



# GOTTWOOD

*Dubbed as a mystical party in the middle of the woods, Gottwood celebrates a decade by rolling out a trusted network of suppliers to the intimate electronic music festival.*

**In a festival climate where big budgets and big production is often championed, it is hard for a smaller scale shows to stand proud unless creativity, commitment and passion prevails.**

Marking its 10th year, Gottwood's 5,000 capacity show focuses on an underground selection of electronic music from across the globe spread across 10 stages in the North West of Wales, pushing the boundaries that small festivals are often constrained by to their limits.

Knowledge of the industry and experience of the team allowed Director, Tom Elkington who handled design and technical production and Director, Digby Neill who overlooked the site - to deliver a special and one-off production in arguably one of the most beautiful spots in the country.

For Elkington supplier selection was key. "Choosing to work with typical industry leaders doesn't always work in smaller shows as budgets and aspirations don't align. Smaller shows need PM's with a true passion for the end product that are willing to go that extra mile and be resourceful."

This year, the Gottwood team worked with a variety of suppliers including Impression One (power), Audio Feed (sound), Lightup (light,

video and rigging), Nick Jevons (lighting design), The Fair (compliance and health and safety), Pinnacom (network) and the Creation Live team on show design and production delivery, headed up by Production Manager, Charlotte Denton.

Elkington praised the festival collective: "Everyone shone through to deliver in my opinion the best Gottwood yet. A small dedicated team of highly skilled individuals willing to go that extra mile."

## AUDIO

Gottwood's organisers are committed to giving its community the best possible sound and, with that in mind, called in Audio Feed to deliver Funktion-One systems on all 10 stages. This included the first outing for Vero VX. Each stage was curated by the people behind some of the UK's best parties and music labels, making for a varied programme of DJ and live performances.

Vero VX, which received its global launch at Prolight + Sound 2019 in April, was deployed at The Lawn – the festival's 3,000-capacity main stage.



*Production Manager, Charlotte Denton & Production Coordinator, Yasmin Galletti di Cadillac; Organisers Tom Elkington & Digby Neill.*

The system featured four ground stacked Vero VX90 cabinets per side, with bass reinforcement from eight V124 enclosures. Power came from MC2 Delta 90, Delta 100 and Delta 80 DSP Dante amps.

Funktion-One founder Tony Andrews was onsite to assist with the set-up and to oversee Vero VX's maiden voyage. Commenting on Vero VX's performance at Gottwood, Andrews said: "Given that this was the first outing and as we only had four units per side, typical reasoning could lead you to think that it may not be sufficient for the size of venue. However, the output and clarity of this relatively small system was outstanding. It performed beyond all expectations, with headroom to spare."

Audio Feed's Oz Jefferies added: "The VX produced an incredibly full, vibrant alive sound. The vocal clarity was effortless and its performance on live bands was incredible. The Deltas sound awesome."

The other stages provided a mix of styles and ranged in size from The Barn at around 200-capacity to The Curve at 1,150. Each had a Funktion-One sound system from Audio Feed, apart from Trigon which was supplied by Full Fat Audio.

Tree House had eight Funktion-One Evo 6E speakers per side and four F221 bass enclosures, with MC2 amplification and XTA control. The Walled Garden used four Res 4T speakers and four F121 bass enclosures configured in a quadrophonic arrangement, MC2 amplification, and a Midas M32 console at FOH. Audio Feed deployed Res 4Ts, F121s, F101s and an SB210A at The Barn, with MC2/XTA power and control.

Mother Owl was home to two F1201 speakers, two BR118 bass reflex speakers, and an F101, with XTA power and control. Trigon supplied by FFA's

Dave Millard featured eight Evo 6EH mid/high speakers, eight F115 mid/bass speakers, eight F124 bass enclosures and two F101s, with FFA amplification. Ruffy's Lab used four F101s and two BR118s with MC2/XTA amplification and control.

