



Report of: **Service Director, Public Protection**

Meeting of	Date	Agenda Item	Ward(s)
Licensing Sub-Committee	16th April 2012	B1	Holloway

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**Subject: PREMISES LICENCE NEW APPLICATION**  
**RE: BABEL EVENT, CALEDONIAN PARK, MARKET ROAD, LONDON, N7**

**1. Synopsis**

- 1.1 This is an application for a new premise licence under the Licensing Act 2003.
- 1.2 The application has been submitted so as to facilitate an outdoor theatre performance within Caledonian Park, the production is proposed to run from the 7th May 2012 until the 27th May 2012. The application is seeking to allow the following licensable activities:
  - i. the supply of alcohol, on sales only, Sundays to Thursdays from 18:30 until 23:00 and Fridays & Saturdays from 18:30 until 23:30;
  - ii. the performance of plays, Mondays to Sundays from 18:30 until 22:30;
  - iii. the performance of live music, Mondays to Sundays from 18:30 until 22:30;
  - iv. the playing of recorded music, Mondays to Sundays from 18:30 until 22:30; and
  - v. the provision of late night refreshment, Fridays and Saturdays from 23:00 until 23:30.

Please note that there is no performance proposed for the 14th May 2012.

## **2. Recommendations**

- 2.1 To determine the application for a new premises licence under Section 17 of the Licensing Act 2003.
- 2.2 If the Committee grants the application it should be subject to:
- i. conditions of the current premises licence;
  - ii. conditions prepared by the Licensing Officer which are consistent with the Operating Schedule (See appendix 4);
  - iii. conditions recommended by responsible Authorities (see appendix 4);
  - iv. any conditions deemed necessary by the Committee to promote the four licensing objectives.

## **3. Background**

- 3.1 Papers are attached as follows:-
- Appendix 1: application form;
- Appendix 2: additional information and amendments;
- Appendix 3a: name & address details of those persons making representations;
- Appendix 3: representations;
- Appendix 4: suggested conditions and map of premise location.
- 3.2 The applicant has, since original submission of the application, amended the proposed hours for licensable activities and added the exhibition of films. The amended hours are as follows (see appendix 2 for full details):
- i. the supply of alcohol, on sales only, Mondays to Sundays from 18:30 until 21:15;
  - ii. the performance of plays, Mondays to Sundays from 18:30 until 22:15;
  - iii. the performance of live music, Mondays to Sundays from 18:30 until 22:15;
  - iv. the playing of recorded music, Mondays to Sundays from 18:30 until 22:15; and
  - v. the exhibition of films, Mondays to Sundays from 18:30 until 22:15.
- 3.3 The Licensing Authority has received 18 letters of representation, 2 are from responsible authorities, 2 are from local organisations and 14 are from local residents, none of whom have requested that they remain anonymous.

## **4. Planning Implications**

- 4.1 None.

## **5. Conclusion and reasons for recommendations**

- 5.1 The Council is required to consider this application in the light of all relevant information, and if approval is given, it may attach such conditions necessary to promote the licensing objectives.

### **Background papers:**

The Council's Statement of Licensing Policy  
Licensing Act 2003  
Secretary of States Guidance

Final Report Clearance

**Signed by**

  
Service Director – Public Protection

Date 3rd April 2012

**Received by**

Head of Scrutiny and Democratic Services

Date

Report author: Dan Whitton

Tel: 020 7527 3841

Fax: 020 7527 3430

E-mail: dan.whitton@islington.gov.uk



**Application for a premises licence to be granted  
under the Licensing Act 2003**

**PLEASE READ THE FOLLOWING INSTRUCTIONS FIRST**

Before completing this form please read the guidance notes at the end of the form.  
If you are completing this form by hand please write legibly in block capitals. In all cases ensure that your answers are inside the boxes and written in black ink. Use additional sheets if necessary.  
You may wish to keep a copy of the completed form for your records.

I/We Battersea Arts Centre

*(Insert name(s) of applicant)*

apply for a premises licence under section 17 of the Licensing Act 2003 for the premises described in Part 1 below (the premises) and I/we are making this application to you as the relevant licensing authority in accordance with section 12 of the Licensing Act 2003

**Part 1 – Premises Details**

<b>Postal address of premises or, if none, ordnance survey map reference or description</b>			
Caledonian Park 15 Market Road Islington			
<b>Post town</b>	London	<b>Post code</b>	N7 9PL

Telephone number at premises (if any)	n/a
Non-domestic rateable value of premises	£0

**Part 2 - Applicant Details**

Please state whether you are applying for a premises licence as  
Please tick yes

- a) an individual or individuals \*  please complete section (A)
- b) a person other than an individual \*
  - i. as a limited company  please complete section (B)
  - ii. as a partnership  please complete section (B)
  - iii. as an unincorporated association or  please complete section (B)
  - iv. other (for example a statutory corporation)  please complete section (B)
- c) a recognised club  please complete section (B)
- d) a charity  please complete section (B)

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- e) the proprietor of an educational establishment  please complete section (B)
- f) a health service body  please complete section (B)
- g) a person who is registered under Part 2 of the Care Standards Act 2000 (c14) in respect of an independent hospital in Wales  please complete section (B)
- ga) a person who is registered under Chapter 2 of Part 1 of the Health and Social Care Act 2008 (within the meaning of that Part) in an independent hospital in England  please complete section (B)
- h) the chief officer of police of a police force in England and Wales  please complete section (B)

\* If you are applying as a person described in (a) or (b) please confirm:

Please tick yes

- I am carrying on or proposing to carry on a business which involves the use of the premises for licensable activities; or
- I am making the application pursuant to a
  - statutory function or
  - a function discharged by virtue of Her Majesty's prerogative

**(A) INDIVIDUAL APPLICANTS** (fill in as applicable)

<input type="checkbox"/> Mr	<input type="checkbox"/> Mrs	<input type="checkbox"/> Miss	<input type="checkbox"/> Ms	Other Title (for example, Rev)	
Surname			First names		
I am 18 years old or over					<input type="checkbox"/> Please tick yes
Current postal address if different from premises address					
Post Town				Postcode	
Daytime contact telephone number					
E-mail address (optional)					

**SECOND INDIVIDUAL APPLICANT** (if applicable)

<input type="checkbox"/> Mr	<input type="checkbox"/> Mrs	<input type="checkbox"/> Miss	<input type="checkbox"/> Ms	Other Title (for example, Rev)	
Surname			First names		

I am 18 years old or over		<input type="checkbox"/> Please tick yes	
Current postal address if different from premises address			
Post Town		Postcode	
Daytime contact telephone number			
E-mail address (optional)			

**(B) OTHER APPLICANTS**

Please provide name and registered address of applicant in full. Where appropriate please give any registered number. In the case of a partnership or other joint venture (other than a body corporate), please give the name and address of each party concerned.

Name Battersea Arts Centre
Address Battersea Arts Centre, Lavender Hill London SW11 5TN
Registered number (where applicable) BAC : Registered Charity No 282857
Description of applicant (for example, partnership, company, unincorporated association etc.) BAC - Charity Limited by Guarantee
Telephone number (if any) 020 7223 2223
E-mail address (optional)

**Part 3 Operating Schedule**

When do you want the premises licence to start?

Day Month Year  
0 7 0 5 2 0 1 2

If you wish the licence to be valid only for a limited period, when do you want it to end?

Day Month Year  
2 7 0 5 2 0 1 2

Please give a general description of the premises (please read guidance note1)  
See attached document.

If 5,000 or more people are expected to attend the premises at any one time, please state the number expected to attend.

What licensable activities do you intend to carry on from the premises?

(Please see sections 1 and 14 of the Licensing Act 2003 and Schedules 1 and 2 to the Licensing Act 2003)

**Provision of regulated entertainment**

**Please tick yes**

- |   |                                     |
|---|-------------------------------------|
| a) plays (if ticking yes, fill in box A)  | <input checked="" type="checkbox"/> |
| b) films (if ticking yes, fill in box B)  | <input type="checkbox"/>            |
| c) indoor sporting events (if ticking yes, fill in box C)   | <input type="checkbox"/>            |
| d) boxing or wrestling entertainment (if ticking yes, fill in box D)  | <input type="checkbox"/>            |
| e) live music (if ticking yes, fill in box E)   | <input checked="" type="checkbox"/> |
| f) recorded music (if ticking yes, fill in box F)   | <input checked="" type="checkbox"/> |
| g) performances of dance (if ticking yes, fill in box G)  | <input type="checkbox"/>            |
| h) anything of a similar description to that falling within (e), (f) or (g) (if ticking yes, fill in box H) | <input type="checkbox"/>            |

**Provision of entertainment facilities:**

- |   |                          |
|---|--------------------------|
| i) making music (if ticking yes, fill in box I)   | <input type="checkbox"/> |
| j) dancing (if ticking yes, fill in box J)  | <input type="checkbox"/> |
| k) entertainment of a similar description to that falling within (i) or (j) (if ticking yes, fill in box K) | <input type="checkbox"/> |

**Provision of late night refreshment** (if ticking yes, fill in box L)

**Supply of alcohol** (if ticking yes, fill in box M)



**In all cases complete boxes N, O and P**

**A**

<b>Plays</b> Standard days and timings (please read guidance note 6)			<b>Will the performance of a play take place indoors or outdoors or both – please tick</b> (please read guidance note 2)	Indoors	<input type="checkbox"/>
Day	Start	Finish		Outdoors	<input type="checkbox"/>
Mon	1830	2230	<b>Please give further details here</b> (please read guidance note 3) Performance of BABEL - large-scale site-specific community show. Will include approximately 250 performers (professional and non-professional), acoustic and amplified music and sound effects. Spoken word. Video mapping / projection, aerial artists on Clocktower and in wooden area. 5 no raised stage areas. Fire sculpture, braziers. Doors open 1830 . Performance 2030 - 2230.	Both	<input checked="" type="checkbox"/>
Tue	1830	2230			
Wed	1830	2230	<b>State any seasonal variations for performing plays</b> (please read guidance note 4) No Performance on Mon 14 <sup>th</sup> May 2012		
Thur	1830	2230			
Fri	1830	2230	<b>Non standard timings. Where you intend to use the premises for the performance of plays at different times to those listed in the column on the left, please list</b> (please read guidance note 5)		
Sat	1830	2230			
Sun	1830	2230			

**B**

<b>Films</b> Standard days and timings (please read guidance note 6)			<b><u>Will the exhibition of films take place indoors or outdoors or both – please tick</u></b> (please read guidance note 2)	Indoors	<input type="checkbox"/>
				Outdoors	<input type="checkbox"/>
				Both	<input type="checkbox"/>
<b>Day</b>	<b>Start</b>	<b>Finish</b>	<b><u>Please give further details here</u></b> (please read guidance note 3)		
Mon					
Tue					
			<b><u>State any seasonal variations for the exhibition of films</u></b> (please read guidance note 4)		
Wed					
Thur					
			<b><u>Non standard timings. Where you intend to use the premises for the exhibition of films at different times to those listed in the column on the left, please list</u></b> (please read guidance note 5)		
Fri					
Sat					
Sun					

**C**

Indoor sporting events Standard days and timings (please read guidance note 6)			<b><u>Please give further details</u></b> (please read guidance note 3)	
Day	Start	Finish		
Mon			<b><u>State any seasonal variations for indoor sporting events</u></b> (please read guidance note 4)	
Tue				
Wed				
Thur				<b><u>Non standard timings. Where you intend to use the premises for indoor sporting events at different times to those listed in the column on the left, please list</u></b> (please read guidance note 5)
Fri				
Sat				
Sun				

**D**

<b>Boxing or wrestling entertainments</b> Standard days and timings (please read guidance note 6)			<b>Will the boxing or wrestling entertainment take place indoors or outdoors or both – please tick</b> (please read guidance note 2)	Indoors	<input type="checkbox"/>
				Outdoors	<input type="checkbox"/>
				Both	<input type="checkbox"/>
<b>Day</b>	<b>Start</b>	<b>Finish</b>	<b>Please give further details here</b> (please read guidance note 3)		
Mon					
Tue					
Wed			<b>State any seasonal variations for boxing or wrestling entertainment</b> (please read guidance note 4)		
Thur					
Fri					
Sat					
Sun					

**E**

Live music Standard days and timings (please read guidance note 6)			Will the performance of live music take place indoors or outdoors or both – please tick (please read guidance note 2)	Indoors	<input type="checkbox"/>
Day	Start	Finish		Outdoors	<input type="checkbox"/>
Mon	1830	2230	<b>Please give further details here</b> (please read guidance note 3) Performance of BABEL - large-scale site-specific community show. Will include approximately 250 performers (professional and non-professional), acoustic and amplified music and sound effects. Spoken word. Video mapping / projection, aerial artists on Clocktower and in wooden area. 5 no raised stage areas. Fire sculpture, braziers. Doors open 1830 . Performance 2030 - 2230.	Both	<input checked="" type="checkbox"/>
Tue	1830	2230			
Wed	1830	2230	<b>State any seasonal variations for the performance of live music</b> (please read guidance note 4) No performance on MOn 14 <sup>th</sup> May 2012		
Thur	1830	2230			
Fri	1830	2230	<b>Non standard timings. Where you intend to use the premises for the performance of live music at different times to those listed in the column on the left, please list</b> (please read guidance note 5)		
Sat	1830	2230			
Sun	1830	2230			

