



MINISTERIET

Rock Festival Safety

Report published by the Working Group set up by the Danish Government to Study the Safety Aspects of Music Festivals

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Introduction

THE ROSKILDE ACCIDENT (BASED ON THE PRELIMINARY REPORT ISSUED BY THE ROSKILDE POLICE DEPARTMENT, 14 JULY 2000)

On Friday 30 June 2000, at about 23:30, a crowd of approximately 50,000 had assembled in front of the Orange Stage at Roskilde Festival. The rock group on stage, Pearl Jam, had started its concert shortly after 22:30. The night was rainy, cold and windy. The concert commenced in normal fashion. The crowd was extremely tightly packed in front of the stage and shortly after the concert commenced stewards at the front barrier were kept busy removing fans from the area in front of the stage. Some members of the crowd pushed forward, while others crowd-surfed towards the front barrier. This situation was not unusual.

There was much pushing and shoving among the crowd closest to the front barrier. In various places in the vicinity of the front barrier people fell, or were knocked down. However, they did retain their footing. A number of fans were knocked to the ground close to the front barrier opposite mid-stage. Others fell or were pushed over those lying on the ground and a number of crowd surfers fell among the fallen, too. Those at the bottom of the pile were un-able to regain their footing and those standing around did not offer any assistance, or were incapable of helping the prostrate. The crowd standing in close proximity to the fallen did not notice that anything was amiss.

This situation continued for some time, with-out any reaction. Stewards at the front barrier were informed that some fans had fallen. They observed what was apparently a gap in the crowd. However, from the vantage point of the front barrier and the stage it was very difficult to see precisely what was actually happening, due mainly to the darkness of the evening and the weather, but also because the front of the stage was all but shrouded in mist, from the condensation rising from the crowd.

Shortly afterwards, however, lifeless fans were lifted over the front barrier and received medical attention at the side of the stage. Stewards raised the alarm and after some time the music was stopped. Attempts were then made to persuade the crowd to move back. At the same time, more lifeless fans were lifted over the front barrier.

The police were alerted and manpower was sent to the scene.

The Roskilde Fire and Ambulance Service was called and a few minutes later the first ambulances arrived on the scene. A large-scale rescue operation was set in motion.

The accident caused the lives of 8 young men and another young man died of his injuries a few days later, without regaining consciousness. The cause of death in the case of all fatalities was suffocation as a consequence of compression of the chest.

A few other young people received minor injuries as a result of the accident.

TERMS OF REFERENCE

In cooperation with the Ministry of Justice, the Ministry of Culture laid down the following terms of reference, on 20 July 2000, deciding the work of the Working Group.

TERMS OF REFERENCE OF THE WORKING GROUP SET UP TO STUDY THE SAFETY ASPECTS OF MUSIC FESTIVALS

Taking its point of departure in the report published by the Roskilde Police Department on the tragedy which occurred at the Roskilde Festival on 30 June 2000, the Working Group is directed to compile a report on safety at Danish music festivals and similar major music events, which attract large numbers of people.

The Working Group will:

- Review national and international regulations and norms pertinent to safety at major music events
- Evaluate responsibility and supervisory functions pertinent to safety provisions
- Evaluate the need for change and more explicit formulation of prevailing regulations and norms
- Consider the feasibility of drawing up guideline regulations for crowd behaviour and the behaviour of performers
- Put forward proposals and recommendations on how safety provisions can be enhanced

The Working Group will draw on all relevant external expertise.

The Working Group's report will be presented to the Ministry of Culture and the Ministry of Justice no later than 15 December 2000.

The composition of the Working Group is as follows:

Chairperson:

The Chairperson is appointed by the Minister for Culture.

Members:

Member appointed by the Minister for Justice

Member appointed by the Emergency

Management Agency (DEMA) (or the

Minister for the Interior)

Member appointed by the Danish Music Council

Member appointed by the The National

Association of Local Authorities in Denmark (NALAD)

Member appointed by Danish Music Festivals

The Ministry of Culture and the Ministry of Justice will place secretarial services at the disposal of the Working Group.

On the request of NALAD, the Ministry of Culture has allowed the Association to appoint two members to the Working Group. Subsequently, it has also been decided that the Ministry of Culture, alone, will provide secretarial services for the Working Group.

DISTINGUISHING DANISH MUSIC FESTIVALS AND SIMILAR MAJOR MUSIC EVENTS FROM OTHER EVENTS

The Working Group has confined its study to music events for which the purchase of an admission ticket is required, although such a purchase does not entitle the holder to a seat or other distinct position for the duration of the concert. Characteristic of this type of music event is, moreover, that the crowd freely chooses the most suitable vantage point, typically standing room. Such music events often extend over a number of days and as such may involve overnighting in tents. Accordingly, the Working Group has not evaluated safety provisions at music events held in concert halls, theatres, and so forth, with fixed seating with or without reserved and numbered seats.

According to the Danish Music Information Centre (MIC) more than 700 events are held in Denmark each year under the generic term "festival", with music as the prime content. It goes without saying that there is little point (as a consequence of the accident at the Roskilde 2000 Festival) for the Government's Working Group in its report to address these many and widely varied festivals, or any number of similar major music events (open air concerts, rock shows, Green Concerts, etc), as if one unequivocal and absolute event type pertained. The Working Group's report is aimed at any music festival and similar major music event at which the dynamic and conditions in some anticipated or unanticipated manner present or can develop into a risk to the safety and health of the crowd, personnel, performers and others present at the event.

The music events dealt with in this report, in keeping with the terms of reference set, are referred to throughout as festivals/concerts.

THE COMPOSITION OF THE WORKING GROUP

The composition of the Working Group is as follows:

Ms Anne Knudsen, DPhil. Editor in Chief of the Danish weekly *Weekendavisen*. Chairperson appointed by the Minister for Culture.

Mr Johannes Andersen, MA. Social Researcher, Aalborg University. Member appointed by the Danish Music Council.

Mr Bendt Rungstrøm, BLL. Deputy

Commissioner Roskilde Police Department.

Member appointed by the Ministry of Justice.

Ms Elsebeth Grinvalds, BLL. Special

Consultant. Emergency Management Agency.

Member appointed by the Minister for the Interior.

Mr Leif Skov, Roskilde Festival Manager.

Member appointed by a group of major Danish music festivals.

Mr Ole Møller, Ph.D. Civil Engineer, Roskilde Municipality. Member appointed by the NALAD.

Mr Arne Granly Hansen, Emergency Services Manager, Ringe Municipality. Member appointed by the NALAD.

Mr Peter Navntoft, BLL. Chief Executive

Officer, Ministry of Culture. Secretary for the Working Group.

THE WORKLOAD OF THE WORKING GROUP

The Working Group held seven meetings and conducted interviews with the following four external experts:

1. Mr Keith Ferguson, Security Manager with The Production Service Association, UK
2. Mr Paul Wertheimer, Principal, Crowd Management Strategies, Chicago, USA
3. Ms Tove Kjeldsen, Chief Executive Officer, Ministry of Health, Denmark
4. Mr Tor Nielsen, Head of Production, EMA Telstar, Stockholm, Sweden

At its third meeting the Working Group decided to set up a sub-committee to study fire safety provisions, with respect to campsites erected during music festivals.

The composition of the sub-committee is as follows:

Ms Elsebeth Grinvalds, Emergency

Management Agency. Chairperson

Mr Arne Granly Hansen, Emergency Services Manager, Ringe Municipality

Ms Bettina Pedersen, Roskilde Festival

Mr John Fraenkel, Deputy Fire Inspector, Copenhagen Municipality

Mr Hans Lindskov, Emergency Services
Inspector, Skagen Municipality
Mr Bjarne Vinther, Emergency Services
Manager, Skanderborg Municipality
Mr Lars Hviid, Emergency Services Manager, Tønder Municipality
Mr Jan Kristiansen, Emergency Services
Inspector, Roskilde Kommune
Mr Torben Tørnqvist, Emergency Services Manager, Municipal Rescue Service, Langeland
Mr Jacob Christensen, 1st Lieutenant,
Emergency Management Agency (Secretary)

The sub-committee held three meetings. Its work was based on a draft document on the technical regulations applying in this field compiled by the Emergency Management Agency.

