

E. NESBIT'S **THE**
RAILWAY
CHILDREN
WRITTEN BY MIKE KENNY DIRECTED BY DAMIAN CRUDEN

The Railway Children - Planning Application
Our Reference (D-TRC-KX-14-008)

Transport Impact Assessment

Client

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Introduction

This document has been written in support of an application for a temporary theatre venue which is proposed for Zone A, Goods Way, King's Cross Central, London N1C 4UR. The proposal is to install a temporary clearspan marquee structure to accommodate a theatre venue on the site at King's Cross to house a showing of the successful stage show, 'The Railway Children', produced by Theatre Tracks Limited.



The project is a time limited theatrical production, staged in a 967 seat temporary theatre auditorium for a fourteen month period from December 2014 until January 2016. The show is intrinsically linked to a temporary theatre structure which provides the custom designed auditorium space, and the ability to house the star of the show – a 44 tonne Victorian Steam Engine – for this reason the show cannot take place in a 'normal' theatre building.

The team are world leaders in providing tent-based theatrical shows and bring together experienced theatrical production and touring show specialists. The company has a history of working in temporary structures.

Background

In the summer of 2008 The National Railway Museum played host to a unique and remarkable event – a spectacular stage production of E. Nesbit's classic children's book, *The Railway Children*. This adaptation, written by Mike Kenny, was produced in conjunction with the York Theatre Royal and after a sell out run and acclaimed reviews, returned in 2009.

In 2010 a consortium of West End Theatre producers acquired the rights in the production and subsequently brought it to London staging it at the former Eurostar Terminal in Waterloo Station where a 1,000 seat venue was built around the railway tracks with audiences seated on either side.

Following fourteen four star reviews and after winning a prestigious Olivier Award for "Best Entertainment" the production was hailed as London's theatrical sell out event of the year and ran for 28 weeks. After closing for works to be carried out by Network Rail on the station, the production was remounted in June 2011 where it ran for a further 18 week sell out run eventually closing in January 2012 due to the announcement of the abolition of BRB and Network Rail repossessing the building. A second production was also mounted in Canada, at Toronto's historic Roundhouse Park in 2011.

Written by Mike Kenny, directed by Damian Cruden, designed by Joanna Scotcher, lit by Richard G Jones, with music by Christopher Madin, and sound by Craig Vear, this extraordinary production perfectly captures both the tone and wonder in Nesbit's picaresque tale of three children, Bobby, Peter and Phyllis, whose lives change dramatically after their father is arrested on suspicion of espionage. They move from a large comfortable house in London to a poor cottage in rural Yorkshire where they befriend the local railway porter and embark on a magical journey of discovery, friendship and adventure.

Performed on moving platforms that glide on and off the real tracks and on the wooden platforms either side – the play is set within a country railway station in Yorkshire – providing the perfect stage for the show's star – a real, live period steam train ... and setting the scene for the final emotional return of the children's father. "I was in shameless emotional thrall to "The Railway Children," the York Theater Royal's inventive adaptation of E. Nesbit's much-loved novel from the early 1900s" **Ben Brantley, New York Times.**