F

Recorded music Standard days and timings (please read guidance note 6)			Will the playing of recorded music take place <u>indoors or outdoors or both – please tick</u> (please read guidance note 2)	Indoors	<input type="checkbox"/>	
Day	Start	Finish		Outdoors	<input type="checkbox"/>	
Mon	1830	2230	<b>Please give further details here</b> (please read guidance note 3) Performance of BABEL - large-scale site-specific community show. Will include approximately 250 performers (professional and non-professional), acoustic and amplified music and sound effects. Spoken word. Video mapping / projection, aerial artists on Clocktower and in wooden area. 5 no raised stage areas. Fire sculpture, braziers. Doors open 1830 . Performance 2030 - 2230.	Both	<input checked="" type="checkbox"/>	
Tue	1830	2230				
Wed	1830	2230		<b>State any seasonal variations for the playing of recorded music</b> (please read guidance note 4)		
Thur	1830	2230				
Fri	1830	2230		<b>Non standard timings. Where you intend to use the premises for the playing of recorded music at different times to those listed in the column on the left, please list</b> (please read guidance note 5)		
Sat	1830	2230				
Sun	1830	2230				

**G**

Performances of dance Standard days and timings (please read guidance note 6)			Will the performance of dance take place indoors or outdoors or both – please tick (please read guidance note 2)	Indoors	<input type="checkbox"/>
Day	Start	Finish		Outdoors	<input type="checkbox"/>
Mon			<b>Please give further details here</b> (please read guidance note 3)	Both	<input type="checkbox"/>
Tue					
Wed			<b>State any seasonal variations for the performance of dance</b> (please read guidance note 4)		
Thur					
Fri			<b>Non standard timings. Where you intend to use the premises for the performance of dance at different times to those listed in the column on the left, please list</b> (please read guidance note 5)		
Sat					
Sun					



H

<p><b>Anything of a similar description to that falling within (e), (f) or (g)</b> Standard days and timings (please read guidance note 6)</p>			<p><b><u>Please give a description of the type of entertainment you will be providing</u></b></p>		
Day	Start	Finish	<p><b><u>Will this entertainment take place indoors or outdoors or both – please tick</u></b> (please read guidance note 2)</p>	Indoors	<input type="checkbox"/>
Mon				Outdoors	<input type="checkbox"/>
				Both	<input type="checkbox"/>
Tue			<p><b><u>Please give further details here</u></b> (please read guidance note 3)</p>		
Wed					
Thur			<p><b><u>State any seasonal variations for entertainment of a similar description to that falling within (e), (f) or (g)</u></b> (please read guidance note 4)</p>		
Fri					
Sat			<p><b><u>Non standard timings. Where you intend to use the premises for the entertainment of a similar description to that falling within (e), (f) or (g) at different times to those listed in the column on the left, please list</u></b> (please read guidance note 5)</p>		
Sun					

<b>Provision of facilities for making music</b> Standard days and timings (please read guidance note 6)			<b><u>Please give a description of the facilities for making music you will be providing</u></b>			
			<b><u>Will the facilities for making music be indoors or outdoors or both – please tick</u></b> (please read guidance note 2)			Indoors
			Outdoors			<input type="checkbox"/>
			Both			<input type="checkbox"/>
Day	Start	Finish	<b><u>Please give further details here</u></b> (please read guidance note 3)			
Mon						
Tue						
			<b><u>State any seasonal variations for the provision of facilities for making music</u></b> (please read guidance note 4)			
Wed						
Thur						
			<b><u>Non standard timings. Where you intend to use the premises for provision of facilities for making music at different times to those listed in the column on the left, please list</u></b> (please read guidance note 5)			
Fri						
Sat						
Sun						

J

<b>Provision of facilities for dancing</b> Standard days and timings (please read guidance note 6)			<b>Will the facilities for dancing be indoors or outdoors or both – please tick</b> (see guidance note 2)	Indoors <input type="checkbox"/>	
				Outdoors <input type="checkbox"/>	
				Both <input type="checkbox"/>	
			<b>Please give a description of the facilities for dancing you will be providing</b>		
Day	Start	Finish			
Mon			<b>Please give further details here</b> (please read guidance note 3)		
Tue					
Wed			<b>State any seasonal variations for providing dancing facilities</b> (please read guidance note 4)		
Thur					
Fri			<b>Non standard timings. Where you intend to use the premises for the provision of facilities for dancing entertainment at different times to those listed in the column on the left, please list</b> (please read guidance note 5)		
Sat					
Sun					

**K**

Provision of facilities for entertainment of a similar description to that falling within i or j Standard days and timings (please read guidance note 6)			Please give a description of the type of entertainment facility you will be providing		
Day	Start	Finish	<b>Will the entertainment facility be indoors or outdoors or both – please tick</b> (please read guidance note 2)	Indoors	<input type="checkbox"/>
Mon				Outdoors	<input type="checkbox"/>
				Both	<input type="checkbox"/>
Tue			<b>Please give further details here</b> (please read guidance note 3)		
Wed			<b>State any seasonal variations for the provision of facilities for entertainment of a similar description to that falling within i or j</b> (please read guidance note 4)		
Thur			<b>Non standard timings. Where you intend to use the premises for the provision of facilities for entertainment of a similar description to that falling within i or j at different times to those listed in the column on the left, please list</b> (please read guidance note 5)		
Fri					
Sat					
Sun					

L

Late night refreshment Standard days and timings (please read guidance note 6)			Will the provision of late night refreshment take place indoors or outdoors or both – please tick (please read guidance note 2)	Indoors	<input type="checkbox"/>
Day	Start	Finish		Outdoors	<input type="checkbox"/>
Mon	1830	2300	<b>Please give further details here</b> (please read guidance note 3) The performance will finish at 2230 hrs - we would like to continue to serve alcohol until 2300hrs from Sunday - Thurs and until 2330hrs on Friday and Saturday.	Both	<input checked="" type="checkbox"/>
Tue	1830	2300			
Wed	1830	2300	<b>State any seasonal variations for the provision of late night refreshment</b> (please read guidance note 4) We will not be serving alcohol on Mon 14 <sup>th</sup> May 2012		
Thur	1830	2300			
Fri	1830	2330	<b>Non standard timings. Where you intend to use the premises for the provision of late night refreshment at different times, to those listed in the column on the left, please list</b> (please read guidance note 5)		
Sat	1830	2330			
Sun	1830	2300			

**M**

<b>Supply of alcohol</b> Standard days and timings (please read guidance note 6)			<b>Will the supply of alcohol be for consumption (Please tick box)</b> (please read guidance note 7)	On the premises	<input checked="" type="checkbox"/>
				Off the premises	<input type="checkbox"/>
				Both	<input type="checkbox"/>
<b>Day</b>	<b>Start</b>	<b>Finish</b>	<b>State any seasonal variations for the supply of alcohol</b> (please read guidance note 4)		
Mon	1830	2300			
Tue	1830	2300			
Wed	1830	2300			
Thur	1830	2300			
Fri	1830	2330			
Sat	1830	2330			
Sun	1830	2300			

**State the name and details of the individual whom you wish to specify on the licence as premises supervisor**

<b>Name</b> Sarah Preece	
<b>Address</b> Flat 4 2 Riverdale Gardens East Twickenham Middlesex	
<b>Postcode</b>	TW1 2BZ
<b>Personal Licence number (if known)</b> 29595	

**Issuing licensing authority (if known)**  
 Richmond on Thames

**N**

**Please highlight any adult entertainment or services, activities, other entertainment or matters ancillary to the use of the premises that may give rise to concern in respect of children** (please read guidance note 8)

Both Battersea Arts Centre and WildWorks have vast experience of working with children and young people (including vulnerable and at those at risk). Both organisations are committed to ensuring that children and young people are safeguarded through principles of good practice, whether as participants, audience members or customers. Any children involved in the performance will be looked after in accordance with organizational policy and procedure.

Attached are Child Welfare Policies, which will inform the nature of how children and young people will be looked after during rehearsals and performances. A joint policy will be created for the project and issued to Islington Council.

**O**

<b>Hours premises are open to the public</b> Standard days and timings (please read guidance note 6)			<b>State any seasonal variations</b> (please read guidance note 4)
Day	Start	Finish	
Mon	1830	2300	<p><b><u>Non standard timings. Where you intend the premises to be open to the public at different times from those listed in the column on the left, please list</u></b> (please read guidance note 5)</p>
Tue	1830	2300	
Wed	1830	2300	
Thur	1830	2300	
Fri	1830	2330	

Sat	1830	2330	
Sun	1830	2300	

**P** Describe the steps you intend to take to promote the four licensing objectives:

**a) General – all four licensing objectives (b,c,d,e)** (please read guidance note 9)

See attached notes

**b) The prevention of crime and disorder**

see attached notes

**c) Public safety**

see attached notes

**d) The prevention of public nuisance**

see attached notes



**e) The protection of children from harm**

see attached notes
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**Please tick yes**

- I have made or enclosed payment of the fee
- I have enclosed the plan of the premises
- I have sent copies of this application and the plan to responsible authorities and others where applicable
- I have enclosed the consent form completed by the individual I wish to be premises supervisor, if applicable
- I understand that I must now advertise my application
- I understand that if I do not comply with the above requirements my application will be rejected

**IT IS AN OFFENCE, LIABLE ON CONVICTION TO A FINE UP TO LEVEL 5 ON THE STANDARD SCALE, UNDER SECTION 158 OF THE LICENSING ACT 2003 TO MAKE A FALSE STATEMENT IN OR IN CONNECTION WITH THIS APPLICATION**

**Part 4 – Signatures** (please read guidance note 10)

**Signature of applicant or applicant’s solicitor or other duly authorised agent** (See guidance note 11). **If signing on behalf of the applicant please state in what capacity.**

Signature	<i>[Handwritten Signature]</i>
Date	16 FEB 2012
Capacity	Production Manager BABEL

**For joint applications signature of 2<sup>nd</sup> applicant or 2<sup>nd</sup> applicant’s solicitor or other authorised agent.** (please read guidance note 12). **If signing on behalf of the applicant please state in what capacity.**

Signature	
Date	
Capacity	

<b>Contact name (where not previously given) and postal address for correspondence associated with this application (please read guidance note 13)</b> Graham Lister ARTBUILDING PROJECTS 31 Walton Street			
<b>Post town</b>	Leicester	<b>Post code</b>	LE3 0DX
<b>Telephone number (if any)</b>	07976 283493		
<b>If you would prefer us to correspond with you by e-mail your e-mail address (optional)</b> graham@artbuildingprojects.co.uk			

### Notes for Guidance

1. Describe the premises. For example the type of premises, its general situation and layout and any other information which could be relevant to the licensing objectives. Where your application includes off-supplies of alcohol and you intend to provide a place for consumption of these off-supplies you must include a description of where the place will be and its proximity to the premises.
2. Where taking place in a building or other structure please tick as appropriate. Indoors may include a tent.
3. For example the type of activity to be authorised, if not already stated, and give relevant further details, for example (but not exclusively) whether or not music will be amplified or unamplified.
4. For example (but not exclusively), where the activity will occur on additional days during the summer months.
5. For example (but not exclusively), where you wish the activity to go on longer on a particular day e.g. Christmas Eve.
6. Please give timings in 24 hour clock (e.g. 16:00) and only give details for the days of the week when you intend the premises to be used for the activity.
7. If you wish people to be able to consume alcohol on the premises please tick on, if you wish people to be able to purchase alcohol to consume away from the premises please tick off. If you wish people to be able to do both please tick both.
8. Please give information about anything intended to occur at the premises or ancillary to the use of the premises which may give rise to concern in respect of children, regardless of whether you intend children to have access to the premises, for example (but not exclusively) nudity or semi-nudity, films for restricted age groups, the presence of gaming machines.
9. Please list here steps you will take to promote all four licensing objectives together.
10. The application form must be signed.
11. An applicant's agent (for example solicitor) may sign the form on their behalf provided that they have actual authority to do so.
12. Where there is more than one applicant, both applicants or their respective agents must sign the application form.
13. This is the address which we shall use to correspond with you about this application.

Consent of individual to being specified as premises supervisor

I SARAH PREECE  
[full name of prospective premises supervisor]

of FLAT 4  
2 RIVERDALE GARDENS  
TWICKENHAM LONDON TW1 2BZ  
[home address of prospective premises supervisor]

hereby confirm that I give my consent to be specified as the designated premises supervisor in relation to the application for

PREMISES LICENCE [type of application]

by BATTERSEA ARTS CENTRE [name of applicant]

relating to a premises licence N/A [number of existing licence, if any]

for CALEDONIAN PARK (BABEL PROJECT)

15 MARKET ROAD  
ISLINGTON N7 9PL  
[name and address of premises to which the application relates]

and any premises licence to be granted or varied in respect of this application made

by ..... [name of applicant]

concerning the supply of alcohol at CALEDONIAN PARK (BABEL PROJECT)

15 MARKET ROAD  
ISLINGTON N7 9PL  
[name and address of premises to which application relates].

I also confirm that I am applying for, intend to apply for or currently hold a personal licence, details of which I set out below.

Personal licence number 029595  
[insert personal licence number, if any]

Personal licence issuing authority LONDON BOROUGH OF RICHMOND ON THAMES  
[insert name and address and telephone number of personal licence issuing authority, if any]

SM ..... signed

MS SARAH PREECE ..... name (please print)

16 FEBRUARY 2012 ..... dated

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BABEL – PREMISES LICENSE APPLICATION  
Supporting info.

