

Licensing Sub-Committee Report

Item No:	
Date:	3 October 2017
Licensing Ref No:	17/08880/LIPN - New Premises Licence
Title of Report:	Studio 88 47 Whitcomb Street London WC2H 7DH
Report of:	Director of Public Protection and Licensing
Wards involved:	St James's
Policy context:	City of Westminster Statement of Licensing Policy
Financial summary:	None
Report Author:	Miss Yolanda Wade Senior Licensing Officer
Contact details	Telephone: 020 7641 1884 Email: ywade@westminster.gov.uk

End:	01:00	01:00	02:00	03:00	03:00	03:00	22:30
Seasonal variations/ Non-standard timings:	On the morning of the beginning of British Summer Time, the terminal hour will be 04:00. For the sub-basement only, from the end of the permitted hours on NYE to the start of the permitted hours on the following day.						

Recorded music				Indoors, outdoors or both			Indoors
Day:	Mon	Tues	Wed	Thur	Fri	Sat	Sun
Start:	10:00	10:00	10:00	10:00	10:00	10:00	12:00
End:	01:00	01:00	02:00	03:00	03:00	03:00	22:30
Seasonal variations/ Non-standard timings:	On the morning of the beginning of British Summer Time, the terminal hour will be 04:00. For the sub-basement only, from the end of the permitted hours on NYE to the start of the permitted hours on the following day.						

Performances of dance				Indoors, outdoors or both			Indoors
Day:	Mon	Tues	Wed	Thur	Fri	Sat	Sun
Start:	10:00	10:00	10:00	10:00	10:00	10:00	12:00
End:	01:00	01:00	02:00	03:00	03:00	03:00	22:30
Seasonal variations/ Non-standard timings:	On the morning of the beginning of British Summer Time, the terminal hour will be 04:00. For the sub-basement only, from the end of the permitted hours on NYE to the start of the permitted hours on the following day.						

Anything of a similar description to that falling within (e), (f), or (g)				Indoors, outdoors or both			Indoors
Day:	Mon	Tues	Wed	Thur	Fri	Sat	Sun
Start:	10:00	10:00	10:00	10:00	10:00	10:00	12:00
End:	01:00	01:00	02:00	03:00	03:00	03:00	22:30
Seasonal variations/ Non-standard timings:	On the morning of the beginning of British Summer Time, the terminal hour will be 04:00. For the sub-basement only, from the end of the permitted hours on NYE to the start of the permitted hours on the following day.						

Late night refreshment				Indoors, outdoors or both			Indoors
Day:	Mon	Tues	Wed	Thur	Fri	Sat	Sun
Start:	23:00	23:00	23:00	23:00	23:00	23:00	
End:	01:00	01:00	02:00	03:00	03:00	03:00	
Seasonal variations/ Non-standard timings:	On the morning of the beginning of British Summer Time, the terminal hour will be 04:00.						

	For the sub-basement only, from the end of the permitted hours on NYE to the start of the permitted hours on the following day.
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Supply of alcohol				Indoors, outdoors or both			Indoors
Day:	Mon	Tues	Wed	Thur	Fri	Sat	Sun
Start:	10:00	10:00	10:00	10:00	10:00	10:00	12:00
End:	01:00	01:00	02:00	03:00	03:00	03:00	22:30
Seasonal variations/ Non-standard timings:		On the morning of the beginning of British Summer Time, the terminal hour will be 04:00. For the sub-basement only, from the end of the permitted hours on NYE to the start of the permitted hours on the following day.					

Hours premises are open to the public							
Day:	Mon	Tues	Wed	Thur	Fri	Sat	Sun
Start:	09:00	09:00	09:00	09:00	09:00	09:00	12:00
End:	01:30	01:30	02:30	03:30	03:30	03:30	00:00
Seasonal variations/ Non-standard timings:		On the morning of the beginning of British Summer Time, the terminal hour will be 04:00. For the sub-basement only, from the end of the permitted hours on NYE to the start of the permitted hours on the following day.					
Adult Entertainment:		None					

2. Representations

2-A Responsible Authorities	
Responsible Authority:	Environmental Health
Representative:	Anil Drayan (Environmental Health Officer)
Received:	31 August 2017

The applicant has submitted the following plans of the premises:

- Ground Floor, drawing no 383.52 LIC, dated 27.07. 2017
- Basement, drawing no 383.51 LIC, dated 27.07. 2017
- Sub- Basement, drawing no 383.50 LIC, dated 27.07. 2017

The applicant is seeking the following Licensable activities:

1. Provision of the following Regulated Entertainments: Monday and Tuesday, 10:00 to 01:00, Wednesday, 10:00 to 02:00, Thursday to Saturday, 10:00 to 03:00 and Sunday, 12:00 to 22:30.
 - Performance of Live Music 'Indoors'
 - Playing of Recorded Music 'Indoors'
 - Exhibition of a Films 'Indoors'
 - Performances of Dance 'Indoors'
 - Anything of a similar description to Live Music, Recorded Music or Performance of Dance 'Indoors'
2. Provision of Late Night Refreshment 'Indoors', Monday and Tuesday, 23:00 to 01:00, Wednesday, 23:00 to 02:00 and Thursday to Saturday, 23:00 to 03:00.
3. Provision of Sale by Retail of Alcohol 'On' and 'Off' the premises, Monday and Tuesday, 10:00 to 01:00, Wednesday, 10:00 to 02:00, Thursday to Saturday, 10:00 to 03:00 and Sunday, 12:00 to 22:30.
4. For all of the above licensable activities non- standard hours variation: On the morning of the beginning of British Summer Time, the terminal hour will be 04:00.

I wish to make the following representations in the order listed above based on the plans and operating schedule submitted:

1. Provision of the proposed Regulated Entertainments and for the hours requested may have the effect of increasing Public Nuisance in the West End Cumulative Impact Area and may impact on Public Safety
2. Provision of Late Night Refreshment may have the effect of increasing Public Nuisance in the West End Cumulative Impact Area
3. The Supply of Alcohol and for the hours requested may have the effect of increasing Public Nuisance in the West End Cumulative Impact Area and may impact on Public Safety.
4. The non- standard hours requested for the licensing activities may have the effect of increasing Public Nuisance in the West End Cumulative Impact Area and may impact on Public Safety

The applicant has submitted an extensive list of conditions in the operating schedule and these are under consideration.

As the hours requested for the licensable activities are significantly beyond the 'core hours' policy the applicant is requested to submit a Public Nuisance impact assessment as outlined in *Appendix 11 of Westminster's Statement of Licensing Policy*.

Such an assessment must include details of the mitigation measures for any plant and machinery employed to prevent Public Nuisance from odour or noise from its use. Additionally Environmental Health will need to be satisfied that there are appropriate measures to prevent sound transmission through the fabric of the building particularly if there are residential premises in the same building.

I understand the premises have not yet been refurbished for the proposed use and will

therefore need to be inspected on completion for Public Safety by the Environmental Health Consultation Team and the Licensing District Surveyor in line with the *District Surveyor's Technical Standards for Places of Entertainment*.

As the premises is located in a CIA Environmental Health will require the sanitary accommodation to be in compliance with the minimum provision as stated in *British Standard 6465 -1:2006 + A1:2009; Sanitary installations – Part 1: Code of practice for the design of sanitary facilities and scale of provision of sanitary and associated appliances: Table 11; sanitary appliances for licensed pubs, bars, etc.*

Please also note that any recommendations by Environmental Health for the capacity at the premises shall be based on whichever gives the lower figure from the number of toilets provided at the premises and the safe capacity assessment made under the Technical Standards.

The granting of the application as presented may have the likely effect of causing an increase in Public Nuisance in the West End CIA and may impact on Public Safety. The application also appears to be against Westminster's Statement of Licensing Policy.

The applicant is, therefore, requested to contact the undersigned to discuss these issues and to arrange a site visit accompanied by the District Surveyor. Environmental Health may then propose additional conditions to allay its concerns.

Responsible Authority:	Metropolitan Police
Representative:	PC Toby Janes
Received:	3 September 2017

I am writing to inform you that the Metropolitan Police, as a Responsible Authority, make a representation against the above application.

It is our belief that if granted the application would undermine the Licensing objectives in relation to the prevention of crime and disorder as there are insufficient conditions within the operating schedule.

The venue is situated in the West End cumulative impact area, a locality where there is traditionally high crime and disorder. We have concerns that this application will cause further policing problems in an already demanding area.

Responsible Authority:	Licensing Authority
Representative:	Mr David Sycamore
Received:	5 September 2017

I write in relation to the application submitted for a New Premises Licence.

As a responsible authority under section 13 (4) of the Licensing Act 2003 as amended under the Police and Social Responsibility Act 2011 the Licensing Authority have considered your application in full. The Licensing Authority has concerns in relation to this application and how the premises would promote the Licensing Objectives:

- Public Nuisance

- Prevention of Crime & Disorder
- Public Safety

The premises is located within the West End Cumulative Impact and as such a number of policy points must be considered.

The application relates to MD2 of the Westminster City Council Statement of Licensing Policy which states - It is the Licensing Authority's policy to refuse applications in the Cumulative Impact Areas, other than applications to vary hours within the Core Hours, under Policy HRS1. This application seeks to go well beyond the core hours as stated in HRS1 for all licensable activities. We are also concerned how the additional 400 people will affect the already busy area (CIPi)

We would ask that this is noted as an objection and we look forward to receiving additional documents to address the policy concerns listed above.

3. Policy & Guidance

The following policies within the City Of Westminster Statement of Licensing Policy apply:

Policy CIA1 applies:	<p>(i) It is the Licensing Authority's policy to refuse applications in the Cumulative Impact Areas for: pubs and bars, fast food premises, and premises offering facilities for music and dancing; other than applications to vary hours within the Core Hours under Policy HRS1.</p> <p>(ii) Applications for other licensable activities in the Cumulative Impact Areas will be subject to other policies, and must demonstrate that they will not add to cumulative impact in the Cumulative Impact Areas.</p>
Policy FFP2 applies:	It is the Licensing Authority's policy to refuse applications in the Cumulative Impact Areas, other than applications to vary hours within the Core Hours under Policy HRS1
Policy MD2 applies:	It is the Licensing Authority's policy to refuse applications in the Cumulative Impact Areas, other than applications to vary hours within the Core Hours, under Policy HRS1.
Policy PB2 applies:	It is the Licensing Authority's policy to refuse applications in the Cumulative Impact Areas other than applications to vary hours within the Core Hours under Policy HRS1
Policy HRS1 applies:	<p>(i) Applications for hours within the core hours set out below in this policy will generally be granted, subject to not being contrary to other policies in the Statement of Licensing Policy.</p> <p>(ii) Applications for hours outside the core hours set out below in this policy will be considered on their merits, subject to other relevant policies.</p>

4. Appendices

Appendix 1	Applicant supporting documents
Appendix 2	Premises history
Appendix 3	Proposed conditions
Appendix 4	Residential map and list of premises in the vicinity

Report author:	Miss Yolanda Wade Senior Licensing Officer	
If you have any queries about this report or wish to inspect one of the background papers please contact the report author.		
Background Documents – Local Government (Access to Information) Act 1972		
1	Licensing Act 2003	N/A
2	City of Westminster Statement of Licensing Policy	7 January 2016
3	Amended Guidance issued under section 182 of the Licensing Act 2003	March 2015
4	Application form	8 August 2017
5	Representation Environmental Health	31 August 2017
6	Representation Metropolitan Police	3 September 2017
7	Representation Licensing Authority	5 September 2017



INTRODUCTION



Westminster City Council's Licensing Policy vision statement states:

"WE WANT TO MAKE SURE THAT WESTMINSTER CONTINUES TO OFFER A WIDE CHOICE OF HIGH QUALITY AND WELL MANAGED ENTERTAINMENT AND CULTURAL VENUES WITHIN A SAFE, ORDERLY AND ATTRACTIVE ENVIRONMENT; VALUED BY THOSE WHO LIVE HERE, WORK HERE AND COME TO VISIT."

TDC Ents wishes to secure a premises licence at 47 Whitcomb Street and believes that it will provide the very type of premises that the mission statement envisages if the application is granted. The applicant wishes to provide a unique live music venue of cultural significance in the heart of London, with an investment of over £1 million and providing jobs for 80 plus people. In addition to live music and dancing, substantial food will be available and part of the strategy for the business is to place heavy emphasis on the marketing of food when people book their tables to attend the venue and generally, (linking promotional activity to the sale of food, not alcohol). Based on current experience, it is anticipated that in excess of 85% of customers will pre-book their evening's entertainment at the venue several weeks in advance of their visit and that at least 40% will be repeat business.

Since 2007, London has lost 35% of its grassroots music venues and in this brochure, TDC Ents seeks to demonstrate that due to the type of entertainment proposed and the cultural importance of live music venues, in addition to the pro-active management style adopted, the application can be regarded as an exception to Westminster City Council's Licensing Policy.

STUDIO



TDC Ents intends to provide a live music venue where each night a group of skilled musicians meet and interact with the audience to play requests. The musicians will not necessarily have played together previously and the audience determines the play list. As a result, each night's entertainment will be bespoke and unique. The applicant already operates a live music venue called The Piano Works and has produced testimonials from the musicians who play at the venue which eloquently explain the nature of the evening's entertainment, the type of clientele who attend and why the venue is so important to them from a cultural perspective, all of which will be replicated at Whitcomb Street.

Live music venues are of huge significance to the cultural, social and economic life of the city and the loss of grassroots venues is of grave concern. The letter from the Music Venue Trust explains the work that they have been doing in this area and why, in their view, the opening of a live music venue will help to gain recognition of the role that these venues fulfil, "not only for artist development but also for the cultural and music industries, the economy and local communities." The value of such premises for nurturing new talent and providing artists with a platform is made clear in the letters of support from Caffe Nero and The Songwriting Academy with whom TDC Ents work extremely closely.

Mr Lorrimer, the Managing Director and Mr Moffat, the Operations Director understand the sensitivities associated with operating late night premises as they currently do so at The Piano Works which is located cheek by jowl with local residents. In 2015, they took over premises which had been the subject of two reviews of the premises licence following the extremely poor operating standards of a previous and completely unconnected, operator. Mr Lorrimer and Mr Moffat worked extremely hard to build the trust of local residents who had been very let down by the previous operator and who were very suspicious of the incoming operator. Local residents have been kind enough to write letters of support which are glowing endorsements of the hard work and operational style which Mr Lorrimer and Mr Moffat and their team have implemented to the satisfaction of those local residents.

