

- [REDACTED], *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.

- [REDACTED], *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.

- [REDACTED], *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.

- [REDACTED], *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.

- [REDACTED], *Saxophonist*

5. Charity Testimonials

5.1 Samaritans

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

The Samaritans logo consists of the word "SAMARITANS" in white, uppercase, sans-serif font, centered within a solid 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.

[REDACTED]

5.2 BMI Healthcare

March 2016 – May 2017



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!

[REDACTED]

[REDACTED]

5.3 Ask For Clive – Pub Pride

Ask For Clive have been present at piano Works since 2019, and Pub Pride packs were bought in both 2021 and 2022 for both venues. We have just proudly purchased our packs for 2023 and are beginning to plan our event with them.

Last year, [REDACTED] our Marketing Manager put together a fundraiser for Pride month with Chambord, selling mwah-tini's and chambord berry spritz all month for £6.50 with £2 of the proceeds from that cocktail donated to Ask for Clive.

Here is a photograph of [REDACTED] from Pub Pride with some of our team and our donation of funds raised - £2,000.



5.4 The Ukraine Appeal

Hospitality Operators across the UK are desperate to help the people of Ukraine who are suffering hugely from lack of shelter, safety, water and food.

Alan Lorrimer, founder of live music venues The Piano Works along with Operations Director Tristan Moffat are calling on their fellow operators nationwide to join a campaign to help the beleaguered people of Ukraine.

The UK's Hospitality Ukraine Appeal hopes to unite UK operators to do what they do best – caring for people – but this time outside of their own four walls 1300 miles away.

Our proposal requests that operators offer their dining guests the option to donate a discretionary £1 per person. The Piano Works will go one step further and will match their own guest's donations with an equal £1 per cover.

If every guest at The Piano Works ops in we could raise over £2,000 every week meaning that with our matching we could potentially raise £4k per week.

We ask operators to sign up by contacting [REDACTED] and we will forward them a joining form and a welcome pack.

In addition to this campaign, we are keen to offer our job vacancies, subject to Govt guidelines and their right to work, not only to people resettling in London from the Ukraine but also from other war torn areas such as Yemen, Afghanistan or Syria.

With the current staff shortages that hospitality face this is an opportunity for refugees to rebuild their broken lives and look forward to their future. It will also enable our sector to recruit much needed staff and fill the shortage gaps across the entire sector.

All proceeds will go directly to the British Red Cross Ukraine Appeal.
We stand with Ukraine.

To date we have raised £16,977.54 to help those in need.

5.5 Pride Parade

Diversity, inclusion and the safety of our team and guests is at the heart and soul of our vision, values, and everything we do. We go to great lengths to ensure that The Piano Works venues provide a safe and welcoming space within London's night-time economy for all who wish to join us! In our house we are all equal.

It was such a huge honour for our team at The Piano Works to participate in the Pride celebrations in the Summer of 2022 and parade through central London. We hope to participate again in the coming years and to continue to openly show our support to the LGBTQ+ community.

Here is a link to a video compilation of some of our best moments and memories of that day!

https://www.instagram.com/reel/CfjhTWTIqDL/?utm_source=ig_web_copy_link

6 - The Piano Works West End **Management of Outside Area & Dispersal**

The aim of the procedures laid out in this document is to ensure there is an absolute minimum of noise and to prevent any nuisance being caused to our neighbours and the general public.

All staff will be trained in the procedures and will receive regular refresher training. This document will be reviewed on an annual basis to ensure its effectiveness and relevance is not compromised.

1. Roles and Responsibilities

1. The manager in charge will be responsible for ensuring the plan is fully implemented.
2. There will be a briefing each trading night where staff are assigned specific roles and responsibilities.
3. The briefing will be documented and will address any issues or complaints from the previous trading night.
4. Each briefing will consider any aspects of trading that could cause a nuisance to neighbours and put appropriate measures in place accordingly.
5. The briefing will also ensure that each member of staff has an effective means of communicating with the manager and other members of staff.

2. Entry Controls

1. Whenever there is a queue it will be supervised at all times by at least one door supervisor to ensure guests do not congregate outside.
2. Guests in the queue will be advised on likely waiting times.
3. Guests will be advised that entry may be subject to a search.
4. If waiting times for entry are excessive customers will be asked to leave.
5. Any guests causing noise or disturbance or who appeared to be impaired / intoxicated through alcohol or drugs will be REFUSED ENTRY and asked to leave.
6. A manager will check the outside area regularly throughout the night.
7. A manager will be on duty at the entrance on busy nights.
8. The entrance must not be obstructed.