**Part 3 Operating Schedule**

**Description of the Premises**

Below is an outline of activity and support structures based on information currently available. This will be developed over the coming weeks into a comprehensive Event Management Plan and will provide much more detail.

Caledonian Park will be used for performances of World Stages London's project BABEL. These performances will mark the culmination of an 18-month community engagement programme working across 5 London Boroughs. The cast will comprise of approximately 250 community performers (per evening) as well as professional artists, supported by stage management, technical staff, creative team members, stewards and traditional front of house customer service teams.

The performance will be for a ticketed audience of 1,000 people per night who will arrive onto the site via one of five signed entrances – where stewards will collect tickets. No one will be allowed onsite without a valid ticket. It is envisaged the audience will be made up of traditional theatregoers familiar to the work of Battersea Arts Centre/Stratford East/Young Vic and Lyric Hammersmith (Urban Intelligent, Suburban Comfort and Symbols of Success). In addition we believe the show will also attract lower income and culturally diverse groups.

The show will be rehearsed during a 4-week period in the park as well as other venues including two locally based community centres. (See Production Schedule). The sessions will be carefully scheduled and will be led by experienced workshop leaders and staff. A professional Stage Management team will support the rehearsals.

**The Performance – Staging and Equipment**

It is envisaged the performance will take place across the entire park. The audience will not be sat on traditional theatre seating arrangements but will be encouraged to move around the park by performers and musicians and other participants. There will be 5 raised performance platforms/areas. The nature of these will be known in more detail following the *Gathering of the Tribes* event (25<sup>th</sup> Feb – 4<sup>th</sup> March).

## BABEL – PREMISES LICENSE APPLICATION

Supporting info.

The Clock Tower will be used for both projection and for aerial artists who will be suspended from it at various times during the evening. The Aerial work will be carried out using trained personnel. Full Risk Assessments and Method Statements will be provided. In addition we may well include some aerial activity in part of the woodland. This will also be carried out using trained personnel.

The projection onto the Clock Tower will form part of the show at the latter end of the evening. It is likely the projectors will be sited on a platform at the opposite end of the park. It is anticipated the projectors will be mounted on a 6metre high scaffolding tower. Full details of these 15,000 lumen projectors will be provided including Method Statements and Risk Assessments for the rigging and operation.

There will be times in the evening where, food and refreshments will be served to the audience. Again this will be integrated as part of the performance. Exactly how this will be organised will be worked out as part of the rehearsal period in April. However, it is likely that the audience will be invited to arrive from approximately 1830hrs in the evening. At this point the bars will be open and will also be serving food.

### Site Infrastructure

A toilet block will be onsite – with a mixture of male and female as well as disabled provision.

Reception Desk/ Control Point. This will provide first point of contact for participants as well as providing services for the audience including a Lost Child Point. This will also act as the control point for Evacuation purposes.

On-Site Box-Office – for purchase of tickets locally as well as pre-show collection. It is likely this will be onsite from mid-April.

Power. A generator will be used onsite providing power for production services as well as ancillary power for rear of house functions and additional way-finding lighting. This will be diesel and will be silent. The generator will be sited away from the audience and will be in a fenced off exclusion zone. All cables will be surface run or run overhead (where possible) and will be routed away from the path of the audience. All distribution cables will be appropriately covered.

**BABEL – PREMISES LICENSE APPLICATION**  
Supporting info.

**Onsite Security**

We are discussing arrangements with our security advisors. Whilst we are keen to ensure the security arrangements are discreet we recognise the vulnerable nature of this event and will ensure appropriate measures are implemented to mitigate and reduce the risk of crime and disorder. We will have a mixture of trained security personnel (SIA Registered) as well as in-house stewards.

Where possible all non-rigged equipment will be removed at the end of each performance and secured in onsite sea-containers. 24-hour security will be in place from 30<sup>th</sup> April for the duration of the run. Where possible we will use fencing to create secure hubs around key areas of the site . Once we are clearer about the nature of the event a draft security strategy will be provided for council and other agencies to discuss and provide comment.

***P How do you intend to promote the 4 Licensing objectives?***

***General***

This project is created and managed by two highly regarded cultural organisations (Battersea Arts Centre & WildWorks) - both will ensure the four Licensing objectives are promoted. We will work closely and openly with our partners Islington Council and other local agencies to integrate this project into the community. Working with local residents, artists and community leaders we will use community engagement to assist in the promotion of the 4 objectives. We will therefore embed these processes into a robust event management plan, which will support and promote the 4 Licensing objectives.

***1. Prevention of Crime and Disorder***

Security Personnel. An appropriate level of trained security personnel will be engaged for the duration of the project (SIA Registered) The level of this function will be informed by discussions with our security advisors and will follow a Risk Assessment process – this will include 24 hr provision. There may also be members of the WildWorks team camping on site throughout the period – it is anticipated this will assist in the overall security of the site. In addition to trained security staff we will also have a large number of stewards on duty throughout each performance. This team will be appropriately inducted and will work alongside our security team in addition to the production and customer service teams.

Sea Containers will be located on site and used to secure portable (non-rigged) equipment at the end of each performance. We anticipate we will secure as much equipment as possible in this manner. In addition we will fence off other areas of park where equipment exists when not in use – this will include all of the staging areas.

We are keen to work with local community leaders, advisors, Police and other agencies to identify potential activity that may lead to crime or disorder and look at ways to appropriately mitigate. We will ensure we have a sign in/sign out procedure for all participants and members of staff. In addition we will also have an identification system (wristbands/lanyards), which will need to be presented on arrival. All audience members will require a valid ticket in order to enter the site.

It is our intention to sell refreshments including alcohol during the event. This will be carried out using trained and supervised bar staff with appropriate policies and procedures in place. The bars will only



## BABEL – PREMISES LICENSE APPLICATION

Supporting info.

be open to ticket holders and to those directly involved in the event. No other members of the public will be permitted onsite during performance times.

It is likely we will use two local community centres to house all participants prior to the commencement of the show. This will allow us to bring participants to site at the last moment and to secure all their belongings for the duration of the performance.

Each participant and members of the wider team will have a full site induction at the start of the rehearsal period. This will include a series of policies and procedures informing the way the site will operate and will detail the behaviours we will expect from each individual.

These will include a drug policy with a zero tolerance approach and policies designed to safeguard against underage drinking.

### **2. Public Safety**

It is likely we will have a staggered arrival time for audiences – this may be useful in easing initial congestion. A travel plan will provide details of routes to the site from all public transport points. This plan will encourage the use of public transport. We will work with our DDA advisors at Battersea Arts Centre to ensure the correct provision is in place for disabled audience members and cast. We will work with local agencies to plan appropriate taxi stop-off points as well as looking at ways to provide parking provision for non-ambulant audience members.

The audience will be managed throughout the performance using a mixture of stewards and performers. The movement of audience around the site will be carefully choreographed and rehearsed during the Technical Rehearsal period. All risks and hazards will be identified through a Risk Assessment process and have appropriate mitigation processes.

The project will have a high level of trained and experienced personnel supporting rehearsals and performances including; Production Manager, Technical Manager and a Health & Safety Co-ordinator and Stage Management team. (Attached is the BABEL Staffing structure).

A Fire Risk Assessment will be conducted and will inform the evacuation procedures for all audience members and staff. All stewards and staff will be fully inducted in the Fire and Other Emergency Evacuation Procedures. We will ensure an appropriate number of stewards are tasked with providing assistance during

## BABEL – PREMISES LICENSE APPLICATION

### Supporting info.

evacuation for disabled performers and audience members. The Reception / Control will provide first point of contact for all outside agencies.

All Emergency egress routes will be clearly identified by signage and will be regularly checked to ensure they are not blocked.

St John's ambulance services will be present for all performances. In addition the creative team and technical staff will have a number of First Aiders present throughout rehearsals.

### **3. Prevention of Public Nuisance**

We are fully aware of the challenges of creating an event such as this in an open park, which is overlooked by residential housing. Due to the nature of the project there will be occasions when light levels in the park will be higher than normal and at times during the performance there will be loud amplified voices and sound effects. Clearly this may be disturbing to some people. However we will ensure this is not continuous and the performance will be broken up into sections – some of it will be quiet and intimate while other sections will be noisier with choirs and sound effects and large scale projection and lighting.

Whilst we can not be precise at this moment exactly what will be required to support the show, there are a numbers of processes we can put in place. For example:

- We will ensure all loudspeakers are tilted away from residential areas.
- Our Sound Designer will make contact with Islington Council's 'Noise Team' and liaise with them throughout the project.
- We will work closely with local residents, we will keep them informed of activity and where possible try to get them involved in the project.
- We will seek ways to provide opportunities for residents to see the show – for example; inviting them to one of the first preview performances.
- Provide all residents with a named point of contact.
- Make the audience and participants aware that they are in a residential area and ask that they leave the premises quietly. This may include signage.

**BABEL – PREMISES LICENSE APPLICATION**  
Supporting info.

**Waste Strategy**

A waste strategy will be created which will provide the following information:

- Identification of the type of waste
- Waste disposal processes
- Identification and plan for recycling of waste
- On site infrastructure

**4. Prevention of Children from Harm**

Both WildWorks and Battersea Arts Centre have vast experience of working with children and young people (including vulnerable and *at risk* children and young people).

Both organisations are committed to ensuring children and young people are safeguarded through principles of good practice, whether as participants, audience members or customers. Any children involved in the performance will be looked after in accordance with the organizations policies.

Attached are Child Welfare Policies, which will inform the nature of how children and young people will be looked after during rehearsals and performances. A joint policy will be created for the project and issued to Islington Council.

We will ensure that policies and procedures are in place to prevent sales of alcohol to underage drinkers.

Attached

1. Draft Production Schedule
2. BABEL Staffing Structure
3. Child Welfare Policy – Battersea Arts Centre
4. Child Welfare Policy – WildWorks



Babel Provisional Rehearsal and Performance Schedule  
23.01.12

①

	Date	Babel activity		
<b>Mon</b>	2nd Apr	Rehearsal	The exact location for each rehearsal session will be determined during the rehearsal period but will either be conducted in one of the two Community venues or onsite at the Park.	It is possible WILDWORKS will have people 'Living' / Camping on-site during this 4 Week period and during the following performance period.
<b>Tues</b>	3rd Apr	Rehearsal		
<b>Wed</b>	4th Apr	Rehearsal		
<b>Thurs</b>	5th Apr	Rehearsal		
<b>Fri</b>	6th Apr	Rehearsal		
<b>Sat</b>	7th Apr	Rehearsal		
<b>Sun</b>	8th Apr	Rehearsal		
<b>Mon</b>	9th Apr	Rehearsal		
<b>Tues</b>	10th Apr	Rehearsal		
<b>Wed</b>	11th Apr	Rehearsal		
<b>Thurs</b>	12th Apr	Rehearsal		
<b>Fri</b>	13th Apr	Rehearsal		
<b>Sat</b>	14th Apr	Rehearsal		
<b>Sun</b>	15th Apr	Rehearsal		
<b>Mon</b>	16th Apr	Rehearsal		
<b>Tues</b>	17th Apr	Rehearsal		
<b>Wed</b>	18th Apr	Rehearsal		
<b>Thurs</b>	19th Apr	Rehearsal		
<b>Fri</b>	20th Apr	Rehearsal		
<b>Sat</b>	21st Apr	Rehearsal		
<b>Sun</b>	22nd Apr	Rehearsal		
<b>Mon</b>	23rd Apr	Rehearsal	During this week 5 no Stages representing the five Tribes will be set up in the park. These will then be used to rehearse sections of the show.	24 hour Security
<b>Tues</b>	24th Apr	Rehearsal		
<b>Wed</b>	25th Apr	Rehearsal		
<b>Thurs</b>	26th Apr	Rehearsal		
<b>Fri</b>	27th Apr	Rehearsal		
<b>Sat</b>	28th Apr	Rehearsal		
<b>Sun</b>	29th Apr	Loadin		
	29th April	Overnight work tbc		



**Babel Provisional Rehearsal and Performance Schedule**  
23.01.12

<b>Date</b>	<b>Time</b>	<b>Babel Activity</b>
<b>Mon</b>	0900 - 1300	Fit up / tech work across site
	1400 - 1800	Fit up / tech work
	1900 - 2200	Fit up / tech work
	Overnight	Possible overnight session
<b>Tues</b>	0900 - 1300	Fit up / tech work across site
	1400 - 1800	Fit up / tech work
	1900 - 2200	Company onsite for Rehearsals
	overnight work	tbc
<b>Wed</b>	0900 - 1300	Sound check/band call/company
	1400 - 1800	Technical Rehearsal Session 1
	1900 - 2200	Technical Rehearsal Session 2
	Overnight Call	tbc
<b>Thurs</b>	0900 - 1300	Technical work on site
	1400 - 1800	Tech Rehearsal Session 3
	1900 - 2200	Tech Rehearsal Session 4
	Overnight Call	tbc
<b>Fri</b>	0900 - 1300	Technical work on site
	1400 - 1800	Technical Rehearsal Session 5
	1900 - 2200	Technical Rehearsal Session 6
	Overnight Call	tbc
<b>Sat</b>	0900 - 1300	Tech work on site
	1400 - 1800	Technical Rehearsal
	2030 - 2230	Dress Rehearsal
		Some invited audience
<b>Sun</b>	0900 - 1300	Work tbc
	1400 - 1800	Work tbc
	1900 - 2200	Work tbc