The Working Group's terms of reference take the above mentioned Roskilde Police Report as its point of departure. To avoid confusion in this respect it should be clarified here that the document in question is the preliminary report on the Roskilde 2000 Festival accident, issued by the Roskilde Police Department, dated 14 July 2000.

Certain issues considered by the Working Group indicate a need for more in-depth study than the composition of the Working Group and the time scale allowed would permit. The Working Group's brief is to point to a number of problems and assignments, not to resolve them.

SUMMARY

The report starts off with a short account of the accident at the Roskilde 2000 Festival, which constitutes the background of the task facing the Working Group. Taking its point of departure in developments in the field of youth music culture and its distinctive characteristics, this report portrays the festival tradition in Denmark augmented by an examination of several serious crowd accidents and initial international experience in the field of preventive crowd management in a historical perspective.

Based on the Working Group's concrete knowledge of festival culture and current legislation, which is taken into account, the report highlights several focus points that play an important role in safety at music festivals/concerts. The Working Group has placed greatest emphasis on conditions facilitating crowd management in a manner that prevents accidents occurring. This applies to crowd size, density and behaviour, the behaviour of performers, the physical design of the festival site, stewards/security, chain of command, communications with the public and the qualifications and terms of reference of employed personnel.

The Working Group has also looked at such issues as crime, fire and campsite safety, transport and traffic etc, and reviewed the legislation and guidelines that have special impact on music festivals/concerts. Finally, information has been gathered on the emergency provisions in place and response readiness with respect to the critically ill and accident victims.

Against the background of this study, supplemented by the input of external experts in the field and sub-committee experts on fire safety, the Working Group has put forward several recommendations that can contribute to heightening security at Danish music festivals/concerts.

The Working Group recommends measures that effectively involve both promoters and public authorities, performers and the general public to guarantee the best possible safety safeguards and that, in addition, make it practical and financially feasible to continue to hold music festival/concerts in Denmark.

The most significant new measure recommended by the Working Group is the demand for a written mandatory risk evaluation, which must be compiled by festival/concert promoters, as a precondition for permission to hold a stated event. In addition, the Working Group recommends that guidelines be drawn up in Danish, adapted to Danish conditions, analysing safety risks with reference to risk evaluation and safety provisions based on the principles set out in the British *Event Safety Guide*.

These primary recommendations are supplemented by several proposals designed to expand the Emergency Management Agency's fire safety regulations and campsite safety provisions, together with establishing a special internal nationwide expert unit within the police force, to act in a consultancy capacity in connection with local police department approval of music festivals/concerts. Other recommendations are intended as guidelines with respect to the response readiness of the emergency services when confronted with the critically ill and accident victims, courses for festival helpers (both volunteers and paid employees), and a "disch-arge book" for festival staff.

Finally, the Working Group recommends targeted efforts to familiarise young people with the dangers associated with crowds and mass gatherings, the body culture that develops with certain music genres, and how such dangers can be countered.

Ideally, the Working Group would like to see some type of Scandinavian and European cooperation established in the field of festival safety.

Historical Development

ROCK AND YOUTH REBELLION

The rock music of the Fifties filled the dance halls on Saturday nights. The day after, girls and music were avidly discussed on street corners or in cars, until it was time for another round of rock 'n roll in the dance hall.

At the beginning of the Sixties rock music was charged with new energy and a new mode of expression, not least because of the contribution of several vivacious rock groups from the UK. Music gave expression to dreams and a sense of hope to young people on their way into a society that, especially in the field of consumerism, was becoming increasingly open. Through rock 'n roll young people voiced their critique of the narrow traditions of closed local communities, their parents and society's expectations of them. In this way, even quite 'innocent' rock songs came to function as turning points and a dynamo for youth rebellion, the most essential perspective of which was the sudden realisation of the difference between those who were young and those who were old, especially in terms of consumer patterns. A perspective that simultaneously meant that young people now demanded control over their own lives by exercising independent choice, ignoring both traditions and what was expected of them.

Rock flourished and expanded throughout the Sixties capturing the imagination of more and more young people. Rock was now the music of choice at an increasing number of dance halls and community centres, while simultaneously taking over the repertoire at larger venues, as well. Equally, rock represented the impelling force in the creation of subcultures, which unfolded despite of and in opposition to established society. By the end of the 1960s these currents had converged, culminating in the first major outdoor music festivals, of which Woodstock 1969, carrying the typical slogan of the time peace & love & music and attracting a crowd of one million, is the most legendary. Woodstock was emulated in Denmark, in Thy in 1969. However, it would take two years before the first real music festivals were held in Denmark. In 1971 in Hillerød, Randers and Nyborg, and since then, most recently in August 2000, in Roskilde.

PUNK ROCK AND THE BODY AS A MEDIUM OF REBELLION

By the Seventies rock music had in earnest become mainstream, the impelling force for existential experimentation, the foundation of subcultures and an outlet for political agendas. This diversity was often combined and cultivated at the many open-air festivals of the day. An expression of this unity was the performance of chain dances and the lone, introvert dance. While this was taking place the music industry had invaded rock culture with a vengeance, symbolised by the massive focus on record sales, discotheques and marketing of a wide range of musical expression, with folk music at one end of the spectrum and heavy metal at the other.

By the end of the Seventies, punk rock broke with what was considered the rock establishment's possessive, groping, self-absorbed and introvert stance. With an impetuous almost violent exposition of bodily energy and a type of music that fundamentally drew on rhythm and energy, a new fracture appeared in youth culture. The body was central to this genre, which was given expression in small rooms and on uneasy street corners in big cities.

MUSICAL AND CULTURAL DIVERSITY

This intense nurturing, almost worship, of bodily display and demonstration extended increasingly up through the Eighties and Nineties, at venues that had become ever larger. The genre was also looking for new types of expression, especially in the form of dance music that would intensify the bodily experience on the dance floor, and rap music, by virtue of its basis in street culture, gave a voice to faultfinding and an identity to new subcultures. At the same time, the big names in the music industry were becoming larger than life. Stadium rock concerts became the order of the day, when the big names played live. Here the emphasis was both on the musical and the visual, accentuating the entertainment value of the event. A form of expression that to an ever-increasing extent was being transferred to and intensified in another medium, namely the music video, which was fast becoming a central marketing agent of the music industry. This was reinforced with the appearance of MTV in 1981.

Parallel with this phenomenon, a growing number of music festivals still succeeded in functioning as meeting and convergence points for the diversity of rock music and youth culture. In Denmark the highlights were the Roskilde and Midtfn festivals. A diversity that was expressed in the broad range of music on offer as well as organisational division on various stages, on which the special features of music culture could be fostered.

THE FESTIVAL CULTURE

Contemporary festival culture functions as a meeting point for a broad range of musical and cultural expression, in its many shades and aspects, mixed with diverse music of more or less commercial interest.

- For musicians festivals function as important display windows and constitute an artistic challenge.
- For the music industry festivals are central channels for marketing important and new names.
- For sponsors a festival is a central venue for exhibiting their wares, with the emphasis on logos.
- For promoters their festival represents an opportunity to realise artistic (socio-) cultural and financial ambitions. A festival affords scope to display a quantity of good music on a local stage. It's an opportunity to confer new status and dimensions on an area or city. And, furthermore, it's an opportunity to place an activity and a locality on the map.
- For volunteers a festival offers scope to make a contribution and be granted free access to new experiences. The engagement of volunteer associations in a festival has an impact both on financial returns and internal culture.
- For the fans a festival offers a sense of community, an opportunity to come together and relax, preferably in the company of friends. It's an opportunity to experience the latest music or watch highly cherished names perform. It's an opportunity to test the behaviour seen on videos issued by rock groups who attempt to set new standards for audience behaviour. It's an opportunity to be entertained. It's an opportunity to enjoy the party of the year. And, it's an opportunity to experience something out of the ordinary.

These diverse interests and opportunities presuppose behaviour that opens up for distinction and difference. There are many secluded corners that can and must be explored. Such a situation also presupposes a flexible and open organisation type, in which participants can move relatively freely in many contexts and between many types of behaviour.

