually managed to fly poster inside the winter gardens, and I had to exchange a few pleasures with them to tell them not to do it, but they they recognized me in the end, and so they took them down.

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00:49:41.910 --> 00:49:42.810

Vanessa Toulmin: Yeah.

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00:49:44.100 --> 00:49:48.120

Vanessa Toulmin: I wouldn't have minded. But it was for a circus. Not in Morecambe.

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00:49:50.870 --> 00:50:07.620

Vanessa Toulmin: Right? I think I'm gonna draw an end to this, Philip. Thank you. If you want to contact us about the focus. My email is chair at Morecam Winter gardens.co.uk, or send it into any of the emails that's online or contact us afterwards.

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00:50:07.630 --> 00:50:13.710

Vanessa Toulmin: and everyone who registered will receive a copy eventually, in the next few weeks of the digital assets.

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00:50:13.730 --> 00:50:14.355

Vanessa Toulmin: And

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00:50:15.120 --> 00:50:18.889

Vanessa Toulmin: Andy and Matt, I'll see you back in Morecambe or Sheffield.

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00:50:18.990 --> 00:50:20.770

Vanessa Toulmin: Thank you for taking part.

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00:50:21.140 --> 00:50:21.780

matt panesh: Thank you.

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00:50:21.780 --> 00:50:23.350

Andy Smith: Absolute pleasure. Thank you.