Babel Provisional Rehearsal and Performance Schedule  
23.01.12

	Date	Time	Babel Activity	Notes
Mon	<b>7th May</b>	0900 - 1300 1400 - 1800 1800 2030 - 2230	Technical work on site Rehearsal on site Site open to public (tbc) Performance (inc invited audience)	More invited audience
Tues	<b>8th May</b>	0900 - 1300 1400 - 1800 1800 2030 - 2230	Technical work on site Rehearsal on site Site open to public (tbc) Preview Performance	
Wed	<b>9th May</b>	0900 - 1300 1400 - 1800 1800 2030 - 2230	Technical work on site Rehearsal on site Site open to public (tbc) Preview Performance	
Thurs	<b>10th May</b>	0900 - 1300 1400 - 1800 1800 2030 - 2230	Technical work on site Rehearsal on site Site open to public (tbc) Performance (PRESS NIGHT)	Press Night tbc
Fri	<b>11th May</b>	1600 - 1800 1800 2030 - 2200	Show Call Preparation Site open to public (tbc) Performance (PRESS NIGHT)	
Sat	<b>12th May</b>	1600 - 1800 1800 - 1800 2030 - 2230	Show Call Preparation Site open to public (tbc) Performance	
Sun	<b>13th May</b>	1600 - 1800 1800 2030 - 2230	Show Call Preparation Site open to public (tbc) Performance	



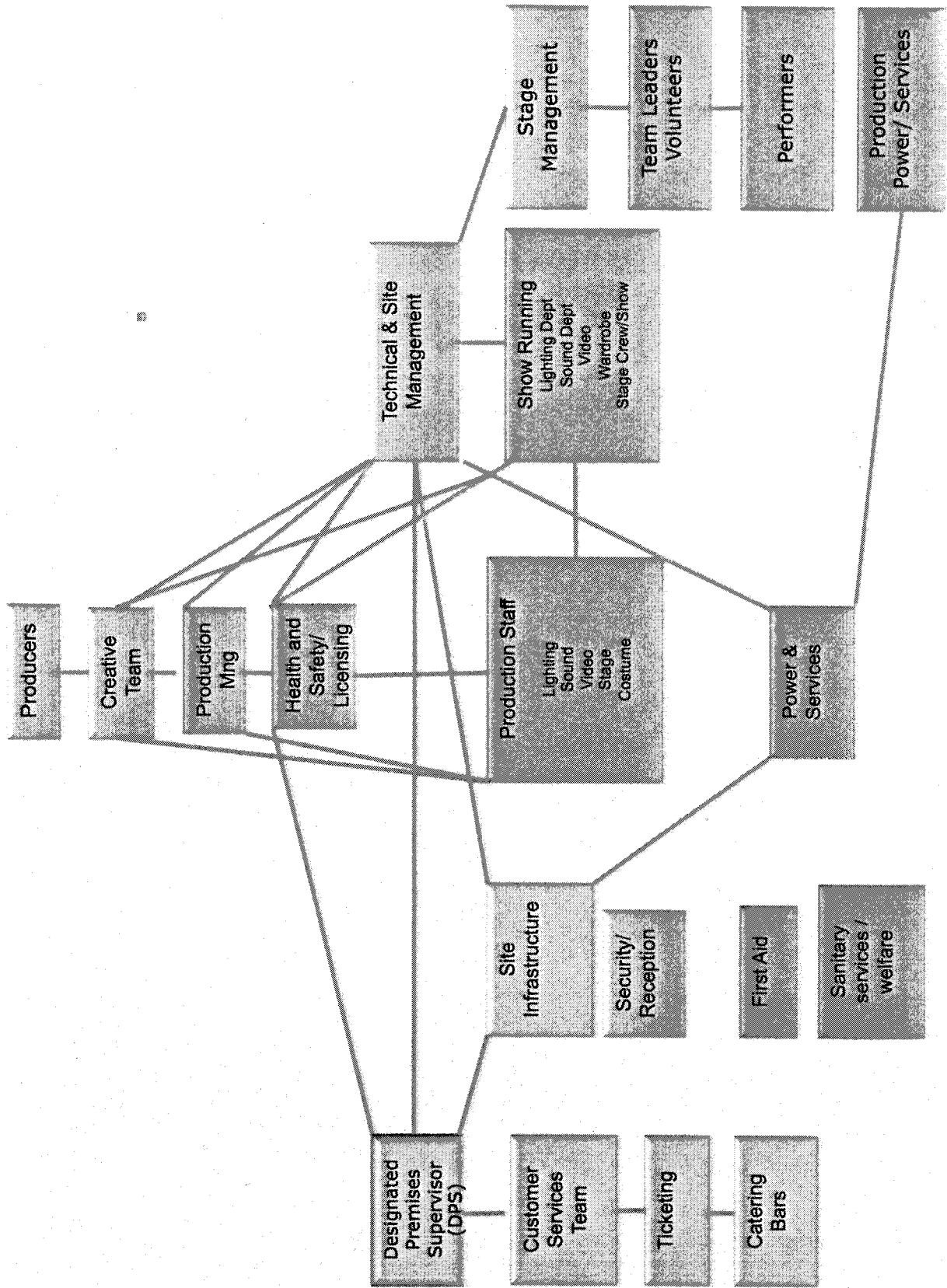
Babel Provisional Rehearsal and Performance Schedule  
23.01.12

	Date	Time	Babel Activity
Mon	14th May	1600 - 2230	Day off - no work on site
Tues	15th May	1600 - 1800 1800 2030 - 2230	Show Call Preparation Site open to public (tbc) Performance
Wed	16th May	1600 - 1800 1800 2030 - 2230	Show Call Preparation Site open to public (tbc) Performance
Thurs	17th May	1600 - 1800 1800 2030 - 2230	Show Call Preparation Site open to public (tbc) Performance
Fri	18th May	1600 - 1800 1800 2030 - 2200	Show Call Preparation Site open to public (tbc) Performance
Sat	19th May	1600 - 1800 1800 2030 - 2230	Show Call Preparation Site open to public (tbc) Performance
Sun	20th May	1600 - 1800 1800 2030 - 2230	Show Call Preparation Site open to public (tbc) Performance
Mon	21st May	TBC	Possible further week of Performances tbc or loadout
Tues	22nd May	TBC	
Wed	23rd May	TBC	
Thurs	24th May	TBC	

Babel Provisional Rehearsal and Performance Schedule  
23.01.12

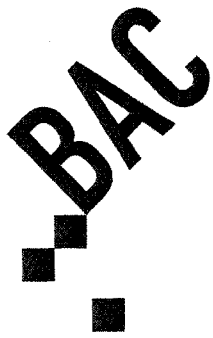
Fri	25th May	TBC	
Sat	26th May	TBC	
Sun	27th May	TBC	

# Babel Team



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**Battersea Arts Centre**  
**Child Protection Policy**  
**BAC's Policy for working with Children and Vulnerable Adults**

**November 2011**

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## Child Protection Statement

BAC believes that all staff, artists and public irrespective of their age, culture, disability, gender, language, racial origin, religious beliefs, and/or sexual identity have the right to contribute and engage with life at BAC in a safe and supported environment. BAC is committed to ensuring that children and vulnerable adults are safeguarded through principles of good practice, whether as participants, audience members or customers. BAC takes seriously its responsibility to monitor, protect and promote the welfare of children and vulnerable adults who engage with our activities.

This document defines how BAC expects the artists and staff that we work with to respond to and work with children and vulnerable adults. The purpose of this document is to promote safe working practices for both young people and the staff and artists who work with us, and to provide you with a clear understanding of what you should do if incidents of abuse are suspected or disclosed to you.

For the purpose of this document, the definition of a child is taken to be anyone under and including the age of 18. Vulnerable adults are taken as being people who are, or may be in need of community care services because of mental disability, age or illness and who are or maybe unable to take care of themselves or unable to protect themselves against significant harm or exploitation.

**If you are a member of BAC staff**, please read this policy carefully and feel sure you understand it thoroughly. If you have any questions, please ask the lead Producer for Child Protection (Liz Moreton, Producer 020 7326 8207, [lizm@bac.org.uk](mailto:lizm@bac.org.uk)). Everyone who works at BAC has a responsibility to uphold these practices. This document is designed to tell you the basics and how they affect your working role.

**If you are an artist working as a Homegrown or Schools leader**, this policy has particular importance for you. It has been created to support the way in which you facilitate work at BAC. If you have any questions, please ask the Lead Producer for Child Protection (Liz Moreton, Producer 020 7326 8207, [lizm@bac.org.uk](mailto:lizm@bac.org.uk)).

**If you are a member of the Public**, you will find these pages outline the main points of our policy. If you have any questions, please ask the lead producer for Child Protection (Liz Moreton, Producer 020 7326 8207, [lizm@bac.org.uk](mailto:lizm@bac.org.uk)).

### **How do I know if I am working with a vulnerable adult?**

BAC will, in the planning of any Homegrown or Schools projects, find out if any of the participants are likely to be considered 'vulnerable'. If the answer is yes, BAC will ensure that all responsible adults involved in the delivery of the project are suitably qualified in experience, or are at all times accompanied by a member of staff who is, and who possesses the correct disclosures to safely and positively work with vulnerable adults on the project.

## **Measures to protect children and vulnerable adults**

- All temporary staff hired, including tutors and youth workers will be issued with a contract that must be signed in order to begin working with young people, and will undergo a CRB Enhanced Disclosure check. Artists or Educators seeking employment with BAC will be required to complete an application form. Two references will be taken from any applicant applying to work with children and young people. If it is not possible to process a CRB check in time for a freelancer to begin working with young people then they may be employed as long as they are accompanied at all times by a CRB checked staff member when working with young people. In the event of hiring a minibus, the driver will be suitably qualified.
- All staff working with overall responsibility within a workshop environment at BAC or who will have the chance to develop a relationship with a young person or vulnerable adult will undergo a Criminal Records Bureau check every three years. BAC will accept a valid CRB certificate issued from another organisation if it is less than 1 year old, provided that if BAC continues working with the individual for longer than 1 year from the CRB certificate's issue date, a new CRB will be issued.
- BAC reserves the right to refuse employment to any artist or staff member should this check show any convictions relating to children spent or unspent that would call into question their position of trust. Any other convictions will not be considered relevant to an employment decision. BAC considers the following roles to be specific positions of trust: BAC Directors; BAC Producers; BAC Homegrown and Schools leaders and their workshop assistants; all staff and artists working directly within Homegrown, including the Duty Managers, Café Managers, Production Managers, Apprentices and technicians. This does not include Front of House Assistants, as a CRB checked individual will always be present. This procedure is in accordance with the Rehabilitation of Offenders Act 1974 and the Criminal Justice and Court Services Act 2000.
- BAC will annually provide all staff, casual staff, artists, workshop leaders and assistants certified training in child safety and protection.
- All staff working directly as Homegrown or Schools leaders/assistants, artists creating BAC Productions specifically for children and/or vulnerable adults, permanent and casual BAC staff and volunteers will receive verbal instruction and a copy of this policy from the BAC lead Producer for child protection, outlining in depth BAC's principles of good practice when working with children and vulnerable adults.
- All permanent and casual staff, volunteers, artists and Homegrown and Schools leaders/assistants will report any situation that concerns them re possible a) physical abuse b) sexual abuse c) emotional abuse d) neglect with regard to a child or vulnerable adult to BAC lead producer for Child Protection. It is then the responsibility of the BAC lead producer for Child Protection to contact the relevant supportive agencies within the wider community for advice and help.



- Should an allegation of abuse be made against a BAC employee, that employee will be suspended from their duties but paid to their fully contracted fee until the matter is investigated by BAC and supporting criminal agencies. This investigation is to remain confidential, and will only involve BAC's Directors, BAC's Senior Producers, BAC's General Manager, Administration Manager and the BAC Homegrown or Schools Producer responsible for the accused employee's project.
- Risk assessments regarding issues of Child Protection are to be carried out by BAC Producers when planning all projects involving children and vulnerable adults.
- BAC will always ensure that a qualified first aider is available within the building when participatory work with children, young people and vulnerable adults is taking place.

## **BAC commits to ensuring good practice when working with children and vulnerable adults in the following areas:**

### **Project Planning**

- BAC will undertake a risk assessment before each Homegrown or Schools project and monitor risk throughout the project's duration. The principle of this risk assessment is to consider the practical details of a project, the things that can go wrong, and the likelihood of these things going wrong and the impact of these things going wrong. By completing a risk assessment BAC will identify measures to reduce the risk, decide what to do if things do go wrong and allocate roles to monitor and manage child protection
- BAC will identify clearly to participants and parents/carers/teachers who have designated protection responsibility within the project (i.e. Homegrown or Schools Leaders/assistants, Artists and the BAC lead Producer for the project themselves). BAC will communicate clearly and regularly with all parents and other stakeholders throughout the duration of the project.
- BAC will ensure all staff and volunteers are recruited responsibly and CRB checked.
- BAC will work closely with each artist involved in the participatory workshops to ensure the content of each session is age-appropriate and will not impact negatively on the children, young people and vulnerable adults involved.

