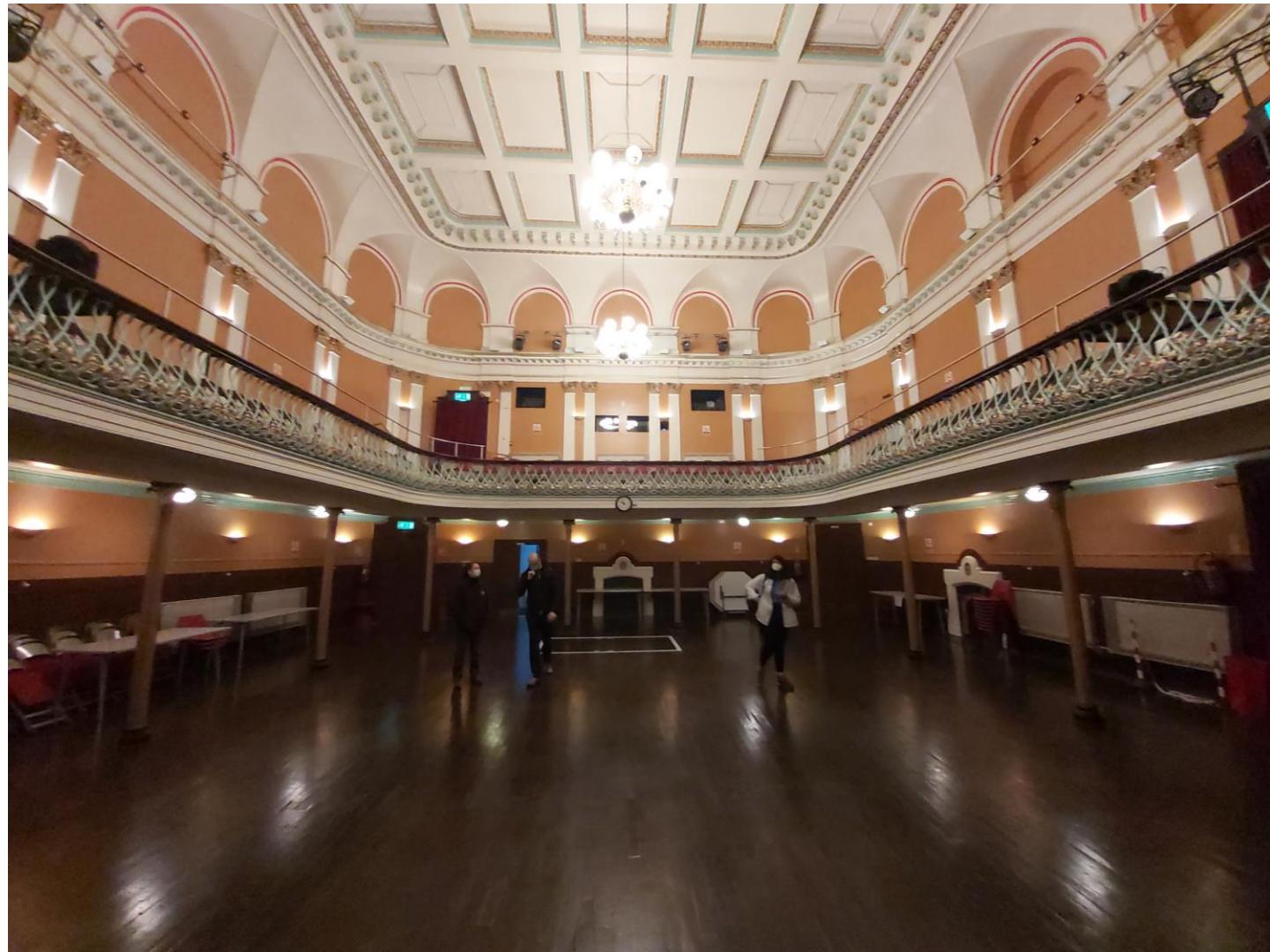


Bridgwater Town Hall
Report on Refurbishment of the Town Hall Theatre
July 2022



REV A – July 2022



1. Background/ Introduction

1.1 This report has been prepared by Philip Hughes Associates who have been appointed by Bridgwater Town Council. The aim of the report is to assess the Town Hall Theatre and Charter Hall and make recommendations on how the Theatre could be refurbished.

1.2 It is recognised that the Town Hall Theatre has a number of issues that prevent the effective use of the building, as follows:

- The entrance foyer to the theatre is small and can get congested. There can also be queues for the toilets in this space.
- The foyer ticket sales counter is in a cramped store.
- The toilets in the entrance foyer are dated and require an update.
- The chairs for the auditorium are stored in the basement below the auditorium. They are heavy and it is difficult to move them up to the auditorium and set them out.
- The lighting in the theatre is poor – in particular the uplighters around the balcony which need to be completely replaced if a bulb fails.
- The décor in the theatre is old and depressing.
- The current dressing room provision is poor. The dressing room at the far west end of the building at ground floor is awkwardly arranged with the Town Hall reception.
- Storage is an issue throughout the theatre.

1.3 The Town Clerk, David Mears, has briefed us of the need to examine the building and to make proposals to improve the following:

- The arrangement of the foyer and toilets.
- The connection between the Charter Hall and the kitchens to the rear.
- Arrangement of the dressing room spaces.
- Damp levels in the basement.
- Methods of arranging seating in the auditorium.
- Lighting and decoration in the auditorium.

1.4 Separate reports have also been prepared relating to the spatial use of the remaining office spaces of the Town Hall, in particular the means of creating level access through the building, and for the use of the rooms above the BOS café.



2. Description of the building

2.1 The Bridgwater Town Hall Theatre is located within a Grade II listed building; described as the 'Town Hall and Municipal Buildings and Attached Railings, Clare Street' by Historic England (list entry number 1280140)

2.2 To the immediate right of the Town Hall is 34 High Street which is also in the ownership of Bridgwater Town Council and is also Grade II listed (list entry number 1197389).

2.3 The building between the Town Hall and 34 High Street was built in the 1950s and is also in the ownership of Bridgwater Town Council. We have referred to this part of the building as the 1950s section in this report.

Chronology of the Town Hall site

1354 – A guildhall was recorded on Fore Street.

1720 – A new Assizes Hall is built on the north portion of the site abutting Clare Street (now Mansion House Lane) to the rear.

1822 – The Bridgwater Corporation moves to the grand jury room at the Assizes Hall. It is thought that the guildhall was demolished shortly after this.

1823 – A new building designed by Richard Carver in a Regency style is constructed to accommodate judge's lodgings, and witness and jury rooms is built alongside the Assizes Hall in 1823.

1823 – The Bridgwater Corporation moves in to the Carver building.

1824 – The neighbouring buildings (nos. 38 and 40 High Street) are rebuilt by Carver.

1865 – The Assizes Hall is replaced by a new town hall range designed by Charles Knowles in 1865 which subsequently became used as a concert hall and theatre by the end of the 19th C.

1880s – Part of the Town Hall was used as a police court and a free library.

Building Description

2.4 The Town Hall

The section of the building which fronts on to the High Street is in a late Regency style with a stucco render. It is formed of nine bays with the central five bays stepped forward with pilasters and recessed panels. There are two projecting porches set within the

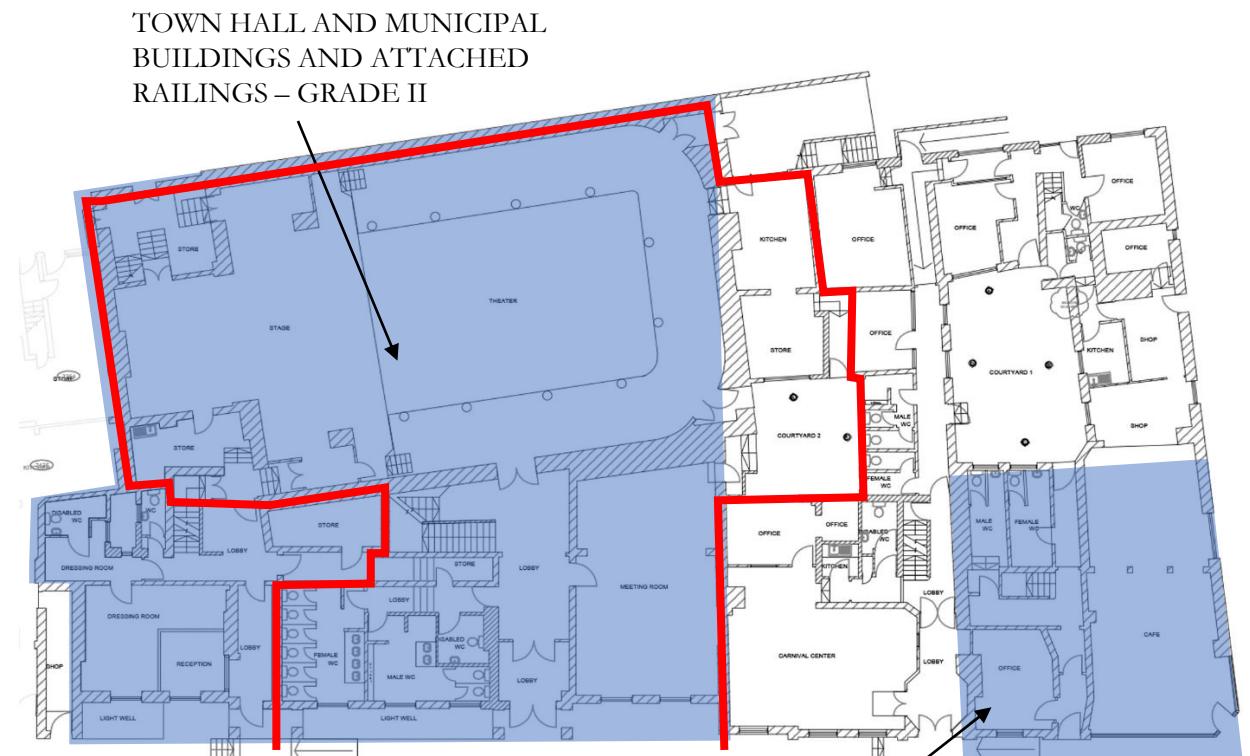
projecting section which give entry to the Town Hall entrance to the left and to the Town Hall Theatre to the right.