STUDIO



The applicants appreciate the responsibility that comes with holding a premises licence and the particular sensitivities which are associated with operating premises in a cumulative impact zone, as they currently do at The Piano Works, and also have done in the recent past, in the heart of Westminster. They understand their obligations in promoting the licensing objectives and have set out in the brochure the measures they intend to adopt in order to address areas of concern. They appreciate that being a good operator is not a reason for a premises licence to be granted and that this is a pre-requisite of the privilege of being granted a licence, but they do believe that they "go the extra mile" in their operational standards and have sought to demonstrate their methods in this brochure.

In essence, the applicants believe that they will provide a "high quality and well managed entertainment and cultural venue within a safe, orderly and attractive environment, valued by those who live here, work here and come to visit" and that the proposal is an exception to policy because:

- The nature of the proposed concept means that the licensing objectives will not be adversely impacted and
- The nature of the concept is of important cultural significance and is in line with the Westminster City Council's vision statement for the city.

TDC

WE CALL OUR COMPANIES TDC BECAUSE THEY ARE THE THREE CORNERSTONES OF OUR COMPANY CULTURE

T = Target Market

25-35 year old, female, university educated, early advocates

D = Differentiation

Our concept is unique. We provide London's only non-stop live music with audience requested repertoire

C = Consistency

We provide high quality food, music, service and drinks each and every day

STUDIO 88

WHY STUDIO 88?

"Studio" because we anticipate that the many dance, rehearsal, film and recording studios in the vicinity will take advantage of having a world class live music venue in close proximity and "88" because a grand piano has 88 keys, one of the principle components of the live music concept we intend to offer.

CONCEPT SUMMARY

Our proposal is to introduce a world-class live music led venue to the heart of London's theatre land. A central stage will allow unrestricted sight lines of two grand pianos, guitars, horns and drums and the music selected is chosen entirely by the audience. Although live music will be the principal reason that customers resort to the premises, we will also provide a high quality novel concept dining offer, which customers can select when they make their reservations, extensive cocktail choices made with the freshest of ingredients and by highly trained 'mixologists' and dancing to tunes that the audience has selected, making each night a bespoke and unique experience.

CUSTOMER JOURNEY

- The customer will be greeted at the front door
- Their booking will be checked and their coat deposited at a dedicated cloakroom before being shown to their table
- Customers will be able to select the songs of their choice using the request napkins on their table
- Customers will be served with pre-ordered food when applicable or will be able to place orders for food and drinks with waiting staff. Service will be fast, efficient and friendly
- Customers will sing to their favourite songs

RESERVATIONS

We anticipate that at least 85% of all sales will be pre-booked and based on experience, that 40% of guests will be repeat customers. Our customers will be able to reserve tables in advance with dinner and brunch packages on offer and card details will be taken. For the minority of guests who chose not to book in advance, an entrance fee may be charged.



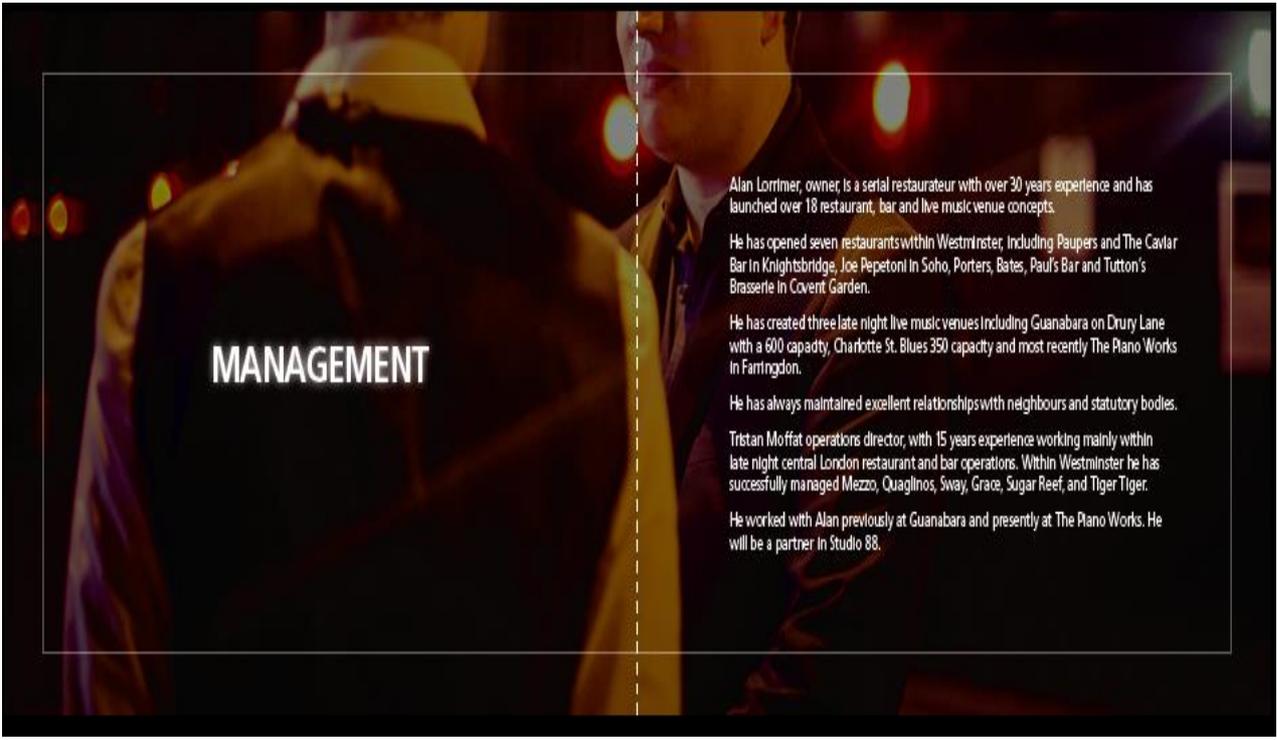
MUSIC

Studio 88 will bring non-stop live music to the heart of London's West End. Each night a six-piece band consisting of two pianists, a drummer, guitarist, bassist and horn player will take to the stage to play audience requested music. We will employ over 50 musicians, allowing them to receive regular work and income, seven nights a week.



MENUS

California Cones will be a unique way of serving hot and cold food, exclusive to Studio 88. The cones will provide a substantial serving amount for each guest and will be presented as a 5 course meal, consisting of two small starter cones, two large main cones and a dessert cannolo for a price of £20. Meat, fish and vegetarian options will be available.



MANAGEMENT

Alan Lorrimer, owner, is a serial restaurateur with over 30 years experience and has launched over 18 restaurant, bar and live music venue concepts.

He has opened seven restaurants within Westminster, including Paupers and The Cavalier Bar in Knightsbridge, Joe Peperoni in Soho, Porters, Bates, Paul's Bar and Tutton's Brasserie in Covent Garden.

He has created three late night live music venues including Guanabara on Drury Lane with a 600 capacity, Charlotte St. Blues 350 capacity and most recently The Piano Works in Farringdon.

He has always maintained excellent relationships with neighbours and statutory bodies.

Tristan Moffat operations director, with 15 years experience working mainly within late night central London restaurant and bar operations. Within Westminster he has successfully managed Mezzo, Quaglinos, Sway, Grace, Sugar Reef, and Tiger Tiger.

He worked with Alan previously at Guanabara and presently at The Piano Works. He will be a partner in Studio 88.

WE GO TO GREAT LENGTHS

AT THE PIANO WORKS WE AS A MANAGEMENT TEAM TAKE REAL PRIDE IN HAVING A PROACTIVE AND OPEN MINDED APPROACH TO BUILDING AND FACILITATING POSITIVE RELATIONSHIPS WITH OUR LOCAL RESIDENTS, STATUTORY BODIES, BUSINESSES AND ALL STAKEHOLDERS IN OUR BUSINESS.

WE HAVE AN ETHOS OF CONTINUOUS IMPROVEMENT AND THIS IS APPLIED TO ALL AREAS OF THE BUSINESS AND WILL ALSO BE THE CASE FOR STUDIO 88. EXAMPLES OF MANAGEMENT CONTROLS AND STAFF TRAINING WE ADOPT ON A DAY TO DAY BASIS WHICH UPHOLD THE FOUR LICENSING OBJECTIVES AND HAVE BEEN PROVED TO BE HIGHLY EFFECTIVE AT THE PIANO WORKS ARE:

Street patrolling - We will have security with body cameras in a high visibility vests responsible for observing, deterring, preventing and reporting any inappropriate or anti-social behaviour. Patrolling will take place significantly beyond our immediate demise, in the same way that we do currently at The Piano Works. Any lost or distressed members of the public will be helped to a place of safety.

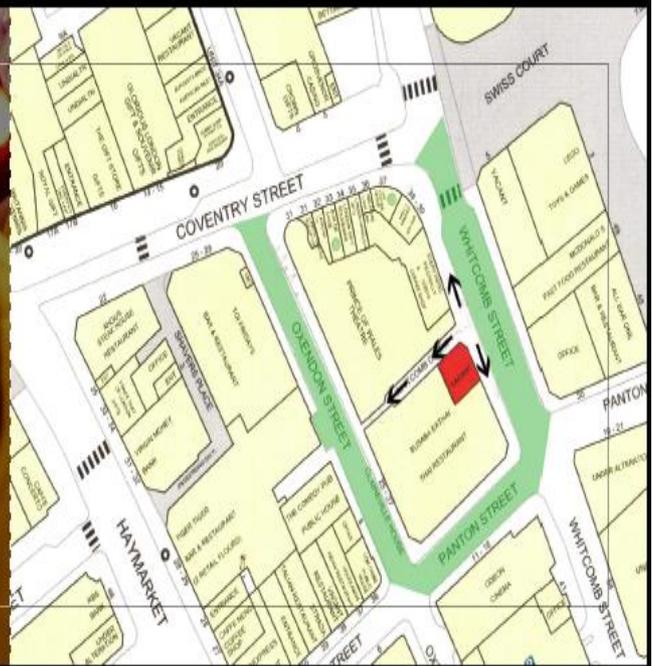
Queue tunnel - We will provide concertina covered tunnels to lessen noise disturbance and protect guests as they wait to enter.

Protection of children from harm - In addition to checks by door staff on entry, we will display "Challenge 25" signs in the areas of the venue where alcohol is being permitted and uphold a "Challenge 25" ID policy throughout our operation and will only accept passports or driving licences as proof of ID, in the usual way. In addition, our till system will prompt staff with a pop up message prior to any alcohol sales on a transaction "Is your customer 25 or over? Anyone born on or before 3rd October 1999 is over 18" with a yes or no select option. We will also have staff sign a daily responsible service log which verifies they will ID all guests who look under 25 and cover all points on responsible service of alcohol and licensing laws.

Property Patrol - We will offer free storage of bags for guests and will only allow hand held dutch bags into the premises beyond the doakroom point. Security will also be allocated to the role of property patrol and will go around the venue collecting property that is left unattended to ensure there are no trip hazards for health and safety and to prevent possible thefts. They will leave a card in the place of the property that will state 'Lost Something? Don't Panic! Please make your way to the box office at the front door and ask property patrol for help'. This has proved to be most helpful with lost mobile phones and house keys.

Street cleaning - On a daily basis we will clean the radius of our building in Whitcomb Street an area significantly beyond our demise. This involves collecting litter and sweeping debris from the streets in the local area. Please refer to the green shaded area on the map to see the area we intend to dean at the start, during and end of every day's trading.

CCTV and additional lighting provision - We will install four exterior CCTV cameras to provide clear imagery and head shots looking in both directions up and down Whitcomb Street and both entrances to Whitcomb Court, again areas significantly beyond the immediate vicinity of our demise. We will put clear signage of the CCTV as a deterrent to anti-social behaviour. We will significantly improve the lighting in Whitcomb Court in order to promote public safety. Please see black arrows on map to see location and direction of proposed external cameras.



THE PIANO WORKS

At our current site, The Piano Works, we operate London's only non-stop live music venue.

Located in a listed Victorian warehouse with a 400 person capacity, we have over 50 musicians employed by us, bringing musical diversity to the venue and allowing them to receive regular work and income. Alongside our core audience request concept, we collaborate with Caffè Nero and The Song Writing Academy, welcoming some of London's best up and coming singer songwriters on to our stage. In 2016, we introduced our own event 'Emerging Talent' to the venue, which twinned an evening with the already established 'Emerging Artists'. Emerging Talent gave new and unsigned performers the opportunity to not only take centre stage but also win a substantial cash prize to help fund their music career. As recognition of the support The Piano Works has brought to the music industry within London, we are recognised as one of London's Grassroots Music Venues.