### **Physical Environment**

- BAC will ensure the workshop space is hazard free and health and safety checked before each session
- BAC will ensure that children are greeted by a member of staff at the beginning of the workshop and are supervised throughout the duration of the workshop.
- When working within BAC's building all children under the age of 7 will be accompanied in groups to the toilets by a CRB checked member of BAC team
- No artist, staff member or Homegrown/Schools leader/assistant will be left in sole supervision of a group of participants involving children and vulnerable adults
- No child / vulnerable adult will be left on their own with an artist/member of BAC staff/Homegrown or Schools leader/assistant
- All children under the age of 12 will be supervised at BAC by an adult over the age of 18 during a project's designated start and finish time

- When working in schools BAC will ensure that a member of the host institution's teaching staff is always present alongside the BAC workshop team

### **Physical Contact**

- BAC will train and instruct all staff, artists and Homegrown and Schools leaders/assistants in maintaining a safe and appropriate distance from participants, only touching participants when it is absolutely necessary in relation to their particular arts activity, and always seeking the agreement of participants prior to any physical contact.
- BAC will ensure that any disabled participants are informed of and are comfortable with any necessary physical contact

### **Interpersonal Dealings**

- BAC will treat all children/ vulnerable adults equally, with respect and dignity, always putting the welfare of the participant first before achieving goals, and giving enthusiastic and constructive feedback rather than negative criticism
- BAC is committed to building balanced relationships based on mutual trust, and never on a sexual basis, empowering children and vulnerable adults to share in the decision making process and making BAC's creative process fun, enjoyable and within the spirit of equality and opportunity for all
- BAC will present itself as an excellent role model for dealings with other people to the participants involved in all its activities
- BAC recognises that children or young people with disabilities may be even more vulnerable to abuse than other children or young people

### **Managing Sensitive Information**

- BAC will ensure no photographs or video images of children or vulnerable adults will be taken within any BAC Homegrown or Schools activity without prior permission of the participant's parent/guardian.
- Any Photographs/video material of children/ vulnerable adults taken with consent will be stored with privacy by the BAC Marketing Manager and will only be used for the purposes for which that permission was granted
- All web based activities (projects and resources) will be carefully monitored and responsibly planned and overseen by Homegrown and Schools leaders/assistants, artists and staff
- Any suspicion of abuse or allegation made will be reported to the lead producer for Child Protection.

- BAC is committed to ensuring confidentiality of all parties involved in order to protect the rights of employees, freelancers and volunteers, including safe handling, storage and disposal of any information provided on artists, staff or Homegrown and Schools leaders/assistants as part of their recruitment process (in accordance to the Data Protection Act 1998). BAC's Directors, General Manager, Administration Manager and BAC's lead producer for Child Protection are the only team members privy to disclosed information.

### **Professional Development**

- BAC is committed to keeping up to date with health and safety in participatory arts practice, being informed about legislation and policies for protection of children and vulnerable adults and undertaking regular development training

## **Working with Children, Young People and Vulnerable Adults**

### **Responding to possible abuse and to disclosure**

BAC will always ensure we have an accurate and up to date contact number person with legal responsibility for the child, young person or vulnerable adult. BAC will never assume sole responsibility for a child, young person or vulnerable person.

### **Suspicious**

If one of our artists, staff or volunteers see or suspect abuse of a child, young person or vulnerable adult they will contact the lead producer for Child Protection at BAC. The BAC lead producer for Child Protection will contact the person with legal responsibility for the child, young person or vulnerable person (e.g. the teacher, youth or careworker) and make them aware of the problem. The artist, staff or volunteer working on the project will record their concerns by making a note on the incident record form. They will also make the BAC Lead Producer for Child Protection aware of the situation, in case there is follow-up in which they are involved

If either the artist, staff or volunteer suspects that the person with legal responsibility (i.e., the teacher, youth or careworker) is actually the source of the problem, they will make their concerns known to the BAC Lead Producer for Child Protection. This member of the BAC team will then take the matter to the appropriate authorities.

### **Accidents and injuries**

If a child, young person or vulnerable adult is injured – while at BAC or while involved in a project BAC has organised – the artist, staff or volunteer working on the project must make a record of the injury in the accident book. This record must be countersigned by the person with responsibility for the individual. The accident book will be kept for 21 years.

If a child, young person or vulnerable adult arrives at BAC, or to a project BAC is running with an obvious physical injury, the artist, staff or volunteer working on the project will make a record of this in the accident book. This record must be countersigned by the person with responsibility for the individual. This record can be useful if a formal allegation is made later. It will also be a record that the individual did not sustain the injury whilst at BAC or whilst taking part in the BAC project. The accident book will be kept for 21 years.

## Recognising Child Abuse

Even experienced child protection professionals do not always find it easy to recognise signs of abuse but it is important for you to have some sort of idea about some of the signs to look out for when you are concerned about a child. It is useful to look at two areas – physical signs and behavioural signs.

### Physical Abuse

Most children get cuts and bruises during their day-to-day activities, which makes it hard to spot when these may not be accidental.

#### Physical signs to look out for include:

- Injuries which a child cannot explain, or explains unconvincingly
- Injuries which have not been treated or treated inadequately
- Injuries on parts of the body where accidental injury is unlikely (eg cheeks, chest or thighs)
- Bruising which reflects hand or finger marks
- Cigarette burns or human bite marks
- Broken bones (particularly in children under the age of two)
- Scalds, especially those with upward splash marks where hot water has been deliberately thrown over the child, or “tide marks” – rings on the child’s arms, legs or body where they have been made to sit or stand in very hot water.

#### Behavioural signs to look out for include:

- Reluctance to have their parents/carers contacted
- Aggressive behaviour or severe temper outbursts
- Running away or showing fear of going home
- Flinching when approached or touched
- Reluctance to get undressed for sporting or other activities where changing into other clothes is normal
- Covering arms and legs when this is not usually done
- Depression or moods which are out of character with the child’s general behaviour
- Unnatural compliance with parents or carers.

### Sexual Abuse

Both boys and girls can be victims of sexual abuse, it can happen at any age and it can happen to any child (including those with disabilities). Several factors make it difficult to identify including the fact it is likely to happen in private and abusers may go to great lengths to prevent discovery.

#### Physical signs to look out for include:

- Pain, itching, bruising or bleeding in the genital or anal areas
- Any sexually transmitted disease
- Recurrent genital discharge or urinary tract infections without apparent cause
- Stomach pains or discomfort when the child is walking or sitting down.

#### Behavioural signs to look out for include:

- Sudden or unexplained changes in behaviour
- Apparent fear of someone

- Running away from home
- Nightmares or bed-wetting
- Self-harm, self-mutilation or attempts at suicide
- Abuse of drugs or other substances
- Eating problems such as anorexia or bulimia
- Sexualised behaviour or knowledge in young children
- Sexual drawings or language
- Possession of unexplained amounts of money
- Taking a parental role at home and functioning beyond their age level
- Not being allowed to have friends (particularly in adolescence)
- Alluding to secrets which they cannot reveal
- Telling other children or adults about the abuse
- Reluctance to get undressed for sporting or other activities where changing into other clothes is normal.

### **Emotional Abuse**

This is also hard to identify with certainty. Some children are by nature shy but this does not mean they are being abused. Experiencing physical or sexual abuse will mean it is likely there are elements of emotional abuse present.

#### **Physical signs to look out for include:**

- A failure to grow or thrive (particularly if the child thrives when away from home)
- Sudden speech disorders
- Delayed development, either physical or emotional.

#### **Behavioural signs to look out for include:**

- Compulsive nervous behaviour such as hair twisting or rocking
- An unwillingness or inability to play
- An excessive fear of making mistakes
- Self-harm or mutilation
- Reluctance to have parents/carers contacted
- An excessively high regard or level of admiration towards others, especially adults
- An excessive lack of confidence
- An excessive need for approval, attention and affection
- An inability to cope with praise.

### **Neglect**

This is a very difficult form of abuse to recognise and is sometimes seen as less serious than other forms, but its effects can be very damaging.

#### **Physical signs to look out for include:**

- Being constantly hungry and sometimes stealing food from others
- Being in an unkempt state, frequently dirty or smelly
- Loss of weight or being constantly underweight
- Being dressed inappropriately for the weather conditions
- Untreated medical conditions – not being taken for medical treatment for illnesses or injuries.

#### **Behavioural signs to look out for include:**

- Being tired all the time

- Frequently missing school or being late
- Failing to keep hospital or medical appointments • having few friends
- Being left alone or unsupervised on a regular basis
- Compulsive stealing or scavenging of food.

### **Abuse of Trust**

Adults working with young people have a duty to not to abuse their positions and should behave responsibly and professionally towards the children and young people in their care. If an older person is in a position of authority, influence or trust over children and young people, it is inappropriate for them to become involved in a sexual relationship with a young person under the age of 18, even if they are both over the age of consent.

Sections 3 and 4 of the Sexual Offences (Amendment) Act 2000 created a new offence of abuse of trust, applying to the whole of the United Kingdom. This Act makes it an offence for a person aged 18 or over to have sexual intercourse or engage in other sexual activity with a person under that age where they are in a "position of trust" in relation to the younger person. For example: teacher, youth worker, counsellor, teaching assistant, staff member or staff volunteer on a youth arts programme.

This legislation protects 16 and 17-year-olds, who are not protected by other child sex offences. Younger children are protected by the specific child sex offences applying to those aged under 13 and those aged under 16 which carry a higher maximum sentence.

### **Other forms of Abuse**

Remember that in all forms of abuse there are elements of emotional abuse and that it is possible to be subjected to abuse in more than one way at a time.

There are also other sources of stress for children and families such as domestic violence, the mental illness of a parent or carer, or drug or alcohol misuse. All these may have a negative impact on a child's health and development. If you feel that a child's well-being is being damaged by any of these areas, the same procedures as for abuse should be followed.

Vulnerable adults may also be subject to other types of abuse as well as to the four types of abuse listed above. They may be manipulated financially or discriminated against because of a disability or other factor that makes them vulnerable. If you feel that a vulnerable adult's well-being is being damaged by any of these areas, the same procedures as for abuse should be followed.



## Tips On Handling Disclosures...

*When you are working with children or young people they may “disclose” information to you about an abusive experience they have had, or are having. It is important that you know the right way to handle this situation in advance.*

*The following guidance is designed to help you be clear about what action to take if someone under 18 discloses to you.*

- 1. Remain calm and in control** – don't panic.
- 2. Listen carefully to what is being said** – you need to remember as much as you can.
- 3. Don't give you own view or opinions** – remain silent during the disclosure if possible, it is often helpful to nod or make sounds to show you understand what is being said.
- 4. Only ask questions if you don't understand what is being said** – perhaps they said something very quietly, perhaps you didn't understand a word they used (people quite often use a range of words you may not be familiar with to describe sexual acts of parts of their body).
- 5. Don't promise to keep a secret** – children and young people will often start a disclosure by saying 'please don't tell anyone'. You cannot keep this a secret, so let them know that you can't and you will have to pass it on to the lead child protection person (give name of that person). N.B. It is not best practice to stop a young person whilst they are in the process of disclosing as this can be counterproductive.
- 6. It is common that the child or young person will start to disclose to you whilst you are on your own** – It is not appropriate to call another worker over – but equally you may be putting yourself at risk of a later allegation if you are locked away in a private place with a child or young person. Ideally try to make sure the door of the room you are in is not shut. It is usually easy to have a private conversation with other people still able to see you.
- 7. Try to reassure them that they have done the right thing** – you could say something like “I'm glad you have told me this.”
- 8. Even if what they are saying is shocking to you try not to show this.**
- 9. Make notes straight after your meeting with the child or young person** – Try to use their words. Write it up as clearly as possible.
- 10. Remember that it is not your job to prove if this information is true or not** – nor is it up to you to notify the police or social services. You have to get as accurate a record as possible of the disclosure to the lead child protection person as quickly as you can.

## Reporting a Concern

If you have a concern about a child, do not keep it yourself. Report your concern to the designated child protection officer/lead child protection person in your organisation.

**Lead person's name:** Liz Moreton

**How to contact them:** 020 7326 8207 or [lizm@bac.org.uk](mailto:lizm@bac.org.uk)

If you are unsure you can seek advice from the NSPCC Helpline 080 8800 5000

What will happen next?