3. During Trading

1. Door supervisors outside The Piano Works WE (TPW - WE) will wear high visibility clothing.
2. Door supervisors will monitor activity in the vicinity of TPW throughout each night to prevent crime and disorder, noise or disturbance arising from customers.

3. Door supervisors will discourage illegal taxi touts from congregating outside Studio 88.
4. Guests will not be allowed to take drinks outside.
5. Door supervisors will ensure customers do not congregate outside. Any guests outside will either be directed to the smoking area or back inside TPW.

4. Guests Smoking

1. Guests will only be permitted outside to smoke in line with Smoking Policy.
2. The smoking area for TPW – WE is in a designated area at the front of the building to the left hand side (as you look at the entrance on Whitcomb Street).
3. A door supervisor will be stationed at the smoking area to monitor guests smoking.
4. Notices will be prominently placed in smoking areas reminding guests to be quiet and consider our neighbours.

5. Exit Controls

1. Door supervisors will endeavour to control a slow stream of customers and guests leaving TPW - WE.
2. Door supervisors will be proactive about dispersal of groups of people outside TPW - WE.
3. Guests will be encouraged to leave the area quickly and quietly.
4. Guests will be directed towards Coventry Street and the nearest transport links as they leave TPW - WE.
5. Door supervisors will patrol the street outside Studio 88 to ensure customers and guests leave the area quietly. Any customers and guests causing noise or disturbance will be asked to be quiet. Those that do not will be refused entry in the future.
6. A manager will be on duty and stationed at the exit 30 minutes from close to oversee dispersal. For this period at least two door supervisors will also be on duty to assist with the safe dispersal of guests.
7. As customers leave and TPW - WE empties, door supervisors from inside TPW will be posted outside to assist with dispersal.
8. Guests will not be allowed to take drinks with them as they leave. Security will be posted at the exit to prevent this happening.
9. Security will help flag down black cabs or help customers call Ubers with an agreed pick up point. Guests will be asked whether they would like a car booked for them upon arrival.
10. Car service vehicles and taxis will be directed to wait in Whitcomb Street. Guests will be directed there by the door supervisors.
11. Door supervisors / the door host will advise reception of a taxi's arrival and the guest's name. Reception will then advise the member or guest that their taxi has arrived.
12. Guests waiting for ordered taxis should only leave TPW once their car has arrived. Guests will be advised to not wait outside if their car is not yet there.

6. Other Measures

1. The tempo of music will be slowed down and the volume will be lowered gradually at the end of the night to encourage guests to exit in a calm manner.
2. The brightness of the lighting inside will be increased gradually as part of a 'cooling off' period.
3. Guests will be supplied with information on transport options available late at night.
4. Notices will be prominently displayed at exits requesting the guests to respect the needs of local residents and to leave TPW and the area quietly.

7. Complaints procedure and contacts

1. A telephone number will be available to local residents for them to call during events should they have an issue. The telephone number will be published on the website.
2. Any complaint will be dealt with promptly by the senior member of staff on duty. The complaint will also be reviewed and followed up by the Designated Premises Supervisor (DPS) on the next working day.
3. A detailed record will be kept of any complaint received. This will include the nature of the complaint and action taken together with the details of the complainant.

7 - Alan Lynagh Capacity Confirmation Letter

From: "Lynagh, Alan: WCC" <alynagh@westminster.gov.uk>

Date: 23 March 2023 at 16:17:06 GMT

To: [REDACTED]

Subject: RE: The Piano Works, West End

Hello Vicki,

Many thanks for the report and I am content from my technical perspective that with the figure of 725. I will email the EHO to advise but clearly there are other policy considerations they will have separate to the public safety considerations.

Best wishes,
Alan

8 – Full Occupancy Assessment Report

See document entitled 'Occupancy Assessment conducted for The Piano Works'.



14 March 2023

TO: CITY OF WESTMINSTER LICENSING COMMITTEE

RE: THE PIANO WORKS WEST END, 47 WHITCOMB ST, LONDON WC2H 7DH

UKHospitality represents over 740 companies operating around 100,000 venues across the breadth of hospitality within England, Scotland, and Wales. Our membership covers the full scope of hospitality, from small independents to large multi-national sites operating across the accommodation, pub, bar, restaurant, night-time and leisure sectors. Before, during and after the pandemic UKHospitality has worked closely with the GLA, the Night Czar, London boroughs and a wide range of stakeholders to build and maintain a modern, diverse and safe night-time economy in London to the benefit of all.