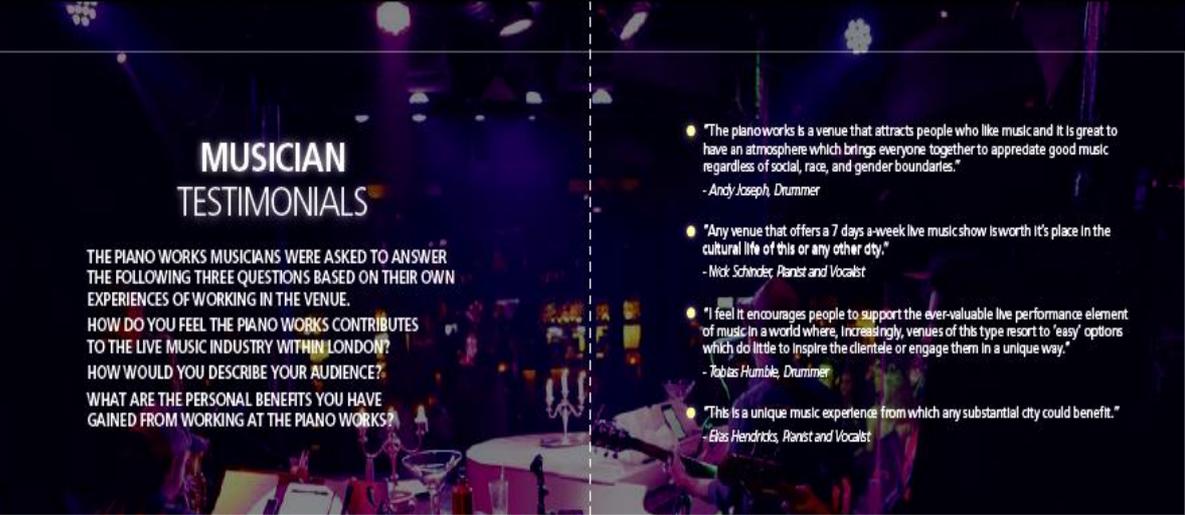
MUSIC ORGANISATION TESTIMONIALS

- "I believe the venue is an incredible showcase platform for new artists and it pivotal in the enhancement of new music and musicians in the UK. It is venues like Pianoworks that keep the live music scene alive and help it thrive in the UK."
- Luc Floreani, CEO, Floreani Management (Luc Floreani discovered the now famed, award winning singer songwriter, Sam Smith)
- "Pianoworks has become our favourite London venue to put on live music as a result of its professionalism and quality of its service, personnel and physical space."
- Paul Ettinger (Pablo), Business Development & Music Director, Caffe Nero
- "The Piano Works has, since opening in July 2015, established both an excellent reputation and a strong business model."
- Beverley Whittrick, Strategic Director, Music Venue Trust
- "We currently host regular nights looking for new talent and showcase curated artist nights every month at The Piano Works, which we find to be an excellent venue to give artists a professional stage with an informed and appreciative audience."
- Martin Sutton, Founder and Head Course Instructor, The Songwriting Academy



NEIGHBOUR TESTIMONIALS

- "I am writing in support of the Piano Works Westminster licence application because they are by far the most open, proactive, positive and creative operators with which I have ever met."
- Leora Neidle, Friends of Clerkenwell Green
- "In short, if all after-hours establishments were run like Piano Works, central London would be able to square the challenge of being a night-time economy and a liveable city which caters for residents with children."
- Dimitri Zenghels, Neighbour and Resident of 24 Ray Street
- "I can highly recommend the management strategies and general approach of Piano Works. It is rare to encounter a venue that takes such good care of its neighbours."
- Cereilyn Ord, Neighbour and Resident of 24 Ray Street
- "From the start the new owner and management team of the The Piano Works Bar was interested getting into conversation with us residents trying to find out what we as residents were expecting."
- Martina Geccell, Neighbour and Resident of 24 Ray Street



MUSICIAN TESTIMONIALS

THE PIANO WORKS MUSICIANS WERE ASKED TO ANSWER THE FOLLOWING THREE QUESTIONS BASED ON THEIR OWN EXPERIENCES OF WORKING IN THE VENUE.

HOW DO YOU FEEL THE PIANO WORKS CONTRIBUTES TO THE LIVE MUSIC INDUSTRY WITHIN LONDON?

HOW WOULD YOU DESCRIBE YOUR AUDIENCE?

WHAT ARE THE PERSONAL BENEFITS YOU HAVE GAINED FROM WORKING AT THE PIANO WORKS?

- "The piano works is a venue that attracts people who like music and it is great to have an atmosphere which brings everyone together to appreciate good music regardless of social, race, and gender boundaries."
- Andy Joseph, Drummer
- "Any venue that offers a 7 days a-week live music show is worth its place in the cultural life of this or any other city."
- Nick Schinder, Pianist and Vocalist
- "I feel it encourages people to support the ever-valuable live performance element of music in a world where, increasingly, venues of this type resort to 'easy' options which do little to inspire the clientele or engage them in a unique way."
- Tobias Humble, Drummer
- "This is a unique music experience from which any substantial city could benefit."
- Elias Hendricks, Pianist and Vocalist

- "The Piano Works contributes in a huge way to London's music scene as it's the only place I am aware of where it's possible to see high quality live music every night of the week until late in a safe and friendly environment."
- Alex Chadwick, Saxophonist

- "It affords ordinary members of the public the unique opportunity to see their own choice of song played at close quarters by live musicians of the highest professional standard."
- Dan Clark, Guitarist

- "The live music industry in London, shamefully, is dying. Piano Works has provided a much needed injection of life into the industry."
- Tara Minton, Pianist and Vocalist

- "Piano works is unique and really incorporates the audience, more than any other music venue I've been to."
- Dale Stanley, Pianist and Vocalist

- "The format which is interactive, for the first time bridges the gap between punter and performer in a way not experienced before."
- Bia Jones, Pianist and Vocalist

- "Piano Works offers regular work for musicians in a nice, fun and friendly environment, there is no other venue like Piano Works, that offers that amount of live music."
- Mart Kesa, Pianist and Vocalist

- "I feel the Piano Works contributes to the music scene in allowing artists and musicians to express themselves and hone in on their skills whilst allowing them to earn a living."
- Graeham Meerden, Pianist and Vocalist

- "As a session player who travels all over the world with music, I can honestly say the Piano Works is a one-off."
- Sean Monaghan, Drummer

- "Piano Works one of the few (if not only) music venues that the public know that they can go to listen to live music every night of the week."
- Karen Straw, Trumpet

CUSTOMER TESTIMONIALS

facebook

4.3 ●●●●●○
6,003 Likes
435 reviews

- "Amazing atmosphere, people, friendly and helpful members of staff. There isn't one thing that you won't like about this venue!"
- January 2017

- "Organised a surprise birthday for a friend here and the staff were incredible, the band were incredible and the whole night was incredible."
- March 2017

- "This place is my favourite! Always amazing music and great vibes!"
- August 2017

tripadvisor

4 ●●●●●○
357 Reviews

Consistently in the top 15% of all restaurants reviewed in London

- "The band was amazing and it's great that there's space to dance."
- August 2017

- "Great fun as most reviews agree but, as a wheelchair user, The Piano Works is not only inclusive and accessible but provided the best service and assistance I've received in London!"
- August 2017

- "I gave Piano Works a glowing review back in June, after celebrating my best friend's birthday there. The place is so amazing that I absolutely HAD to come back."
- July 2017

- "The security at the door were professional and courteous in how they conducted themselves. We stopped down into the venue and were greeted with a live band that performs to an audience-requested playlist."
- September 2017

CHARITY TESTIMONIALS

- "The entertainment Suzie and her team provided for the BMI Healthcare charity ball in Manchester this June, in aid of the charity Prevent Breast Cancer in which we raised £17,000, was next to none... The performance and concept is so unusual and it works unbelievably well!"
- Ashley Hunt, Consultant Relations Manager, BMI Healthcare

- "My experience of working with the team from Management, Marketing, Music and Operations has always been an immense pleasure. Their level of customer service is exceptional and their commitment to the charitable cause was inspiring to many of our supporters and other partners."
- Elizabeth Irvine, Community Fundraising Coordinator & Sing for Samaritans Project Manager

REVIEWS

LUXURIA
lifestyle

"The Piano Works is dramatically different from any other live music venue in London in that the audience gets to choose all the songs and the band keeps the tunes coming all night long."
- *Luxuria Lifestyle*

EveningStandard

"Live music is at the heart of this bar, which sprawls throughout an old Victorian warehouse. Better yet, the audience decides what's played."
- *Evening Standard*

design my night

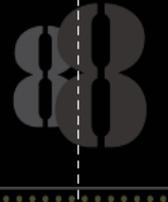
"The Piano Works is one of London's best live music venues."
- *Design My Night*

Time Out

4.7 

"Situated in a listed Victorian warehouse in Farringdon is The Piano Works, a unique live music venue."
- *Time Out*

STUDIO





APPENDICES

STUDIO 88 LICENCE APPLICATION



TDC Ents. Ltd / Studio 88. 47, Whitcomb St. WC2H 7DH
TDC Concepts Ltd / The Piano Works. 113 – 117, Farringdon Rd, EC1R 3BX

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1. TDC Concepts Summary

We call our companies TDC because they are the three cornerstones of our company culture.

T D C

Target Market | Differentiation | Consistency

We design our space, menus and experience for our target market and we employ our staff and musicians to be as close to target market as possible to inform the way we speak, write and perform.

Target Market

- A) Target market (early adopters, advocates) Female 20-35, professional, well-educated, cosmopolitan in their tastes, liberal in their views, enjoy the vibrancy and diversity of inner city living. Love innovation and are early adopters. Positive minded with a large group of friends and will see them as a second family. Identify with contemporary male and female singer/songwriters drawn to lyrics that touch upon their own life experiences. Often eat out, visit cinema and theatre, museums, exhibitions. At an age when income is not spent on consumer durables other than computers, phones and cameras. Work in journalism, politics, entertainment and arts, fashion, design, media, PR and marketing. Well-travelled, have an international orientation, well-read, keen interest in environmental and humanitarian issues, enjoy the arts, quality national newspapers, internet primary source of information. Confident in their style, well aware of fashion trends but prefer their own individuality, an extension of their own personality. Usually use debit cards rather than credit cards. Postpone making permanent commitments to partners or having children, live in small but smart rented flats in inner city London areas.
- B) Male 25-34 as above plus: Creative professionals also work in financing, law, IT and housing services. Prepared to pay more for their food, greater awareness of health issues, ethical concerns. Technophiles, music lovers, news junkies, readers, gamers, photo opportunists. Innovators, trend starters and predictors of the next big thing. Spend minimal time watching TV; spend much more time watching videos on internet. Listen to radio. Heavy music listeners, involved in social networking, using twitter, downloading games and apps. More likely to hear of what's going on through social media. They like to watch or read about normal guys in extreme or exaggerated situations – slapstick, edgy and sarcastic humour into travel, music, theatre, film, TV, tech and gaming. Higher than non-innovators in terms of income. Happier, more confident, secure and gravitate towards premium understated brands and experiences to affirm their identity. Favour cool experiences over great products. Enriching individuals.
- C) Secondary market (followers) People, who listen to the early adopters and follow their advocacy, work in more stable and secure jobs banking, insurance, civil workers, bureaucrats, shops.

D) Tertiary market. Only come in to town occasionally for theatre, comedy, etc. They have mortgages, generally older. They hear about the place from the normal channels; magazines, newspapers, radio, TV.

2. Management

2.1 CV of Alan Lorrimer

Alan is a proven leisure entrepreneur of over 30 years' standing. He has launched over eighteen new start up bar and restaurant concepts, the initial five for the Earl of Bradford and the remainder for himself and his partners his most recent success is The Piano Works a 400 capacity late night live music venue in Farringdon.

Career history

July 2015 to date | The Piano Works, Farringdon

Managing Director and Founder. 7250 sq.ft. site converted into London's only non-stop live music venue where the audience decides the repertoire.

2004 to 2012 | Guanabara, Holborn

Managing Director and Founder. 13.5k sq.ft. site converted into the most successful Brazilian live music venue outside of Brazil. South East leisure finalist in the 2007 Sunday Times/ Bank of Scotland Entrepreneur Challenge.

2010 | Charlotte St. Blues, Fitzrovia

Managing Director and Founder. Opened a dedicated blues live music venue converting 3000 sq.ft. over three floors.

2005 | Moshi Moshi Sushi

Non-exec chairman. London's first conveyor belt sushi restaurant.

2002 | The Junction Tavern, Kentish Town

Non-exec chairman. Converted second run down pub into award winning gastropub.

2000 | Webnet Media Ltd

Managing Director and Founder. Developed F2F Bar concept.

2000 | The Northgate, Islington

Non-exec chairman. Converted run down pub into award winning gastropub.

1999 | Tiger Lil's

Owner. Fitted out 41' Westerly Oceanlord sailing yacht Tiger Lil's for circumnavigation and joined Blue Water Rally.

1997 | Tiger Lil's, Islington

Opened third site in group, converting 3000 sq.ft. ex-bank into 120-seat restaurant and bar.

1996 | Tiger Lil's, Chelsea

Opened second site in group, converting 2500 sq.ft. ex-pub into 100-seat restaurant and bar.

1995 | Tiger Lil's, Clapham

Managing Director and Founder. Converted 2300 sq.ft. Wimpy Bar into 100-seat oriental themed restaurant and bar.

1992 | Paul's Bar, Covent Garden

Acquired a 120-capacity bar and obtained consents to link to adjoining property.

1987 | Tuttons Brasserie, Covent Garden

Joined existing operation as consultant for one year, then became Managing Director and Partner. 120-seat restaurant and bar with 100 seats outside in summer. Converted 2000 sq.ft. basement into Bar Sol, one of the first London Latin tapas bars in May 1988.

1985 | Joe Pepetoni, Soho

Managing Director and Founder. Acquired 6000 sq.ft. restaurant was converted into a 250-seat Italian theme restaurant and 100-seat bar.

1982 | Bates, Covent Garden

Managing Director and Founder. Converted 2500 sq.ft. site from shell into an 80-seat fine dining English restaurant and bar.

1979 | Porters, Covent Garden

Supervised the fitting out of 5000 sq.ft. shell into 200-seat restaurant and bar. Operated the English pie concept and brand, making it the first successful high profile mass appeal English restaurant. Equally popular with local and international customers, it generated considerable media interest.

1976 | The Caviar Bar, Knightsbridge

Opened London's first caviar bar, employing key management and staff from recently closed Mme. Prunier in St James. Opened retail shop and negotiated supply contracts with Fauchon, Feyer, Maxims, and Maison de la Truffe.

1975 | Paupers, Knightsbridge

General Manager. 80-seat wine bar and 120-seat restaurant in 3500 sq.ft. site.

1973 | Leadbelly, Croydon

Transferred from Brighton to Croydon to supervise building works to convert 5000 sq.ft. site from shell to operate 120-seat restaurant and bar.

1971 | Leadbelly, Brighton

Ex gun shop converted into fashionable and successful American 80-seat 2500 sq.ft. hamburger restaurant. Opened by the team that opened the Great American Disaster restaurant in Fulham Road.

2.2 CV of Tristan Moffat

TRISTAN MOFFAT

5 Glanville Crescent | Stevenage | Hertfordshire | SG1 4FW
tristan@pianoworks.bar | +44 (0)7738 299 608
Tristan Moffat (Linkedin.com)

CAREER EXPERIENCE

The Piano Works - London

May 2015 – To Present

Operations Director – TDC CONCEPTS LTD (T-Target Market D-Differentiation C- Consistency).