The rear part of the building that comprises the theatre auditorium is in a Venetian Gothic style and is constructed of brick with red Wembdon sandstone at its lower edge and limestone bandings and quoins.

Internally this part of the building is arranged over four floors including a basement. Much of the basement is thought to survive from the earlier buildings on the site.

The right-hand porch gives access to a lobby from which the Charter Hall, theatre auditorium, toilets and stairs to the upper theatre gallery and Council Chamber can be accessed.

The ground floor plan below shows the boundaries of the two listed buildings as identified by Historic England with the outline of the theatre in red.



34 HIGH STREET –
GRADE II



3. Arrangement of the Theatre

3.1 The Town Hall Building has an unusual evolution in that the front part dating from the Regency building was originally constructed to service the earlier Assizes court which was then subsequently demolished and replaced by the rear theatre range. This therefore has resulted in a slightly uncomfortable internal arrangement that does not fully reflect the grandeur of the external appearance. It is therefore quite likely that the rear of the Regency building has been modified in order to accommodate the theatre auditorium.

The resulting internal arrangement is as follows:

Basement

3.2 At basement level the rooms occupy the area beneath the left hand side of the Regency building (they do not extend under the theatre foyer and Charter Hall) with an angled wing beneath the theatre auditorium.

3.3 The rooms beneath the Regency building are largely used as dressing rooms while the room beneath the auditorium is used for storage of seating for the Theatre. At the end of the theatre seating storage area is a scissor lift used for lifting the seating up to the auditorium.

Ground Floor

3.4 The entrance to the theatre is from the High Street via a pair of double doors to the right hand porch. This then leads in to the entrance hallway with male, female and a disabled toilet immediately to the left. Just beyond these is a small ticket booth and opposite the entrance to the Charter Hall.

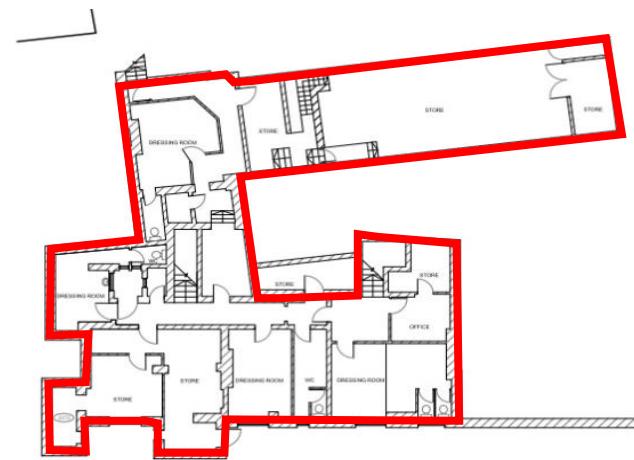
3.5 To the far left of the foyer are the main stairs which lead upstairs to give access to the balcony seating level and the former Council Chamber.

3.6 The Charter Hall to the right of the foyer has two doors on its east side. The north door, behind the counter, leads to the enclosed courtyard and provides an uncovered connection to the kitchens across the courtyard that are located in the rear part of the 1950s section. The door midway down the east side (currently closed) connects to the ground floor of the 1950s section.

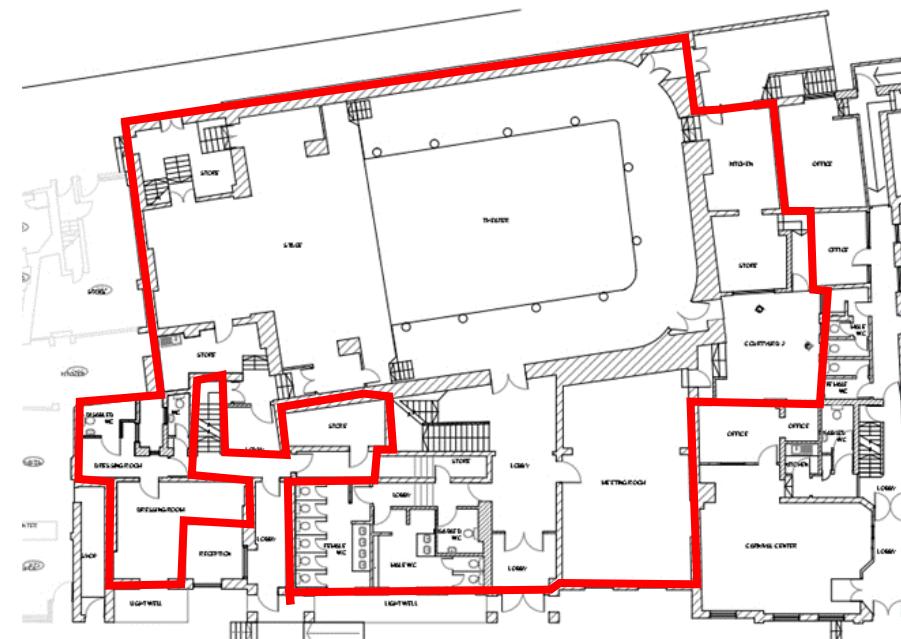
First floor

3.7 As described above access to the first floor is from the foyer staircase which first reaches the south door to the auditorium gallery and then reaches, via a further flight of stairs, a lobby which leads to the Council Chamber and the first floor Town Hall offices accommodation.

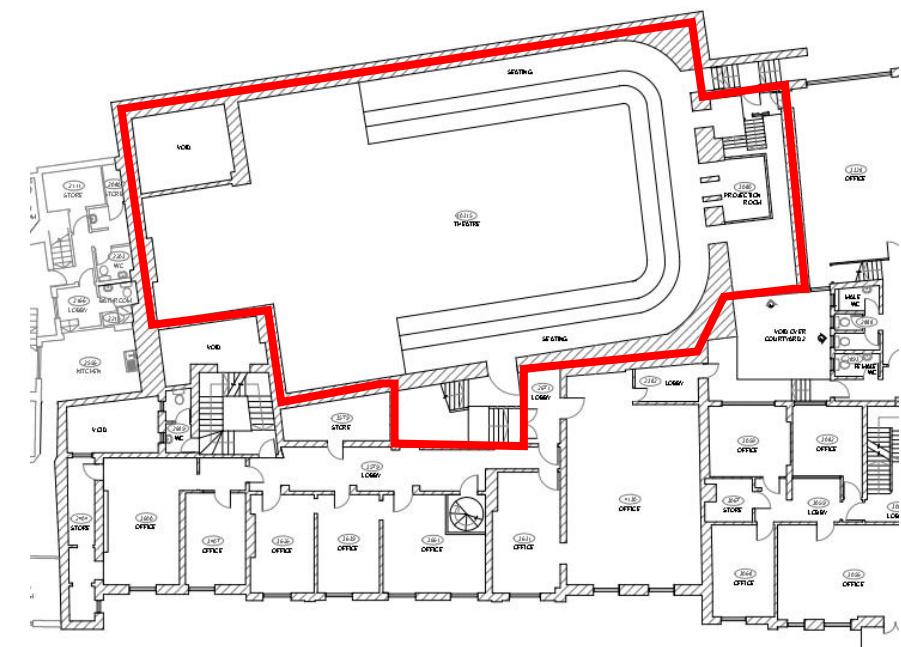
A projector room is located to the east of the auditorium at first floor level which is accessed from the 1950s section. There is also an escape door from the balcony here which leads to an external staircase.



BASEMENT PLAN



GROUND FLOOR PLAN



FIRST FLOOR PLAN



4. The entrance foyer, WCs and Charter Hall

4.1 The problems that have been identified with the foyer and its immediate spaces are as follows:

- The theatre has a capacity of 434 (319 at ground level and 115 on the balcony) people when fully occupied. The foyer space is much too small to accommodate the movements of these amounts of people when the theatre opens and closes.
- The ticket booth is small and poorly placed and encourages congestion in the entrance foyer.
- In addition the close proximity of the toilets to the entrance further increases congestion in the foyer.
- The Charter Hall is well placed for entertaining and interval drinks but the relationship between it and the kitchens is poor with access between via an uncovered courtyard with significant level changes across the courtyard.

To relieve these problems the following proposals are being considered:

1. Improving the foyer space
2. Improving the link between the Charter Hall and the kitchens



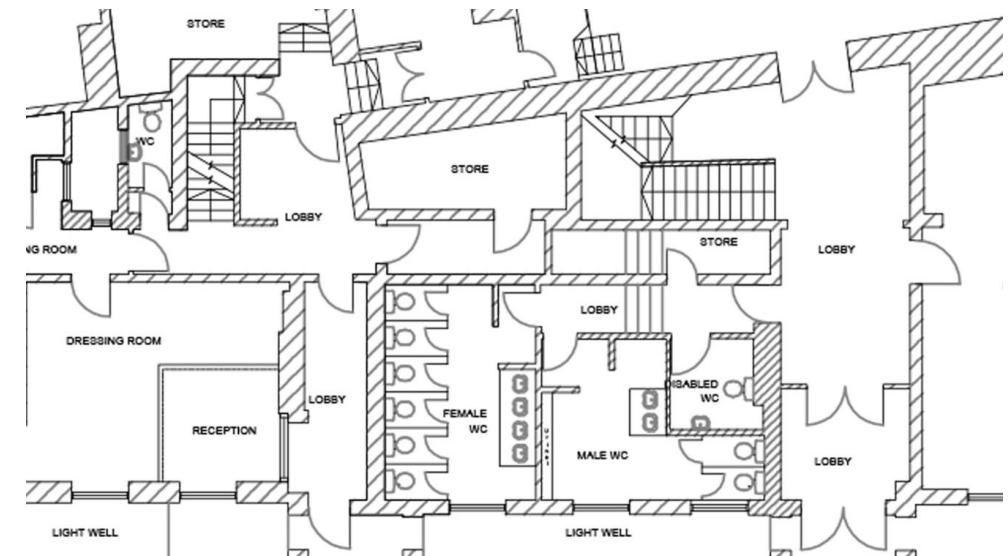
Improving the foyer space

4.2 This could be achieved by re-arranging the toilets and ticket booth so that there is more available area in the foyer space. The diagrams below show two proposals for re-arranging this, summarised as follows:

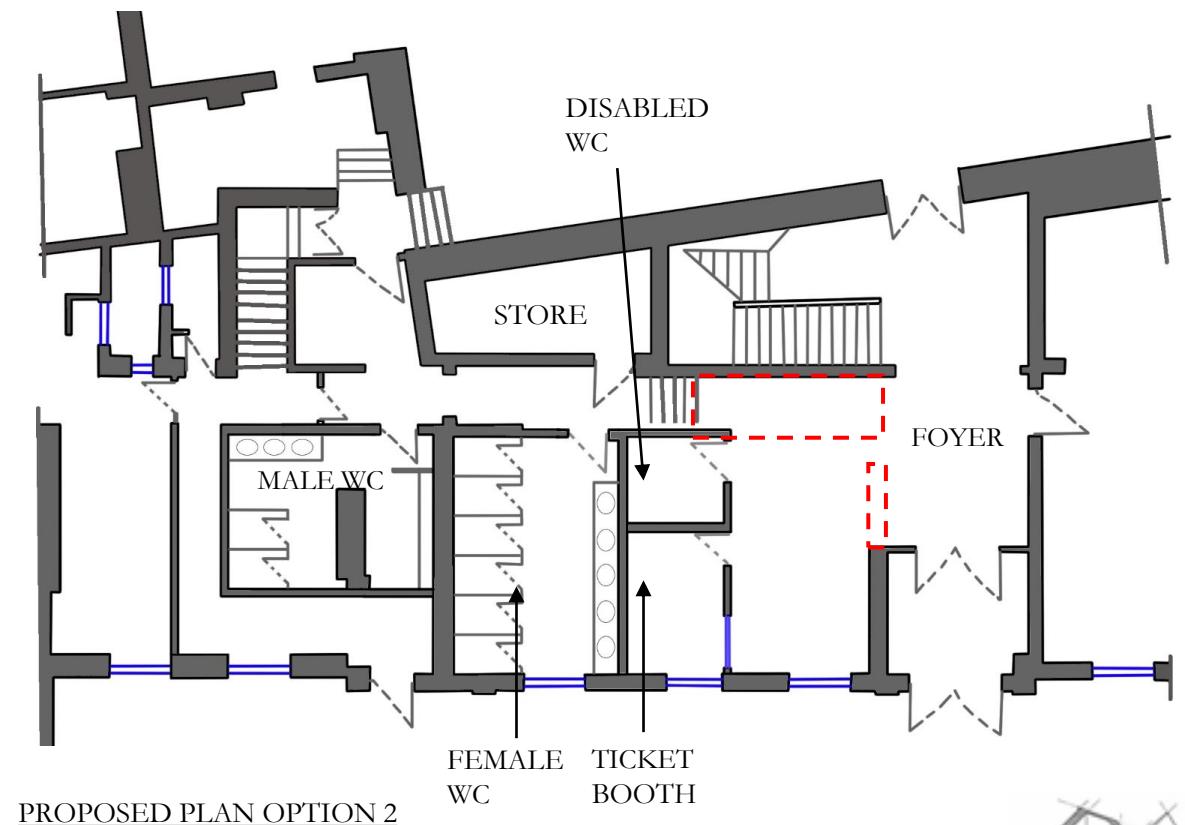
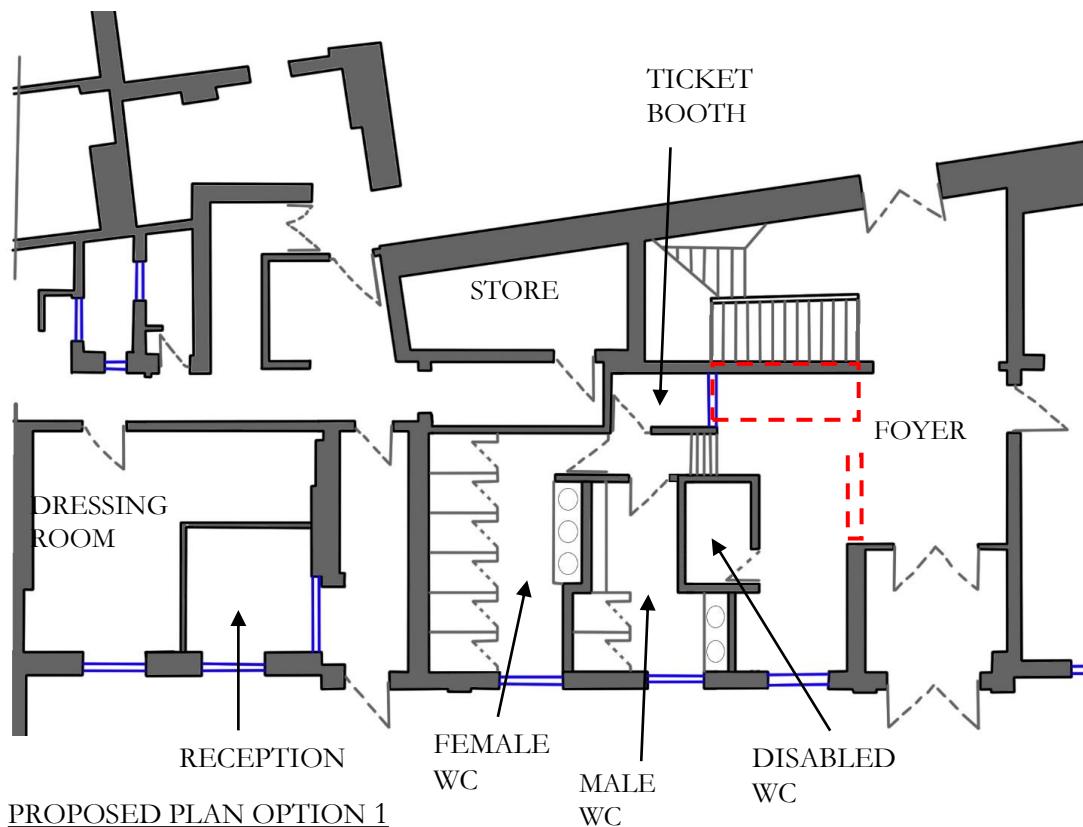
1. The toilets are re-planned to use the space that they currently occupy more efficiently. This results in an enlarged foyer space immediately inside the entrance doors which pushes the toilets further away from the entrance and allows the ticket booth to be increased in size.
2. Utilisation of more of the ground floor space for the theatre. This would entail incorporating the room and corridor currently forming the town hall reception and theatre dressing room into the entrance spaces of the theatre. The toilets could be positioned here to give a larger foyer space that the first option described.

4.3 Both proposals would require reconfiguration of the internal walls and wall linings around the entrance space which might be considered controversial in terms of their impact on the historic fabric.

4.3 The Town Hall reception area also currently forms the main route for means of escape from the enclosed staircase which serves the first and second floor offices and this would need to be maintained. If the theatre accommodation is extended across this it would not be possible to share the escape route with the theatre space. In option 2 below a corridor is shown connecting the stair to the front door to allow an escape route. This results in an uncomfortable arrangement of the rooms here.



EXISTING PLAN



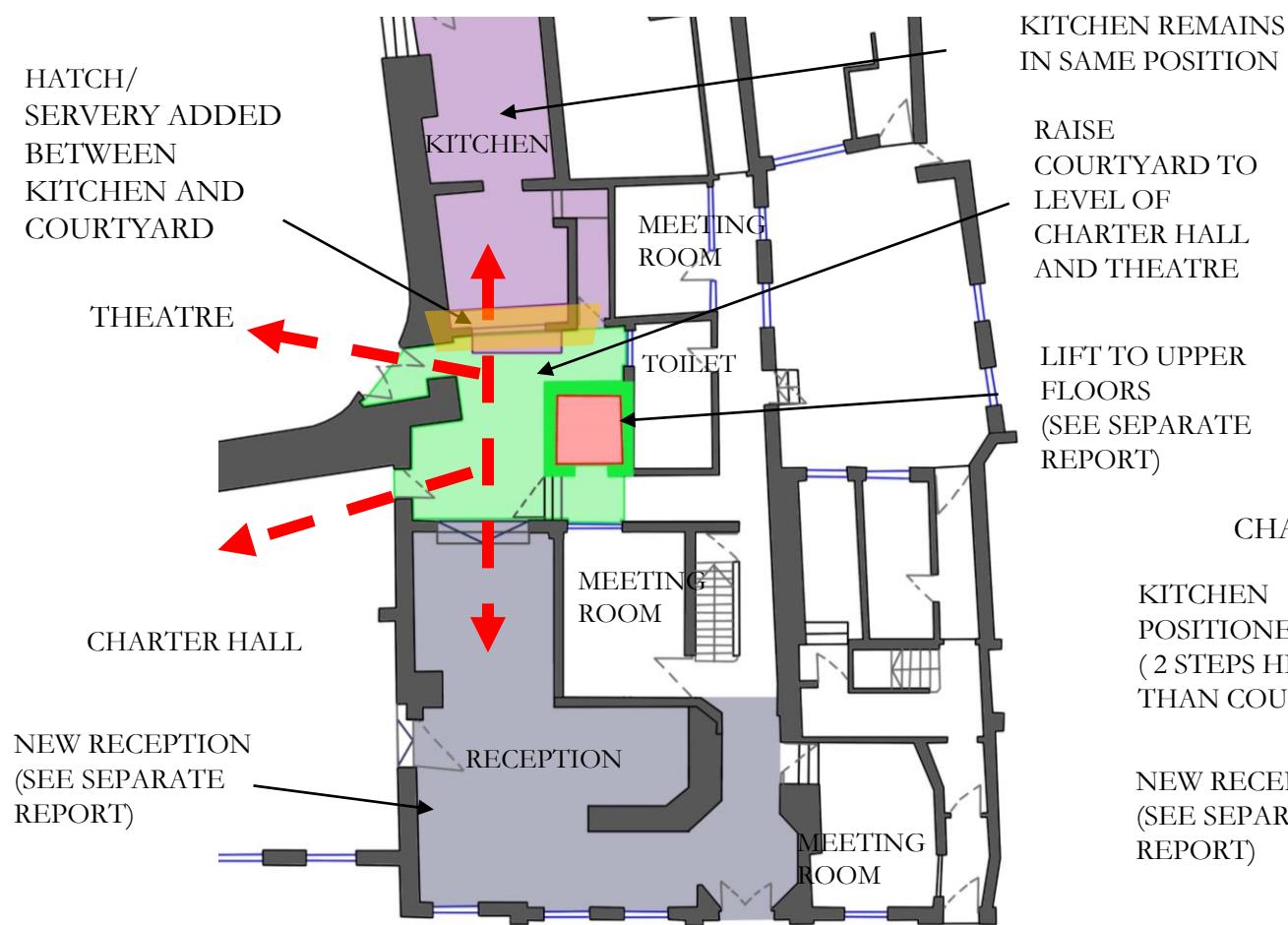
Improving the link between the Charter Hall and the kitchens