We are aware that one of our member venues, The Piano Works, is applying to increase its capacity from 400 to 700 persons within a stress area. We wish to support their application. The venue provides a unique “live music on request” offering in London’s West End with a national and international reputation. This is the type of venue that appeals to a demographic beyond the 18-25 age group and so caters for a much more diverse clientele than most.

As members of UKHospitality, The Piano Works provides a much-needed music venue in the heart of London's Theatreland showcasing the amazing talent that London's musicians can provide to Londoners and visitors alike. We have lost so many live music venues in London that the remaining ones need all the support they can get.

Whilst we know that financial considerations cannot be solely used to justify an exception to policy, the importance of this grass roots music venue surviving has been recognised by The Arts Council who offered their support during the Covid lockdown by way of a grant. The Piano Works is valuable not only to central London's diverse night-time economy but also to secure London's place amongst the best live music cities in the world.

UKHospitality shares the Mayor of London’s vision for London as a 24-hour city, which has the stated aim of building a night-time culture which promotes culture and leisure for all ages and interests, ensures safety for residents, visitors and night-time workers and works closely with businesses, boroughs and the police to create a balanced and sustainable night-time offer. The Piano Works is a venue that plays a key role in achieving this vision, with its specific offer and the benefits it brings to the both the West End and the wider London cultural scene as highlighted above.

As one of the largest employers of independent musicians in the UK, The Piano Works performers were unemployed for seventeen months during lockdown. However, not wishing to stand idly by, The Piano Works founder Alan Lorrimer wanted to help the hospitality sector to reopen as successfully as possible.



He initiated three campaigns during lockdown:

1. The UK Grand Summer Outdoor Cafe campaign was supported by 160 operators that proposed that the UK adopt the initiative successfully launched by the Mayor of Vilnius in Lithuania which allowed venues to simplify placing tables and chairs outside their premises.

The idea became law and allowed a much quicker and simpler application process which has continued to greatly benefit operators.

<https://www.standard.co.uk/reveller/restaurants/social-distancing-al-fresco-restaurants-bars-uk-grand-outdoor-summer-cafe-campaign-a4446441.html>

2. Along with [REDACTED] leading sector lawyer and Head of Leisure at CMS, and [REDACTED] of the Night-Time Industries Association, they asked Chancellor Rishi Sunak for changes to EIS tax incentive schemes to boost private investment in the sector and provide an alternative to government loans. Sadly, this was not adopted.

<https://www.cityam.com/exclusive-hospitality-bosses-tells-sunak-to-encourage-investors-to-back-struggling-firms/>

3. Alongside David Abramson, CEO of leading leisure property advisors Cedar Dean and many other operators they called upon the government to implement Australia's successful rent relief scheme so that thousands of commercial businesses who had been impacted by Covid-19 could survive past the end date of the Rent Moratorium that was in place. The government subsequently introduced legislation mandating a code of practice and arbitration process.

<https://www.gov.uk/government/news/new-law-to-resolve-remaining-covid-19-commercial-rent-debts-now-in-place>

I hope the above demonstrates our belief that as a business playing a key role in building a modern and vibrant London night-time environment, The Piano Works deserves support from the Council for their application. Put simply, it is a venue that is good for London and good for the UK.

Yours sincerely,

[REDACTED]

[REDACTED]
[REDACTED]
[REDACTED]

[REDACTED]
[REDACTED]
[REDACTED]



[REDACTED]

17th. April, 2023

Dear Westminster Licensing Committee,

Re: The Piano Works – West End

I am an event organiser and have known The Piano Works since it opened in 2018.

I have worked in the West End my whole career and previously worked for Cameron Mackintosh as Head of Marketing and Sales for 35 years.

I am currently an independent Event Organiser working with most of the major West End producers, recommending and organizing bespoke events for film and theatre.

The Piano Works is a large venue with an excellent seating layout and state of the art staging, lighting and audio visual capabilities. I have staged events there in the past and feel that there are no comparable venues in the heart of theatreland that match the location and suitability for events such as First Night Parties for West End theatre productions, cast changes and Seasonal Events. And as importantly their food, service and entertainment capability is unique in the Leicester Square area

But, and this is the major problem, their capacity is simply too low at 400. For me to recommend an event space to producers they need a space that can hold a minimum of 600 guests. These prestigious events have to be held elsewhere in spaces that do not showcase London's creative sectors, often meaning we have to bus people out of the West End which is no easy task with West End traffic in theatre land at 21.30

If productions were able to invite 700 guests then I strongly believe The Piano Works would become the go to venue for a large majority Theatre Producers to hold their high profile Press Night parties providing a unique event space within easy walking distance of all of the major theatres allowing them to celebrate the creativity of what London can offer.