General Manager –The Piano Works, restaurant, bar and live music venue, Farringdon, London.

www.pianoworks.bar

Grace Bar - London

July 2013 – To May 2015

General Manager –The Grace bar, restaurant and club, Piccadilly Circus London.

180 cover restaurant 995 total venue capacity

www.grace-bar.co.uk

Guanabara - London

May 2011 – To July 2013

General Manager –The Guanabara bar, restaurant and club, Holborn, London.

220 cover restaurant 600 total venue capacity

www.guanabara.co.uk

Grace Bar - London

April 2011 – May 2011

Assistant General Manager –Grace bar, restaurant and club, Piccadilly, London (Formerly Sugar Reef)

180 cover restaurant 995 total venue capacity

www.grace-bar.co.uk

The Wall Bar – London

Feb 2011 – April 2011

Assistant General Manager –The Wall bar and club, London Wall, Liverpool Street.

473 total venue capacity

Tiger Tiger London

January 2010 – January 2011

Assistant General Manager – Restaurant- Tiger Tiger London, The Haymarket London.

220 Restaurant seating capacity, 1,780 total capacity venue

www.tiger-london.co.uk

Sway Bar London

June 2009 – January 2010

Restaurant Manager Sway bar, restaurant and club, Holborn London.

210 Covers and 1,000 total capacity venue

www.swaybar.co.uk

Sugar Reef London

August 2007 – June 2009

Restaurant Manager Sugar Reef bar, restaurant and club, Piccadilly London.

320 Covers and 995 total capacity venue

www.grace-bar.co.uk

Tiger Tiger London

July 2007 – August 07

Management induction placement (1 Month) Tiger Tiger, London

Bluebird Restaurant - London

March 2007 – July 07

Private Dining Manager Bluebird Restaurant, London

<http://www.danddlondon.com/restaurants/restaurants/bluebird/>

Quaglino's Restaurant, London

May 2006 – March 07

Bar Manager

Quaglino's Restaurant, London D&D London/Conran Restaurants

<http://www.quaglinos.co.uk/>

Escape Bar Restaurant Nightclub, Oxford

August 04 – May 06

Bar Manager Escape Bar Restaurant Nightclub, Oxford

<http://www.escape-oxford.co.uk/>

Plateau Restaurant -London

June 04 – August 04

Bar Manager

Plateau Restaurant, Canary Wharf, London (Conran Restaurants)

<http://www.danddlondon.com/restaurants/plateau/home>

Mezzo Bar and Restaurant, London

August 03 – June 04

Head Bar Tender (University placement year)

Mezzo Bar and Restaurant, London (Conran Restaurants)

<http://www.danddlondon.com/restaurants/meza/home>

2.3 Letter from Michael Watson
Independent auditor of operational methods



I have been a licensing consultant with Licence Consultants since 2004. Licence Consultants Ltd is a licensing consultancy service with a respected reputation amongst the Police, local authorities, and our private clients. Previously, I was a civilian licensing officer with the Metropolitan Police Clubs and Vice Unit (CO14) and a licensing officer at the London Borough of Islington. I have attained the Certificate of Higher Education in Licensing Law from Birmingham University and I have been a member of the Institute of Licensing since its creation. I have been an independent licensing consultant for over twelve years.

My role as a consultant is to work with clients in partnership with the statutory authorities. I have worked with a wide variety of premises including night clubs, bars, restaurants and hotels. My clients include Maxwell's Restaurants (Café de Paris, Roadhouse & Tropical Beach Club), Drake & Morgan, Tape, The Box Soho, Cirque Le Soir, Reign, Mahiki, the Truman Brewery and the London Park Lane Hilton.

I have known Alan Lorrimer in a professional capacity for almost 10 years. Alan is a very professional operator with a proven track record and commitment to promoting the Four Licensing Objectives. He is very proactive in all licensing matters and has made compliance a top priority in all of his businesses.

I have also known Tristan Moffat professionally for a number of years. We have worked together a Novus sites (Tiger Tiger and Grace) and Piano Works in Farringdon and I have found him to be an effective and very capable manager.

Alan has engaged Licence Consultants Ltd to provide external audits of the premises to ensure compliance with the Licensing Act 2003 and any specific conditions attached to the Premises Licence. We will also devise best practice policies and procedures and provide staff training. This is an ongoing service and provides continuous support and advice to the management of the premises.

Kind regards,

Michael Watson
Director
Licence Consultants

Suite 843
19-21 Crawford Street
London
W1H 1PJ

+44 (0)7958 512 470 (M)
+44 (0)20 7115 5244 (T)
www.licenceconsultants.com

3. Studio 88 Menus

Studio 88
California Cones

"I wish they all could be California Cones..."



Servers dressed in stylised server uniforms will constantly patrol the seating areas proudly carrying ice cream trays edge lit in either red, amber or green.



Within the trays, rows of varied non-edible bamboo cones will be displayed. Red tray cones will contain meat, amber tray cones will contain fish and the green tray cones will contain vegetarian options.



There will be additional trays with cones holding bar snacks and edible cones for dessert. The servers will explain the fillings, offer dressings toppings and serve the cones into holders placed on the table along with a bamboo fork, spoon and napkin. Cones will be individually priced at £4 each and customers can impulse buy at will. In order to reserve a table customers will pay £20 each for five cones that have been pre-ordered at time of booking. Drinks will be extra.





3.1 Starter and Main Cones

California Cones Red Tray Fillings

Meat



Korean fried chicken wings (starter)

- Shredded miso & lime glazed pork shoulder with fennel, apple & coriander (main)
- Smoked duck, pickled mushroom, spring onion, coriander, rice salad in nori (main)
- Buttermilk chicken, with a honey & lime dressing (starter)
- Glazed satay chicken skewer, crushed spiced cashews (starter/main)
- Malay chicken with glutinous rice & mango chutney (main)
- Honey & soy pork skewer with a tamarind dip (starter/main)
- Mirin & soy beef & raw vegetable salad (starter/main)
- Grilled pinoy pork skewer with a magdamas dip (starter/main)
- Pulled sticky chicken with carrot & mooli salad with a yoghurt mint dressing (main)
- Maui chicken curry, brown rice & avocado & coriander yoghurt (main)

California Cones
Amber Tray Fillings

Fish



Maui prawn curry, brown rice & avocado & coriander yoghurt (main)

Shellfish, corn, tomato and kale salad with an avocado & yoghurt dressing (starter/main)

Seabass ceviche, mango and avocado salsa and chicory (starter)

Tuna sushi (starter)

Cured mackerel, cucumber, green papaya, jalapeno, shredded gem, yuzu soy dressing (starter)

Crayfish, green mango & chilli spring roll with an avocado & crème fraiche dip (starter)

Crayfish, black eye beans, tomato & coriander salad (starter/main)

Crisp prawn roll, wasabi mayo (starter)

Vietnamese prawn roll & sweet chilli sauce (starter)

Salmon poke (starter/main)

Soft shell crab with chipotle mayo (starter)

Crab, green mango, chilli, coriander & lime, noodle salad (starter/main)

California Cones
Green Tray Fillings

Vegetarian



- Raw vegetable roll & sweet chilli sauce (starter)
- Raw vegetable salad with chilli & mirin dressing (starter)
- Courgette, mint, chilli & parmesan salad (starter)
- Bajan rice salad, jalapeño, ginger & mint dressing & spiced pecans (starter/main)
- Warm kimchi, black rice & pickled mushroom salad (starter/main)
- Butternut squash malay curry, glutinous rice & mango chutney (starter/main)
- Crisp vegetable bibimbap & gochujang mayo (starter)
- Watermelon, feta, mint & olive salad (starter)
- Fattoush style salad, dressed with lemon juice & olive oil and topped fried tortilla strips (starter)
- Crisp avocado & chipotle mayo (starter)
- Beetroot tzatziki & raw vegetables (starter)
- Cucumber & avocado sushi (starter)
- Spiced sweet potato, black bean, and quinoa casserole & chipotle yoghurt (main)

3.2 Bar Food

Bar Snacks



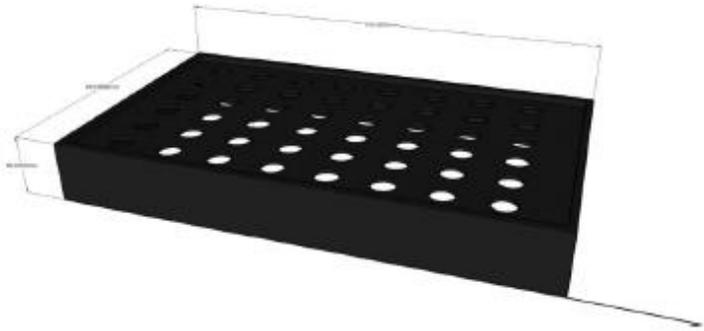
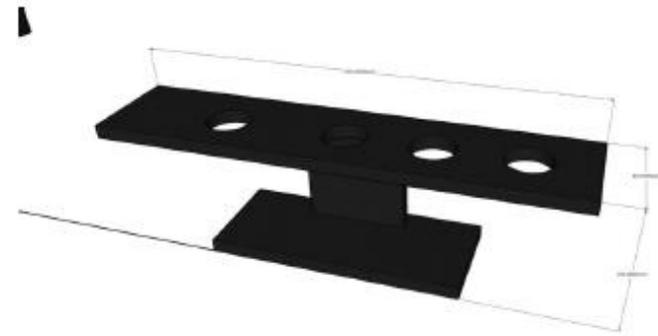
Salted almonds
Spiced cashews
Peanuts
Wasabi peas
Pistachios in shell
Roasted corn
Salted pecans
Salted pretzels

3.3 Dessert Cannoli



Chocolate
Mint
Mint chocolate
Hazelnut
Lemon & pistachio
Pistachio & white chocolate
Chocolate orange
Blueberry & ricotta
Cranberry & white chocolate
Spiced pumpkin
Salted caramel

3.4 Reference Images



4. Music Organisations Testimonials

4.1 Music Venue Trust (MVT)



Music Venue Trust,
PO Box 69,
Tunbridge Wells,

Registered charity no. 1159846

30 August 2017

Studio 88 Licence Application

To whom it may concern,

Music Venue Trust (MVT) is a registered charity, created in January 2014 to protect the UK live music network by securing the long-term future of iconic grassroots music venues (GMVs) such as Hull Adelphi, Exeter Cavern, Southampton Joiners, The 100 Club, Band on the Wall, Tunbridge Wells Forum etc. These venues have played a crucial role in the development of British music over the last 40 years, nurturing local talent, providing a platform for artists to build their careers and develop their music and their performance skills.

We work to gain recognition of the essential role these venues fulfil, not only for artist development but also for the cultural and music industries, the economy and local communities. We aim to preserve and improve venues, making them more efficient and improving the experience for performers and audiences.

During our first few years, one of the key pieces of work in which we were involved was the Mayor of London's Music Venues Taskforce which led to the London's Grassroots Music Venues Rescue Plan (October 2015) and follow up report Making Progress (January 2017). As part of this process we mapped London's venues and evidenced their value to communities, the economy and the culture of London. Across London 35% of venues were lost between 2007 and 2015, with the situation in central London being particularly severe (including the loss of The Astoria and the 12 Bar Club). Making Progress showed an improvement, demonstrating that the measures laid out in the Rescue Plan and a real conversation about the value of London's grassroots music venues (economically as well as culturally and socially) are benefitting the city. There is still much work to be done to ensure that London continues to have a world class music offer for both residents and visitors.

UK Music's Wish You Were Here 2017 report states, "The money generated by live music events in the capital crashed through the £1billion barrier in 2016," but the report also says that, "We need to

do more to protect smaller venues, many of which are fighting for survival.” How refreshing it is then to find a venue in London which has created a model so successful that they are ready to expand to additional premises. The Piano Works has, since opening in July 2015, established both an excellent reputation and a strong business model.

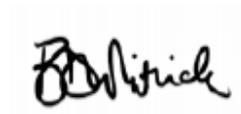
They train musicians, provide work for them seven nights a week and attract a loyal and well-behaved clientele. The Piano Works regularly employ 51 musicians, provide monthly showcases for The Songwriters Academy who mentor new singer/songwriters and for Caffè Nero who search for new talent to feature on their store playlists.

The Piano Works is listed as one of London’s grassroots music venues (GMVs) for the opportunities they provide for talent development, with facilities and a programme offering the chance to hone performance and audience engagement skills. A further venue offering the same model in central London will be a very welcome addition to the map of GMVs, enhancing the music offer to music and theatre fans in a key area for tourism. MVT would be delighted to see Studio 88 open in the Borough of Westminster.

The Piano Works is a member of the national collective Music Venues Alliance and each year attends the national networking event Venues Day which seeks to bring together the UK’s GMVs. It is MVT’s great pleasure to support the team and their work.

Should you require any further information or wish to discuss this please do not hesitate to contact me by email (beverley@musicvenue trust.com) or phone (07809 155388).

Yours sincerely



Beverley Whitrick
Strategic Director, Music Venue Trust

For further information please see the following links:

Music Venue Trust: <http://musicvenue trust.com/> and <http://musicvenue trust.com/about/> Music Venues Alliance

<http://musicvenue trust.com/music-venues-alliance/> Venues Day 2016

<http://musicvenue trust.com/2016/01/venues-day-2016-18-oct-atroundhouse-london/>

Articles in support of the need for MVT’s work and the grassroots music sector in general can be seen here: <http://musicvenue trust.com/news-2/>

4.2 Caffe Nero



To whom it may concern

As one of the founders of Caffe Nero, I have been responsible for developing the music programme for Caffe Nero which has become an important element of our brand.

We have worked closely with Alan's team over the past two years putting on monthly music showcases in Pianoworks which have featured some of the UK's finest unsigned musicians. Pianoworks has become our favourite London venue to put on live music as a result of its professionalism and quality of its service, personnel and physical space. We have never had any issues with security or management of the venue and we enjoy working with such a good business.

Over the past years Caffe Nero has helped to develop many musicians including world class talent such as Jack Savoretti and having a venue like Pianoworks available to us is absolutely critical in maintaining our music programme and continuing to develop talent.

London has already lost far too many live music venues over the past years and the development of Studio 88 would be a welcome change in this sad decline and will ensure that the live music industry remains a key part of the attraction that has always been part of London. We support Studio 88 100% and hope to be able to put live music on in this location for many years to come.