These manifold interests and opportunities simultaneously presuppose behaviour that corroborates the sense of community and affinity, which constitutes the foundation of difference. This involves common norms in terms of confidence, tolerance and openness in the face of difference. Some of these norms are based on regulation. But most are founded on a common interest to ensure that a festival, which brings together so many people, functions to the optimum.

In a society in which increasing emphasis is placed on reflexivity, knowledge and a communicative network bodily challenges and displays will increasingly constitute an opportunity to realise experiences that for the individual are something quite special, something authentic, a place where the real self is present. It could be suggested that this essentially is why music and youth culture seems increasingly marked by intense body activity. It could almost be said that the body, in periods, functions as free space for intense personal experience and manifestation in a modern society, adequately helped on its way by musical and artistic expression.

In concrete terms, this is massively manifested at rock concerts and music festivals, in various ways.

- In front of and as close as possible to the stage massing together in tight formation and in a manner that establishes a bodily collective that partly sways in time to the music, partly encircles the individual, for better or worse, is interpreted as a positive experience. The individual is forced to flow with the movement of the collective and the collective normally assists if one of its number falls out of step. Here, certainly, common movements and the feeling of being empowered to sing/accompany and move devoid of personal control is fostered and encouraged.
- The bodily collective offers scope for an amount of individual display, which places the individual on the line. One example of this is stage diving. Here the fan walks or climbs onto the stage, from where he throws himself into the waiting crowd. By virtue of its collective closeness the crowd is in a position to catch the flying person, which, from time to time, may even be one of the performers.
- Another example of bodily display is crowd-surfing. Here the fan crawls up to the top of the collective and is borne along aloft, often towards the stage and the pit, at which point he/she is caught and sent back to the audience.
- Bodily collectives can also take the form of furious, violent dancing in smaller groups, hitting bodies off one another. This is a painful experience, which is part of the idea. Fans gear each other up and corroborate their mutually close affinity by sustaining pain together. This activity springs from the Punk tradition and is often termed "pogo".
- Dance music nurtures the almost permanent dance as the key to physical affinity. Here, the opportunities for individual display are greater by virtue of the fact that the crowd does not press together, for instance, in front of the stage. The goal is first reached when the individual experiences that he/she has let go, to become one of the crowd.
- The weather, in itself, can offer special outlets for display. Sun and heat encourage many to make for open space, where there is room to lie down and enjoy the music, and so on. Rain and muddy conditions encourage frolic behaviour, messing around in the mud.
- Other forms of behaviour would indicate that the individual has resigned or withdrawn from the physical collective. For instance, climbing on the shoulders of other fans. From this vantage point the view is, as a rule, somewhat improved.
- At concerts at which only one band is performing the audience will often constitute a more homogeneous entity than at festivals and concerts with several bands on the bill. Here the crowd is aware of all the popular types of behaviour and is prepared for what happens. In more mixed situations, crowd movements can conflict. Some sections of the crowd will attempt to move closer, while others try to withdraw further back, with opposing directional movements among the crowd, as a result. One section of the crowd tries to push forward towards the stage. Other sections find the pushing and shoving too intense. At this point they try to retreat to a more spacious area. The two conflicting movements generally give rise

to hostility and movements among the crowd. Movements that confirm the necessity to accommodate variance and strengthen community.

The intensity of a concert's or a festival's bodily behaviour can vary considerably, depending, for instance, on the music, crowd composition and time of day. Among performers who overly stress close bodily activities, a high degree of intensity and dynamic can arise among the crowd, especially because this may be exactly what the fans want to experience or demand from the performer in question. Combined, these interests and types of behaviour create a physical intensity and dynamic that plays a central role for a large section of the crowd at a concert or festival. The opportunity to experience that one is up close. The individual is right in the middle of things. Things are really happening. There is, however, an issue of collective force, which can become so strong that it poses a threat to the public. Youth culture thus displays not only social and bodily solidarity that can function as a haven, it also opens up for potential self-destructive elements. A sense of tension which must always be kept in mind with respect to rock concerts and festivals.

The crowd, the performers and the promoters must be prepared therefore for both anticipated and unanticipated behaviour and be equipped to regulate, call a halt to or ban behaviour that could constitute a wanton risk to everyone present.

A HISTORICAL PERSPECTIVE

The Christina Nilsson accident, 1885

The world famous Swedish soprano, Christina Nilsson, was at pains to please a large, spontaneous crowd during a tour of her home country by singing from her balcony at the Grand Hotel in Stockholm, following her scheduled performance at the Academy of Music. The scene was repeated many evenings in succession and the crowd grew larger on each occasion. On 23 September 1885, approximately 50,000 people had assembled in front of the hotel to listen to Christina Nilsson, equivalent to a quarter of Stockholm's inhabitants, at the time. Having accepted the acclaim and ovation of the crowd, the singer encouraged the assembled to disperse. However, a sense of panic gripped the crowd, apparently because its movement knocked over or destroyed the street lighting. People tried with all their might to escape from the scene. Many fell over piles of cobble stones outside a nearby building site and were trampled, one over the other. The 200-man strong police contingent on duty failed to bring the situation under control. The result was eighteen people dead and thirty injured.

The Muslim Pilgrimage to Mecca

At the Islamic pilgrimages to the holy cities of Mecca and Medina in Saudi-Arabia, where at any one time up to 2.5 million people can be assembled, several accidents in which pilgrims have been trampled to death have occurred. One of the most serious incidents took place on 2 July 1990, when 1,426 pilgrims were trampled to death in an over congested pedestrian tunnel. Since then, pilgrimages in 1994 and 1998 reported 250 and 442 fatalities, respectively, in connection with mass demonstrations of the traditional and symbolic stoning of the devil.

Sporting Events

From 1980 to 1995, nine serious accidents were registered globally at sporting events, with over 400 dead and 3,000 injured. The cause of these accidents can be classified in two groups:

- Panic as a result of overcrowding in the stands
- The outbreak of fire or collapse of stands

None of these accidents happened in the Scandinavian area. However, subsequent to an incident at Vejle Stadium, Denmark, in 1995, the Ministry of Culture set up a working group whose remit was to examine safety at Danish sports centres/grounds. In Vejle a group of spectators were pushed out over the spectators enclosure and fell three metres to the ground, resulting in several minor and a few severe injuries.

The WHO accident in Cincinnati, USA, 1979

On 3 December 1979, 11 young people were killed and as many seriously injured when queuing for a WHO concert at Cincinnati's Riverfront Colliseum. The exact circumstances surrounding the tragedy have never been fully clarified. The event, however, became a landmark in the sense that the accident was the occasion of an investigation that constituted the tentative beginning to what are today internationally recognised recommendations and strategies with respect to crowd management.

The Castle Donnington accident in the UK, 1988

During the course of a large open-air rock festival in Castle Donnington, UK, in 1988, at which many of the leading hard rock and heavy metal groups in the world at the time performed, two young men were crushed to death as a result of a pile up of fans in front of the stage. The accident, which occurred on 8 August 1988 during a Guns 'n Roses concert, occa-

sioned commencement of work on the first edition of *The Event Safety Guide*, referred to below, on the initiative of the British Home Office.

The accident in Minsk, Belarus, 1999

Towards the end of the Mango Mango concert at the Minsk Beer Festival on 30 May 1999, a sudden and unexpected hail storm forced the assembled crowd of about 2,500 people to seek shelter in a nearby Metro Station. Among the crowd were many young people intoxicated following a day's consumption of cheap or free beer. At least 53 people, of which over 80% were young girls, were crushed to death under the weight of the crowd, who pushed their way down the wet and slippery marble staircase of the station.

The Hultsfred accident in Sweden, 1999

During the Holes concert at the 14th Hultsfred Festival on 17 June 1999, a young woman died, apparently as a result of being crushed by an extremely animated crowd, which had assembled right in front of the stage. Among the reasons put forward for this highly explosive atmosphere was the lead female singer's exhortation to female fans to dispense with their clothing. The lead singer disrobed towards the end of the concert, just prior to the accident. The push forward towards the stage was further aggravated by the band's invitation to female fans to join them on stage. Subsequent police enquiries found no basis to press charges against any of the implicated parties.