Yours sincerely,

[REDACTED]

Director

[REDACTED]

Occupancy Assessment

conducted for

The Piano Works



Completed on

4 August 2022

Reviewed on

14 March 2023

Address of the Premises

47 Whitcomb Street, London, WC2H 7DH

Assessor

Sean Henry DipHE, TechIOSH, AIEMA, AIFSM, MWMSoc, CFRAR C590 | Fire Consultant

Validator

Vicki Swaine MIFSM, CMIOSH, GIFireE, TAFRRAR N392, CFPA- E Dip TC | Director

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Introduction

The Piano Works occupies the basement and sub-basement of 47 Whitcomb Street, London, WC2H 7DH. The occupancy levels have been assessed against BS 9999:2017 (BSI, 2017) to provide the licensee with a total occupancy available to them for each area.

We have based our findings on:

- information about the facilities and intended use;
- measurements of the areas; and
- measurements of the fire escape routes.

This review was undertaken on site with the use of the drawings available within Appendix A.

The occupancy relates to safety for compliance with fire legislation and has no bearing on any other occupancy restrictions that may relate to the premises.

Risk Profiles

A risk profile should be established for the property in order to determine the appropriate means of escape and the appropriate construction standards for life safety within the property. The risk profile can be used to ascertain the requirements for property protection and business continuity. The risk profile should reflect the occupant characteristics and estimated fire growth rate for the premises and should be expressed as a value combining these two elements.

The use of the premises is as a bar and live music venue. Ancillary uses include toilets, cloakroom and back-of-house cooking, office and storage areas.

Occupant Characteristics

The occupant characteristic within the premises is principally determined according to whether the occupants are familiar or unfamiliar with the property and consideration must be given to whether they are awake or asleep.

The property has a variety of occupant characteristics made up of persons that work in the property and are familiar with its layout, and persons visiting the property who are not familiar with its layout. The range of occupant characteristics recognised in BS 9999 (BSI, 2017) is summarised in Table 1.

Risk Category	Description	Examples
A	Occupants who are awake and familiar with the property.	Office and Industrial premises.
B	Occupants who are awake and unfamiliar with the property.	Shops, exhibitions, museums, leisure centres, educational establishments, other assembly properties etc.
C	Occupants who are likely to be asleep:	Individual flats without 24h maintenance and management control on site. Serviced flats, halls of residence, sleeping areas and boarding schools.
Ci	- Long term individual occupancy.	
Cii	- Long term managed occupancy.	
D	- Short term occupancy.	Hotels.
D	Occupants receiving medical care.	Hospitals.
E	Occupants in transit.	Railway stations, airports.

Table 1 - Occupant Characteristics (BSI, 2017)

The occupant characteristics likely to be found within Piano Work are detailed in Table 2 below.

Group	Profile	Risk Category
Visitors & General Public	Members of the public attending the premises.	B
Staff & Contractors	Staff and contractors may have access to all parts of the premises.	A/B

Table 2 - Occupancy Group Profile for the Piano Works

Fire Growth Rate

The fire growth rate is the rate at which it is estimated that a fire will grow and should be categorized in accordance with Table 3.

Category	Fire growth rates	Examples	Fire growth parameter kJ/s ³
1	Slow	Open plan office, limited combustible materials	0.0029
2	Medium	Stacked cardboard boxes, furniture and fixings.	0.012
3	Fast	Baled thermoplastic chips, stacked plastic products and baled clothing.	0.047
4	Ultra-fast	Flammable liquids, expanded cellular plastics and foam.	0.188

Table 3 - Fire Growth Rate (BSI, 2017)

Typical Risk Profiles

The risk profile for a property is given as a combination of occupant risk category and fire growth rate as shown in Table 4.

Category	Growth rate	Risk profile	Examples
A	1 Slow 2 Medium 3 Fast 4 Ultra-fast	Occupants who are awake and familiar with the property.	Open-sided car park Office Filing room Plant room
B	1 Slow 2 Medium 3 Fast 4 Ultra-fast	Occupants who are awake and unfamiliar with the property.	Reception area Bar, gymnasium Shop Unacceptable unless local suppression System provided
C	1 Slow 2 Medium 3 Fast 4 Ultra-fast	Occupants are likely to be asleep.	House conservatory Hotel bedroom Hotel store room Unacceptable unless local suppression System provided

Table 4 - Combination of Risk Profile and Fire Growth Rate (BSI, 2017)

The Piano Works Risk Profiles

As mentioned above the risk profile rating must be determined by combining the occupant characteristic with the fire growth rate.

Given the installation of the sprinkler system within the property it is justifiable to reduce the fire growth rate from medium to slow therefore the risk profile for the property is shown in Table 5.