## Referral Process

Staff member has a concern about a child

Staff member reports concern to a named person

Named Person takes advice from Children's Social Services (CSS) or NSPCC Helpline

Named person refer to CSS  
confirming in writing in 48  
hours

No referral

CSS confirms receipt in 24  
hours and decides on  
course of action

NFA

Immediate action to  
protect

Initial  
Assessment

Referral on for  
services

*\*Recommended process  
by MLA*

## What is Safe Touch?

The Concept of 'safe-touch' is quite simple. It recognises that in some art forms (dance/drama) it may be quite common for people teaching/working with children or young people to have physical contact with them in order to instruct them. This 'touch' may not always be appropriate. Some people are quite comfortable with being 'touched' others may find it threatening or upsetting. We do not have a right to 'touch' children and young people during projects without their permission. In order for them to give permission they need to know why they are being touched, and how they will be touched. Safe touch training allows teachers and workers to understand that different people have different responses to touch. It also makes people examine if it is necessary to use touch or would a clear verbal instruction or a demonstration be just as effective? In instances where the teacher/worker thinks it is still necessary to have physical contact with the child or young person to instruct them then safe touch promotes the key message that: ***permission must be sought before contact is made.***

**For touch to be 'safe touch' it needs to be:**

**Necessary:** Are you sure that demonstration or verbal instruction is not adequate?

**Permitted:** Permission for contact sought and given by child or young person. Ask if you can touch and accept that permission may be refused

**Clear:** Tell the child or young person where you are going to touch and how you will touch

**Contextual:** Explain why you are going to touch.

***Teachers and workers need to be aware that it can be confusing and upsetting for children and young people if someone they are working with touches them if they don't understand why they're being touched and they have not given permission.***

## Key Contact details

### **BAC**

Lavender Hill  
Battersea  
London  
SW11 5TN

### **Lead Producer for Child Protection:**

Liz Moreton  
Producer, BAC  
Tel: 020 7326 8207  
E-mail: [lizm@bac.org.uk](mailto:lizm@bac.org.uk)

### **Deputy Lead for Child Protection:**

Andrea Keogh  
Administration Manager, BAC  
Tel: 020 7326 8224  
E-mail: [andreak@bac.org.uk](mailto:andreak@bac.org.uk)

Wandsworth Police HQ: **020 7350 1122**

Wandsworth Social Services 020 8871 6622.

### **Independent Practice Standards, Monitoring and Reviewing Unit**

Wandsworth Social Services  
Welbeck House  
43-51 Wandsworth High Street  
London, SW18 2PS

Phone: **020 8871 7249**

Staff in the **Independent Practice Standards, Monitoring and Reviewing Unit** (formerly the Child Protection Unit) at Welbeck House investigate abuse, co-ordinate multi-disciplinary work, organise case conferences and reviews and keep a register of children where there is concern over abuse.

All referrals about suspected child protection should be made to the Referral & Assessment Service.

Duty Social Worker  
Phone: **020 8871 6622**  
Fax: **020 8871 6333**  
Out of hours: **020 8871 6000**

### **National Society for Prevention of Cruelty to Children (NSPCC)**

National Centre  
42 Curtain Road

London, EC2A 3NH

Child Protection Helpline: **0808 800 5000**

Admin: **020 7825 2500**

Fax: **020 7825 2525**

e-mail: [help@nspcc.org.uk](mailto:help@nspcc.org.uk)

Web: [www.nspcc.org.uk](http://www.nspcc.org.uk)

### **Childline**

For children in danger and distress

Phone: **0800 1111** (24 hours)

Minicom: **0800 400 222**

Web: [www.childline.org.uk](http://www.childline.org.uk)

### **Kidscape**

Campaigns on child protection, bullying and behaviour management.

Phone: **08451 205 204**

Fax: **020 7730 7081**

Web: [www.kidscape.org.uk](http://www.kidscape.org.uk)

This policy has been compiled with reference to:

- **Criminal Justice and Court Services Act 2000** –protection of children guidance - [www.homeoffice.gov.uk/docs/guidance.pdf](http://www.homeoffice.gov.uk/docs/guidance.pdf)
- **Guidance on Developing a Child Protection Policy for Small, Local and Community Groups** - Peabody Trust/Local Network Fund, 2005.
- **Inform, NSPCC's Online Child Protection Resource** at [http://www.nspcc.org.uk/inform/Home/InformHomepage\\_ifega26884.html](http://www.nspcc.org.uk/inform/Home/InformHomepage_ifega26884.html)
- **Keeping Arts Safe** – Arts Council England 2005
- **London Child Protection Procedures** – London Child Protection Committee 2003
- **The Police Act 1997** - [www.legislation.hmso.gov.uk/acts/acts1997/1997050.htm](http://www.legislation.hmso.gov.uk/acts/acts1997/1997050.htm)
- **What to do if you're worried a child is being abused** – Children's Services Guidance at [http://www.careline.org.uk/CYP/CYP\\_Categories.asp?WSCAT=CYP+SocialCare+CP](http://www.careline.org.uk/CYP/CYP_Categories.asp?WSCAT=CYP+SocialCare+CP)



## Child Protection Incident Report Form

*(To be given to the BAC Lead Producer for Child Protection. It is important to ensure that the incident is kept private between the person filing out the report and the BAC Lead Producer.)*

**Reported by:**

**Regarding (Child's name):**

**Child's address:**

**Child's DOB:**

**Child's Ethnicity (if known):**

**Date & Time of Incident:**

**Your observations (please use extra sheets if necessary):**

**What did the child or young person say?**

**What did you say?**

**Action taken so far:**

**External agencies contacted:**  
*(List all, including contact names and numbers)*

Sign..... Print Name..... Date.....



## WildWorks - Travaux Sauvages Limited

### Child Protection Policy Statement

This policy has been written in accordance with Cornwall and the Isles of Scilly Area Child Protection Committee's (ACPC) Inter- Agency Child Protection Procedures "Working Together to Safeguard Children".

The named child protection officer for WildWorks is the Director, Bill Mitchell.

The **legal definition** of a child is anyone up to the age of 18 (extensions exist for children who are disabled and for those in local authority care settings). Throughout this document, we refer to children, but the policy also applies to *young people* and vulnerable adults, because 'children' in the upper age ranges and people who work in the youth sector usually prefer that term.

A vulnerable adult is a person who is, or may be, in need of community care services because of mental disability or other disability, age or illness, and who is, or who may be, unable to take care of themselves or unable to protect themselves against significant harm or exploitation.

It is widely accepted that it is the responsibility of every adult to protect children from abuse. It follows therefore that all organisations which may work with children have a moral and legal obligation to ensure they provide a standard of protection for children in their care.

Abuse can occur in the home, school and the recreational environment. Everyone working in the arts with children, whether it is in a paid, or voluntary, capacity has a role to play in safeguarding the welfare of the children in their care.

It has also been known for some individuals to actively seek employment or voluntary work with children in order to harm them.

The following guidelines have been developed in order to help staff and volunteers to:

- Identify their responsibilities with regard to child protection by safeguarding and promoting the interests and well-being of children with whom they are working
- Understand and implement procedures which will offer safeguards to children, members of staff and volunteer workers, and protect themselves against unjustified allegations of abuse

The guidance in the procedures is based on the following principles:

- The child's welfare is paramount.
- All children, whatever their age, culture, disability, gender, language, racial origin, religious belief and/or sexual identity have the right to protection from abuse.
- All suspicions and allegations of abuse will be taken seriously and responded to swiftly and appropriately.

Working in partnership with children and their parents/carers is essential for the protection of children. Arts workers should also recognize that it is the statutory responsibility of the Social Service Department to ensure the welfare of children by investigating reported incidents of abuse.

## **The Policy & Practice**

This policy should be read in conjunction with Arts Council England guidance Keeping Art Safe 2005 which has been written in collaboration with the NSPCC. Keeping Art Safe contains valuable additional advice and guidance as well as an excellent glossary of terms. There is also a list of organisations, with contact details, which can be used for further research.

### **Protective Working Practices**

It is possible to reduce situations for the abuse of children and help to protect staff and volunteers by promoting good practice. The following are more specific examples of care that should be taken when working within an arts context and are presented below as a 'common situations' guideline:

- When organizing a workshop or participatory event we should always ensure that there are at least two supervising adults present. Schools, colleges or other educational places are obliged to provide supporting adults but you should check that this is the case.
- We would define an adult as someone who is over 18 years of age.
- A supervising adult should not be a member of the group itself (for instance with some youth groups, some may be over 18 years).
- Staff members should be assured that they have reasonable confidence in those persons or that any partner organization involved has confidence in the selected adults (for instance a primary head teacher might ask a parent to assist with the supervision of a group).
- We should avoid situations where a workshop leader or our staff is alone with a group of young people. We accept that sometimes this is unavoidable (for instance when a colleague leaves the room, is unavoidably late or has to deal with an emergency).
- When organising open workshops ensure that you have parents names and contact numbers for emergency use i.e. accident or collection for bad behavior. Staff should also have contact numbers for other staff members.
- Avoid talking to young people in changing areas – if you need to speak to someone ask them to leave the changing area.
- When arranging supervision for schools or youth groups, we should wherever possible ensure that groups are fully and independently supervised by their leaders, whether a school or youth group and that such leaders are working within their own child protection guidelines as well as our own. (For instance schools have varying policies regarding the ratio of supervisor to child numbers).
- When using a minibus, the supervisor should not be the driver except on short journeys (under 15 miles or thereabouts).



- If a pre planned event requires transportation, parents will be asked to take responsibility for all transportation. If this is not possible you should obtain written consent from parents ensuring that they are aware of transport implications.
- When we employ a freelance practitioner, we need to ensure that they have completed an advanced disclosure form. This is part of the freelance contract procedure and it is the responsibility of the member of staff who engages the artist to ensure that a contract is issued and that the conditions therein are adhered to.
- If any form of physical contact is required it should be provided openly. Some parents are becoming increasingly sensitive about manual support and their views should always be carefully considered.
- If a child wants to tell you something 'confidential' inform them you may need to pass this on. If this is the case, we should follow the detailed guidelines issued with this policy.

Except in exceptional circumstances, (exceptional circumstances are defined as where a young person is at risk unless the member of staff takes appropriate steps to ensure their safety). Staff should never:

- Spend excessive amounts of time alone with young people away from others
- Take young people alone on car journeys, however short
- Take children to your home etc where they will be alone with you.

If cases arise where these situations are unavoidable, they should occur with the full knowledge and consent of someone in charge in the organisation, or the child's parents.

Staff must never:

- Engage in rough, physical or sexually provocative games, including horseplay
- Allow children to use any form of inappropriate language unchallenged
- Make sexually suggestive comments to a child, even in fun
- Allow allegations made by a child to go unchallenged, unrecorded or not acted upon
- Do things of a personal nature for children they can do for themselves
- Invite or allow children to stay with you at your home unsupervised

If you accidentally hurt a child or he/she seems distressed in any manner, or appears to be sexually aroused by your actions, or misunderstandings or misinterprets something you have done, report any such incident as soon as possible to another colleague and make a brief written note of it.

This document will be updated as and when other scenarios or common situations become evident or relevant.

## **Staff Recruitment**

As part of the recruitment process those who work with children will be asked to complete a Self Disclosure Form declaring any criminal offences, cautions or Bound-over orders and including any "spent" convictions under the Rehabilitation of Offenders Act 1974(Exemptions) order 1975). This declaration may be followed up with checks on records. Anyone who has a previous criminal conviction for offences relating to abuse is automatically excluded from working with young people.

All staff and freelance practitioners (and where relevant Trustees and volunteers) working directly with young people under the age of 18 will be vetted for previous relevant convictions that may make them unsuitable for work with children. In practice, Criminal Records Bureau (CRB) checks will be carried out by an authorized bureau on our behalf.

## **Training**

It should be recognised that CRB checks are only part of the process to protect children from possible abuse by members of staff, volunteers etc. These checks will be operated in conjunction with appropriate training of staff and volunteers so that they are aware and sensitive to potentially abusive situations.

## **Responding to Concerns;**

If a child discloses to a worker, or the worker sees visible signs of suspected abuse the worker should;

1. Objectively listen and retain the information given by the child (write this down as soon as possible). Observations made, along with any information offered by the child should be recorded – it is important that workers stick to facts, not suppositions. All records must be handled confidentially and appropriately.
2. Any obvious physical injuries should be dealt with by a qualified first-aider and noted in the accident book
3. In most circumstances it would be important to talk to parents/carers, to help clarify any initial concerns. For example, if a child seems withdrawn, he, or she, may have suffered bereavement in the family. Again the checking with the parent should be undertaken with care and objectivity. Workers should be aware that there are circumstances in which a child might be placed at even greater risk if such concerns were shared with parents/carers. In these cases the next steps should be taken without consultation with parents/carers.
4. Where a worker has received evidence of information which leads them to suspect abuse of a child the nominated person, Bill Mitchell, should be immediately informed.
5. Where this is not possible and the worker feels that the indications are conclusive or lead to strong concern for the child's safety and well being they will inform Social Services immediately. If you are not sure what to do, you can also obtain advice by telephoning the NSPCC 24 hour free phone helpline on 0800 800500
6. Where the nominated person has been informed of a potential abuse situation they will inform Social Services or other relevant organisation and maintain confidential records of both the incident and the reporting conversation. The Chairman of the board will also be informed of the action taken. Wherever possible, referrals telephoned to the Social Services Department should be confirmed in writing within 24 hours. A record should be

made of the name and designation of the Social Services member of staff to whom the concerns were passed, together with the time and date of the call, in case any follow-up is needed.

Information passed to the Social Services Department must be as helpful as possible, hence the necessity for making a detailed record. Information should include the following:

- Nature of the allegation.
  - A description of any visible bruising or other injuries occurred.
  - The child's account if it can be given of what has happened and how any bruising or other injury occurred.
  - Any times, dates or other relevant information.
  - A clear distinction between what is fact, opinion or hearsay.
7. Once Social Services departments have been informed of suspected child abuse they have a 'duty' to investigate the incident. The source of that information may or may not be disclosed.

There are six District Offices in Cornwall each of which have a children's services team. Contact should be made with the District office where the child/young person lives.

In addition to contacting the District Office Cornwall also has a Joint Consultancy Team (JCT) who can be contacted for advice regarding child protection concerns. This is especially useful if you are unsure whether a referral should be made to the children's services team.