The connection between the Charter Hall and the kitchens is difficult because of the constriction imposed by the placement of the door from the Charter Hall and by the level change at the threshold from the Charter Hall and then again down to the kitchens across the courtyard. The courtyard is also not covered and therefore anyone moving between the spaces is not sheltered. Options that could be considered for improving this connection are as follows:

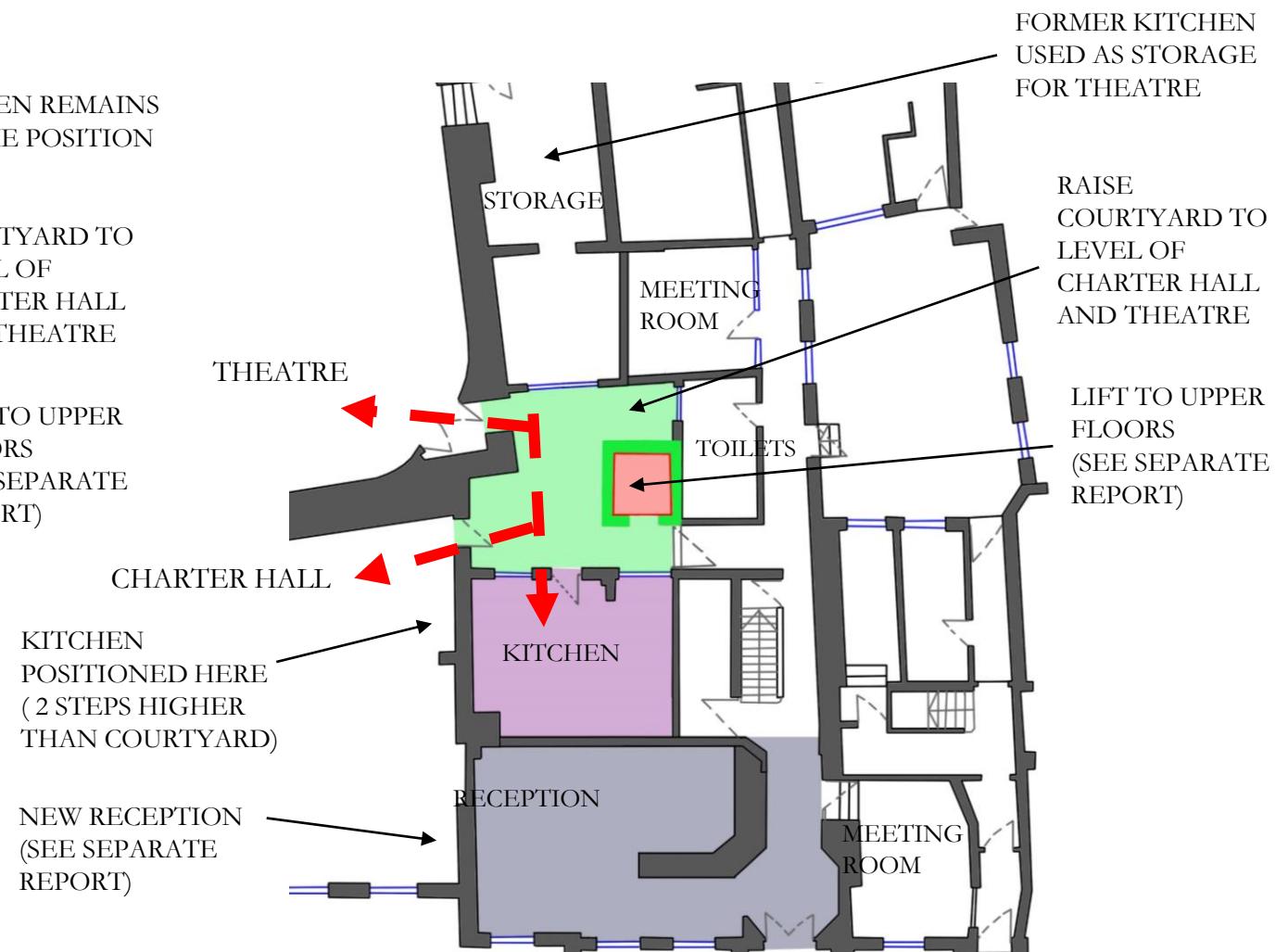
1. Cover the courtyard to provide shelter between the kitchen and the Charter Hall. Covering the courtyard would also allow the removal of some of the level changes as the steps up at thresholds are believed to have been added to alleviate the risk of flooding from the enclosed courtyard.
2. Improve the connection of the kitchens to the courtyard space by adding a servery from the kitchen to the courtyard. This would allow a more direct connection to be made to the Charter Hall. This approach is shown on the left hand diagram titled Option 1 below.

3. Relocate the kitchen to the rear of the rooms currently used by the Bridgwater Carnival Centre immediately adjacent to the Charter Hall. This would allow a more direct connection to be made to the side door to the Charter Hall. It would however require the Bridgwater Carnival Centre to be relocated or reduced in size.

The kitchens in this space would have a better relationship with the Charter Hall but would be harder to service, in particular there would be no direct access to a road from which deliveries could be made and refuse stored and collected. This approach is shown in the right hand diagram titled Option 2 below.



PROPOSED KITCHEN CONFIGURATION OPTION 1



PROPOSED KITCHEN CONFIGURATION OPTION 2



5. Improvements to the dressing room spaces

5.1 The arrangement of the dressing room spaces in the basement is awkward and they do not utilise the space available efficiently. The two rooms at the west end fronting on to the High Street are not available for use as they have pipework below ceiling level that prevents their use.

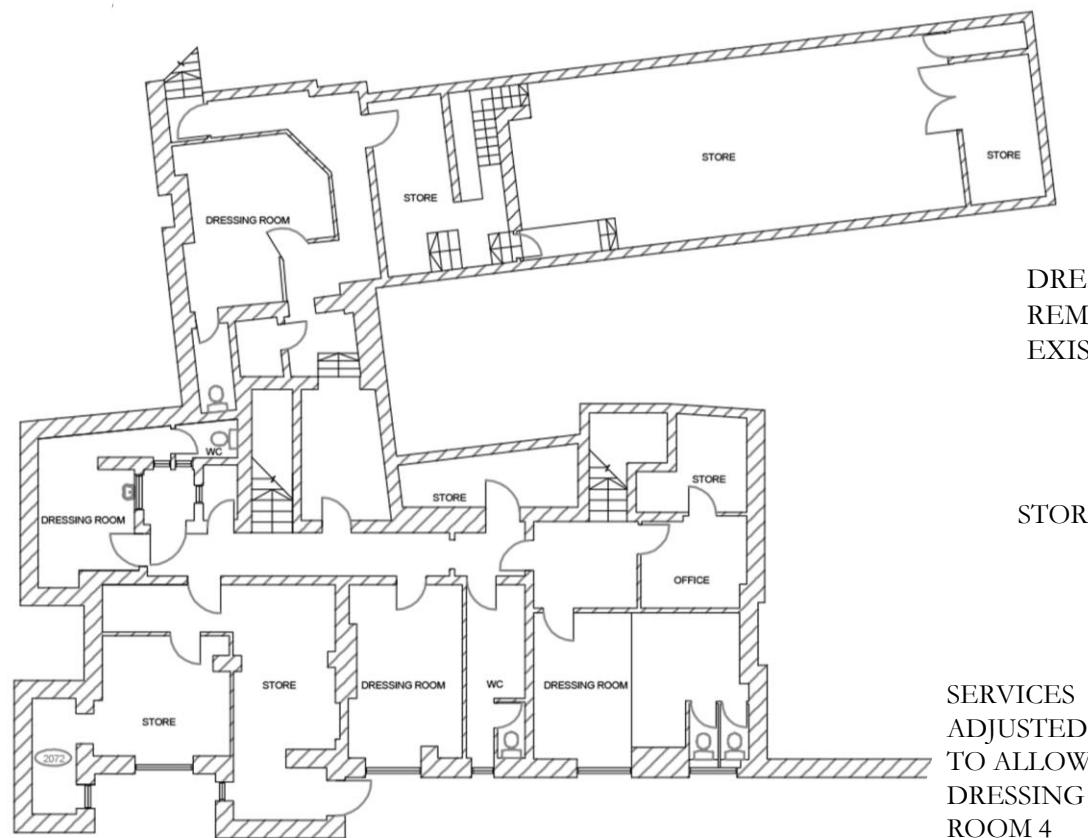
5.2 The spaces are suffering to varying degrees with dampness, in particular the dressing room at the far west of the building suffers the most with dampness.