Should you require further information, please do not hesitate to contact me.

Paul Ettinger (Pablo)

Business Development & Music Director

tel [+44 \(0\)20 7520 5160](tel:+442075205160)

fax [+44 \(0\)20 7520 5198](tel:+442075205198)

Caffe Nero

3 Neal Street London WC2H 9PU

4.3 The Songwriting Academy



I am the founder and head course instructor of The Songwriting Academy. We train and develop songwriters and artists aiming for success in the music industry, through a range of courses, mentoring and live performance nights.

We currently host regular nights looking for new talent and showcase curated artist nights every month at The Piano Works, Farringdon, which we find to be an excellent venue to give artists a professional stage with an informed and appreciative audience. Our year culminated this Spring with our "Share The Success" awards ceremony at TPW.

We believe live music to be essential to the development of new artists and songwriters alike and unfortunately central London is sadly lacking in venues dedicated to this. TPW is an exceptional and rare venue where not only is there a fully equipped sound system to cope with single performers up to full bands, but the lighting, staging and atmosphere is perfect for all performers to develop their performance and audience engagement skills.

The Piano Works holds monthly showcases for other organisations including Caffe Nero, searching for new talent to feature on their store playlists, pay royalties and tour. TPW also trains musicians, provides work for them seven nights a week and attracts a loyal and well behaved customer following that loves the non-stop audience requested repertoire.

I believe Studio 88 will be a very much needed and welcome addition to London's live music scene and all of us at The Songwriting Academy are very excited at the prospect of a second live music venue of the high calibre of The Piano Works.

Kind Regards

Martin Sutton

4.4 Emerging Talent



For the past 2 years I have worked closely with the team at Pianoworks on a weekly Emerging Artists night. We have had over 250 emerging artists perform at Pianoworks which is a phenomenal achievement I believe. Musicians from all over the country and the world showcasing a number of genres.

I believe the venue is an incredible showcase platform for new artists and it pivotal in the enhancement of new music and musicians in the UK.

It is venues like Pianoworks that keep the live music scene alive and help it thrive in the UK.

The dedicated team headed up by Amie and Alan are enthusiastic about new musicians and nurturing new talent.

From our show case nights we have launched artists on tour throughout China, Russia and the United States.

Luc

Luc Floeani

CEO

Floeani Management

PH: 07766798001

luc@floeanimanagement.com

(Luc Floeani discovered the now famed, award winning singer songwriter, Sam Smith)

5. Neighbours Testimonials

5.1 24 Ray Street Residents

To whom it may concern.

We are very lucky to have Piano Works in our neighbourhood.

When Piano Works originally sought a licence for the venue at the corner of Ray street and Farringdon Road, many of us local residents were suspicious. They new owners promised to establish a club which took account of the numerous concerns of residents who had suffered from noise, violence and disruption of the previous venue owners. They promised to police crowds, carefully select the punters, limit noise (especially after the club closed when the clientele emptied onto the streets), patrol and clean the streets and direct vehicles away from residential areas.

The trouble is we had heard this all before from the previous owners. They had never followed through effectively and had served to make life hellish in this neighbourhood. Indeed, I was among those who gave evidence in the hearings which led to the closure of Ghost, the former establishment. In the end, the difference with the previous owners could not have been more marked.

The new owners have lived up to their promises and shown genuine consideration for the local residents. They have invested manpower to make sure crowds and traffic jams are properly contained. The bouncers and staff are courteous and responsive. Moreover, the good nature of the clientele reflects the ethos of the establishment itself which is a pleasure to visit (I recommend you do so before making your assessment). In place of noise, fights, traffic and crowds we now have an establishment with owners who we trust who we welcome into the community.

In short, if all after-hours establishments were run like Piano Works, central London would be able to square the challenge of being a night-time economy and a liveable city which caters for residents with children.

We have nothing but praise for the new owners and I could not endorse the management team more wholeheartedly. I would be happy to answer specific questions directly.

Dimitri Zenghelis, Flat 1, 24 Ray Street, London EC1R 3DJ

"As a resident on Ray Street in Clerkenwell we were firstly very critical when a new venue was taking over the closed & "Ghost" club on Ray Street. The former Ghost Club was forced to close by the council and police due to mayor problems with crime and anti-social behaviour.

As residents, we were building a group and became actively engaged in opposing to that level of anti-social behaviour on our streets. Problems included noise, drug abuse, anti-social behaviour and violent crime. We all experienced a terrible time during the activities at the Ghost Club and were highly critical to a new venue, as the Ghost Club management were not able to control the situation at all.

From the start the new owner and management team of the The Piano Works Bar was interested getting into conversation with us residents trying to find out what we as residents were expecting. The management team engaged into our concerns and were very responsive and organised. From the onset a strong team of door men was controlling the arriving guests. That helped to keep the street noise level lower. If questions arose at all times the management of the Piano Bar was positively responsive and found better solutions to a risen issue (e.g. moving the smoker's corner on to Farringdon Rd.) The management was considering residents issues and were productive in keeping disturbances to a minimum. As a club they have a very different clientele as the former Ghost Club - mainly young professionals. We have not experienced any mayor disturbances, or anti-social behaviour due to the open Piano Works Bar.

I can confirm that the Piano Bar is managed by a responsible, considerate team who is actively interested in good neighbourly cooperation."

- Martina Geccelli, Neighbour and resident of 24 Ray Street.

To whom it may concern,

I moved into the neighbourhood in 2015 and noticed very quickly how popular Piano Works was (and still is). I naturally wondered whether this would pose an issue in terms of neighbourhood disturbances like late night messes, heavy traffic including cool cats revving their engines, shouting matches and even worse, dangerously intoxicated and violent customers milling about post-party looking for fights.

But, none of this transpired. Not only did none of this transpire but Piano Works have shown themselves to be excellent at managing a high volume club in a residential area.

Pylons are diligently placed up our street to ensure parking is restricted, the entrance and exits are maintained with vigilant security to ensure the people flow is quiet and well behaved. But we have noticed that the peaceful atmosphere seems to be best maintained through a careful door-person selection policy that means we see single and large groups of rowdy men turned away with minimum fuss. This seems to be an incredibly useful strategy in heading off trouble before it even begins.

On occasion, we did hear the occasional loud goodbyes as people say goodnight. Given the fact that we're about to have a baby and have developed healthy paranoia about whether we might soon be lacking in sleep, we contacted Piano Works. The Operations Director, Tristan, was in touch immediately and worked with us to quickly and fully resolve the issue. We no longer hear any late night goodnights emitting from Piano Works clientele and are very grateful especially as we are now only a week away from imminent delivery.

I can highly recommend the management strategies and general approach of Piano Works. It is rare to encounter a venue that takes such good care of its neighbours.

Should you wish to be in touch further to discuss, please do so. My number is 07842784769 and my email address is cereinyn@gmail.com

All the best,

Cereinyn Ord (24 Ray Street)

5.2 Friends of Clerkenwell Green

My family of 3 generations lives locally to The Piano Works on Farringdon Road in Clerkenwell, Islington.

Islington's Licensing Policy sets out that Islington has the second highest density of pubs, bars, clubs and off licences in the country. And that Clerkenwell has one of the highest concentrations of late licensed premises in the borough, with 10% of Islington's "on licensed" venues located within this small geographical area. As a consequence, Clerkenwell sees an influx of many thousands of people in the evening and at weekends. The Licensing Policy therefore recognises that Clerkenwell is an area of saturation and designates it a Cumulative Impact Zone.

Our borough has also been facing significantly stronger commercial pressures over the past 5 years for bigger operations with longer hours. We've had an increasing number of premises licence applications for 3am closing, 24-hour openings, etc - all of which is very unusual for this area (aside from a couple notable exceptions like Fabric). This pressure has been fuelled by forecasts for a vast increase in volume of people in the area with the arrival of Crossrail Farringdon.

As a result, neighbours formed an informal association a couple of years ago. We are a strong-knit community that is fiercely proud of our neighbourhood and actively supports each other's right for peace and quiet.

We have grown to nearly 150 resident members of mixed ages and backgrounds from Clerkenwell Green and the immediate area (which encompasses the Piano Works Farringdon). We focus on new applications that could negatively impact many residents, existing applications where residents are being negatively impacted and development / protection of our public amenity spaces. And when applications are particularly likely to have detrimental effect to the area, we are able to mobilise 250+ residents to submit representations to the Council.

I co-founded this residents group and am very actively involved in our joint efforts to balance the residential and commercial needs in our area. Within this context, I have worked with dozens of existing and prospective licence holders of restaurants, bars, PMCs, music venues etc), with their Licensing lawyers and with Islington's Councillors, Licensing department and Noise Nuisance department.

I am writing in support of the Piano Works Westminster licence application because they are by far the most open, proactive, positive and creative operators with which I have ever met. And I do not say that lightly. Most operators we meet with are defensive, antagonistic and entitled from the minute we start speaking with them. And many new licence applicants refuse to bend any of their plans until their licence applications have been refused, at least once or twice.

In the past when we raised concerns from local residents (and bear in mind there is a large Peabody estate located just opposite the Farringdon location), the Piano Works were quick to get into action. They identified creative ways to minimise noise emanating from the premises and from their queue (sometimes at significant cost to themselves), to ensure patrons leaving the premises do not wander

towards residential dwellings and to ensure that residents waking up in the morning are not surrounded by a mess.

In this context, I believe the Piano Works can be a positive venue in Westminster. We've also seen that their management is happy to work with other venues to collaboratively make improvements. Recently they have also taken the time to advise us in our dealings with a new premises that is causing problems, helping us to nudge that venue into adopting some of the Piano Works Farringdon's strategies that we consider to be best practices in the area.

Prior to the Piano Works opening, the previous venue had been shut. The previous operators, Ghost, had their licence reviewed twice due to a number of incidents, poor management and little awareness of the local communities concerns. When the Piano Works opened, local residents were very cautious.

Residents have long memories of Turnmills, Ghost and other problematic venues that we've had to live next to. And long memories of how many years it can take for residents to get problematic licensed premises shut down. So we do not approach new licensees lightly. Aside from the typical negative impacts that such venues can cause when badly managed, we also face unique impacts since the vibrations from loud music travel in this area, shaking windows and houses up to 500 yards away due to the historic network of arches and tunnels that exist under our streets.

The Piano Works management understand the environment in which they operate and the bad venues that residents have previously lived through. They have worked hard to ensure that they are conscious of local residents' needs and concerns, they have taken our concerns seriously, and I am thrilled with their proactive approach to addressing these issues in a positive manner and to our satisfaction.

Even after my first meeting with them, we were so impressed that I emailed the Clerkenwell Licensing officer to update him and highlight some strategies that we thought were best practices:

Hi Simon - I wanted to update you quickly regarding the Piano Works. Following the complaints from residents of the Peabody Estate, Tristan has made some innovative changes that are helping - according to him and the residents. We had a great meeting on Saturday, and I was very impressed with his prior experience, his openness and his proactive, creative approach.

Tristan now has security staff on the other side of Farringdon Rd opposite the Piano Works. They have high vis jackets and new security body cameras that are at chest height and noticeably say audio & visual recording. These security staff are stopping patrons from heading into the Peabody Estate or urinating on the walls. Residents have told me this has been helpful.

I asked him how this has been going - i.e. is it successful, has it instigated any fights or other problems, and if he and his staff feel safe with this approach. He indicated that people tend to get camera shy, and that his staff take a soft approach with patrons that is working and not causing problems. It seems that he and his staff are finding it a good and useful strategy.

Other things he does that are notable...

At closing time they clean the streets all along Saffron Hill, down Ray St and along the west side of Farringdon Rd down to 9th Ward

Only 12 people in the smoking area at any time, and with a capacity of 400. Great ratio :-) !! He said they often have an inside queue to get out to the smoking area. They also realised that some people wishing to go outside didn't even want to smoke - they just wanted a bit of a quiet moment; so they made one section of the bar a quieter area that people can go into.

No re-entry for patrons if they go out of the premises for anything other than smoking in the designated area.

At closing time 1am they have 11 security in high-vis jackets - down Farringdon Rd on the west side down towards 9th Ward, across Farringdon Rd on the Ray St bridge to prevent patrons going that direction towards residents and 2-3 inside.

They also run barriers leading from the exit door, right onto Farringdon Rd on the west side of the road and down some distance so that - once patrons get out of the barriers and start wandering off - they are further south, further from residents, and their noise will be partially blocked by the walls on either side of the train tracks that are between Farringdon Rd and Farringdon Lane.

They also have cones on the road and try to stop cabs stopping on Ray St bridge or just outside the club (so not near to the Peabody Estate). And they have commissioned pop up tunnels to help reduce the noise of the queue and the noise of guests as they leave at closing time.

Obviously not all of these approaches are relevant for all licensed premises in the area, but I thought I would highlight to you some of what he is doing. We are going to try to convince Anne in Noise team and Simmons Owner to include security staff across the street as part of their dispersal policy... we'll see :-)

At some point when we have a moment, it would be great to speak with you about The Green, Betsy Trotwood and the other pub between them (sorry I'm blanking on the name at the moment). And Tristan said there might be some merit to all sitting down together - the 3 pubs, him, us and you - at some point to discuss strategies that could perhaps be done together.

I hope you will give favourable consideration to these matters when you consider the licence application for a new Piano Works venue in Westminster. Personally, I wish more operators of licensed venues in Clerkenwell could learn from the Piano Works approach to managing their impact on the local community. That would certainly make our efforts much easier.

Sincerely,

Leora Neidle

6. Musician Testimonials

The Piano Works Musicians were asked to answer the following three questions based on their own experiences of working in the venue.

1. How do you feel The Piano Works contributes to the live music industry within London?
2. How would you describe your audience?
3. What are the personal benefits you have gained from working at The Piano Works?

The answers they gave in response are listed below.

1. I think the piano works provides the industry with exceptional chances for musicians to meet each other and network in a fun and engaging environment. It offers everyone who works there and attends to be a part of a great musical environment.

2. The audience are a varied mix of people of all gender, race, and age. The piano works is a venue that attracts people who like music and it is great to have an atmosphere which brings everyone together to appreciate good music regardless of social, race, and gender boundaries. The audience want to have a good time whilst listening to great music.

3. Personally the piano works has given me a stable job in an incredibly tough and ever-changing industry. It is a rare commodity which most musician wants to be a part of and why people continue to stay and work here.