GATHERING INITIAL EMPIRICAL DATA

The Event Safety Guide

The *Event Safety Guide* came to fruition as a cooperative effort between representatives of the concert and festival industry, the British Home Office and the British Health and Safety Council. The first edition of the guide was published in 1993. The second and revised edition was published in late 1999. Spanning 33 chapters, the *Event Safety Guide* treats different types of events and the most essential factors distinguishing them. The *Event Safety Guide*, as the title implies, is not a collection of answers and demands. Its principle is to focus on the numerous elements of which a music event is composed, with the intention of drawing up risk analyses, element by element, with a related description of how promoters can remove or minimise each single risk factor.

Initiatives in other countries

In Sweden, a committee has been set up under the auspices of the Ministry of Culture, composed predominantly of representatives of the music and festival industry, charged with compiling guidelines for festival and concert safety. In the USA various states and cities have drawn up a broad set of options comprising different types of regulations, either legislative measures or approval practice, which impose various types of limitations on events like festivals and concerts. The American picture is, however, rather chequered and specific American conditions, like for instance its liberal policies with respect to bearing arms and wide-spread restrictions on alcohol consumption, make it extremely difficult to compare the many different regulations, administrative practices and other conditions with similar European and Danish conditions.

The Working Group was not able to trace any specific sets of regulations in other European countries that extend beyond existing Danish provisions in this field. European cooperation between festival promoters is being established and procedures governing the gathering of empirical data and coordinating guidelines for promoters is being worked out.

Safety provisions at Danish stadiums

As mentioned earlier in this report, the Ministry of Culture set up a working group in 1995 to examine safety at Danish sports centres and sports grounds. The working group presented its report in the same year. The report concluded that, inter alia, standing room poses the highest risk area for spectators. The working group also pointed to the risk that arises as a consequence of inferior or lack of maintenance of centres and grounds, and the unsuitability of such grounds/centres for altered public behaviour. For instance, the increased pressure that occurs when a crowd engages in mass movement, simultaneously.

While this report was being compiled, the European Football Association (UEFA) decided that all spectator enclosures at international matches for the 1998/99 season would be seating accommodation, with seats equipped with back supports.

Other empirical data

Examples can be found around the world of databases containing empirical evidence and documentation on crowd management compiled and updated by private firms that offer consultancy to festival and concert promoters. One example of such a company is Crowd Management Strategies, Chicago, USA, a body the Working Group has consulted in this context.

DANISH FESTIVALS AND CONCERTS

In terms of its size and population, the number of music festivals held in Denmark is quite large. The number of open-air festivals and concerts, at which many groups perform and which attract large crowds approach 100 every summer. An analysis produces a varied and diverse picture: many music styles with equivalent crowd following; events held at the same venue year after year or at a new venue from event to event; commercial events and idealistic events; events with or without admission tickets; events attracting a Danish audience, only; and events attracting large crowds from abroad, etc.

The Working Group has gathered information on practical safety provisions and response readiness in the event of emergencies at large open-air festivals and music events. It is the opinion of the Working Group that Danish festivals,

generally speaking, conduct expedient dialogue with the relevant authorities with good standards applied, as a result. It is also the opinion of the Working Group that already in the summer of 2000 — subsequent to the Roskilde accident — steps had been taken to heighten focus on routines, safety provisions and rescue readiness. A process such festivals are prepared to expand on in the years ahead, given further impetus by this Working Group's recommendations.

Legislation and Guidelines of Particular Import to Music Festivals/Concerts

POLICE REGULATIONS

In standard police regulations, which are legally binding pursuant to the Police Act of 1871, §48 of said Act states “public entertainment, including concerts, cannot be held without police authorisation”. Pursuant to §50 those who have received authorisation to hold public entertainments “must comply with any orders laid down by the police”.

Permission to hold music festivals/concerts is also granted by the police, pursuant to the provisions of the Act.

The provisions of the Act make no mention of what aspects the police should lay greatest weight when granting permission. However, considering the position the provisions of the Act occupy in standard police regulations, the police must ensure that events are conducted in a safe and responsible manner.

Permits are normally granted after negotiations with applicants and based on conditions that, inter alia, determine the period of time during which music can be played and presuppose that the applicant has applied for and received permission from other relevant authorities, such as the municipal council, county council, fire department, and environment and health agencies. Furthermore, such permits usually carry stipulations with respect to access roads, parking provisions, bus and train transport, and requisite numbers of stewards/security.

Written guidelines setting out the prerequisites on which the police should lay greatest emphasis with respect to permits do not exist. As most festivals started out as small affairs, which have grown to their present size, police permission is framed based on experience gained on the areas during a specific festival which pose problems.

THE RESTAURANTS ACT

Pursuant to §22 of the Restaurants Act during “parties, meetings and similar special events” the police can grant permits for trade in “food and drink”. Persons in receipt of such permits must comply with the provisions of the Restaurants Act, inter alia, with respect to the ban on serving alcoholic beverages (including wine and beer) to people under the age of 18 years, and to the intoxicated. The opening times of such establishments are also regulated by law. This typically implies that alcoholic beverages can be served for the duration of the concert, although not between 4am/5am and 9am.

THE LICENSING ACT

No official permission is required for trading in goods, including the commercial sale of beer and wine during a festival. The sale of prepared food is regulated by the Restaurants Act and permits are required. Normally all requisite permits are combined into one permit granted to the promoter, who hereafter is determined the responsible party in complying with the general provisions of the permit.

FIRE PREVENTION PROVISIONS WITH RESPECT TO THE DANISH PREPAREDNESS ACT

The Ministry of the Interior determines the regulations governing the preventive provisions necessary to prevent or minimise the danger of the outbreak of fire and to ensure responsible rescue and fire extinguishing facilities in the case of fire.

Against this background, regulations are imposed in two areas of relevance to festivals: regulations pertinent to campsites and regulations governing tents used as assembly venues. Otherwise, no other regulations apply with respect to open-air events, like concerts, festivals and other events that attract large gatherings. The reason being that such events tend to be diverse and conditional on numerous factors, for instance, the number of people participating, the profile of performers and audiences, the time of day an event is held and the duration of the event, etc.

Campsites accommodating more than 150 people

Campsites erected during major festivals are governed by regulations pertinent to fire prevention provisions at campsites.

Executive Order no.93 of 2 March 1983, issued by the Ministry of Justice on fire prevention provisions at campsites, is fixed by law pursuant to the former Fire Act §40. The Executive Order governs all campsites designed for more than 150 people, with the exception of campsites governed by the Camping Regulation (Ministry of Environment and Energy,

Executive Order no. 68, of 26 January 2000, on permission to rent sites for camping, and on the refurbishing and use of campsites amended by Executive Order no. 841, of 4 September 2000). Pursuant to the Camping Regulation sites are exempted from the Camping Regulation when the following applies: the site is used solely for a period of not more than

6 weeks in connection with festivals, sporting events, livestock shows and the like, and the site is demarcated and situated in close proximity to the site where the event in question is being held.

Campsites must, pursuant to the Executive Order on Fire Prevention Provision in camp-sites, be situated, furnished and used in such a manner that the risk of the outbreak of fire, of fire spreading, of injury to people is minimised to the greatest degree possible and in a manner that affords reasonable scope for the fire brigade to conduct rescue and extinguishing operations.

Pursuant to §3 of the Executive Order, camp-sites must either comply with the "Regulations determining Fire Prevention Provisions in Campsites, which are not governed by the Camping Regulation" issued by the National Fire Inspection Agency on 1 April 1983 (now the Emergency Management Agency) or situated, furnished and used pursuant to other conditions that to the same degree as the regulations issued by the National Fire Inspection Agency comply with the demands of §2.

The 1983 regulations on fire prevention contain detailed provisions determining the construction, siting, furnishing and use of camp-sites.

Campsites erected in connection with festivals comprise a total camping area of over 1,000 m² and can therefore only be erected with the permission of the relevant fire department. Cf. point 1.2 and point 4.2 of the regulations.

With reference to point 2.1 of the regulations, campsite managements must ensure that regulations are complied with. Two conditions apply to the erection of tents pursuant to point 4.2.1: the tented area must either be disjoined for each approximate 1,000 m² by free space of at least 5 metres in width, or erected on sites of at most 500 m², with at least 5 metres of free space. With a division of 1,000 m², tents must be erected allowing for a gap between each of at least 3 metres, while the gap demand between individual tents lapses with a division in spaces of at most 500 m². At festivals the fire department applies divisions in areas of at most 500 m², in that it is impossible to comply with the gap regulation of 3 m between individual tents.