Audio Feed used another quadrophonic system comprising four F1201s and four F121s at Ricky's Disco. The system at Captain Cabeeza featured two Res 4Ts, two F218s and two F101s. The Curve featured two Res 4s and two F121s per side in a left/right configuration with a mono centre stack of two F124s for additional low end.

Audio Feed's Festival Project Manager Conor Dever reflected: "Supplying this year's Gottwood Festival with 10 stages of Funktion-One was a great pleasure for all the team at Audio Feed. Set in an absolutely stunning part of the UK, it was a wonderful experience delivering high quality audio systems in such a beautiful setting."

"The Lawn stage featured the first outing of the new Vero VX system - which sounded absolutely immense. Elsewhere in the festival we focused on implementing quadraphonic systems to curb noise restrictions and deliver a sonic experience for the festival goers. We'd like to thank the festival organisers and everyone else on site who made such an amazing show possible."

#### SOUND MANAGEMENT

For the last four years, Pinnacom's sister company, SPLtrack has provided noise management services to Gottwood Festival. As sound engineer, sound company owner, loudspeaker designer and system designer over



*Creative Designer, Nick Jevons & Liteup Director, Marc Callaghan; Pinnacom & SPLtrack Director, Chris Beale; The Funktion-One audio squad.*

the years, music system control is firmly embedded in Chris Beale and the company's DNA.

"When we were invited to be involved the festival had been suffering with poor onsite sound levels due to strict council controls," Beale reflected. "We were able to provide sound containment design changes and introduced processes that enabled the stages to operate at much higher levels whilst protecting the amenity of local residents."

Key to the management of the event was the SPLtrack cloud platform that enables the project to be modelled in detail during planning and then include live metres during the event. "This enables continuous evaluation of model vs real data including meteorological impact. The system has a host of other features that deliver a comprehensive environmental management tool," he explained.

**LX & VIDEO**

"We were delighted to be asked to supply lighting and video for Gottwood Festival's 10th Anniversary," Liteup's Marc Callaghan began. "Gottwood is a truly unique festival with amazing custom stage structures and a multitude of different environments for all different types of dance music."

Working closely with Creative Designer Nick Jevons, Project and Account Manager Callaghan set to work on coming up with new ideas for the spaces. He reflected "Nick and I wanted to make the lighting and video absorb the audience, so we used a lot of creative LED products such as Martin VDO Scepter to work with the structures rather than just use them as lighting supports."

As a number of the venues had a variety of DJ's and acts over the course of the weekend the accompanying lighting rigs had to be versatile and give

the operators a lot of options for creating different looks and effects.

Then there was the small matter of the site lighting. He explained:

"Gottwood experience is all about the experience for the festival goers and we put a lot of focus on the tree and site lighting."

With over 200 fixtures lighting the non-arena part of the site it gave a huge impact and followed on from the stage designs. "A lot of the tree lighting around the stages was also tied into the lighting console so at those big moments in the night the whole forest around could be strobing or we could drop the light level right down for the lasers to have maximum effect."

The Liteup team also got the chance to roll out its new InfiLED ER 5.9 video screen for one of the stages – making an 18m wide video wall rigged in a curve in strips to encompass the stage.

As far as boutique festivals go, Gottwood's uninhibited decade of success across four days of nonstop dance music partnered with an innovative technical team consolidates its place as a firm mainstay of the independent UK festival scene.

**TPI**

*Photo: TPI, Chroma Collective's Jake Davis & Rob Jones.*

[www.gottwood.co.uk](http://www.gottwood.co.uk)

[www.creationlive.co.uk](http://www.creationlive.co.uk)

[www.pinnacom.com](http://www.pinnacom.com)

[www.funktion-one.com](http://www.funktion-one.com)

[www.liteup.co.uk](http://www.liteup.co.uk)

[www.wearethefair.com](http://www.wearethefair.com)

[www.audio-feed.co.uk](http://www.audio-feed.co.uk)

[www.impressionone.co.uk](http://www.impressionone.co.uk)

[www.spltrack.co.uk](http://www.spltrack.co.uk)