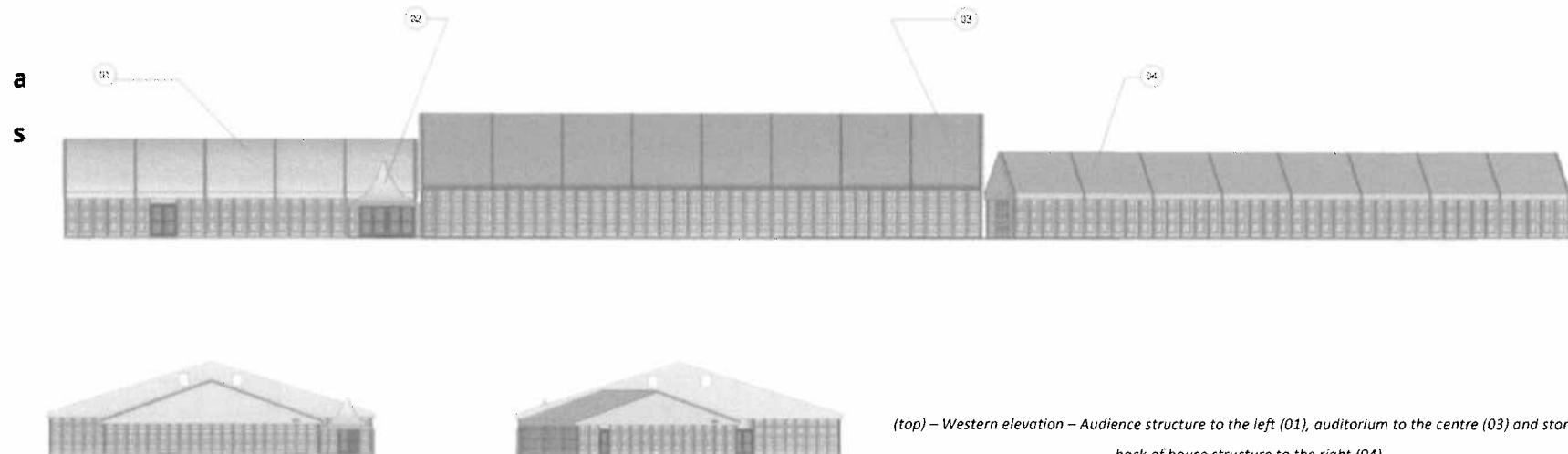
About the Structure

The show will take place in a series of clearspan marquee structures to provide spaces for the auditorium, audience gathering and back of house storage and dressing rooms.

The requirements of the show, combined with a limited site footprint and quick build time have led the producers to European temporary structure specialists, DeBoer who, in conjunction with the designers, creative and production teams have created a venue which will successfully ensure a safe, reliable and exciting performance venue with no internal support columns, meaning every seat in the house has a great view of the action.

There are four structures used in the production of the show:

- 01) Audience bar/ circulation space
- 02) Entrance tent
- 03) Auditorium
- 04) Back of house and storage



(top) – Western elevation – Audience structure to the left (01), auditorium to the centre (03) and storage / back of house structure to the right (04)

(bottom left) – Northern elevation - Audience structure (01) to the foreground with the auditorium behind (03)

(bottom right) – Southern elevation – Back of house structure (04) to the foreground with the auditorium behind (03)

About Theatre Tracks Limited

We have been behind some of London's most innovative theatre productions over the last 5 years. Our company focuses on creating engaging and exciting theatre in unusual site-specific locations for a broad demographic. The amalgamation of drama and beauty, scale and intimacy, entertainment and fun are integral to what we are all about.

Our past successes have included a large-scale production of the much-loved children's classic *Peter Pan* staged in a 1,300 seat state of the art tent in Kensington Gardens where J.M Barrie wrote the original story; The Olivier award winning production of E. Nesbitt's *The Railway Children* staged on the platforms of the disused Eurostar terminal at Waterloo Station both in 2010 and 2011; Rupert Goold's restaging of *The Lion The Witch and The Wardrobe* outside Kensington Palace, again staged in a 1,500 seat state of the art tent.

With all of these productions we demonstrated that first class family theatre can be staged for an extended period in a cherished location, without detracting from the natural beauty of the setting whilst also attracting a broad demographic audience, many of whom that are new to both theatre and the local area.

OLIVER ROYDS (PRODUCER)

Oliver is an Olivier award-winning, West End theatre producer. His theatre credits include the award winning production of *The Railway Children* at Waterloo Station and subsequently at The Roundhouse Park in Toronto. Stephen Daldry's award winning production of J.B Priestley's *An Inspector Calls* at both The Novello and The Wyndham's Theatre in the West End followed by two highly successful UK tours. Most recently he General Managed Rupert Goold's 2 million pound production of *The Lion The Witch and The Wardrobe* in Kensington Gardens in a bespoke, 1,500-seat purpose built, tent. In 2009 he general managed *Peter Pan* in Kensington Gardens and at the O2 Arena. He was General Manager of PW Productions from 2008 - 2012 for which he looked after their touring and West End productions including *The Woman In Black* and Arthur Miller's *Broken Glass*. In 2007, he produced a sell out run of James McLure's hilarious double bill *Lone Star and Private Wars* at The King's Head Theatre starring Shane Richie and James Jagger and was an associate producer on the UK Tour of Andrew Lloyd Webber's *Aspects of Love* starring David Essex. After graduating from Newcastle with a BA Hons in History, Oliver set up his own

production company B.O.S Productions Ltd in 2004. The following year he won the Shell Entrepreneur of the Year award and was the subject of a Channel Four documentary called '*The Producers*.' He has recently been appointed as a board member of The York Theatre Royal.