Pursuant to point 4.2.2 manual fire extinguishers must be provided at campsites and, like-wise, the fire department is empowered to demand the provision of other fire extinguishing equipment/material. Campsites must also be equipped with telephone alarm systems to the fire department, cf. same point.

The regulations also embrace, in point 4.2.3, several directions for campsites. Campsite management is responsible for ensuring that requisite stewards/security are on duty at all times to ensure that tents are erected in full compliance with the regulations set down in point 4.2.1. Tents erected on designated free space must be removed, immediately. Stewards/security must be thoroughly versed in the position and use of fire extinguishing equipment and on how to raise the fire alarm.

Regulations also prohibit campfires and the use of kettles and other cooking equipment in campsites erected without gap demands between individual tents, which applies to campsites erected during festivals. Combustible waste may not be deposited in the campsite but in skips, rubbish bins etc, positioned according to the directions of the fire department. Finally, the regulations prohibit motor vehicle parking in the campsite and on designated free space, as per point 4.2.1.

The public must be informed by notice, cf. point 4.2.4, that campfires are prohibited, that tents may only be erected in designated areas as determined by stewards/security, that waste must be deposited in the skips or rubbish bins provided around the campsite. In campsites without gap requirements between the individual tents, notices must be clearly displayed informing the public of regulations prohibiting the use of cooking equipment.

Tents used as points of public assembly
Executive Order no.197, of 21 March 1990, issued by the Ministry of Justice on Fire Prevention Provisions for tents used as points of public assembly and for entertainment purposes is also governed by §40 of the Fire Act.

Pursuant to §2, section 1, of the Executive Order, tents intended for entertainment purposes must be positioned, furnished and used in such a manner that the risk of the outbreak of fire, of fire spreading and of injury to people is minimised to the greatest degree possible and, likewise, that the fire department has adequate scope to conduct rescue and fire extinguishing operations. Pursuant to the provisions of section 2, §2, in the construction and erection of tents designed for accommodating large gatherings of people, it must be ensured that the bearing structures are stable and capable of withstanding all types of weather.

Tents designed to accommodate more than 150 people, which at festivals are used as music venues, restaurants etc, may, pursuant to §4, section 2, of the Executive Order, only be erected with the permission of the relevant fire department and must be positioned, furnished and used in compliance with conditions determined by the fire department, and the demands of technical regulations laid down in §2, section 1.

At this point in time, no technical requirements are laid down for tents designed for gatherings of large numbers of people and for entertainment purposes. The Emergency Management Agency has, however, taken the initiative to draw up such a set of regulations. Scope open to municipal councils to impose regulations determining the arrangement of music events. In fields in which administrative regulations are not fixed pursuant to the Preparedness Act §33, section 2, no. 2, the municipal council pursuant to §35, section 2 of the Act in each individual case with respect to buildings and open space:

- 1) where conditions pose a risk of fire
- 2) where many young people are gathered in one place
- 3) where valuable property is exposed to destruction is empowered to enact by-laws designed to prevent or minimise the risk of fire and to ensure responsible rescue and fire extinguishing operations in the event of fire.

This competence is applied to ensure that the fire department is on stand-by, on site, at the Roskilde and Midtlyn festivals.

Fireguard Duty

Pursuant to §35, section 3, of the Preparedness Act, municipal councils can order the presence of municipal emergency services in assembly halls, during exhibitions, festivals, theatre performances and similar events, including events held in the open air, to act as fireguards.

This by-law is applied in connection with many festivals.

THE CONSTRUCTION ACT

The erection of stands, including stages and spectator enclosures etc, in the open air, used in connection with sporting, music and other events, is governed by §2, sections 2 and 3, of the Construction Act. Construction work may not commence before permission has been granted by the municipal council, cf §16 of the Act.

THE ENVIRONMENT PROTECTION ACT

The permission of the municipal council is required for the emission of waste water/sewage into the public sewage system. The municipal council must evaluate if the municipal water purification system is capable of accommodating the extra sewage load.

The municipal council must ensure that waste generated by a public event is disposed of in keeping with the regulations set by the municipality for waste disposal.

It will evaluate if sufficient toilets and washing facilities are provided to ensure hygiene in campsites and in the areas where music is performed.

The municipal council will see to it that the event does not give rise to serious noise pollution in the surrounding area.

The municipal council (supervising agency) can before and during an event regulate such emissions by banning activities deemed to cause pollution and/or generate unhygienic conditions, cf. Environment Protection Act §42, sections 1 and 2.

REGULATIONS GOVERNING THE USE OF ELECTRICITY

Pursuant to the provisions of chapter 710 of the 1993 statute regulating the use of electricity, only authorised personnel are empowered to erect electrical installations, and all electrical apparatuses/equipment must be approved models. The Electricity Safety Council makes spot checks.

REGULATIONS GOVERNING FOODSTUFFS

The Food and Beverages Act covers foodstuffs, beverages and other produce intended for human consumption, cf. §3 of the Act. Thus all hotdog/hamburger stands, restaurants, cafeterias etc, set up for the duration of festivals, are subject to the Act.

The Danish Veterinary and Food Administration Agency supervises the observance of the law on behalf of the Minister for Food, Agriculture and Fisheries. The agency, which was established on 1 July 1997, is an amalgamation of the National Food Agency and the Danish Veterinary Service. The agency is divided between 11 regions. With the adoption of a new Food Act, control of food and beverages has reverted to the state, whereas previously it was the province of local authorities.

With respect to major events, like for instance festivals and concerts, food inspection authorities issue joint permits, which cover all food outlets registered. Before a joint permit can be issued the food inspection authorities convene meetings with festival promoters and managers of various restaurants, booths etc. This means that non-registered outlets, for instance hotdog/hamburger stands set up outside the festival confines, are often not aware of the provisions of the Food Act.

Food inspection authorities carry out on-the- spot checks during all events.

THE PLANNING ACT

Local conditions may dictate drawing up a local plan for the area. Such conditions could include the neighbouring environment, traffic density and perhaps permanent structures in the vicinity.

THE PUBLIC ROADS ACT

The municipal council, as the road authority, must grant permits for use of the road network and in collaboration with the police is responsible for traffic planning, signposting and any contingent relocation of traffic during a festival/concert.

STATE OF READINESS TO ATTEND TO THE CRITICALLY ILL AND ACCIDENT VICTIMS

In pursuance of the Hospitals Act, the Ministry of Health's Executive Order no. 987, issued on 6 December 1994, covers the deployment of ambulances. The Order places responsibility for the provision of ambulance services with individual local authorities.

The Executive Order dictates that county councils, which constitute a link in the overall health programme, must draw up a plan for the ambulance service and establish broad-based cooperation, including setting up a pre-hospital committee, with a view to ensuring adequate response to alarms and coordinating cooperation on overall pre-hospital efforts between the hospital service, the ambulance service, the primary health service, control centre functions and neighbouring counties/local authority areas.

The ambulance programme is thus closely linked with plans for emergency health services, which take in hospital emergency departments, the emergency medical services and emergency services attached to the primary health service. The aim of the emergency health services is to ensure that the health service is in a position to expand and reorganise its treatment and care capacity etc, in addition to normal emergency services, both in the event of peacetime disasters and during periods of crisis and war.

More detailed regulations governing this capacity are defined in the National Health Service Act, whose provisions on health planning are expanded in Ministry of Health guidelines for planning emergency health services, dated 1998, and the Emergency Health Service Handbook, the third edition of which was issued in March 1999.

Finally, it is noted that the Ministry of Health has plans to issue a new Executive Order on pre-hospital initiatives, including substituting the current order governing the ambulance service. The draft presented does not alter the fundamental cooperation and coordination principles of the provisions governing the ambulance service, but rather underlines an individual county council's responsibility to adjust the extent of its emergency services to cater for local conditions, and to include incidents that may arise during the assembly of large numbers of people.

An Outline of the Focus Areas

INTRODUCTION

Besides conditions that find parallels in other sections of society, and for which legislation pertains, music festivals/concerts present some special conditions. Several of these conditions and their impact on safety with respect to festivals/concerts are set out below by way of introduction.