Reorganisation of spaces

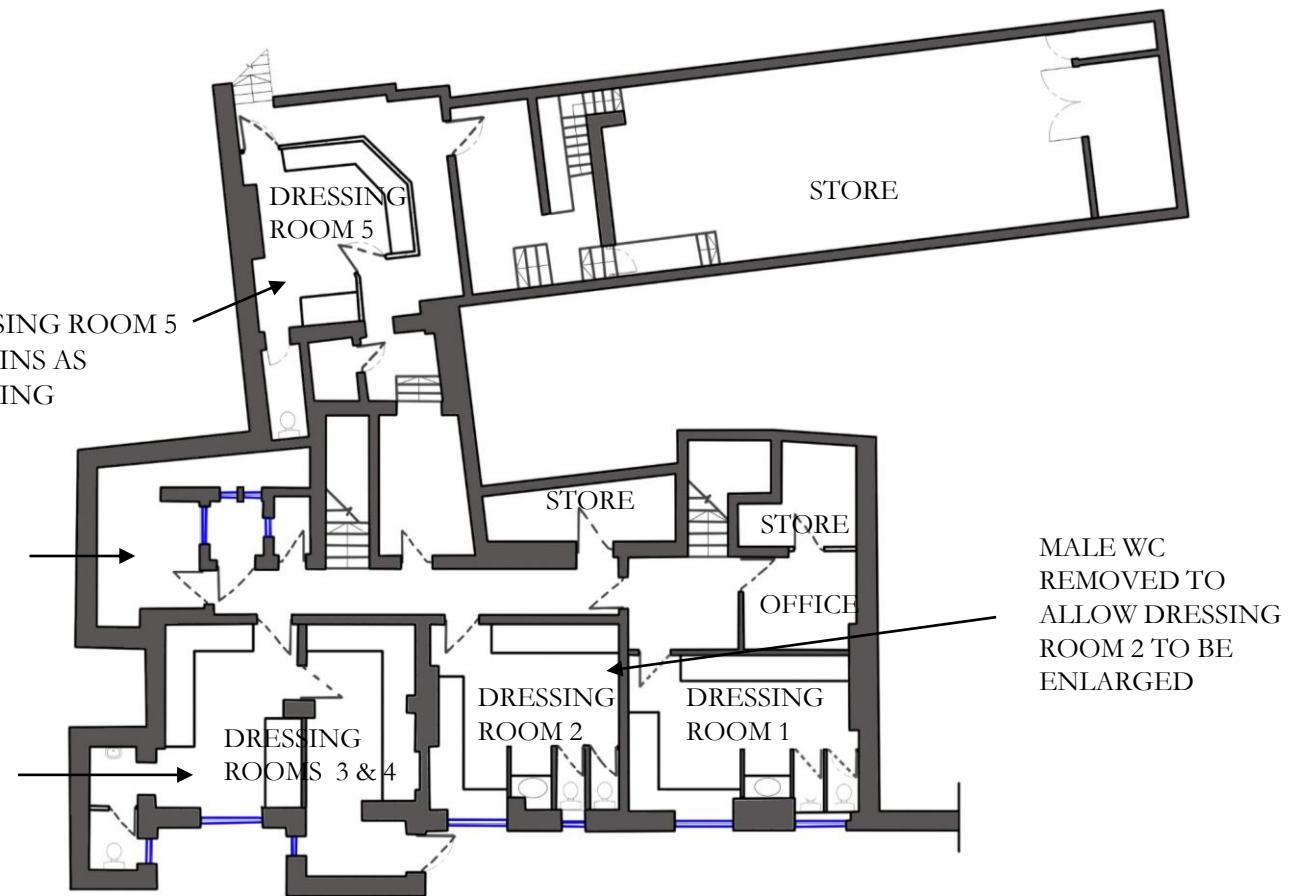
5.2 In the separate report, *Report on Options for a New Reception and Lift for Level Access*, which discusses a new reception and possible lift locations in the building we have put forward proposals suggesting that the ground floor dressing adjacent to the Town Hall reception entrance room should be removed. The removal of this would therefore require that this space is accommodated elsewhere.

5.3 The diagram below shows a possible reorganisation of the basement dressing rooms which gives the same number of dressing rooms (4) for performers to use. This is achieved by doing the following:

- Dressing room 1 at the east end remains as currently arranged.
- Dressing room 2 in the centre is enlarged by combining it with the separate male toilet. The dressing room has two toilet cubicles within it.
- Dressing room 3 is created by adjusting the services in the room so that it becomes usable. A WC is added in the store room to the west.
- Dressing room 4 remains as currently arranged due to the position of doors to this space and circulation required.
- The dressing room at the far west end is shown as a store due to its high levels of dampness but could be utilised as a 5th dressing room.



EXISTING BASEMENT PLAN



PROPOSED BASEMENT PLAN



Damp and basement spaces

5.4 The causes of the damp are inherent in a below ground level basement constructed of porous rubble stone and brick walls and (in part) of stone flagged floors and are difficult to comprehensively resolve.

5.5 The brief asks us to arrange a specialist damp survey which will in due course be arranged so that relative levels of dampness can be recorded. A damp specialist will make recommendations on how to deal with the damp issues which are usually to apply tanking systems to the walls and floors. However after reviewing the nature of the walls and floors in the basement we can see that these are frequently painted brickwork and painted stone and we therefore believe that any tanking system would be inappropriate for use in a historic building because it would obscure and potentially damage the historic fabric.

5.6 Some observations have therefore been made about the construction and how the problems might be addressed without damaging the historic fabric:

1. **Dressing room and WC in the west of the basement** – these rooms have no openable windows and therefore suffer from a lack of ventilation that will exacerbate any problems of damp in the masonry walls. The dressing room faces on to an internal lightwell with two closed off windows. This lightwell has been covered over but could be opened to allow fresh air in to these rooms via the window openings. In addition, we have proposed with the reorganisation of the basement that these rooms are not used as dressing rooms and are used as storage.
2. **Walls generally** – walls are either rubble stone (understood to be from earlier buildings on the site) or brickwork and have largely been painted with modern emulsion paints. Modern paints are not vapour permeable and will prevent the movement of moisture from the walls thereby trapping it in the masonry. This is manifested by the paint peeling and blistering where moisture cannot escape and where salts are attempting to move to the surface. To allow any moisture in the walls to evaporate we would recommend that the paint finishes are removed from the wall and the walls either left as exposed brickwork or decorated with a traditional breathable paint such as limewash or a breathable emulsion.

3. **Floors generally** – the floors in some areas are flagstone floors while in others they are finished in vinyl. The flagstone floors have been painted with modern floor paint and as with the paint on the walls this is not breathable and moisture will become trapped in the stone. The paint should be removed to allow the floor to properly breathe. In addition where new floor surfaces have been laid investigations should be carried out to determine if historic stone floors exist below.

4. **Ventilation** – ventilation to the basement should be improved across the basement to allow moisture to escape from the rooms. This could be achieved by adding background trickle vents to windows which could be left permanently open to ventilate the rooms..

5.7 We were also asked to investigate whether the coal bunkers below the High Street could be utilised in some way either for active use or as storage.. The coal bunkers extend from the front lightwells out below the pavement of the High Street. The coal bunkers are rough finished in brickwork and in order to enable them for another use they would need to be made dry. This would involve sealing the coal hole and likely could only be achieved by fully tanking and lining their interiors. The resultant spaces would be small and not connected to the building and it is hard to see how these could be used for anything other than storage for which it would be hard to justify the cost of tanking.



6. Options for chair storage in the theatre auditorium

6.1 The theatre auditorium presents problems in how seating can be arranged because it has a flat not raked floor and because any seating arrangement needs to be flexible and allow a range of uses from theatre productions to banquets to wrestling matches.

6.2 The existing folding seating is heavy and awkward to move from the basement to the auditorium and it is difficult and time consuming to then arrange them in the auditorium. Various seating suppliers have been contacted for advice on appropriate seating methods for the theatre auditorium and three methods have been proposed which are described on the following pages.

Stacking Chairs

6.3 The use of stacking chairs is a similar approach to that currently used. However it takes advantage of modern chair designs which utilise modern lightweight materials to allow easier movement and installation.

6.4 Stacking chairs can be linked side to side and front to rear as the matrix system but without the floor bars so the layout is less rigid. The chairs can be stored stacked on trolleys which would then be used to transport them to where needed. Up to a maximum of 36 chairs can be stored per trolley.

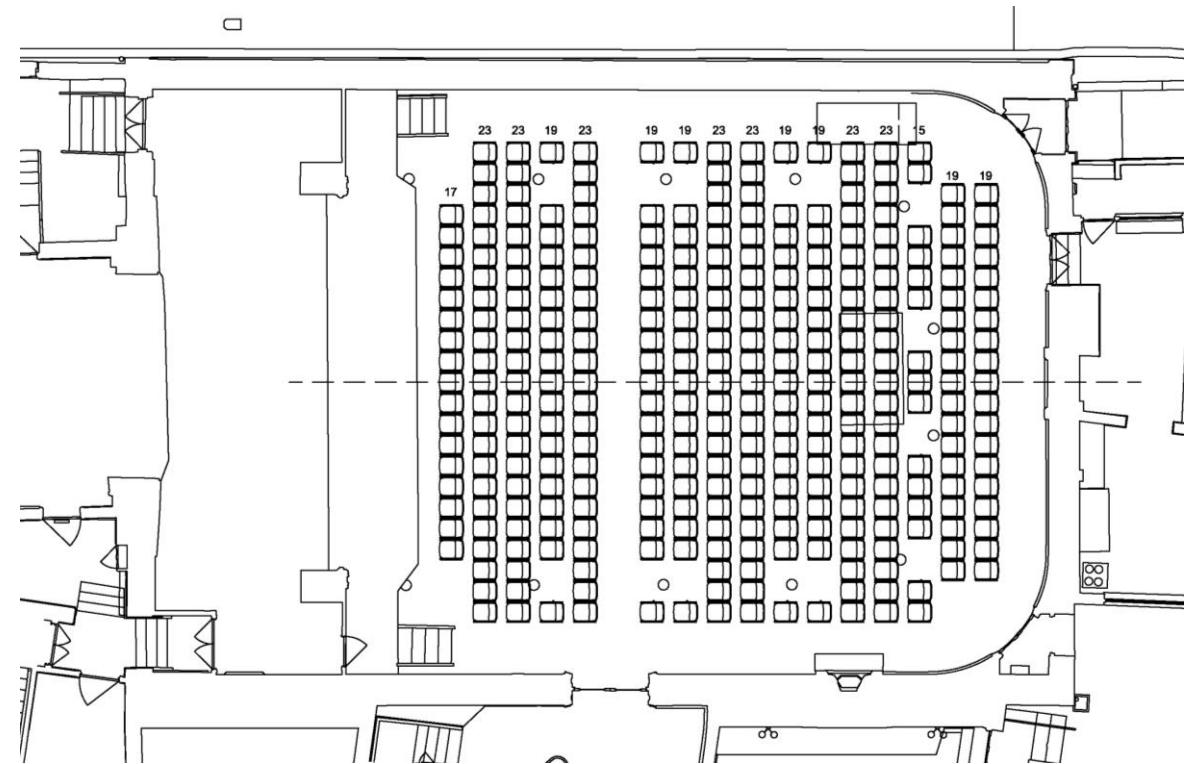
6.5 Based on the layout drawn opposite using chairs in rows 800mm apart we have positioned 326 chairs in the lower plan of the auditorium. The balcony level, due to its layout, is expected to achieve 115 seats as currently arranged.