SUE SCOTT DAVISON (PRODUCER)

Following over 25 years as an actress, Sue was awarded a Stage One New Producer's Bursary in 2004. She won a Meridian Theatre Interact Award for the development and production of Glyn Maxwell's *Liberty*, which she co-produced with Shakespeare's Globe in 2008, followed by a UK tour. This was the first Globe co-production, and indeed the first show to tour from the mainstage. Other productions include: The critically acclaimed and Laurence Olivier Award-winning *The Railway Children* at Waterloo Station (2010-12) and in Toronto, *After Troy* (Oxford Playhouse and Shaw, 2011), *Future Me* (Theatre 503) and UK tour 2007-09), *Two Way Mirror* (Courtyard, 2006) and *The Lifeblood* (Edinburgh Fringe and Riverside Studios, 2004-05). Most recently, she co-produced the acclaimed revival of *Our Boys* at The Duchess Theatre. As well as producing, Sue has been casting for over 10 years. Outside of her own projects above, she has also cast: *The Railway Children* at Waterloo Station, *To Kill A Mocking Bird* (The Touring Consortium), *The Mystery Cycle*, *A Funny Thing Happened On the Way To The Forum* and *Little Shop Of Horrors* (York Theatre Royal). She is currently casting a season of plays for Andy Jordan for the West End and UK touring.

TRISTAN BAKER (PRODUCER)

Tristan is an award-winning theatre producer. He most recently produced E. Nesbit's classic *THE RAILWAY CHILDREN* live on the former Eurostar platforms at Waterloo Station with a real steam train. This production also ran for an extended season in Toronto. He also co-produces *FOOTLOOSE* The Musical which has so far completed five UK tours, two West End seasons at the Novello and Playhouse Theatres and its first international season in Johannesburg, South Africa. Tristan co-produced *NEVER FORGET* the musical based on the songs of TAKE THAT which completed two major UK national tours and a run at the Savoy Theatre in London's West End. His other productions include *Bad Girls* at the Garrick Theatre, the UK tour of the multi-award winning Broadway and West End production of *Kiss Me Kate*, a UK tour of *Love Shack* and the UK tour of the classic musical *Calamity Jane* and its subsequent season at the Shaftesbury Theatre in the West End.

About the Venue

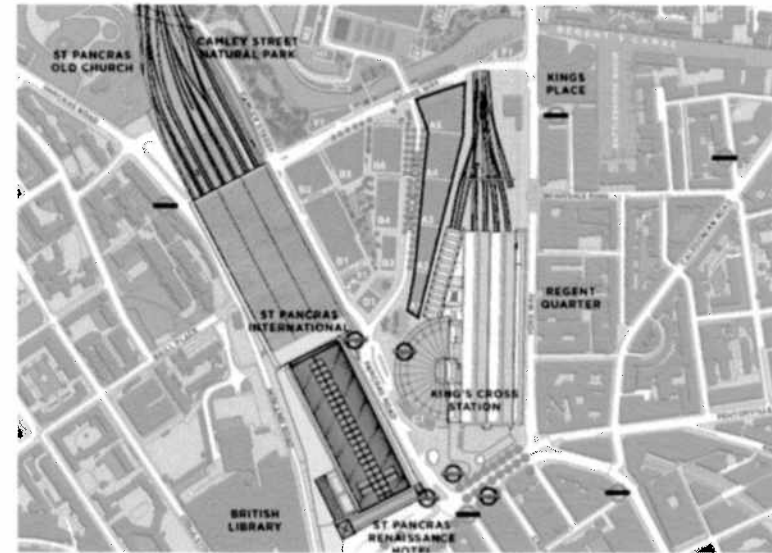
The Railway Children at King's Cross hopes to continue the successes seen by previous iterations of the show in York, London UK and Toronto Canada.