CROWD MANAGEMENT

Crowd size

Crowd management constitutes a major factor in arranging festivals/concerts. When large numbers of people are gathered in a confined area the risk of accidents increases, but not necessarily in proportion to the number of people. However, safety provisions and — should the occasion arise — rescue operations may of necessity be influenced by the size and density of the crowd.

During festivals/concerts the area in front of the stage, around entrances and exits, around sales outlets, around access roads to trains, buses and taxis, and areas given over to camp-sites are risk areas, where accurate planning, carefully thought through routes and suitable dimensions play an important role in safety.

Crowd density

Density in a given assembly of people is perhaps of greater significance in terms of safety than the actual size of the crowd. By density is meant physical density and speed, mental elation or excitement, enthusiasm and expectation.

During festivals/concerts the greatest crowd density occurs typically in areas closest to the stage/stages, around exits and entrances, around sales points and the like.

Crowd density can to a great extent be regulated by physical planning, by providing sufficient dimensions and a sufficient number of access roads etc, and, with respect to the crowd assembled in front of the stage, by sectioning off spectator enclosures, and — should the occasion arise — by limiting public access to certain areas. The latter precaution depends on whether stewards/security have a general overview of the approximate number of people occupying (or that could potentially occupy) the area in question. By “automatic” regulation of a physical nature, the crowd’s feeling of being controlled by (perhaps unpleasant or provocative) restrictions is minimised.

Crowd behaviour

Youth culture’s concerts, dances and discos form the framework for extremely varied types of behaviour with resultant highly different risk potential. Different music genres attract audiences of different ages and gender, and involve a varied selection of behavioural patterns. Safety risks in connection with crowd behaviour depend, however, not only on crowd composition and the nature of the music, but also on such conditions as the homogeneity of the crowd. At festivals with many different concerts, the crowd will typically be more mixed than at isolated events.

Crowd behaviour cannot be predicted in detail, especially in the long term, because behaviour undergoes changes at least at the same speed as the music takes on pace on stage. New types of risk-based behaviour can thus demand that festival/concert promoters be in a suitable state of readiness to regulate or counter new risks.

Many circumstances associated with a music event impact on the behaviour of the crowd: the physical environment, scope to experience a sensation of space, service and quality, especially the core performance of music and show.

The behaviour of performers

The crowd alone does not advance youth music culture. A group’s performance on stage and video performances, in connection with the release of CDs, plays a significant role in this development.

The expectations a performer intimates also impacts on crowd behaviour at festivals/concerts. It is therefore of great importance to safety that performers are aware of the impact their behaviour has on crowd behaviour, and of the safety risks involved with such behaviour.

Concrete evaluations of planned special effects or particularly violent outbursts on stage thus play an important role when the safety of an event is being considered and planned, in that unanticipated risk-related activities naturally constitute the greatest risk. But even behavioural types, which over the years have been incorporated into music culture as normal recurrences, may give occasion for deliberation with a view to possible opt out or an actual ban.

With respect to planning festivals/concerts, unanimity between performers and promoters on which types of behaviour may be expected (and permitted) from performers and fans, alike, is therefore important. When organising the individual components of an event, performers should be contractually obliged to comply with any safety provisions the festival/concert promoters consider appropriate.

The physical design of festival sites

The physical design of the festival/concert site and such a design's interaction with crowd size and mobility is of utmost importance. The physical design of a site can to a great degree prevent the emergence of undesirable or dangerous situations. Similarly, easily accessible, recognisable and sufficient access routes for personnel, everywhere on site, play an important role in safety.

The importance of access routes does not only apply to volunteer helpers and stewards/security but also to personnel responsible for general services, deliveries, maintenance and so on. During the day and at night visible and conspicuous signposting of all service functions, access routes, emergency exits and other facilities are likewise of vital importance to safety.

Communicating with the crowd

Getting information to and communicating with the public is an important factor in terms of safety, at any event. The scope of the public to act and react rationally and in an appropriate manner, in any given situation, depends essentially on the participants' awareness of both the physical design of the event and the planned sequence of events.

The public's concrete awareness of an event and its safety provisions, consequently, constitute a safety provision. On top of this comes the public's general awareness of the risks inherent in certain types of behaviour, which have developed in pace with music culture.

A good deal of information to the public is constituted of information on pertinent emergency situations. It is of utmost importance that the public are aware, in advance, of the channels and personnel functions that in any given situation will be in a position to give such information. It is therefore important that safety information, and the personnel who issue safety information, is not confused with other information types and personnel groups.

Chain of command

Safety provisions at festivals/concerts also include communication from the public to stewards/security, and communication and a chain of command among stewards/security. It is therefore important that the public are absolutely clear which particular personnel group should be approached with potential problems. This applies in all circumstances.

In emergency situations, large and small, it is of crucial importance that the chain of command and the decision-making structure is unconditionally transparent, and that all involved personnel groups are aware of such conditions. Similarly, it is important to try and test responses to an emergency situation and ensure that all personnel are well acquainted with these procedures.

Clear decision-making competence and clear awareness of lines of action constitute essential components of safety provisions. Clarity and decision-making competence are reinforced if the person responsible for safety is exclusively responsible for safety and as such cannot be ordered to perform, or be confused with stewards/security who perform, other duties.

Lighting

Adequate lighting of the festival/concert site contributes to confidence among the crowd and minimises the risk of a crowd losing its sense of orientation and ability to act/react expediently in any situation, including an emergency. Adequate lighting also heightens scope for social control, reciprocally, among the crowd and thus prevents inappropriate or risk-related behaviour arising unobserved. In emergency situations, in particular, adequate lighting can contribute to appropriate action on behalf of the public and enable stewards/security and volunteers to perform their duties to the optimum.

FESTIVAL PERSONNEL

Festivals and concerts are temporary but recurrent events with particular safety provision needs. A crucial aspect of safety at these events is the presence of a sufficient number of and adequately qualified personnel to carry out all safety functions.

It is also important that safety equipment, communications equipment etc, at the disposal of personnel, is adequate and functioning properly.

Finally, an important factor in this context is to ensure that the public can clearly distinguish between safety personnel and other personnel groups.

CRIMINAL BEHAVIOUR

Violence

At festivals/concerts at which many, usually young, people are gathered violence erupts as a matter of course. Considering the number of people that over a period of several days live in close proximity to each other and consume an amount of alcohol and maybe euphoric substances, as well, the number of violent incidents is, in fact, extremely low. Compared with the behaviour of young people on Friday and Saturday evenings at restaurants and discos, festivals can almost be described as peaceful.

Drug trafficking

Before and during festivals/concerts police confiscate quantities of narcotics, predominantly hashish. The amounts confiscated indicate that drug trafficking at these events is prolific, in that most of the confiscated substances indicate possession for own use and purchase prior to the event. The amount of “hard” drugs confiscated during festivals/concerts is extremely limited.

Considering the amount of narcotics in circulation in Denmark in advance, only minute quantities are confiscated during music festivals/concerts.

Theft

Theft, especially from tents, is a major problem at some music festivals, especially at festivals that attract a young crowd, who reside in small tents. Robberies usually take place at campsites when the owners are attending concerts. The tent is often ripped and everything of value stolen. Other robberies occur when the occupier is asleep, maybe in a deep sleep as a result of consuming too much alcohol. Tents are ripped apart and valuables stolen. Stolen items include wallets, watches and jewellery, and festival armbands, which are cut from the owner’s wrist.

Other types of criminal behaviour

Other types of criminal activity are perpetrated at festivals/concerts. The number of reported crimes is, however, insignificant considering the number of people gathered in one place, simultaneously.

ALCOHOL AND EUPHORIC SUBSTANCES

The Working Group finds it unlikely that the behavioural problems among the public at music festivals and concerts, attributed to the intake of alcohol or euphoric substances, differ greatly from similar problems in other contexts. The law governing euphoric substances applies to and is enforced at festivals/concerts, to the same degree as otherwise. The Restaurants Act applies to festival/concert promoters and stall holders. However, it should be noted that the age composition of the public at many of these events place enhanced demands for compliance with the ban on serving visibly intoxicated people. Informing the public of the risks involved in consuming both alcoholic and euphoric substances would seem to have a positive impact on safety.