Occupancy Characteristic	Fire Growth Rate	Risk Profile Rating
Occupants who are awake and familiar with the building.	Furniture and fixings.	A1
Occupants who are awake and unfamiliar with the property.	Furniture and fixings.	B1

Table 5 - The Piano Works Risk Profiles

Application of BS 9999

The approach to means of escape within BS 9999 (BSI, 2017) has been adopted for the exit width calculations to assess the maximum achievable occupant load. Given the levels of management, the fire alarm system and the reasonable levels of fire risk it is deemed acceptable to apply a BS 9999 (BSI, 2017) approach in this case.

The minimum fire protection package required for a B2 risk profile is in place so additional variations can apply.

Variations to Escape Route Components

Within BS9999 (BSI, 2017) it is possible to vary travel distances, exit widths and stair widths where an automatic fire detection and alarm system (BSI, 2017) is installed.

A 15% variation associated with automatic smoke detection and alarm is allowable where such detection and alarm exceeds the minimum recommended for the adopted Risk Profile.

The minimum standard recommended for a B1 Risk Profile is a manual fire detection and alarm system (detailed in Table 7 of BS 9999 (BSI, 2017)). Therefore, the automatic fire detection and alarm system installed by The Piano Works exceeds this, and an allowable 15% variation can be applied to escape route components within the premises.

The width of all horizontal escape routes serving the premises will not be less than the larger of 800 mm or the minimum identified for a risk profile of B1 as identified in Table 5 above, with a 15% variation, detailed below in table 6.

Location	Recommended (BS 9999) mm per person	Recommended (BS 9999 B1 profile - 15% variation) mm per person
Basement	3.6mm	3.06mm
Calculation = $3.6 \times 0.15 = 0.54$, $3.6 - 0.54 = 3.06$.		

Table 6 - Minimum Allowable Escape Widths (BSI, 2017)

Door Widths

Given the use of the premises it is deemed suitable to apply BS 9999 (BSI, 2017) approach to calculating the maximum capacity for the premises.

BS 9999 states that exits under 1050mm are calculated at a flat $500/3.485 = 143$ for each exit under 1050mm. Where there is a single exit on a floor the occupancy cannot exceed 60 people.

The exits from the premises are:

- Escape Route 1 is shared with other building occupants during part of the opening hours.
- Escape Route 2 is shared with Japan Centre.

- Escape Route 3 is not shared but can be used by the Japan Centre as a means of escape.

All exits from basement levels are ultimately delivered outside of the premises. Based on the designated exit routes detailed above, table 7 below details the maximum achievable capacities.

Escape Route	Exits	Minimum width of escape stairs for simultaneous evacuation	Max Escape Width Capacity
Escape Route 1	Door plus leaf (1110mm)	3.06mm	363
Escape Route 2	Single door (1210mm)	3.06mm	395 (discounted as largest exit)
Escape Route 3	Double doors (1200mm)	3.06mm	392
Total Occupancy			725

Table 7 - Minimum allowable occupancy

Floor Space Factors

The premises operates as a bar and live music venue and Table 8 of BS 9999 detail the relevant floor space factors applicable for this proposed type of use.

The premises operator will need to ensure that the layout that these maximum floor space factor capacities are based on, is adhered to and suitable management controls to monitor this are put into place. If any additional fixed fixtures are introduced, the operator will need to reassess these calculations to ensure an appropriate revised maximum capacity based on available floor space and any furniture layout is in place.

Floor space capacity

A realistic estimate should be made of the maximum occupancy associated with the intended use of the building, taking into account that a proportion of people have some form of disability.

The occupant capacity of a room, storey, building or part of a building is either:

1. the maximum number of persons it is designed to hold; or
2. the number calculated by dividing the area of room or storey(s) (m²) by the appropriate floor space factor (m² per person) such as those given in Table 8 below.

Use type	Density	Floor space factor m ² per person	Example
Serving point	High	0.3	Standing spectator/audience area or bar area
Banquette	High	0.45	Seating areas.
Standing area	High	0.5	Assembly area, public house, dance floor or hall etc.

Table 8 - Example of typical floor space factors (BSI, 2017)

The total area in use is 517.2m² providing a capacity of 1034 however, the capacity of the escape routes restricts the permitted occupancy within the premises.

Maximum Occupancy

Cross-referencing all of the various factors and applying the current limiting factors, we conclude details the final maximum occupancies recommended at the premises is 725.

The occupancy relates to safety for compliance with fire legislation and has no bearing on any other occupancy restrictions that may relate to the premises.

Appendix A