There will be seven show days per week. At King's Cross the schedule for build and de-rig, as well as the running of the show itself will be as follows:

- **Event build** December 2014
- **Rehearsals** December 2014
- **Live Shows** December 2014 – January 2016
- **Event de-rig** February 2016

About the Location

The King's Cross Theatre will be located at Zone A, Goods Way, King's Cross Central, London N1C 4UR



The site is currently laid to gravel and is largely unused as it is awaiting redevelopment as part of the King's Cross Central scheme regeneration.

To the north of the site lies Goods Way (public highway), the Regent's Canal and then further developments including offices, shops, leisure spaces and residences which form the King's Cross Development site. To the west of the site is King's Boulevard (pedestrian walkway), with additional office space further to the West.

To the south of the site is additional empty land and the King's Cross/ St Pancras entranceway and to the east of the site are a number of railway lines and associated buildings / yards which feed King's Cross station.

Overview

This application is for a time limited, temporary installation of the following equipment:

Four clearspan marquee structures containing theatre performance space, theatre seating, bar and refreshment areas, production spaces, offices, dressing rooms, storage and associated ancillary equipment:

- Temporary toilet facilities
- Temporary catering facilities
- Waste collection and recycling point
- Generation and Air Conditioning Plant Equipment
- Perimeter Fencing

The following dates will apply:

- Venue Opens: December 14th 2014
- Venue Closes: approx. January 31st 2016
- Derig Commences: approx. February 1st 2016
- Site Clear: approx. February 28th 2016

The show by numbers

- There will be approximately 976 people attending each show, and there will be seven show days per week.
- There will be approximately 50 technical, show and performance staff
- There will be approximately 50 front of house, bar and customer service staff

The Purpose of this Document

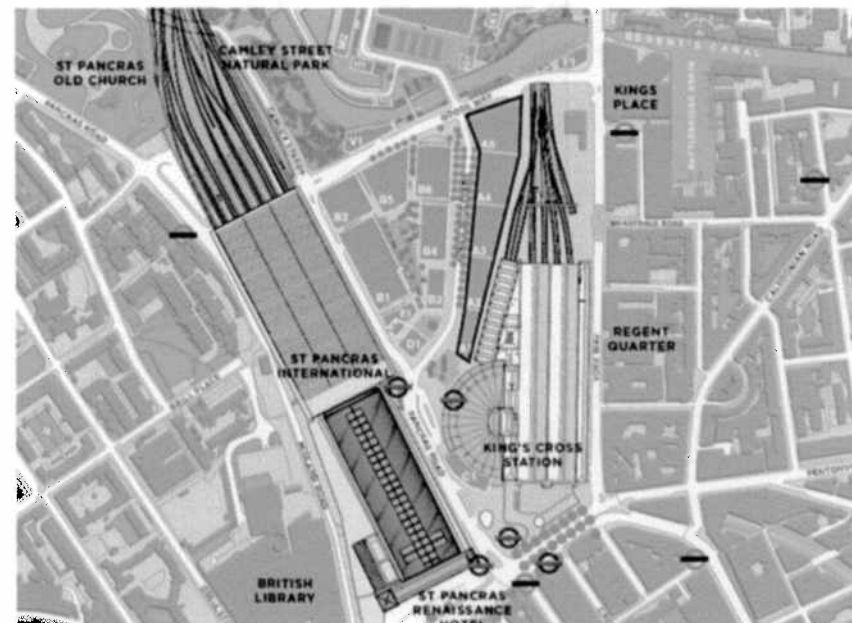
This Transport Impact Assessment has been prepared on behalf of Theatre Tracks Limited for their proposed temporary theatre venue, The King's Cross Theatre. The purpose is to explain the primary design principles of the temporary installation of a temporary theatre venue to be located and erected at Zone A, Goods Way, King's Cross Central, London N1C 4UR between December 2014 and January 2016.

This statement forms part of the application for planning permission for these facilities.

Description

The Railway Children at The King's Cross Theatre is a planned theatrical performance, to take place in a temporary theatre venue.

The site is situated within Zone A, Goods Way, King's Cross Central, London N1C 4UR.