- *Andy Joseph, Drummer*

1. I feel it encourages people to support the ever-valuable live performance element of music in a world where, increasingly, venues of this type resort to 'easy' options which do little to inspire the clientele or engage them in a unique way.

2. I see people of all walks of life in there-tourists from around the world, students new to London, city workers and 40s up. I feel the diversity has a lot to do with the live music and spontaneous nature of the performances-everyone seems to love it!

3. I have met a wide range of musicians and have gained loads of performance confidence. As a professional musician I didn't think the Piano Works would have quite as much an effect on me as it has and am really proud of being able to contribute to its continued success.

- *Tobias Humble, Drummer*

1. This is a unique music experience from which any substantial city could benefit. It's the only night out like it in the city, and of all the gigs I do in London, this is my favorite. We have the opportunity to play any style, and genre, and each night is different. A tailor made experience between us the musicians and the crowd of patrons.
2. The audience varies from night to night. The main connecting factor from night to night is how appreciative they are to us the musicians.
3. Pianoworks gives me the opportunity to play all genres and styles. I rarely get that chance anywhere else. It also fosters an family atmosphere amongst all the staff, and I think the audience can feel that.

- *Elias Hendricks, Pianist and Vocalist*

1. The Piano Works contributes in a huge way to London's music scene as it's the only place I am aware of where it's possible to see high quality live music every night of the week until late in a safe and friendly environment.
2. The audience is high energy, diverse and demanding of musicians on stage due to the quality they have come to expect.
3. Personal benefits that I have gained are an improved sense of how to interact with an energetic crowd both physically and musically. Also the demands of the gig have improved my ability to play 'by ear' and has strengthened my connection with the instrument and the other musicians on stage. There is a fantastic sense of community amongst us all.

- *Alex Chadwick, Saxophonist*

1. It affords ordinary members of the public the unique opportunity to see their own choice of song played at close quarters by live musicians of the highest professional standard. It affords the musicians regular employment and constantly challenges them to improve and learn new material.
2. Enthusiastic, predominantly young professionals.
3. Aside from the obvious regular income, as a musician I feel my standard of performance has definitely improved, due to constantly being challenged by working with a range of musical styles, with various combinations of musicians. However, arguably the greatest benefit is being part of a genuine sense of community around the venue, which extends not only amongst the musicians but amongst everyone, from bar staff to security and management. The management of The Piano Works have above all assembled a team of people who are a pleasure not only to work with but also to be around, and they have made good character as essential a part of their recruitment criteria as professional competence.

- *Dan Clark, Guitarist*

1. Where else can you guarantee being able to listen to songs that you will know played live every single day of the week? A lifeline for working musicians who want to be challenged every time they gig. With that many diverse singers, pianists and instrumentalists in one team, it must be one of the best networks for live musicians in London. Every single gig is different and even the same songs will never be played quite the same twice

2. Tourists, city workers, birthday groups, every type of person you could imagine, which is probably why we end up playing every type of song you could imagine!

3. Keeps me on my toes, expands my repertoire, makes me listen harder, strengthens my voice, looks to be enriching my social life too!

- *Rob Castel, Pianist and Vocalist*

1. The live music industry in London, shamefully, is dying. Piano Works has provided a much needed injection of life into the industry. Every week, hundreds of people are welcomed through its doors and engage with a live show like nothing else in London. The sight of 500 people singing arm in arm at the top of their lungs, lead by the Piano Works band is truly a sight to behold!

2. The Piano Works audience are fun loving, every day people who want a real live music experience.

3. The benefits of being one of the Piano Works pianist/singers is the chance to make great music with an incredibly talented band, the inspiring energy that radiates off the Piano Works crowd, and the feeling of belonging to an incredible musical family.

- *Tara Minton, Pianist and Vocalist*

1. Piano Works offer an alternative live music experience in London and the opportunity for great musicians to perform on a near daily basis to large crowds enjoying their performance. It is a challenge for musicians playing only requests and never knowing what song they are next to play and therefore continues to be an exciting performance for the musician also. Although it's not offering a night of original music session musicians are usually playing other people's songs, so in that sense Piano Works is no different and adds to the live music industry in it's own unique way.

2. The audience can be described in two halves. Half love listening to live music, particular songs, good musicianship and watching live music being performed. The other half enjoy having a good night out, drinking with friends and singing along to tunes they would or wouldn't necessarily hear in a club. Both make The Piano Works what it is and offer a variation in requests and atmosphere so you can be singing Queen one minute, Eminem the next and then trying a song you've not heard yourself in a long time!! Everyone is having fun.

3. Regular gigs, playing with a band (of great musicians) and not as a solo performer, being part of a family/team, taking on the challenge of learning new songs and pushing myself at times off and on stage.

- *Suzie Ruben, Pianist and Vocalist*

1. Piano works is unique and really incorporates the audience, more than any other music venue I've been to.

2. The audience are great fun and always surprise me with their diversity in taste. The requests can be very unexpected.

3. I have grown hugely as musician since being part of the piano works team. I have learned to perform artistes and genres I had never considered before.

- *Dale Stanley, Pianist and Vocalist*

1. The format which is interactive, for the first time bridges the gap between punter and performer in a way not experienced before. It's almost as though the audience have a chance to be a part of that performance. The enthusiasm and vibe is like nothing else available on the scene.

2. The audience are very much a part of the whole set up. They really want you to show what you can do and push you to your limits as a performer. It's like doing a wedding gig every time, which means that the crowd is on top form.

3. As a musician, I've had to play songs I wouldn't dare to do before and found them very enjoyable and successful. It's a great place to network and meet other musicians and there's a team/family atmosphere.

- *Ella Jones, Pianist and Vocalist*

1. Piano Works offers regular work for musicians in a nice, fun and friendly environment, There is no other venue like Piano Works, that offers that amount of live music.

2. I think people that come to Piano Works, are looking for a great night out, dancing and singing along to their favourite tunes and sipping the tasty cocktails. It doesn't really get any better than that.

3. I've met so many talented musicians at Piano Works, and learned a lot from each and every one along the way. Every night is always different, and it never gets boring – that's the beauty of the place.

- *Marit Kesa, Pianist and Vocalist*

1. It's vital. There aren't live music "piano based" bars about; most bars relying on DJs and ipods for music and entertainment.

PW has a unique formula of employing high quality musicians (and bar staff) that guarantees people have a good time reflected in the sheer volume of requests that end up on the piano at the end of a shift. Music is ALWAYS best when it's live and bars like PW create opportunities for that.

2. The audience varies according to the time spots and days. Early evening brings in the business customers and a later licence allows for a younger party seeking crowd. There are never two nights the same -There's a broad spectrum of clientele raging from young to old.

3. As mentioned music is best live, and being a heavily request based job means weekly I have to take the time to be disciplined and learn what is current and being asked for.

It's also a joy to be able to work alongside fellow musicians who love what they do.

- *Lee Ormsby, Pianist and Vocalist*

1. I feel the Piano Works contributes to the music scene in allowing artists and musicians to express themselves and hone in on their skills whilst allowing them to earn a living. I feel it has a huge market and audience that allows the artists and musicians to show off themselves to this audience.

2. I feel the audience is a wide variety from people who just enjoy listening to great music to people that are in the industry at the moment.

3. My skill levels on the piano has been pushed and for that have risen. My voice has grown stronger and my knowledge of songs have grown vastly. I also feel I have become a much better performer due to the Piano Works.

- *Graeham Herdeen, Pianist and Vocalist*

1. As a session player who travels all over the world with music, I can honestly say the Piano Works is a one-off. The interaction between band and audience creates an atmosphere that's unlike anywhere else I know. Anyone can go there, and they always leave having had an incredible time. In that sense the Piano Works is the most inclusive live music venue in London for it's audience and really valuable to the scene.

2. Whether it's music enthusiasts or friends just having an evening out, there's always people dancing and appreciating the music.

3. The on stage communication is amazing. You've got to be 100% focused on the sound you're creating as a band and always on your toes for the next song with it being a requests show. The Piano Works really makes you bring your A game when you play.

- *Sian Monaghan, Drummer*

1. Piano Works one of the few (if not only) music venues that the public know that they can go to to listen to live music every night of the week. The quality of musicianship is high and the fact the people are able to choose what they want to listen to is a huge plus. In terms of the music industry, it's made a big difference. The venue is providing work for many musicians every week, quite a few of whom would previously only be playing/singing at weekends, due to a lack of venues. Musicians who wouldn't otherwise have met are having the opportunity to play together and learn from the experience that each one has built up within their time in the industry. Younger, really talented musicians, who may not have previously been working much, due to not having built up many contacts yet, are having the opportunity to be working... Amazing talents that may otherwise have fallen along the wayside, if they couldn't earn enough money to survive. The standard at Piano Works started high and has got even higher, with ever more polished performances, over the time that the venue has been open. Many great musicians who come to the venue can't believe how tight the band is, especially considering that we are playing requests all night long. If the standard continues to rise, the more people have the chance to be playing so many nights of the week, the venue will produce some scary talents! Piano Works has become a lovely community of musicians, providing friendships, nurturing and networking, amongst countless other benefits

2. The audience is really varied; all ages and nationalities; people working in the city, families, couples, groups of friends, young and old. Many people come a long way to enjoy the atmosphere. That is what makes the place so much fun and the requested songs so varied. Seeing such a hugely diverse audience all having a great time together and enjoying all of the different genres of music is a complete joy to watch and to be part of.

3. Piano Works has given me the opportunity to play a vast variety of music on a regular basis. It's allowed me to develop my skills set and build up more stamina, physically and mentally. Whenever there is a song requested that I'm not completely familiar with, I go away and learn it, therefore expanding my repertoire and helping me to be gig-ready for any situation or any band. We all listen to each member of the band and learn from their feel/timing etc. when they are knowledgeable in certain styles. Many "bread-butter-gigs" that I do consist of playing the same sets every night, with not much time for improvising/self expression. Piano Works is different, the sheer vastness of the repertoire and the opportunity to take solos has given me the chance to grow more as a musician, something that I've been able to do over many years in the industry, but never in such a short time-scale.

Another big plus is financial security. I'm lucky to be fairly busy in the industry, but having a residency gig (especially one that is open so many nights of the week) really takes the pressure off. It gives us the leeway to take on projects that may not pay well, but are musically satisfying and are helping to push boundaries within the music industry. For example, I am able to work with musicians who are producing their own music, but maybe don't have a big budget, on days when I may have previously had to take a better paid gig to pay the mortgage.

I've made many friends at Piano Works, of all ages and from all walks of life. It really does feel like a family and that's testament to the way that the venue is being run and everyone involved. I chose to spend my recent Birthday at Piano Works because I wanted my friends and family to experience what a really great place it is to be.

- *Karen Straw, Trumpet*

1. I think that this is one of the finest live music venues in London. It gives people a chance to experience the true sound of a live band while still being able to identify with the music that they're listening to. Also it's one of the few venues in London that gives 50+ musicians solid and reliable work, which is something that doesn't occur often in the live music world.

2. The audience is always receptive and appreciate the work that goes into playing the songs we play, whether musically inclined or not. No matter if we play an all time classic, or a current chart topper, they are so grateful and recognize the talent and skill that goes into doing what we musicians do.

3. Piano Works has given me so much more confidence as an artist and musician. It has improved my musicality, my repertoire, my keyboard and vocal skills and my ability to work with other musicians. The relationships I've formed with my colleges both on and off the stage have also been a wonderful part of working at the Piano Works.

- *Khaya Maseko, Pianist and Vocalist*

1. Any venue that offers a 7 days a-week live music show is worth it's place in the cultural life of this or any other city. It's a fantastic venue and the general musicianship of the performers and whole concept is unique.

2. The audience is quieter and more selective from Mon to Weds and wilder and more mainstream from Thurs to Sat. Their excitement at every single gig is, in my opinion, prove enough that people are still appreciative and hungry for live music and its extraordinary energy. It's simply irreplaceable.

3. As musical training it is amazing. Having to learn so many songs in so many different styles (some of them way out of your comfort zone) while at the same time keeping the audience happy, participating and dancing is pretty much the essence of our job. It gave me a much higher and immediate appreciation of an audience's needs and demands. It's certainly is a great training for all musicians, specially singers/pianists.

- *Nick Schinder, Pianist and Vocalist*

1. Piano works creates so many more job opportunities within London for musicians. This has been needed for so long. Being a musician is known for being a very unstable job but Piano Works has managed to turn it into a stable job which is incredible! It is also a one in a kind venue. With the unique concept of a request only venue, it has managed to create an amazing atmosphere and great relationship between the audience and musicians on stage making it that much better than a standard venue that might have some live music for a couple hours followed by an iPod or DJ. I do believe the piano works is invaluable to the live music industry and should be applauded for the amazing vibe they have created. I absolutely loved it as a customer coming monthly for almost a year before actually auditioning and becoming a member of the family!

2. Mainly young professionals who love live music and know they are guaranteed a night of high quality live music any night of the week!

3. Piano Works has been a life saver financially for me. After numerous years suffering with severe anxiety over my finances, The piano works has helped pull me out of that mess and I'm now in a very stable position which I'm forever thankful for. It has helped build my confidence musically and my musicianship skills are getting better and better with each gig due to the challenging nature of the job and this has been seen in other music work I do. The main thing for me though is the awesome new family I have gained! The directors are amazing and so supportive of everything from professional to personal situations. The musicians are incredibly talented and an absolute honour to work with! I feel incredibly privileged to call myself a piano works musician and I will be forever grateful to have been given a job there.

- *Abi Murray, Pianist and Vocalist*

1. It is a very important showcase for LIVE music. A reminder for all concerned, that whilst a DJ set can be good, nothing can compare to a live and 'interactive' band. It is a unique and 'personal' experience.

2. I believe our audience is predominantly, people who live and work in the capital. Although very often we are visited by people from further afield. More often than not, they have travelled into London for a night out with friends. They are fun loving, music loving people of every type. Every ethnic background, every age group. it would be very hard to specify a 'Pianoworks' type.