Pros

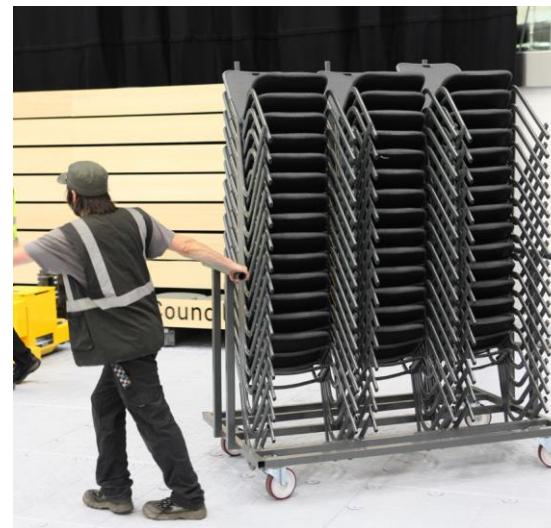
- The chairs are much lighter than the current chairs.
- The chairs do not need to be individually unfolded or folded.
- More chairs can typically be fitted on one trolley when stacked (depending on clear head height in the basement store).
- The chairs can accommodate a range of uses and can be positioned flexibly.

Cons

- This is similar to the current system and would still require transport from the basement and individual placement in the auditorium.
- The chairs cannot be rigidly fixed in place.



PLAN OF AUDITORIUM WITH STACKING CHAIRS



Matrix System

6.6 The Matrix System is a simple and compact removeable seating system. Groups of chairs are slotted into a matrix of floor bars with no floor fixing required. Chairs are in groups of 1, 2 or 3 which then interconnect side to side to form straight rows. Chairs are stored on trolleys with a maximum of 14 frames (42 chairs) per trolley.

6.7 The number of seats that could be accommodated in the auditorium is the broadly the same as with the stacking chairs (326 in the stalls and 115 at balcony level) as the spacing and setting out is the same..

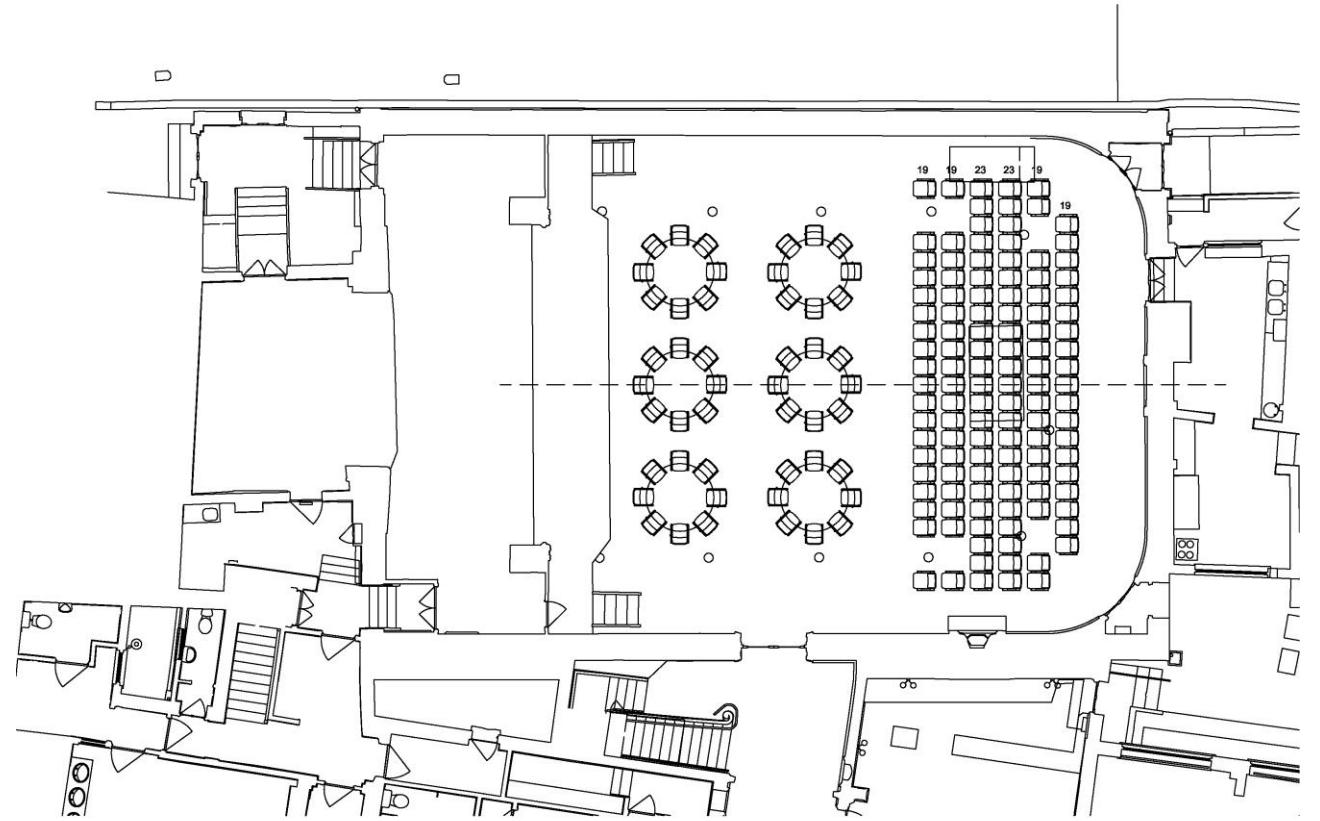
6.8 It would be possible to mix the matrix system with stackable chairs so that there are fixed rows of seating and an area of flexible unfixed seating that could be populated as wished with stacking chairs depending on the event being catered for. In the diagram opposite the rear six rows are shown with the matrix system left in place and the front area laid out for a banquet using stackable chairs.

Pros

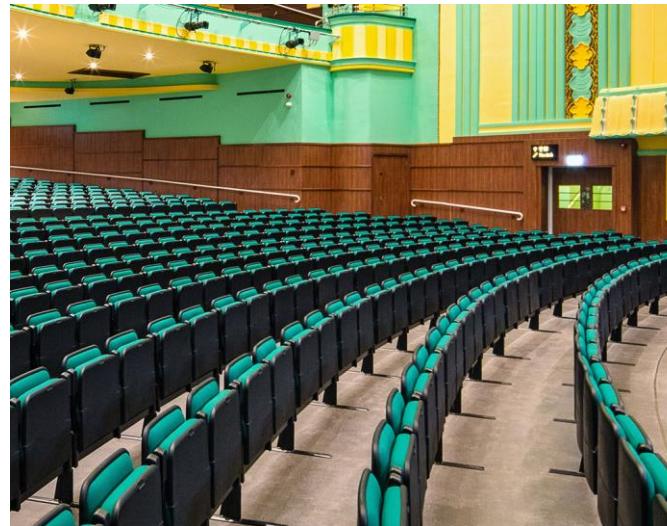
- Compact and simple storage and installation.
- Allows wide walkways.
- Rows remain fixed and rigid once set in place.
- No floor fixing is required.
- The chairs are placed in units of three chairs which would reduce installation time.

Cons

- Requires careful positioning of the floor bars before chairs can be fitted.
- No flexibility to reposition the seating once laid which would preclude them from events such as banquets or meetings.



PLAN OF AUDITORIUM WITH MATRIX SYSTEM TO REAR 6 ROWS AND
REMAINDER WITH STACKING CHAIRS TO SUIT BANQUET



Retractable Seating

6.9 Retractable seating arrangements have chairs arranged in tiers mounted on a powered telescopic platform which can be stowed away flat against the wall when the seating is not in use. The units can either be controlled manually or can have automated control. This allows the tiered seating area to be created or put away easily.

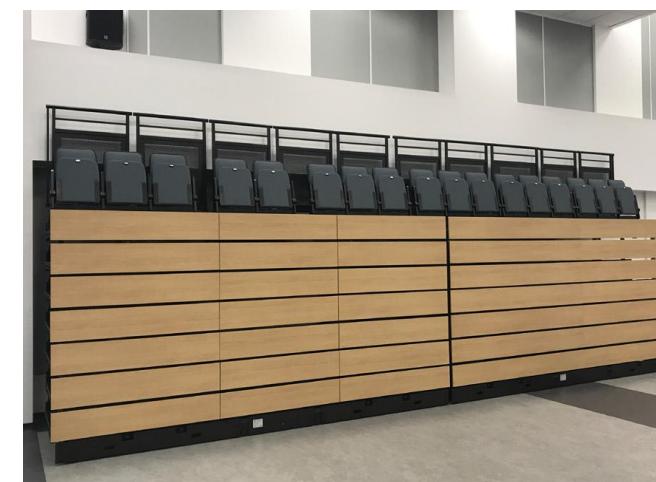
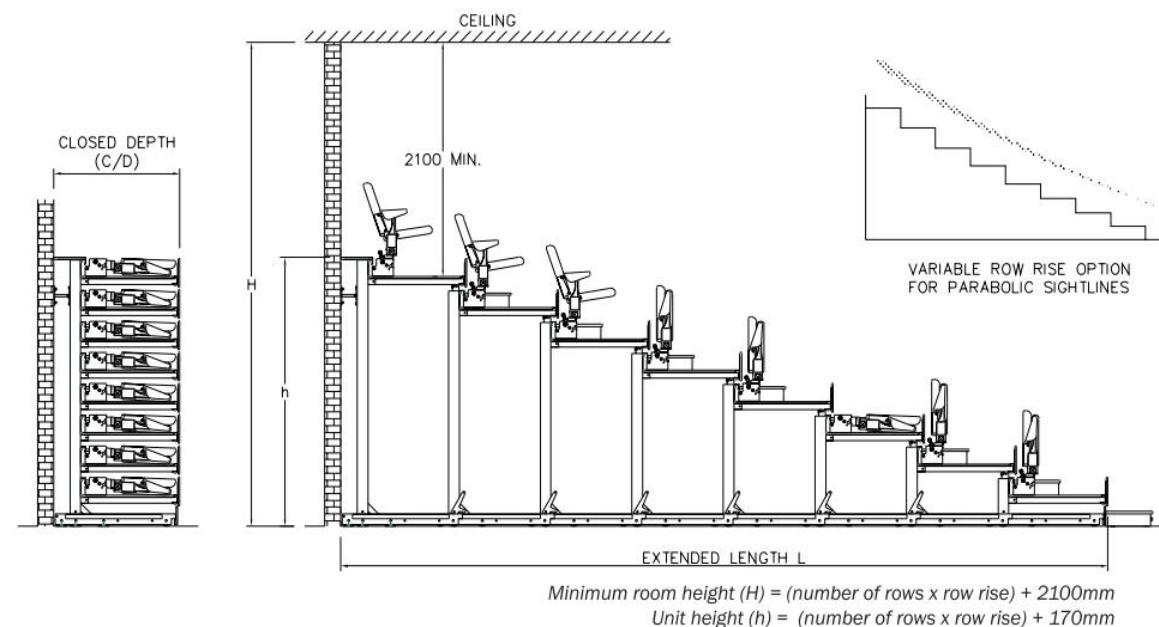
Pros