The development site is well located; there is good access to existing public transport services, road links and some on site car parking. Despite its excellent location, the site is currently unused, as it awaits redevelopment as office space, as part of the King's Cross Central scheme.

The purpose of this document has been to consider whether the local transport infrastructure will be able to bear an additional 1,000 visitors and (approximately) 100 staff per performance, arriving for matinee and evening performances throughout the week. This document has also considered construction traffic, access for audiences and staff, service traffic and emergency vehicle access.

The Study

The study has taken the following steps towards its assessment of the likely impact on transport of The King's Cross Theatre:

- Discussions with Argent LLP, managers of the wider King's Cross Central scheme
- Discussions with Camden Council to identify potential issues that may arise.
- Site visits during the autumn of 2014 to assess site activity and assess the viability of the site.
- Collation of bus, cycle, tube and other transport network data.

Scope

The project is a time limited temporary theatre venue located in address, a development site which is part of the King's Cross Central scheme. Both the impact of the event, and the likely methods that attendees will use to attend the event have been investigated. Whilst there are good bus links to the proposed site from Central London, it is anticipated that most people will attend the venue by tube or overground train.

Green Travel Plan

Our Green Travel Plan proposal aims to develop methods and implement schemes which will actively encourage both our staff and visitors to travel to the venue using various sustainable modes of transport.

In order to help to decrease traffic congestion, reduce air pollution and provide improved accessibility to the venue, our Green Travel Plan recommends the use of all methods of public transport plus alternatives such as cycling, walking and car sharing.

Green travel initiatives for The Railway Children at The King's Cross Theatre:

- An informative website (www.railwaychildrenlondon.com) will guide potential visitors to the venue by offering comprehensive travel information.
- Relevant market research questions on travel methods will be included on our visitor surveys and customer comment cards at the venue.
- We will investigate at recruitment stage whether staff to be employed at The Railway Children are able to reach the site using green travel methods.

Staff Involvement and Objectives:

- Staff will be given assurances that the Green Travel Plan is not anti-car (as some people have no alternative to using a car) but it is a means of providing more choice of travel options.
- Limited staff or contractor car parking will be allowed on site.
- Staff and contractors will be encouraged to use public transport or to walk to the venue.

Audiences and Travel

It is likely that most of the audience members will attend the theatre from London either because they are based in London, or are travelling to London as part of a longer trip. Kings Cross is a long established transportation hub with a number of distinct venues that operate collectively or independently depending on the events programme.

Currently, the King's Cross Central scheme is approximately 40% complete, meaning that there is considerable capacity within the local infrastructure to accommodate the relatively low impact that a 976 capacity venue will have in the interim.

Car Parking

It is not expected that many visitors will travel by car, however for those that do, car parking is available in privately run car parks located within walking distance of the venue. Driving to King's Cross will not be recommended, as the options for

public transport are wide and varied and mean that all parts of London, the South East and the rest of the UK and Europe can be accessed by train and tube from within a ten minute walk of the venue.

We are not intending to create any additional car parking spaces for attendees to the show, nor will our event venue cause any reduction in the number of car parking spaces available.

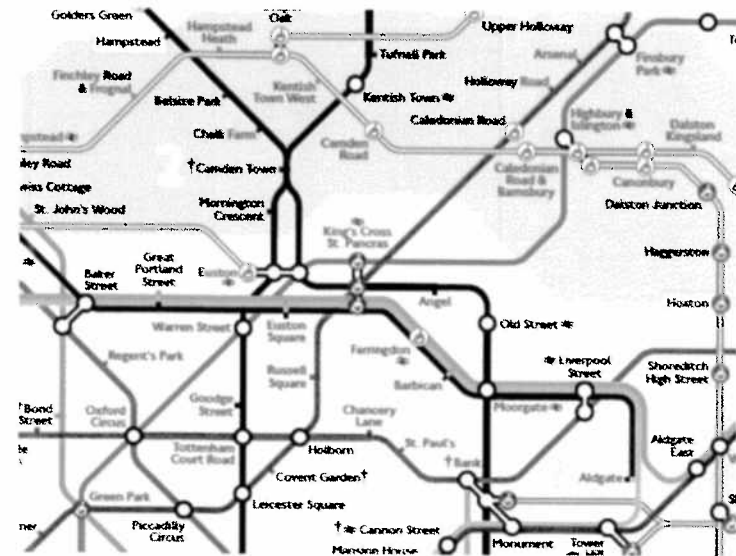
Public Transport

It is felt that most people will travel by public transport. There are a number of options available to our guests for getting to and from the venue:

Tube

King's Cross St Pancras is well connected to the rest of London by tube:

Circle Line
Hammersmith & City Line
Metropolitan Line
Northern Line
Piccadilly Line
Victoria Line



National Rail

King's Cross St Pancras is well connected to the rest of London and the UK by mainline trains:

East Coast Mainline – routes to Leeds, Newcastle and Edinburgh

First Capital Connect – routes to North London, Hertfordshire, Cambridgeshire including Peterborough and King's Lynn

Midland Main Line – routes to Leicester, Derby, Sheffield
 Thameslink – routes to Bedford and Brighton

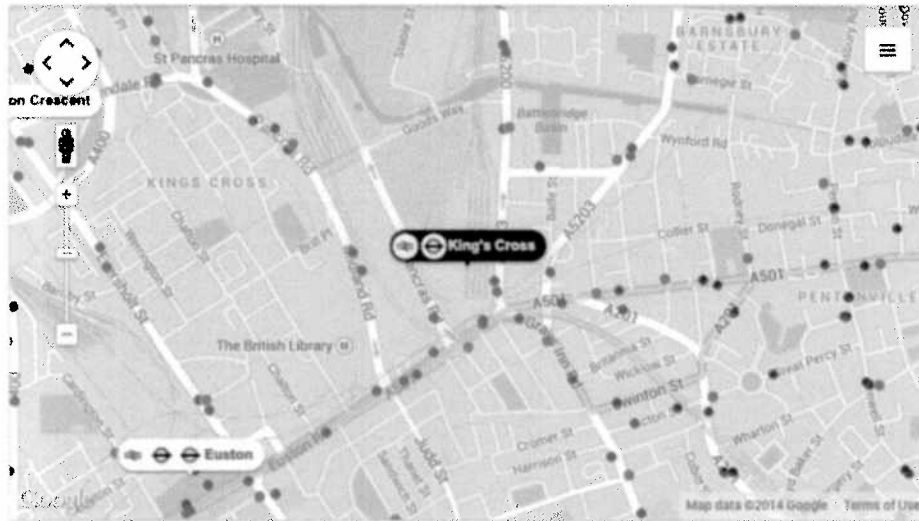
International Rail

King's Cross St Pancras is well connected to the rest of Europe by international trains:

Eurostar – Ebbsfleet, Ashford and Calais, Lille and Paris as well as connections to the rest of Europe

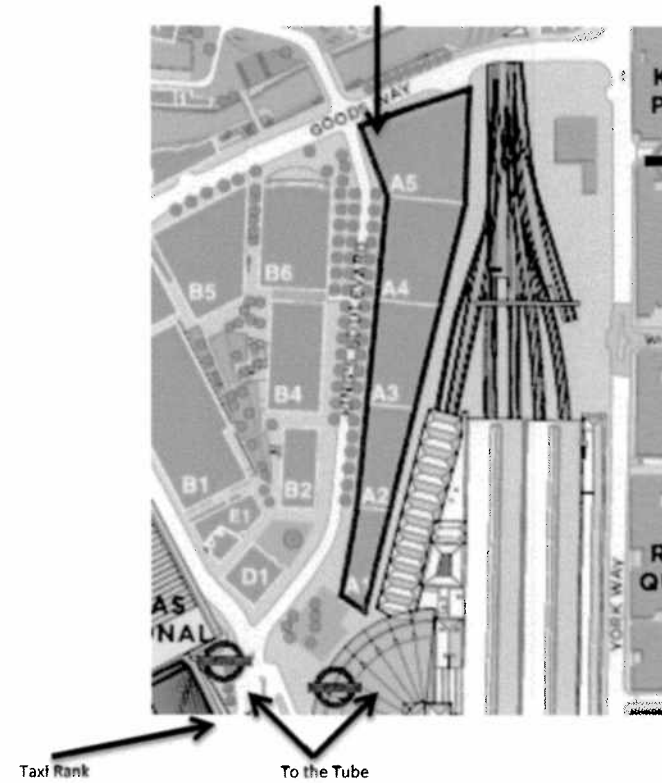
Bus

King's Cross St Pancras is well connected to the rest of London by bus services:



- Towards Tottenham Court Road, Russell Square, Baker Street
- Towards Farringdon or Holborn Circus
- Towards Angel Islington
- Towards Archway or Holloway
- Towards Euston or Holborn
- Towards Holloway or Euston
- Towards Angel Islington
- Towards Chancery Lane or Farringdon Station
- Towards Holloway or Tufnell Park
- Towards Camden Town
- Towards Euston
- Towards Farringdon, Holborn Circus or Angel
- Towards Camden Town or Camden Road Station
- Towards Camden Town or Euston

Audience entrance to The King's Cross Theatre



All visitors will access the venue from the corner of Goods Way and King's Boulevard to the north of King's Cross station. No matter how they arrived at the venue (by tube, taxi, bus, private car or other means), all audience members will be able to easily find and access the temporary theatre site.

Tickets will be checked at the site perimeter (fenced entranceway) to ensure that only patrons with tickets for the current performance are permitted to enter the site. Bag searches will be undertaken at this point, if required.

Works Traffic (Construction & Servicing of the Venue)

Works Traffic

The development is a temporary event, no demolition takes place, no foundations are needed and the total amount of equipment required will arrive in approximately 50 articulated lorry journeys over the three-week period of the installation.

There will be a maximum number of five articulated lorry journeys on any one day with the average being less than two per day. The de-installation period will incur the same amount of trucks and frequency of visits.

Access to the site will be via York Way and Goods Way with traffic management procedures in place to control the flow of vehicles into and out of the site. The principle contractor will ensure that no vehicles are left waiting in the carriageway and that no pedestrian routes are disrupted during the build of the structures and delivery of equipment.

In addition there will be a small number of smaller service vehicles ranging from private cars to 17tonne rigid vehicles. Overall the level of vehicle movement will be low – particularly in comparison to those levels expected on a daily basis by the current operations of the King's Cross Central scheme the ongoing construction on site.

The low level of traffic and the ability to park and offload directly into site (without the need to wait on the public highway) means that we have not identified any junctions and links that will be affected by construction traffic related to this event.

As such we do not anticipate any impact on traffic, the creation of queues or delays at critical junctions.

Servicing the Venue

Fuel deliveries:

There will be fuel delivery once a week unless mains electricity is not available within the site. In the same manner as the construction traffic the existing HGV access will be through the gate to the corner of Goods Way and King's Boulevard. The vehicle will be a three axle 28 tonne rigid fuel tanker.

Waste and recycling:

At the end of each day the all bins will be emptied and placed into the site skip, which will be emptied once a week. In the same manner as the construction traffic the existing HGV access will be through the gate to the corner of Goods Way and King's Boulevard. The truck will be a three axle 28 tonne rigid waste management vehicle.

Bar and Concessions deliveries:

Bar and concession deliveries will be delivered to a dedicated lock up store based on site. The vehicles will range from small 'Transit' sized vans to 7.5 ton box vans.

We are expecting more than one delivery per day, so we will take care to see that deliveries do not take place at the same time. All deliveries and collections will be programmed to happen outside of site opening times, and not before 0800 or after 2200.

Emergency Access

The Emergency Evacuation Plan forms part of the Event Management Plan. There are two routes out of the venue for audience, cast, crew and staff members. Further details of the emergency evacuation can be found in the Event Management Plan and a plan of this can be found on P-TRC-KX-14-014.

In the event that the emergency services are called, emergency vehicles will access the site and be directed to the RVP at the entrance to the site for a briefing by the Duty Site Manager.

Conclusion

In this document we have drawn individual conclusions relating to each identified transport issue. The resulting overall conclusion is that the event will have little significant impact on local transport networks and that the existing provision is adequate. Other identified issues will be covered by procedural measures, and in our Event Management Plan to deal with crowd movement issues.

Contacts and Further Information

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