3. It is a regular gig in my own home town... This is unfortunately, much more rare than you would imagine. So many new clubs and bars start off with the best of intentions, but somehow they cannot maintain the momentum. The management structure enables me as a musician, to concentrate solely on performing. It has also been an opportunity for me to hone my musicianship and reflexes (It is an incredibly demanding gig). And last but not least, I have been a part of something unique and very special. There is a real 'family' feeling amongst everyone who is associated with Pianoworks. Everyone has their part to play in delivering an amazing night out for the people.

- *Ricky Mian, Saxophonist*

7. Charity Testimonials

7.1 Samaritans

The Piano Works
113-117 Farringdon Road
London, EC1R 3BX

The logo for Samaritans, featuring the word "SAMARITANS" in white, uppercase, sans-serif font on a green rectangular background.

Sing for Samaritans & The Piano Works:

It is always a pleasure to work with team at The Piano Works to present Sing for Samaritans. The team have been incredibly supportive of any collaboration since we first approached them for their involvement and support in June 2016.

Sing for Samaritans is an exciting and vibrant Fundraising Campaign for Central London Samaritans. In the last year the campaign has developed to present a Pop-Up Festival, Live Music events, Choir events across Central London Stations and Workshops. The Piano Works have helped shape the development of the project and are one of the most vibrant and popular aspects of the project.

The Piano Works presented two evenings for Sing for Samaritans in their stunning venue featuring special performances from other Sing for Samaritans supporters (Enchorus and Divisions) alongside their resident musicians. My experience of working with the team from Management, Marketing, Music and Operations has always been an immense pleasure. Their level of customer service is exceptional and their commitment to the charitable cause was inspiring to many of our supporters and other partners. The feedback from the Choir Director of Enchorus and lead singer of Divisions, both professional performers (West End & TV) was very positive, echoing my own experiences.

The Piano Works also participated in Sing for Samaritans, a Christmas Chorus providing a fantastic live music performance and donating 100% of their mulled wine and mince pie sales to the Charity making them the largest financial supporter of the event. This event raised a record amount of £8,500 and it was a privilege for The Piano Works to be a part of this. In total The Piano Works helped raise £10,000 contributing to the Sing for Samaritans total through their participation across multiple ventures.

As the founding and largest branch of the National Charity, Central London Samaritans provides a critical front-line service for some of London's most vulnerable people. Since opening our doors in 1953, we have never closed our phone lines to our callers. Led by our volunteers, we now receive over 100,000 calls for help a year via our helpline, email and SMS. We rely on public donations and the support of our partners and local businesses.

The support of The Piano Works is hugely appreciated, the team are always receptive and I always look forward to working with them through Central London Samaritans and hope to continue to do so in support of additional charitable causes.

Elizabeth Irvine
Community Fundraising Coordinator & Sing for Samaritans Project Manager
March 2016 – May 2017

7.2 BMI Healthcare



The entertainment Suzie and her team provided for the BMI Healthcare charity ball in Manchester this June, in aid of the charity Prevent Breast Cancer in which we raised £17,000, was next to none... The performance and concept is so unusual and it works unbelievably well!

We had so much great feedback following the event about the music – I would not hesitate to recommend Suzie and her team again!

Ashley Hunt – BMI Healthcare

Ashley Hunt
Consultant Relations Manager | BMI Healthcare

Alan Lorrimer

The Piano Works
113 - 117 Farringdon Road
London EC1R 3BX

Date: 22 September 2017

Dear Alan,

RE: Studio 88

Thank you for speaking with the GLA's Culture at Risk Officer on 17 August to discuss The Piano Works and your plans to open a new grassroots music venue, Studio 88.

I would like to highlight the vital importance of businesses such as The Piano Works to London's economy and cultural landscape before setting out what the Mayor is doing to protect grassroots music venues, pubs and clubs in London.

In the capital, our vibrant and diverse night time economy and culture is recognised around the world, attracting domestic and international visitors. It is a key driver of the economic and cultural regeneration of town centres, worth £26.3bn to our economy and employing 700,000 people.

At a time when London's night time economy and culture is at risk, the contribution of venues such as The Piano Works is valuable. London has lost over a third of grassroots music venues, a quarter of its pubs and half of its nightclubs over the last ten years.

The Piano Works has developed a unique offer over the past two years, employing 51 musicians on a regular basis, and generating a loyal following. Venues like this play a vital role in fostering community cohesion and nurturing musical and creative talent, keeping London's talent pipeline flowing.

The Mayor is undertaking work to protect pubs, clubs and music venues from the range of pressures they face. I chair the London Music Board, bringing together the music industry, government, property developers and the tourism sector to foster music as the beating heart of London's creative life. We are working to implement the landmark Rescue Plan for Grassroots Music Venues, which can be found at www.london.gov.uk/musicvenues.

The Mayor has also published draft Supplementary Planning Guidance setting out how planning authorities can support a vibrant, sustainable and safe night time economy and culture, as well as 'From Good Night to Great Night', his Vision for London as a 24-Hour City. This vision sets out the ten principles that will guide the work of City Hall and focuses on building a night-time culture which serves the needs of all Londoners and visitors to the capital.

I hope a resolution can be found to enable Studio 88 to thrive. If I can be of any further help, please do not hesitate to contact me or my team.

Yours sincerely

A handwritten signature in grey ink that reads "Amy Lamé". The signature is written in a cursive, flowing style. Below the signature, there is a faint yellow rectangular mark.

Amy Lamé
Night Czar

Premises History

Appendix 2

There is no licence or appeal history for the premises.

CONDITIONS CONSISTENT WITH THE OPERATING SCHEDULE AND CONDITIONS PROPOSED BY A PARTY TO THE HEARING

When determining an application for a new premises licence under the provisions of the Licensing Act 2003, the licensing authority must, unless it decides to reject the application, grant the licence subject to the conditions which are indicated as mandatory in this schedule.

At a hearing the licensing authority may, in addition, and having regard to any representations received, grant the licence subject to such conditions which are consistent with the operating schedule submitted by the applicant as part of their application, or alter or omit these conditions, or add any new condition to such extent as the licensing authority considers necessary for the promotion of the licensing objectives.

This schedule lists those conditions which are consistent with the operating schedule, or proposed as necessary for the promotion of the licensing objectives by a responsible authority or an interested party as indicated. These conditions have not been submitted by the licensing service but reflect the positions of the applicant, responsible authority or interested party and have not necessarily been agreed

Mandatory Conditions

1. No supply of alcohol may be made at a time when there is no designated premises supervisor in respect of this licence.
2. No supply of alcohol may be made at a time when the designated premises supervisor does not hold a personal licence or the personal licence is suspended.
3. Every supply of alcohol under this licence must be made or authorised by a person who holds a personal licence.
4.
 - (1) The responsible person must ensure that staff on relevant premises do not carry out, arrange or participate in any irresponsible promotions in relation to the premises.
 - (2) In this paragraph, an irresponsible promotion means any one or more of the following activities, or substantially similar activities, carried on for the purpose of encouraging the sale or supply of alcohol for consumption on the premises—
 - (a) games or other activities which require or encourage, or are designed to require or encourage, individuals to;
 - (i) drink a quantity of alcohol within a time limit (other than to drink alcohol sold or supplied on the premises before the cessation of the period in which the responsible person is authorised to sell or supply alcohol), or
 - (ii) drink as much alcohol as possible (whether within a time limit or otherwise);
 - (b) provision of unlimited or unspecified quantities of alcohol free or for a fixed or discounted fee to the public or to a group defined by a particular characteristic in a manner which carries a significant risk of undermining a licensing objective;
 - (c) provision of free or discounted alcohol or any other thing as a prize to encourage or reward the purchase and consumption of alcohol over a period of 24 hours or less in a manner which carries a significant risk of undermining a licensing objective;

- (d) selling or supplying alcohol in association with promotional posters or flyers on, or in the vicinity of, the premises which can reasonably be considered to condone, encourage or glamorise anti-social behaviour or to refer to the effects of drunkenness in any favourable manner;
 - (e) dispensing alcohol directly by one person into the mouth of another (other than where that other person is unable to drink without assistance by reason of a disability).
5. The responsible person must ensure that free potable water is provided on request to customers where it is reasonably available.
6. (1) The premises licence holder or club premises certificate holder must ensure that an age verification policy is adopted in respect of the premises in relation to the sale or supply of alcohol.
- (2) The designated premises supervisor in relation to the premises licence must ensure that the supply of alcohol at the premises is carried on in accordance with the age verification policy.
- (3) The policy must require individuals who appear to the responsible person to be under 18 years of age (or such older age as may be specified in the policy) to produce on request, before being served alcohol, identification bearing their photograph, date of birth and either—
- (a) a holographic mark, or
 - (b) an ultraviolet feature.
7. The responsible person must ensure that—
- (a) where any of the following alcoholic drinks is sold or supplied for consumption on the premises (other than alcoholic drinks sold or supplied having been made up in advance ready for sale or supply in a securely closed container) it is available to customers in the following measures—
 - (i) beer or cider: ½ pint;
 - (ii) gin, rum, vodka or whisky: 25 ml or 35 ml; and
 - (iii) still wine in a glass: 125 ml;
 - (b) these measures are displayed in a menu, price list or other printed material which is available to customers on the premises; and
 - (c) where a customer does not in relation to a sale of alcohol specify the quantity of alcohol to be sold, the customer is made aware that these measures are available.

A responsible person in relation to a licensed premises means the holder of the premise licence in respect of the premises, the designated premises supervisor (if any) or any individual aged 18 or over who is authorised by either the licence holder or designated premises supervisor. For premises with a club premises certificate, any member or officer of the club present on the premises in a capacity that which enables him to prevent the supply of alcohol.

- 8(i) A relevant person shall ensure that no alcohol is sold or supplied for consumption on or off the premises for a price which is less than the permitted price.

8(ii) For the purposes of the condition set out in paragraph 8(i) above -

(a) "duty" is to be construed in accordance with the Alcoholic Liquor Duties Act 1979;

(b) "permitted price" is the price found by applying the formula -

$$P = D + (D \times V)$$

Where -

- (i) P is the permitted price,
- (ii) D is the amount of duty chargeable in relation to the alcohol as if the duty were charged on the date of the sale or supply of the alcohol, and
- (iii) V is the rate of value added tax chargeable in relation to the alcohol as if the value added tax were charged on the date of the sale or supply of the alcohol;

(c) "relevant person" means, in relation to premises in respect of which there is in force a premises licence -

- (i) the holder of the premises licence,
- (ii) the designated premises supervisor (if any) in respect of such a licence, or
- (iii) the personal licence holder who makes or authorises a supply of alcohol under such a licence;

(d) "relevant person" means, in relation to premises in respect of which there is in force a club premises certificate, any member or officer of the club present on the premises in a capacity which enables the member or officer to prevent the supply in question; and

(e) "value added tax" means value added tax charged in accordance with the Value Added Tax Act 1994.

8(iii). Where the permitted price given by Paragraph 8(ii)(b) above would (apart from this paragraph) not be a whole number of pennies, the price given by that sub-paragraph shall be taken to be the price actually given by that sub-paragraph rounded up to the nearest penny.

- 8(iv). (1) Sub-paragraph 8(iv)(2) below applies where the permitted price given by Paragraph 8(ii)(b) above on a day ("the first day") would be different from the permitted price on the next day ("the second day") as a result of a change to the rate of duty or value added tax.
- (2) The permitted price which would apply on the first day applies to sales or supplies of alcohol which take place before the expiry of the period of 14 days beginning on the second day.

9. Admission of children to the premises must be restricted in accordance with the film classification recommended by the British Board of Film Classification or recommended by this licensing authority as appropriate.

10. All persons guarding premises against unauthorised access or occupation or against outbreaks of disorder or against damage (door supervisors) must be licensed by the Security Industry Authority.

Conditions consistent with the operating schedule

11. The maximum number of persons accommodated in the Sub-Basement shall not be more than 400.

(EH propose to replace with MC37) *The number of persons permitted in the premises at any one time (including staff) shall not exceed 400 persons.*

12. The number present in the Sub-Basement to be monitored continuously while licensable activities are occurring. A log to be maintained which will record hourly the numbers present. The log is to be made available to any Authorised officer (as defined in the Licensing Act 2003) or Police Officer immediately upon request.

(Proposed amendment by EH– remove ‘sub-basement’)

13. There shall be no internal passage of patrons from the premises to other licensed premises within the building.
14. There shall be a personal licence holder on duty at the premises at all times the premises is open for licensable activities. **(EH agreed)**
15. There shall be no payment made by or on behalf of the licence holder to any person for bringing customers to the premises.**(EH agreed)**
16. Substantial food and non-intoxicating beverages, including drinking water, shall be available in all parts of the premises where alcohol is sold or supplied for consumption on the premises.**(EH agreed)**
17. The sale of alcohol shall be ancillary to the provision of music and dancing and substantial food throughout the licensable hours.

(Proposed amendment by EH – ‘add the words ‘at all times’ between ‘alcohol shall’ and ‘be ancillary’)

18. No off sales permitted under authority of the Premises Licence.**(EH agreed)**
19. There shall be no striptease or nudity, and all persons shall be decently attired at all times.**(EH agreed)**
20. Promoted events shall not be held at the premises.

(Proposed amendment by EH – amend to read ‘no externally promoted events...’)

21. Any time that a private function or event is organised for the entire premises there shall be a break of 30 minutes between normal licensable activities and any organised function/event. The premises will be closed during the break and patrons cleared before commencing any separate activities of a pre-organised function/event.

(Proposed EH amendment)

‘When a pre-booked private function or event is organised for the entire premises there shall be a break of not less than 30 minutes between permitted licensable activities and the pre-booked event. The premises shall be closed and cleared of all patrons prior to the commencement of the said pre-booked event.’

22. If a 'private function' or event is held at the entire venue, where private entertainment is used with a view to profit:-
- a) Details of the event shall be provided to the Metropolitan Police Service 21 days in advance of the event, or such shorter period as may be agreed with the police in writing, which shall include a risk assessment of the proposals, to include the date of the event, the name of the organizer, contact details of a representative of the corporate entity or organizer's contact details and estimated numbers attending the event.
 - b) Police will have an absolute veto on these functions/events.
 - c) Patrons admitted to the premises after 21.00 hours shall be subject to searching which will be supplemented by functioning metal detecting wands operated by male and female d<1 or supervisors dedicated to that duty either until the end of permitted hours or until there are no further admissions and will be physically searched at the discretion of staff, which will include a 'pat down search' and a full bag search.
 - d) CCTV must cover any area where searches are conducted and record all searches.