TRANSPORT AND TRAFFIC

When thousands (tens of thousands) of people converge on one place to participate in an event, traffic constitutes a risk. On this point festivals/concerts do not differ significantly from trade fairs, exhibitions, sporting events and cultural events attracting large numbers of people. There are safety aspects involved with respect to transport to and from festivals/concerts and with respect to the crowd’s movements during festivals/concerts. The police, in cooperation with the relevant road authorities (municipal, county and the Roads Directorate) are responsible for the regulation of road traffic.

The promoter’s planning and programme arrangements can influence the spread of arrival and departure times, and thereby traffic to and from the event at peak periods. Sudden programme changes, interruptions and cancellations can also have an impact on traffic density in the vicinity.

By making agreements with transportation companies, the public transport system can be reorganised or supplemented so as to reduce the number of private cars and hitchhikers converging on an event.

Traffic safety and traffic flow can be influenced by how well and how clearly routes to the event are signposted, on how traffic is regulated in the vicinity of the festival/concert, parking facilities provided and access roads. Manual control and regulation drawing on the assistance of the police, the Home Guard and the police special task force, or festival stewards are often employed.

Traffic safety for participants during a festival/concert is not least dependent on how activity areas, stages, campsites and car parks are situated in relation to each other, and in relation to shopping facilities etc. Forcing participants to cross busy roads when moving between the various areas and facilities during a festival poses a risk of traffic accidents. Participants, who are absorbed by the festival atmosphere or under the influence of alcohol, will very likely be less cautious and aware of traffic dangers outside the realm of the immediate festival area.

FIRE

Since the beginning of the Seventies, music festivals have developed from events running over a period of one to two days to events, which today, run for periods of up to eight to ten days.

A need has arisen in pace with this development to furnish temporary campsites for the increasing number of visitors. Regulations governing campsites were applied initially but they proved difficult to enforce.

Special gap regulations ordaining a space of three metres between each tent proved difficult to enforce and as the Campsite Regulation, in addition, only applies to permanent sites, a set of regulations was drawn up in 1983 to cover fire prevention provisions in large campsites, pursuant to §40 of the former Fire Act.

Festivals have developed in such a manner and at such a pace that today it is quite common to set up large markets on site, and many festival goers now avail of campers and the like. It's not uncommon for furniture and other inflammable materials to be brought on site, for use during the event.

The 1983 regulations apply only to tents.

There is therefore a need to compile new regulations that, besides campsites, regulate areas set aside for campers, markets, large entertainment tents, etc.

Of the specific problems confronting fire safety provisions the following are worth mentioning:

Campsites: the use of open fires on campsite. Inflammable materials, like furniture, brought on site. The want of regulations governing communal cooking facilities.

Caravan sites: at some events caravans are parked alongside tents, with a subsequent risk of fire spreading to an extended area. Major fire hazards, generally. The use of gas and open flame.

Markets: Major fire hazards. Use of gas and open flame. Overnighting in stalls. Emergency exit problems as a result of large-scale storage in open areas.

Entertainment tents: Position of tents, keeping emergency exits clear, fire extinguishing equipment, etc.

A number of fires breaks out every year at certain festivals, in the areas noted above. Introducing enforceable regulations would considerably reduce the number of such fires and thereby the risk of loss of life. Regulations must also contribute to improving the decision-making competence of the fire prevention service and promoters.

Even with regulatory improvements it is still important to maintain dialogue with festival goers on site and to publicise these regulations to the public via, for instance, a festival homepage. In situations where dialogue is deemed inadequate, it is important to underline that promoters are responsible for enforcing pertinent regulations.

OTHER FOCUS POINTS

In the view of the Working Group, it is impossible to draw up an exhaustive list of problem areas/focus points for major music events. Consequently, the Working Group cannot produce an absolute list of solutions, either. In addition, events vary too greatly and are inconstant in nature, while behavioural patterns, technology and music are subject to constant change.

The Working Group has, however, chosen to highlight several potential problems. Similarly, the *Event Safety Guide* outlines a comprehensive list of focus points with respect to safety and risks, including most of the points covered by this Working Group, together with many additional points, all of which are treated in a highly qualified manner.

Ongoing exchange of experience between promoters, public authorities and the music industry should guarantee focus on new problem areas and on familiar but expanding problem areas.

Recommendations of the Working Group set up by the Danish Government to Study the Safety Aspects of Music Festivals

INTRODUCTION

The recommendations put forward by the Working Group are intended to enhance safety at Danish music festivals and similar events in a manner which will help to guarantee Denmark's position as host to events of this kind, with their distinctive culture and ambience, which in Denmark, and in most places around the world appeal to many — but especially young — music lovers.

The point of departure of the Working Group is to present recommendations that are realisable, efficacious and that engage festival/concert promoters and public authorities, as well as performers and festival/concert goers, actively in improving safety.

The Working Group is anxious to recommend measures that, at one and the same time, guarantee the least imaginable risk to fans and performers, the best conceivable state of readiness in the event of a disaster or accidents, and the most competent arrangement feasible of events of this kind.

Concurrently, an essential element of the task facing the Working Group is to guarantee that Denmark can continue to host music festivals and similar events in a manner that accommodates the demands and expectations of music fans, with respect to ambience, youth culture and the sensation of “freedom” music generates.

The most significant departure recommended by the Working Group is the call for a written, detailed and, most importantly, mandatory risk evaluation from festival/concert promoters.

The Working Group recommends that this risk evaluation constitutes the basis on which official approval of an event and its safety provisions is granted.

Further, the Working Group recommends that guidelines detailing the risk factors, which should be taken on board in any evaluation of risk and safety at festivals and similar events, be published in Danish. These guidelines should take their point of departure in the principles governing and the content of the British *Event Safety Guide*, although adapted to Danish conditions.

In addition, with respect to the issue of fire prevention in campsites the Working Group recommends the implementation of several initiatives designed to enhance safety in campsites and in the vicinity of booths and stalls. A sub-committee, which has conducted a thorough examination of these aspects of safety on site, has presented concrete proposals to tighten and enlarge on current regulations.

In the opinion of the Working Group, liability to maintain a state of readiness and preparedness to treat the critically ill and/or accident victims at major public events is adequately regulated by current provisions. However, the Working Group recommends that such liability be further emphasised in published guidelines etc, considering that it is the individual county council’s responsibility to determine the level of service.

Further, the Working Group recommends that the police force, on a nationwide basis, gather empirical data and muster special expertise, which local police departments can consult in deliberations on granting approval to festivals and similar events.

The Working Group recommends that relevant courses be instituted for volunteers and stewards/security employed by festivals and similar events.

The Working Group proposes that the “discharge book” for festival personnel, an initiative introduced by cooperate Danish music festivals, be officially recognised and formalised. Further, the Working Group recommends that festival promoters and others involved in youth music culture make targeted efforts to inform the young of — and instruct them in measures to counter — the dangers inherent in large gatherings and particularly various types of body culture intrinsic with music.

Finally, the Working Group recommends the immediate introduction of Scandinavian-wide cooperation on festival safety, especially with respect to compiling risk evaluation guidelines and, in the long term, cooperation on this issue within the European Union.

RISK EVALUATION

Risk evaluations conducted by festival/concert promoters will primarily constitute the basis for the safest feasible arrangement of music events. In terms of safety, it is imperative that both promoters and personnel employed at festivals/concerts have a clear and detailed picture of the risks a concrete event entails, and the measures devised to counter such risks.

In the opinion of the Working Group, it is infeasible to set general, detailed regulations to govern specific measures that, in each instance, would be deemed necessary or appropriate, in that both festivals and one-off concerts at festivals differ greatly from each other, in terms of crowd composition, size, anticipatable behavioural patterns, and the thereby associated risks.

During the planning phase of an individual festival/concert, on the other hand, the promoter is responsible for evaluating how the many and varying factors pertinent to the event impact on safety, and based on this evaluation to organise a state of readiness and preparedness requisite in the context.

A concrete risk evaluation can, and should, be highly detailed. The British *Event and Safety Guide* should, in an edition adapted to Danish conditions, constitute the model for risk evaluation details.