The JCT is a group of experienced professionals from health and social services with a major involvement in child protection. The team is based at Pendragon House on the edge of the Royal Cornwall Hospital Site, Treliske Truro. Their telephone number is 01872 254549

### **Complaints of abuse against workers.**

Where there is a complaint of abuse against a member of staff or volunteer, there may be three types of investigation:

- A criminal investigation.
- A child protection investigation
- A Disciplinary or misconduct investigation.

The results of the police and Social Services investigation may well influence the disciplinary investigation, but not necessarily.

What to do if there are concerns:

- If, following consideration, the allegation is clearly about poor practice, the Director will deal with it as a misconduct issue.
- Any suspicion that a child has been abused by either a member of staff or volunteer worker should be reported to the Director unless the allegation is against the Director when it should be reported to the Chair of Board, who will take such steps as is necessary to ensure the safety of the child in question and any other child who may be at risk.

- The 'nominated person' will refer the allegation to the Social Services Department (who may involve the police).
- The parent/carers of the child will be contacted as soon as possible following advice from the Social Services Department.
- The nominated person should also notify a member of the executive committee and they should decide who would deal with any media enquiries.
- Every effort should be made to ensure confidentiality is maintained for all concerned
- The executive committee or director, whichever is appropriate, will make an immediate decision to suspend any individual accused of abuse pending further police and Social Services inquiries.
- Irrespective of the findings of the Social Services or police inquiries, the Board must assess all cases under the appropriate misconduct/disciplinary procedure, to decide whether a member of staff or a volunteer can be reinstated and how this can be sensitively handled. This may be a difficult decision, particularly where there is insufficient evidence to uphold any action by the police. In such cases those concerned must reach a decision based upon the information available which could suggest that on a balance of probability, it is more likely than not that the allegation is true. The welfare of children must always be paramount.
- Consideration should be given about what support may be appropriate to children, parents, members of staff and volunteer workers.

Allegations of abuse may be made some time after the event (eg by an adult who was abused as a child by a member of staff or volunteer worker who is currently working with children). Where such an allegation is made the organisation should follow the normal organizational procedure and report the matter to the Social Services Department.

### **Child Abuse Information Sheet**

There are normally taken to be 5 categories of abuse;

- |                  |   |
|------------------|---|
| Neglect:         | The persistent or severe neglect of a child or the failure to protect a child from exposure to any kind of danger, including cold or starvation, or extreme failure to carry out important aspects of care, resulting in the significant impairment of the child's health or development.   |
| Physical Injury; | Where adults physically hurt or injure children by hitting, shaking, squeezing, burning and biting, or by giving children alcohol, inappropriate drugs or poison. Attempted suffocation or drowning also comes within this category. In physically active situations, physical abuse might occur when the nature and intensity of training exceeds the capacity of the child's immature and growing body. |
| Sexual Abuse:    | Actual or likely sexual exploitation of a child or adolescent. Girls and boys are abused by adults ... both male and female ... who use children to meet their own sexual needs. Activities which involve physical contact with children could potentially create situations where sexual abuse may go  |

unnoticed. The power of the coach over young performers, if misused, may also lead to abusive situations developing.

**Emotional Abuse;** Actual or likely severe adverse effect on the emotional and behavioral development of a child caused by persistent or severe emotional ill-treatment or rejection. Persistent lack of love and affection, where a child may be constantly shouted at, threatened or taunted which may make the child very nervous and withdrawn. Emotional abuse may also occur when there is constant overprotection (which prevents children from socialising), or there is neglect, physical or sexual abuse. Emotional abuse in the Arts context might occur if children are subjected to constant criticism, bullying or unrealistic pressure to perform to high expectations consistently. (All abuse involves some emotional ill-treatment. This category should be used where it is the main or sole form of abuse).

Indications that a child may be being abused include the following:

- Unexplained or suspicious injuries such as bruising, cuts or burns, particularly if situated on a part of the body not normally prone to such injuries.
- An injury for which the explanation seems inconsistent.
- The child describes what appears to be an abusive act involving him, or her.
- Someone else (a child or an adult) expresses concern about the welfare of another child.
- Unexplained changes in behaviour (eg becoming very quiet, withdrawn or displaying sudden outburst of temper).
- Inappropriate sexual awareness.
- Engaging in sexually explicit behaviour.
- Distrustful of adults, particularly those with whom a close relationship would normally be expected.
- Has difficulty in making friends.
- Is preventing from socialising with other children.
- Displays variations in eating patterns including overeating or loss of appetite.
- Loses weight for no apparent reason.
- Becomes increasingly dirty and unkempt.

It should be recognized that this list is not exhaustive and the presence of one, or more, of the indicators is not proof that abuse is actually taking place. It is not the responsibility of those working in the Arts context to decide that child abuse is occurring but it is their responsibility to act on any concerns.

### Staff Guidelines on Handling a Disclosure

As an arts worker working with children on a regular basis you may be the first person to sense that something is wrong with that child, or you may be the person to whom a child decides to confide about abuse. It is therefore important that you know what to do if you suspect abuse.

If a child discloses to you as an arts worker;

1. **STAY CALM.** Try not to transmit your anger, shock or embarrassment to the child. Remaining calm will help lessen the effect of the trauma and will help and reassure the child.
2. **LISTEN TO THE CHILD WITH AN OPEN MIND.** Children rarely lie about abuse.
3. **DO NOT PROMISE TO KEEP THE DISCLOSURE A SECRET.** Children may well ask you to do this. You cannot and it would be wrong to deceive the child. Explain as simply as you can what and who you will have to tell. A child may beg you not to say anything because they are frightened, but they would not have said anything unless they wanted the abuse to stop.
4. **ALLOW THE CHILD TO TALK BUT DO NOT PRESSURISE.** Remember it is better if the child does not have to repeat the story over and over again. Do not question the child about what he/she is saying, and certainly do not use any leading questions. Make a full written record as soon as possible after the child has spoken to you.
5. **REPORT THE INCIDENT ACCORDING TO THIS POLICY.**
6. **AFTER THE INCIDENT SEEK OUT SOMEONE TO TALK TO IF YOU NEED TO.** You may need to unburden yourself and come to terms with the emotions and feelings you have been experiencing.

**ABOVE ALL, DON'T PANIC, ENSURE YOU ARE AWARE OF THE PROCEDURE, AND USE IT TO DEAL WITH THE SITUATION AS EFFECTIVELY AND QUICKLY AS POSSIBLE. NO-ONE CAN HANDLE THIS TYPE OF SITUATION ALONE EFFECTIVELY – SEEK SUPPORT AS SOON AS POSSIBLE.**

Your contact for support is the Director.

# BABEL

## What is BABEL?

BABEL is a major new show for London promising to be one the most talked about events of 2012 and forming the centre piece of World Stages London.

World Stages London is a first-ever collaboration between seven of London's leading theatres. Working with artists from many of the countries whose peoples have taken root in London, and involving many of those communities directly in the work, World Stages London is a totally original venture. [www.worldstageslondon.com](http://www.worldstageslondon.com)

BABEL will be a spectacular outdoor show created for an iconic London setting. Staged through a unique partnership between WildWorks and Battersea Arts Centre in association with Lyric Hammersmith, Theatre Royal Stratford East and Young Vic, the production will feature a cast of 500 community and professional actors and musicians.

BABEL has the potential to transform communities and places. To make people proud of where they live and who they are. WildWorks have a track record of creating community specific shows of high artistic quality, which enable people to look at a place they thought they knew in a new way.

Rooted in London's cosmopolitan identity, BABEL will seek answers based on how the things we hold in common can triumph over the differences that keep us apart - music and dance, food and gardening, love and family, clothes and fashion...or some combination of all these and more; all of them feeding into an extended exploration of place and meaning across London at the start of a new century.

The creation of BABEL began in December 2010 kicking off a community engagement programme to draw in communities from different backgrounds and across the capital to work together, learn their stories and develop ideas and ways of working that will inspire the creation of the final show. So far we have over 200 people involved and we are hoping to have a cast of 500. We are now starting to reach out to the local community around Caledonian Park to get them involved.

## When is it?

The show will run for two weeks and the work will explore our common humanity around the themes of BABEL- community, isolation, celebration and family in an Olympic year when the eyes of the world will be on the capital.

**Dates:** 8 May – 20 May 2012  
**Venue:** Caledonian Park

*Images from community R&D in Battersea Park, October 2011*



#### **How can local people get involved?**

We are looking for local people to get involved with BABEL – to share their stories of where they live, memories of the park and hopes for the future of their community.

You could.....

- Offer your ideas and stories about your area
- Perform in the show as a singer in a choir, or performer in an ensemble
- Offer your skills – knitting, sewing, cooking, floristry, hair, beat boxing - all skills are needed to make the show
- Volunteer as a usher, box office or production crew

#### **How can I see the show?**

We will be offering a number of free tickets to local people for the preview performance on Monday 6 May and cheaper tickets (from £5) for local people on all the other dates. These tickets aren't advertised and can be booked through Sophie Bradey 07788682724.

If you have any questions or would like to get involved in anyway – contact:

**Sophie Bradey, BAC Producer**  
**[sophieb@bac.org.uk](mailto:sophieb@bac.org.uk) / 07788682724**

**Find us on Facebook: BABELLONDON**  
**Twitter: BABEL\_LDN**





**Whitton, Daniel**

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**From:** [REDACTED]  
**Sent:** 28 March 2012 10:01  
**To:** Whitton, Daniel  
**Subject:** BABEL

**Attachments:** Rev250312.zip; ATT2460676.htm



Rev250312.zip (2 MB) ATT2460676.htm (3 KB)

Hi Daniel

**BABEL**

Just to let you know I have been in touch with Geoff re outstanding information and sent through further detail including site layout plan, information on temporary demountable structures, sound equipment including speaker positions. Clearly there is much more detailed information to come which we are now in the process of generating - would be good to agree timelines this afternoon. Note : this information has also been sent to Daniel O'Sullivan.

The information regarding the representations arrived yesterday so we will discuss ahead of the meeting today. We can discuss in more detail at the meeting but there are two areas where we can compromise as follows:

Alcohol: We propose all alcohol sales will cease at 21:15hrs  
Show timings: We can ensure the show will be finished by 22:15hrs (This will allow 15 minutes for the projection to take place between 22:00 and 22:15hrs.

Look forward to speaking further this afternoon.

Regards,

Graham



### 1.0 Park closure and Performance set-up period.

Timing	Activity	Notes
18.00hrs	Park to close. Security sited at each gate.	Security to ensure park has been vacated by public
18.00	Commence technical set-up Commence performer warm-up	All mobile equipment to be installed. Site to be prepared.
19.00	Sound Check / Radio Mics etc	Sound testing/play music
19.20	Sound check to finish.	
20.00	Stewards and Security to control positions for pre-show checks.	

### 2.0 Gate opening period and audience arrival.

Timing	Activity	Notes
20.00	All performers in show pre-show position. Stewards and Security in pre-show position.	Stewards & Security control other gates
20.15- 20.30	Gate open for audience.	Stewards check-in audience.
20.30 – 20.40	Stewards assist Late-Comers	

### 3.0 Performance

Timings	Activity	Notes
20.15	Commence SECTION ONE	
21.15	Commence SECTION TWO Bars and catering to CLOSE	
22.15	Show to end and audience leave the park.	

20:15: Gate open to ticketed audience – commence PART ONE.  
 The audience will enter the Park using the mid-point Sherling Way gate. Staying on the hard surface path the audience will turn left and follow a pre-determined route towards the top end of the park (Market Road) – where they will continue their journey into the wooded area to the west of the park. They will encounter a series of installations during the course of this journey – they may see performers in trees, they may hear recorded music and as well as some music (played live). The audience will make their way from the woodland areas to the centre of the park. Here they will find marquees selling food and refreshments including alcohol. It is likely the audience will then engage in a series of activities which echo some of the history surrounding Caledonian Park ... this is yet to be determined (and ideally will be developed during the rehearsal period). It is possible the audience will be assisting in the construction of a bamboo tower for example.

BABEL – WildWorks and Battersea Arts Centre  
Revised Performance Day Schedule 27<sup>th</sup> March 2012.

21:15 Commence Section Two – all bars and catering functions to CLOSE.  
This will be the point the more 'narrative driven' section of the show will commence. It is likely to include music, spoken word, sound and lighting effects, and some fire sculptures using naked flame.  
It will culminate in 12 minutes of projection onto the Clocktower using video mapping technology. This will commence around 22:05hrs (after the football/tennis floodlights have been extinguished).

22.15. BABEL to end.

Audience will be encouraged to leave the park and the site will close down.

## 1.0 Temporary Structures

1.1 Projection Tower. This will be sited on hard surface at the Market Road end of the park. The construction will be of a scaffolding nature and will have a footprint of 4000mm x 4000mm. The projection platform will be provided at 4000mm above ground surface with appropriate handrails and ladder access. The platform will have a 18mm plywood top surface securely attached to traditional scaffolding boards.

Two 16,000 lumen projectors will be sited on the platform. The top of the platform will have a suitable weatherproof covering. Apart from technical staff during maintenance periods no other personnel will require access.

The projection tower will be part of a design and build programme and will comply with the recommendations in the document Temporary Demountable Structures (TDS). The designer will provide appropriate documentation including reports confirming the ground bearing capacity and appropriate sole plate / spreader requirement detail.