- Easy to put out and put away.
- Permanently located in the auditorium so do not have to be moved from the store below.
- Allows tiered seating for better views to the stage.

Cons

- Limited scope for incorporation in the theatre because of the low balcony height and columns. The diagram opposite explains the typical height required for this system.
- Can probably only realistically be placed in the central area out with of the balconies due to the restricted head height which would impact other uses of the space.
- No flexibility in layout so would only be suitable for productions on the stage.

6.10 Because of the limitations on height, arrangement of the auditorium and impact on the use of the space this proposal is not considered to be a viable option for the theatre.



7. Auditorium Decoration and Lighting

The existing auditorium

7.1 The existing theatre auditorium was originally arranged as a symmetrical room split into even bays with a balcony to its perimeter. When converted into the auditorium the stage was inserted at the west end and the balcony truncated to suit its reduced layout.

7.2 The theatre has therefore not been purpose built for use as an auditorium and has some shortcomings in this respect. For example; it does not have a raking floor which makes views of the stage poor the further you are from the stage. The lack of a raking floor does, however, provide an opportunity as the space can then be used for a wider range of uses, not just as an auditorium.

7.3 The auditorium would originally have been conceived as a grand space for the benefit of attendees of town hall business and this is still apparent today. This means that it can lack the atmosphere of intimacy that would usually be wanted for an auditorium as well as when being used for other smaller uses and functions.

7.4 With this in mind the following issues with the theatre's lighting and decoration should be addressed:

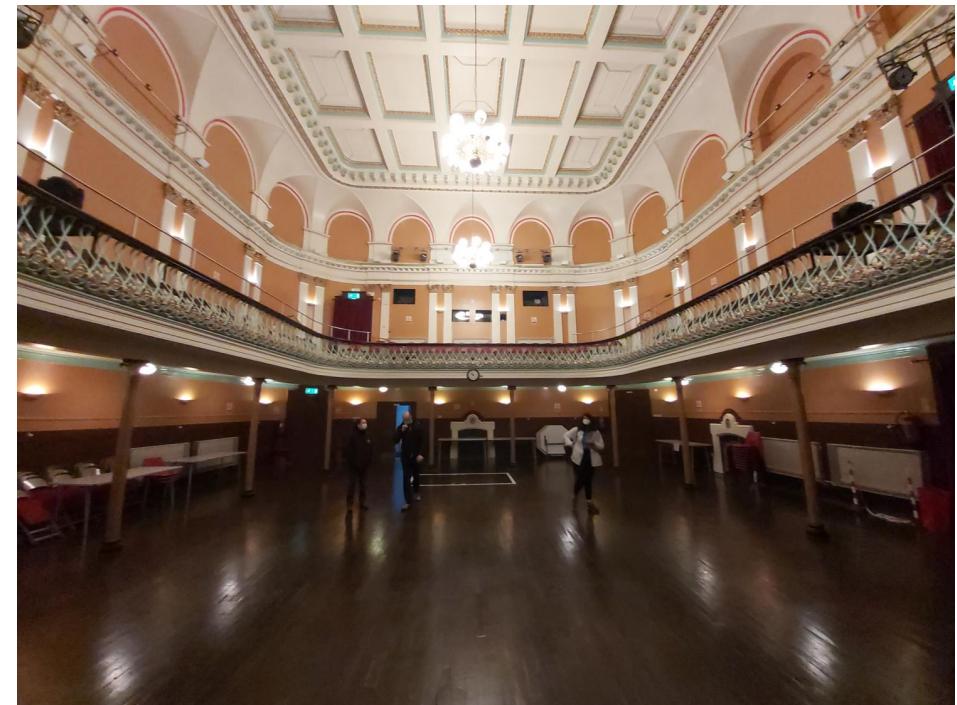
- The lighting (excluding stage lighting) is poorly placed and illuminates local areas only.
- The decoration is oppressive and does not satisfactorily relate to the detailing of the space and surfaces.
- The colours used are poor and feel 'municipal'.

7.5 Any improvements to the lighting and decoration should therefore seek to achieve the following:

- Provide a lighting and decorative scheme that illuminates the space and the building effectively.
- The lighting and decorative scheme needs to make the space feel less grand and more intimate for theatre productions and other uses.



VIEW LOOKING TOWARDS TO STAGE



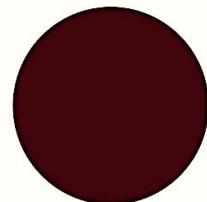
VIEW LOOKING TOWARDS AUDITORIUM



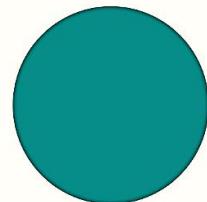
Decorative Schemes

7.6 The auditorium was originally constructed in 1865 and converted for theatre use in the late nineteenth century and we have therefore examined Victorian approaches to decoration and colour schemes.

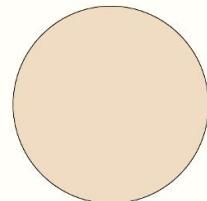
7.7 The palette below shows a range of Victorian colours which are typically characterised by being dark and rich. The images of the auditorium on the right show the theatre space if it was decorated using a range of Victorian colours. This gives the space more richness and brings forward the architectural detail of the pilasters, arched niches, balcony and columns.



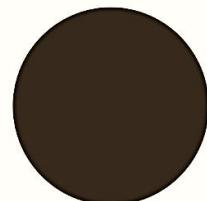
CRIMSON



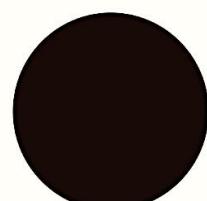
TEAL



MAGNOLIA



UMBER



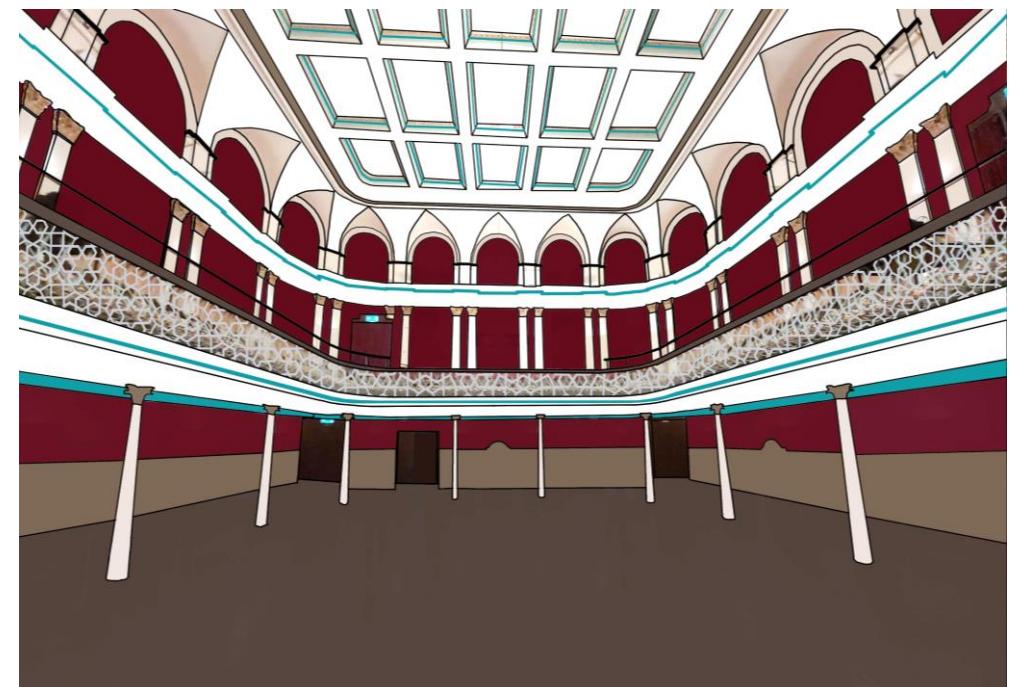
BROWN



GOLD / BRONZE



VIEW LOOKING TOWARDS TO STAGE



VIEW LOOKING TOWARDS AUDITORIUM

Some Early Victorian Colors		Eau de Nil	
		Pale Cream	
Light Beige	Manilla	Mid Brunswick Green	Royal Maroon
Beige	Biscuit	Mid Brunswick Green	Crimson
Light Stone	Salmon Pink	Deep Brunswick Green	Maroon
		Deep Bronze Green	Middle Brown

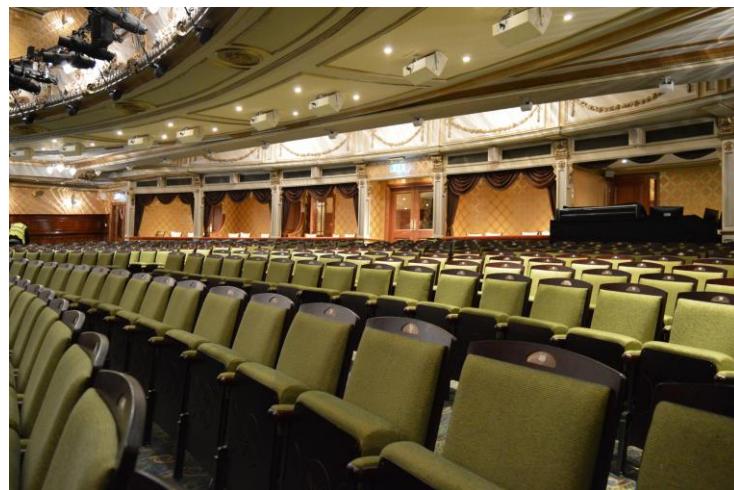


7.8 Below are two images of the Victorian Palace Theatre in London. This theatre was built in 1911 so it is not technically Victorian but does provide an example of how a large theatre space might be treated to create more intimacy – in this case by adding depth to the balcony spaces and decorating the ceiling in a darker shade to reduce its impact.