As the responsibility for safety at festivals/concerts to a great extent remains with the promoter of the event, regardless of whether the safety risk factors stem from the performers on stage or the behaviour of other contracted parties, technical malfunction or other cause, placing contractual limitations on the risk behaviour of contracted parties — performers or otherwise — will be of immense significance.

A detailed outline of planned activities and clear contractual limitations on the scope of performers and other parties to deviate from planned, agreed and approved safety provisions should therefore constitute an element of deliberations on safety provisions prior to a festival/concert.

The police department in the area in which the festival/concert is being held will, against the background of the festival/concert promoter's risk evaluation, determine whether the promoter's safety provisions and state of readiness to respond to an emergency correspond to the promoter's evaluation of pertinent risks, when a permit for an event is being considered.

As most events of this kind are annual, recurrent events this position, as a general rule and especially in the initial year, will be hampered by the fact that permission to hold a festival must be applied for and obtained before the details of its programme are known. General safety provisions and readiness to respond to an emergency will typically be the same year after year, while only significant changes with respect to an event or youth culture, or extraordinary constituents and consequently extraordinary risks, will demand the introduction of new safety provisions.

GUIDELINES ON EVALUATING RISKS AND SAFETY

The Working Group has established that the conditions which should constitute the point of departure for risk evaluations on the part of promoters and public authorities, alike, are manifold, complex and subject to constant change to an extent that demands solid and up-to-date information material.

The Working Group has studied, to great avail, the most important international empirical publication on music festivals and concerts, namely, The British *Event Safety Guide* (also called *PopCode*), first published in 1993 and again in a revised edition in 1999 by the British Home Office and the Scottish Home Office. The Guide is a comprehensive outline of risk factors with parallel safety provisions for music festivals and similar events. The Guide came to fruition as a result of cooperation between the music industry and public authorities in the UK, where the music industry itself was the driving force.

The *Event Safety Guide* contains many-sided advice and guidelines from which promoters can derive much practical benefit. The Guide's target group is, primarily, promoters and the agencies responsible for safety at major music events.

In the opinion of the Working Group funds must be made available, as soon as possible, to publish a Danish (preferably Scandinavian) parallel to this Guide.

The Danish (Scandinavian) edition should, according to the Working Group, contain more detailed chapters on the following themes, which are not dealt with exhaustively in the British edition:

- 1) Crowd management
- 2) Chain of command and decision-making competence
- 3) Communications with the public

The Danish (Scandinavian) guide should constitute the point of departure for the evaluation of concrete risks conducted by individual promoters and his/her safety provisions planning.

OVERALL COORDINATION OF RESPONSIBILITY OF ALL INVOLVED PUBLIC AGENCIES

Today, the police are the competent body for granting permits for festivals/concerts and setting conditions with respect to the observance of law and order during a music event. In the event of a major accident, at which different agencies cooperate on rescue operations, the police act as the coordinating agency. In the opinion of the Working Group, there is no reason to change these regulations.

ESTABLISHING AN INTERNAL UNIT WITHIN THE POLICE WITH SPECIAL KNOWLEDGE OF CROWD MANAGEMENT

Festivals/concerts in Denmark, other Scandinavian countries and other venues around Europe have undergone profound change in recent years, from small affairs, running over a few days, to medium-sized or huge events attracting more than 100,000 people, including fans and helpers, often lasting more than a week, in the sense that festival goers arrive at the festival site several days in advance to secure a good camping spot and to "warm up". Youth and music culture is undergoing constant and marked change. And there is no indication, at present, that this development will cease.

Police duties today are therefore much different than they were a mere ten years ago, and their job in the future will change in pace with new developments. Today, the police are not systematically trained in how to evaluate safety before or during a festival/concert, especially safety at massive concerts attracting crowds of perhaps 60,000 - 70,000. The only "course of study" available is the experience accumulated from earlier festivals, visits to other festivals and exchange of experience with police in districts where festivals are held.

It must be acknowledged that much more is needed, at this point in time, to make an accurate assessment of whether a festival will progress safely and peacefully, namely, up-to-date international specialised knowledge on how major gatherings are managed, awareness of what music genres generate a specific reaction among the crowd, how to design and furnish festival sites to guarantee the greatest possible safety levels for the public, festival personnel and performers, and preconditions that will assist in an evaluation of circumstances to which significance must be attached in the overall and detailed organisation of a festival.

If the police are to fulfil this task, the Working Group is of the opinion that a "knowledge bank", so to speak, should be set up at national level, perhaps by establishing smaller consultancy corps, the task of which would be to act in an advisory capacity for police departments in whose areas festivals are held, and which will build up and maintain specialised expertise in the arrangement of festivals, crowd management, youth culture, music genres, design of festival sites, and so on.

PREREQUISITES FOR RISK EVALUATIONS CONDUCTED BY PROMOTERS

An application requesting authorisation to hold a festival/concert should be in the hands of the local police well in advance of the date set for the event.

In the opinion of the Working Group, such applications should be accompanied by the promoter's written safety evaluation covering all essential safety factors impacting on the event. The promoter must also document that approval to hold the event has been granted by other agencies whose sanction is required. The local police should then conduct or commission a qualified evaluation of whether the promoter's planned safety provisions are realistic and compare with the risk evaluation presented, and whether it can be assumed that the festival/concert can proceed safely and in an orderly manner.

The Working Group concedes, however, that these procedures cannot be fully executed in year one of the new regulations, as only broader safety provisions and response readiness can be practically in place when the permit application is submitted, meaning, permission must be sought before the details of the event are clarified. In all subsequent years, the police will be better equipped to assess situations based on the experience of previous risk evaluations.

Likewise, the local police (as is common practice today) should make contact with other permit granting authorities or agencies affected by the festival/concert, with the aim of compiling a common set of safety guidelines for the festival/concert, and establishing an adequately equipped emergency corps.

Finally, the police should evaluate whether or not the promoter is in a position to fulfil the conditions of the permit.

CONTROL OF PROMOTER'S RISK EVALUATION AND SAFETY PROVISIONS

During the course of a festival/concert the police and other agencies involved should make spot checks to control the promoter's compliance with the demands set in the granted permit. Likewise, the promoter's risk evaluation should be controlled to see if it holds good for the duration of the concert, or whether a need has arisen for alternative safety provisions.

If the promoter breaches the terms of the permit to any significant extent or if the promoter's risk evaluation is deemed totally inaccurate or inadequate in the circumstances, the police are empowered to call a halt to the festival/concert. Similarly, a promoter's failure to comply with the documented risk evaluation will have consequences for subsequent permit applications, the worst scenario being refusal to grant a permit for any future festival/concert.

FIRE SAFETY AND CAMPING

With respect to tents used for large assemblies, the Emergency Management Agency has taken the initiative to compile a set of technical regulations that will itemise mandatory requirements on gap distance, emergency exits, fire extinguishing equipment etc. New regulations are expected therefore in this area in the foreseeable future.

Based on the proposals put forward by the sub-committee on fire safety in campsites, the Working Group recommends the following tightening and expansion of current regulations:

- The term campsite is modified to include sites set aside for campers etc, and market areas on site consisting of temporary stalls and booths. As a general rule, it is not permitted to erect tents in the vicinity of campers, unless the municipal council (emergency services), based on an overall evaluation, determines that the safety level prescribed by regulations is not jeopardised.
- If a campsite — or market — is used from sundown to sun up, and a fence or other such structure cordons off the site, each exit from the site must be equipped with an illuminated emergency exit sign.
- Applications to the municipal council must contain the name and address of the person responsible for ensuring that regulations are complied with.
- Standard demands are made of cooking facilities on site.
- As there is a tendency for festival goers to bring furniture (armchairs, couches etc) to the campsite, which considerably increases risk in the case of fire, such items are forbidden on site.
- Regulations governing campsites generally will be revised.
- In the case of large events, at which the campsite exceeds 50,000 m², the municipal council can tighten fire prevention provisions with reference to a risk evaluation, for instance, emergency and rescue services plan, fire service plan, maximum size of tents etc, if this is deemed necessary.
- Regulations will be introduced to govern markets on site with respect to gap distance between stalls and booths, emergency exits, heating and the use of cooking equipment, plus a ban on overnighting in booths or stalls.
- For sales areas exposed to particular fire hazards the municipal council is empowered to impose additional fire prevention provisions.

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