(Proposed amendment by EH – add 'pre-booked' before 'private function' or 'event'. Replace 'at' with 'for' before the words 'the entire venue')

23. The premises Management will become members and actively participate in a pubwatch scheme (or similar) if one operating in the area of the venue. **(EH agreed)**
24. An incident log shall be kept at the premises which will record the following:
- (i) all crimes reported to the venue
 - (ii) all ejections of patrons
 - (iii) any complaints received or any incidents of disorder
 - (iv) seizure of drugs or offensive weapons
 - (v) any faults in the CCTV system or searching equipment or scanning equipment or any visit by a relevant authority or emergency service.

(Proposed amendment by EH – amend to read 'any complaints of crime or disorder')

25. An attendant shall be on duty in the cloakroom and all toilets during the whole time that they are in use. All drug prevention advice as given by a Metropolitan Police Crime Prevention Officer will be adhered to **(EH agreed)**
26. A noise limiter must be fitted to the musical amplification system set at a level determined by and to the satisfaction of an authorised officer of the Environmental Health Service, so as to ensure that no noise nuisance is caused to local residents or businesses. The operational panel of the noise limiter shall then be secured by key or password to the satisfaction of officers from the Environmental Health Service and access shall only be by persons authorised by the Premises Licence holder. The limiter shall not be altered without prior agreement with the Environmental Health Service. No alteration or modification to any existing sound system(s) should be effected without prior knowledge of an authorised Officer of the Environmental Health Service. No additional sound generating equipment shall be used on the premises without being routed through the sound limiter device **(EH agreed)**
27. No loud speakers shall be located in the entrance lobby or outside the premises **(EH agreed)**

28. Notices shall be prominently displayed at exits requesting the public to respect the needs of local residents and to leave the premises and the area quietly. **(EH agreed)**
29. No noise shall emanate from the premises nor vibration be transmitted through the structure of the premises which gives rise to a nuisance. **(EH agreed)**
30. The approved arrangements at the premises, including means of escape provisions, emergency warning equipment, the electrical installation and mechanical equipment, shall at all material times be maintained in good condition and full working order. **(EH agreed)**
31. The means of escape provided for the premises shall be maintained unobstructed, free of trip hazards, be immediately available and clearly identified in accordance with the plans provided. **(EH agreed)**
32. All exit doors shall be available at all material times without the use of a key, code, card or similar means. **(EH agreed)**
33. All emergency doors shall be maintained effectively self-closing and not held open other than by an approved device. **(EH agreed)**
34. The edges of the treads of steps and stairways shall be maintained so as to be conspicuous. **(EH agreed)**
35. Curtains and hangings shall be arranged so as not to obstruct emergency signs. **(EH agreed)**
36. The certificates listed below shall be submitted to the licensing authority upon written request:
 - (i) Any emergency lighting battery or system
 - (ii) Any electrical installation
 - (iii) Any emergency warning system.**(EH agreed)**
37. Any special effects or mechanical installation shall be arranged and stored so as to minimise any risk to the safety of those using the premises. The following special effects will only be used on 10 days prior notice being given to the Licensing authority where consent has not previous been given:
 - (i) Dry ice and cryogenic fog
 - (ii) Smoke machines and fog generators
 - (iii) Pyrotechnics including fire works
 - (iv) Firearms
 - (v) Lasers
 - (vi) Explosives and highly flammable substances
 - (vii) Real flame
 - (viii) Strobe lighting**(EH agreed)**
38. Flashing or particularly bright lights on or outside the premises shall not cause a nuisance to nearby properties (save insofar as they are necessary for the prevention of crime).
(EH agreed)

39. No person shall give at the premises any exhibition, demonstration or performance of hypnotism, mesmerism or any similar act or process which produces or is intended to produce in any other person any form of induced sleep or trance in which susceptibility of the mind of that person to suggestion or direction is increased or intended to be increased.

NOTE:

This rule does not apply to exhibitions given under the provisions of Section 2(1A) and 5 of the Hypnotism Act 1952.

(EH agreed)

40. The premises shall install and maintain a comprehensive CCTV system as per the minimum requirements of the Westminster Police licensing Team. All entry and exit points will be covered enabling frontal identification of every person entering in any light condition. The CCTV system shall continually record whilst the premises is open for licensable activities and during all times when customers remain on the premises. All recording shall be store for a minimum period of 31 days with date and time stamping. Viewing of recordings shall be made available immediately upon the request of Police or authorised office throughout the preceding 31 day period.

(Proposed amendment by Police and agreed by EH)

A staff member from the premises who is conversant with the operation of the CCTV system (including where applicable any Body Worn Video system) shall be on the premises at all times when the premises is open. This staff member must be able to provide a Police or authorised council officer copies of recent CCTV images or data with the absolute minimum of delay when requested.

41. All door staff working at the front entrances and controlling a queue must wear yellow high visibility jackets or vests.

(Proposed amendment by Police)

All Door staff engaged outside the entrance(s) to the premises, or supervising or controlling queues, shall wear high visibility yellow jackets or vests.

42. Patrons will be physically searched at the discretion of the staff, which will include a 'pat down search' and a full bag search.

(Proposed Amendment by Police)

After 21.00hrs all persons (including any ancillary items, e.g. bags) entering or re-entering the premises shall be searched by an SIA-trained member of staff. All searches shall and monitored and recorded by the premises CCTV system. The searching will be supplemented by the use of two functional metal detecting wands.

43. No drinks permitted to be taken outside of these premises.

(EH propose to replace condition with MC 57) *Patrons permitted to temporarily leave and then re-enter the premises, e.g. to smoke, shall not be permitted to take drinks or glass containers with them.*

44. Any queue of persons waiting to gain entry to this premise shall be properly organised and monitored and kept separate to any smoking area set aside. Both areas are not to have any impact on any queuing areas set aside for the area of the ground floor restaurant entrance and queue (the area set aside for the purpose of queuing must be agreed by Police and Environmental Health Consultation Team).
- (EH propose to replace condition with MC 26 and MC 64) MC 26: *The licence holder shall ensure that any queue to enter the premises which forms outside the premises is orderly and supervised by door staff so as to ensure that there is no public nuisance or obstruction to the public highway.***
MC64: *Queuing outside the premises shall be restricted to a designated area located at (specify location).*
45. A zero tolerance to drugs and weapons policy shall be implemented and signage confirming this policy will be displayed prominently at the entrance to the venue and in the customer toilets. **(EH agreed)**
46. A refuse store of sufficient size shall be provided.**(EH agreed)**
47. All waste is to be properly presented and placed out for collection no earlier than 30 minutes before the scheduled collection times.**(EH agreed)**
48. No rubbish including bottles will be moved, removed or placed in outside areas between 2300 hours and 0800 hours.**(EH agreed)**
49. No Deliveries may be made to the premises between the hours 23:00 and 08:00.
(EH agreed)
50. During the hours of operation of the premises, the licence holder shall ensure sufficient measures are in place to remove and prevent litter or waste arising or accumulating from customers in the area immediately outside the premises, and that this area shall be swept and or washed, and litter and sweepings collected and stored in accordance with the approved refuse storage arrangements by close of business.**(EH agreed)**
51. The highway and public spaces in the vicinity of the premises are kept free of litter from the premises at all material times to the satisfaction of the Council.**(EH agreed)**
52. No advertisements of any kind (including placard, poster, sticker, flyer, picture, letter, sign or other mark) that advertises or promotes the establishment, its premises, or any of its events, facilities, goods or services shall be inscribed or affixed upon the surface of the highway, or upon any building, structure, works, street furniture, tree, or any other property, or be distributed to the public.**(EH agreed)**
53. The licence will have no effect until the premises are constructed/alterd only in accordance with the appropriate provisions of the District Surveyor's Association 'Technical Standards for Places of Entertainment, and the reasonable requirements of Westminster Environmental Health Consultation Team and Westminster licensing Police Team and LEFPA and this condition has been removed from the licence.**(EH agreed)**
54. Before the premises open to the public, the plans as provided with the application will be checked by the Environmental Health Consultation Team to ensure they are an accurate reflection of the premises constructed and this condition has been removed from the Licence. Where the premises layout has changed from the plans provided during the course of construction a variation application may be required.**(EH agreed)**

55. A telephone number giving direct access to the manager on duty at the premises during all times the premises are in operation shall be given to the Secretary of the Huguenot House Residents Association. **(EH agreed)**
56. The managers shall establish a winding down period of thirty minutes, prior to the cessation of licensable activities, in which period the volume and tempo of the music will be reduced and the lighting raised. **(EH agreed)**
57. The ratio of SIA registered security staff at the premises shall be no less than one SIA security staff per 100 customers and shall include at least one female SIA registered staff.

(Proposed amendment by Police)

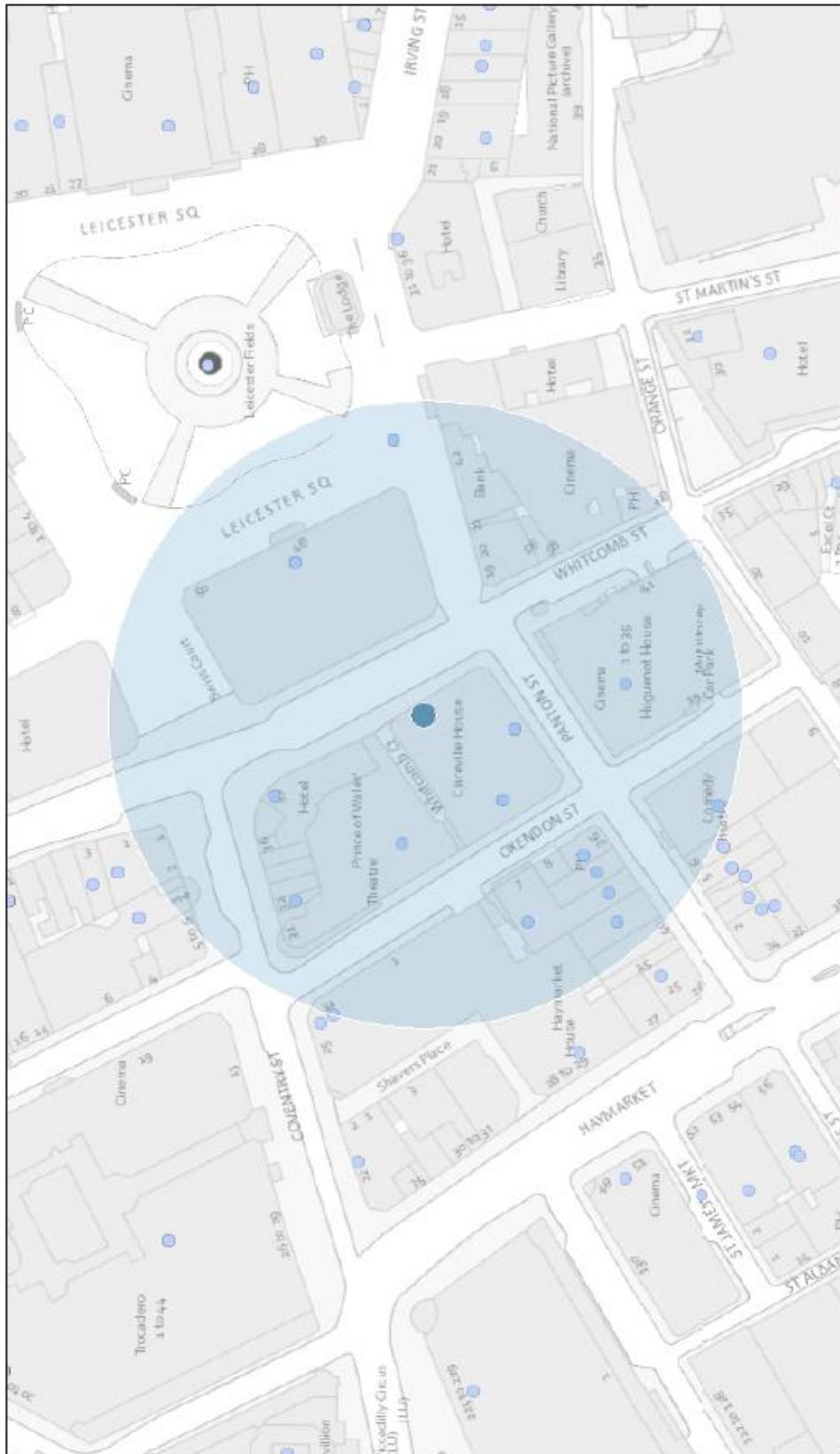
The ratio of SIA registered security staff at the premises shall be no less than one SIA security staff per 75 customers and shall include at least one female SIA registered staff.

58. A Challenge 25 proof of age scheme shall be operated at the premises where the only acceptable forms of identification are recognised photographic identification cards, such as a driving licence, passport or proof of age card with the PASS Hologram.

Conditions proposed by the Police

59. a. All drinking vessels used in the venue shall be polycarbonate. All drinks in glass bottles are to be decanted into polycarbonate containers or polycarbonate carafes prior to being served, with the exception of champagne or bottles of spirits with a minimum size of 70cl supplied by waiter/waitress service to tables. Staff shall clear all empty champagne and spirit bottles promptly from the tables. Customers shall not be permitted to leave their table carrying any such glass bottles or drink directly from the bottle.
b. Notwithstanding a) above, with the written agreement of the Westminster Licensing Police, a copy of which will be held at the premises reception, glass drinking vessels may be used for private or pre-booked events within the **(specified area)**.
60. From 1700 hours At least 1 SIA licensed door supervisors shall be on duty at the entrance of the premises at all times whilst it is open for business. From 2100hrs A minimum of one to be wearing Body Worn Video throughout trading times and for 30 minutes after closing whilst dispersing
61. Body worn video systems used by the premises must be deployed immediately during a ny verbal altercation or use of force made by any member of staff
62. All staff engaged in the use of Body Worn Video shall receive relevant training to ensure they are confident it it's use. A record will be kept on the premises of which staff have been trained. This record will be available to the relevant authority for inspection upon request.
63. Patrons permitted to temporarily leave and then re-enter the premises to smoke, shall be limited to **(specify number)** and restricted to a designated smoking area defined as **(specify location)**. The area shall be continually supervised whenever it is in use.

Studio 88



Resident count = 50