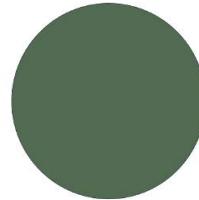
7.9 The images on the right show the theatre space with a shaded ceiling and use colours from a green Victorian palette.



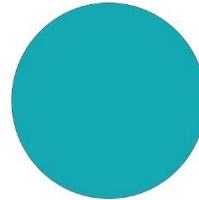
VICTORIA PALACE THEATRE, LONDON



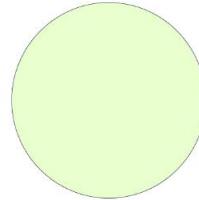
VICTORIA PALACE THEATRE, LONDON



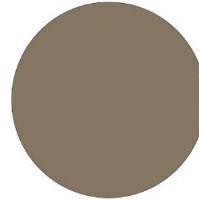
MYRTLE



TEAL



GLACIAL GREEN



COFFEE



MAROON



GOLD / BRONZE



VIEW LOOKING TOWARDS TO STAGE



VIEW LOOKING TOWARDS AUDITORIUM



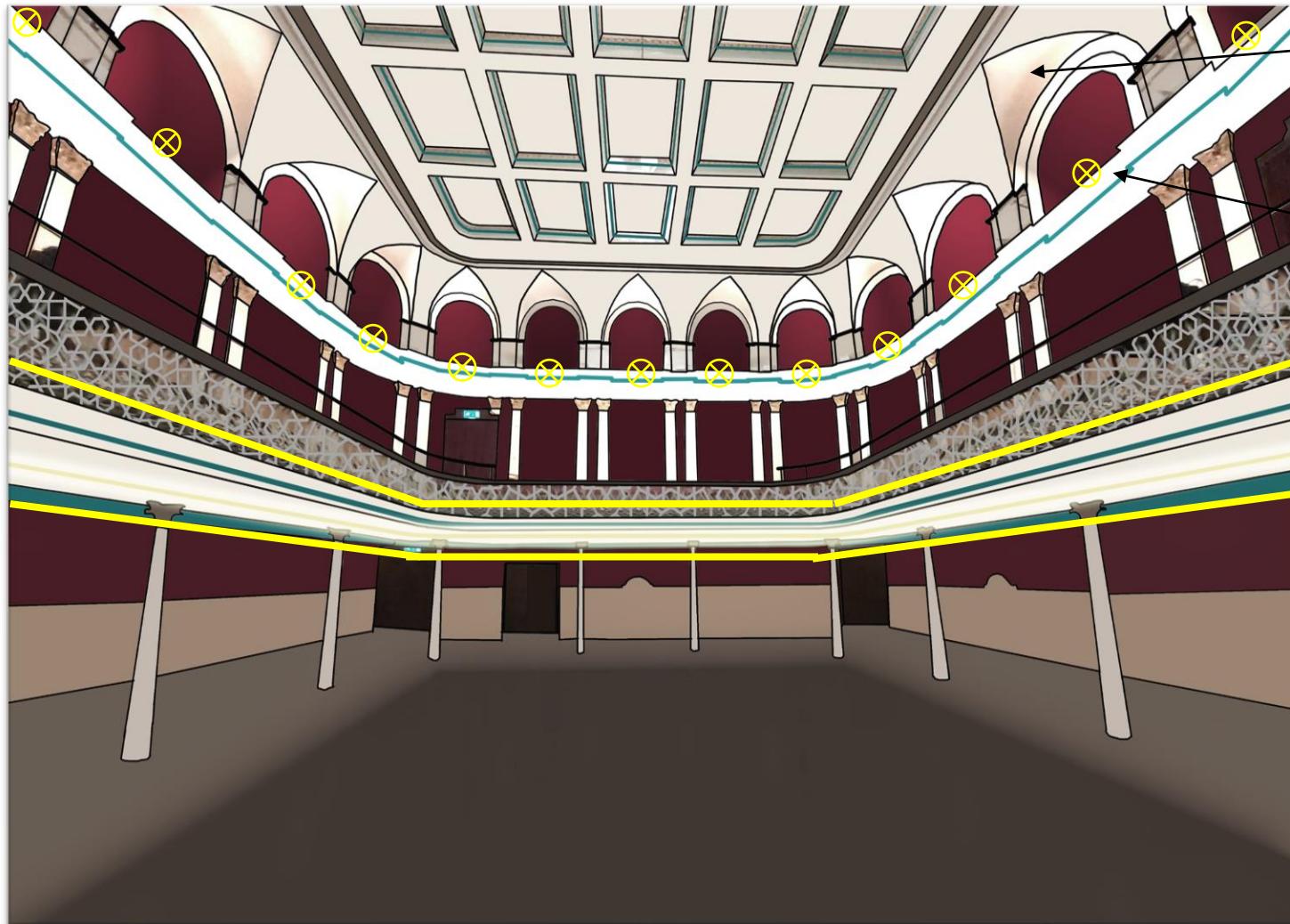
Lighting Schemes

7.10 The image below shows a proposed approach for lighting the space that seeks to illuminate the upper parts of the auditorium more successfully by positioning lights in the centre of the niches which wash light up towards the underside of the barrel vaults to better illuminate this detail.

7.11 The balconies are brought forward in to the space more by illuminating above and below with continuous lighting, either via strip lights or by closely placed individual lights.

This would then pick out the balcony as amore distinct object around the perimeter of the room.

7.12 The existing chandelier style lights are somewhat out of place in a theatre auditorium. However, in this situation where the space is used for a variety of functions it is proposed that they remain so that they can be used instead of the entire auditorium lighting to provide lighting at a lower level for smaller events and functions. We would propose that they are replaced with fittings with LED lights such as the examples below.



PANELS AND
BARREL VAULTS
ILLUMINATED

INDIVIDUAL LIGHTS
WITHIN NICHE PANELS
WASHING LIGHT UP
TOWARDS THE
UNDERSIDE OF THE
BARREL VAULTS

CONTINUOUS LIGHTING
ABOVE AND BELOW
THE BALCONY



TRADITIONAL STYLE LED
CHANDELIER LIGHT FITTINGS

PROPOSED LIGHTING IN AUDITORIUM



8. Conclusions and Recommendations

Improvements to the Foyer

8.1 Two proposals for improving the foyer space are included (options 1 and 2). Option 1 proposes a remodelling of the space currently used by the toilets to increase the foyer space while option 2 proposes to make use of the entrance area of the town hall offices to gain more space. Option 2 has, on balance, too high an impact on the entrance area of the town hall offices and therefore option 1 is preferred.

Charter Hall and Kitchen Area

8.2 The proposals for this area (options 1 and 2) aim to achieve a better linkage between the Charter Hall, kitchens and any remodelling undertaken to incorporate a reception and new lift in this area of the building. The proposal to position the kitchen (option 2) in the rear of the space occupied by the Carnival Centre does provide better connectivity to the Charter Hall but it does present problems in terms of the use and servicing of this space. Deliveries and waste storage and collection would be problematic and the space formally used by the kitchen becomes redundant (shown as storage on our plans). Option 1 which improved the connection of the kitchen in its current location with the Charter Hall by providing a servery from the kitchen and by raising the courtyard level to match the Charter Hall and Theatre is therefore preferred.

Dressing Room Spaces

8.3 The improvements proposed will provide better and more flexible dressing room spaces by simplifying the arrangement of the rooms and giving each its own WC. Dealing with the issues of damp by removing non-breathable finishes and introducing ventilation to the spaces should improve the environmental conditions in these areas. All rooms require refurbishment and updating to bring them to a standard suitable for their use.

Chair Storage

8.4 Proposals for chair storage aim to improve the ease by which the chairs can be put out whilst also maintaining enough flexibility so that the theatre auditorium can be utilised for a range of uses. Stackable seats give the most flexible arrangement but may not offer the speed of erection that the matrix system offers. The proposals suggest that a hybrid approach could be investigated which would allow the theatre to provide flexible layouts for some uses with the remainder as more rigid matrix system seating.

Decoration and Lighting

8.5 The decorative proposals included in this report aim to create a theatre space that will hopefully allow it to be more suitable for the range of uses it currently accommodates. The challenge is to create a space that works as a single large auditorium while also being able to have a sense of intimacy that makes it suitable for smaller events.

8.6 Achieving this suitability for a broad range of uses will be achieved partly by an improved colour scheme but perhaps more significantly by having a lighting scheme that has been designed with this flexibility and range of uses in mind.

8.7 The lighting scheme proposed in this report uses an approach that aims to illuminate the architectural features of the auditorium more strongly than is currently achieved. This is one approach but there are a multitude of approaches that are needed if the auditorium is to be suitable for its range of uses. It is therefore important that the lighting scheme proposed is completely flexible and has a comprehensive adjustable control system that can allow the conditions to be easily altered to suit the event.