## 1.2 Band Stand / Stage

This is marked up on the site plan currently as 'Stage' and is sited to the left of the Clocktower and is approximately in the centre of the park. This will be a platform and is approximately 6metres x 6metres and will be elevated approximately 2000mm off the ground.

It is likely this will be part of the design and build programme and will comply with TDS recommendations as above.

## 1.3 Hospitality Marquee

This is currently a marquee 9metres by 9metres and will be erected by the supplier. The fabric will be of an inherent flame retardant material. The marquee will be sited on top of an elevated platform and appropriately secured.

The designer of the platform will be responsible for ensuring the platform conforms to TDS recommendations and will be responsible for ensuring it is erected according to design. The platform will be 11metres x 11metres and will have a 1:12 ramp suitable for wheelchair use. It is envisaged this area will be used by a mixture of performers and members of the audience.

The platform will have suitable handrails which can be lowered when being used as a viewing platform for wheelchair users. The platform will be designed to provide a minimum 5kN per m<sup>2</sup>.

## 1.4 Watch Towers x 2 no

These are scaffolding towers sited approximately 50metres away from the Clocktower. They will be used as follow-spot positions as well as control positions for Sound, Video, Lighting and Show Control in addition to speaker positions. Each will have a footprint of approximately 4metres and a follow-spot platform height of 6000mm. This area will also have overhead waterproof covering. The control position for each will be approximately 2000mm above ground level and will also have overhead covering. Access ladders will be provided to each level. The Watch Towers will be part of a design and build package and will comply with the recommendations in the document Temporary Demountable Structures (TDS). The designer will provide appropriate documentation including reports confirming the ground bearing capacity including appropriate sole plate / spreader requirement detail. The drawings will confirm individual point loads for speakers and other equipment.

#### 1.5 Lighting Towers x 2 no

These are lighting towers which will be sited approximately 25metres left and right of the Clocktower. The footprint will be approximately 3metres by 3metres with a platform height of 6000mm above ground surface. As well as luminaires which will be suspended from the scaffolding structure the top platform of each will also be used for follow-spot positions. A handrail will be provided. The top of the platform will have a suitable weatherproof covering to allow the safe operation of the followspot.

The Watch Towers will be part of a design and build package and will comply with the recommendations in the document Temporary Demountable Structures (TDS). The designer will provide appropriate documentation including reports confirming the ground bearing capacity including appropriate sole plate / spreader requirement detail. The drawings will confirm individual point loads for speakers and other equipment.

1.6 Food and alcohol Marquees. These will be sited in various locations around the park and will provide food and drink stations for audience members. The marquees are dome shaped and will be approximately 6000mm in diameter and will be erected by the supplier. The fabric will be of an inherent flame retardant material. Each will have a solid 18mm floor and it is likely the sides will be left open.

1.7. Scaffolding Structure around the Clocktower. It is envisaged there will be a scaffolding structure around the front area of the Clocktower. The exact nature of this is currently being determined. It is likely to include a series of elevated platforms which will be accessed by performers at strategic points during the show. This structure will be part of a design and build works and will comply with the recommendations in the document Temporary Demountable Structures (TDS). The designer will provide appropriate documentation including reports confirming the ground bearing capacity and appropriate sole plate / spreader requirement detail.

All activity on this platform will be limited to the performers and other stage staff. This will be carefully rehearsed and choreographed during the rehearsal and technical period to ensure it can be safely executed each night.

After each performance the area will be fenced off to ensure no unauthorised access can take place.

2.0 Installations within the woodland area. It is envisaged that temporary installations are erected within the woodland area to the left of the Clocktower. The exact detail of these will not be determined until the rehearsal period in April (April 2<sup>nd</sup> – 30<sup>th</sup> April), however, it is likely to include some installations within the trees and will be above ground level. During the actual performance this will take place during the first 45 minutes. It is likely we will have some luminaires sited within the woodland area. In addition there will also be battery operated speakers which will be part of a wireless network providing discrete sound effects for each area. This part of the performance will be carefully rehearsed and choreographed and will use both performers and stewards to ensure it is safely executed each night.

2.1 Fences/Barriers. It is envisaged two audience barriers will be formed in semi-circles at 25 and 50metres from the Clocktower. This will be made up with a hard freestanding fencing at 25metres (approximately 1200mm high). The second fence / barrier is likely to be provided using hazard tape suspended from ground stakes. It is likely this will be added at a certain point during the performance.

2.2 Other Scenic elements and Decoration. There will be other scenic / decorative elements which will be used during the show which may not be determined until the rehearsal period starts. As soon as these are known further detail will be conveyed to the Licensing Authority. Currently it is likely to include a bamboo tower, constructed from ground level during the performance using members of the public as well as performers. These types of activity where performers work with members of the audience is a tried and tested method used skilfully by WildWorks on many occasions.

2.3 Fire Sculptures. It is envisaged that a number of Fire Sculptures will be used during the course of the performance. WildWorks have many years experience of working with naked flame during outdoor performances. Once the exact nature of the Fire Sculpture is determined full details and documentation including design statements, Risk Assessments and Method Statements will be provided for inspection by the Licensing Authority.

Islington Licensing Authority  
Licensing Act 2003

**REPRESENTATION FORM FROM RESPONSIBLE AUTHORITIES**

Responsible Authority - Environmental Protection

<b>Your Name</b>	Daniel O'Sullivan
<b>Job Title</b>	Acoustic Officer
<b>Postal and email address</b>	Municipal Offices 222 Upper Street Islington N1 1XR daniel.o'sullivan@islington.gov.uk
<b>Contact telephone number</b>	0207 527 3340

<b>Name of the premises you are making a representation about</b>	Caledonian Park
<b>Address of the premises you are making a representation about</b>	Market Road Islington London N7 9PL

*Please detail the evidence supporting your representation. Or the reason for your representation.  
Please use separate sheets if necessary*

**To prevent public nuisance**

The application involves the performance of plays, recorded and live music, provision of late night refreshment and supply of alcohol from 18:30 until 22:30 for the period between 7<sup>th</sup> May 2012 to 27<sup>th</sup> May 2012. Due to insufficient detail being provided with the application regarding the potential for public nuisance, the Noise Team are unable to comment fully upon the application and therefore object to this licence.

**Suggested conditions that could be added to the licence to remedy your representation or other suggestions you would like the Licensing Sub Committee to take into account. Please use separate sheets where necessary.**





Signed: \_\_\_\_\_ Date: \_\_\_\_\_

Please send this form along with any additional sheets to the applicant. A copy should be sent to:  
Islington Council, Licensing Team, 222 Upper Street London N1 1XR or email to  
[licensing@islington.gov.uk](mailto:licensing@islington.gov.uk)

**This form must be returned within the Statutory Period. For more details please check with the  
Licensing Support Team on 020 7527 3031**



Building Control Service  
 Planning and Development  
 222 Upper Street  
 London  
 N1 1XR

T 020 7527 5986  
 F 020 7527 5998  
 E [geoff.weaver@islington.gov.uk](mailto:geoff.weaver@islington.gov.uk)  
 W [www.islington.gov.uk](http://www.islington.gov.uk)

Our ref : GW  
 Your ref:

Date: 15 March 2012

Mr Graham Lister  
 Artbuilding Projects  
 31 Walton Street  
 Leicester  
 LE3 0DX

Dear Sir

**Licensing Act 2003  
 Representation from Responsible Authority for Health and Public Safety  
 Caledonian Park Market Road N7**

With reference to the recent application for a premises licence under the Licensing Act 2003 at the above named premises, as the health and safety consultant for the responsible authority for health and public safety I will be making a representation to this application.

There are insufficient details and no plans with the licence application to determine that the premises will have appropriate arrangements and procedures for welfare, health and public safety. The premises should be inspected and approved by the responsible authority for health and public safety before the premises can be used under the licence.

Details and plans are required in respect of the following:

- Temporary Structures, e.g. tents/marquees, tiered seating, towers, rigging, stages/platforms.
- Scenery, properties, decorations, curtains, drapes.
- Electrical installations or equipment, e.g. lighting. P.A. systems, amplifiers, effects lighting.
- Refreshment units and cooking facilities.
- Public and fire safety.
- Sanitary accommodation.

This communication is without prejudice to the necessity of complying with any other statutory controls which may be applicable, whether administered by the council or by any other authority.

If you require any advice or information please contact me at the above address.

Yours faithfully

Geoff Weaver  
 Senior Building Surveyor (Licensing Health and Safety)

**Islington Licensing Authority  
Licensing Act 2003**

**Representation form from Responsible Authority for Health and Public Safety**

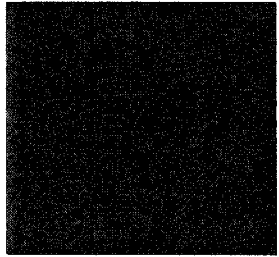
<b>Name</b>	Geoff Weaver
<b>Job title</b>	Senior Building Surveyor (Licensing Health and Safety)
<b>Postal address</b>	Islington Council, Building Control Service 222 Upper Street, London N1 1XR
<b>email</b>	geoff.weaver@islington.gov.uk
<b>Contact telephone number</b>	020 7527 5986
<b>Name and address of the premises concerning the representation</b>	Caledonian Park Market Road N7
<b>Public Safety</b>	There are insufficient details and no plans with the licence application to determine that the premises will have appropriate arrangements and procedures for welfare, health and public safety. The premises should be inspected and approved by the responsible authority for health and public safety before the premises can be used under the licence.
<b>Suggested conditions that could be added to the licence to remedy the public safety representation</b>	The premises shall not be used under the licence until arrangements at the premises are suitable and sufficient for health and public safety and have been approved in writing by the responsible authority for health and public safety.

Signed: \_\_\_\_\_ Date: \_\_\_\_\_

Please return this form along with any additional sheets to: Applicant and Islington Council, Licensing Team, 222 Upper Street, London N1 1XR or email to [licensing@islington.gov.uk](mailto:licensing@islington.gov.uk) This form must be returned within the statutory period. For more details please check with the Licensing Support Team on 020 7527 3031.

# YORK WAY ESTATE RESIDENTS ASSOCIATION

Islington Licensing Team  
Public Protection Division  
222 Upper Street  
London, N1 1XR



March 7<sup>th</sup> 2012

Dear Sir/Madam,

Re; your ref; WK/1112 42748 Caledonian Park, Market Road, N7

The York Way Estate Residents Association committee would like to make representations against the application for a premises licence for an event taking place in Caledonian Park during May.

We believe that the sale of alcohol in the park until 11.30pm is unacceptable because of the anti-social behaviour it could cause upon leaving the park late at night. Persons drinking alcohol are known to be loud and troublesome and we believe this will cause nuisance to the residents on York Way Estate and surrounding areas. Late night drinking will cause disturbance to residents who have to work and children who have to get up for school in the mornings as these sessions are going to finish late on week nights as well as weekends.

We believe that the parking of cars in Market Road by visitors on these nights will also cause a problem as Market Road has already a huge problem with parking because of the football pitches in use until 10pm every night. This area has had a serious problem with anti-social behaviour in recent months with a dispersal zone having been in place and prostitution, drug dealing and knife crime on our doorstep. We have fought hard to try to rid the area of prostitution and believe this will become rife once the event is known.

The Caledonian Park has several entrances which although they may have security in place will not stop young people from getting over fencing and into the park by any means available. This will also cause others problems of crime like robberies, pick pocketing and fighting. We believe that when the event is publicised this could cause damage to our estate and to the park itself and even the safety of the wildlife and the public is at risk.

Yours sincerely



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ISLINGTON LICENSING TEAM  
PUBLIC PROTECTION DIVISION  
222 UPPER STREET  
London N1 1XR

TENANTS ASSOCIATION  
C/O CHAIRPERSON [REDACTED]



13/03/12

DEAR SIR,

WE ARE OPPOSED TO THE APPLICATION FOR A PREMISES LICENCE FOR AN EVENT IN CALEDONIAN PARK DURING MAY FOR THE FOLLOWING REASONS;

ALCOHOL WILL BE ON SALE UNTIL 11.30 AT NIGHT WHICH IS LATER THAN PUB HOURS AND IS UNACCEPTABLE. PEOPLE WHO DRINK ALCOHOL WILL BE LEAVING THE AREA LATE AT NIGHT CAUSING DISTURBANCES TO RESIDENTS AND POSSIBLY FIGHTING, SHOUTING, AND SLAMMING CAR DOORS.

THE SAFETY OF THE PUBLIC DURING THE OPENING OF THIS EVENT WILL CAUSE CONCERN AS WE BELIEVE THE CLOCKTOWER WILL BE IN USE BY THE ORGANISERS.

STREET SEX WORKERS WILL COME BACK TO MARKET ROAD ONCE THEY HAVE KNOWLEDGE OF THE EVENT.

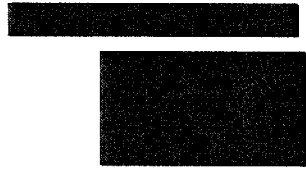
WHILE THIS EVENT IS TAKING PLACE RESIDENTS AND VISITORS TO THE PARK WILL NO LONGER HAVE ACCESS, THEREFORE LOSING THEIR LOCAL GREENSPACE.

THE PLAYING OF LIVE MUSIC AND RECORDED MUSIC WILL ESCALATE NOISE NUISANCE FROM THE PARK WITH A CAST OF 500 AND AN EXPECTED 1000 VISITORS TO THE PARK NIGHTLY.

ANTI-SOCIAL BEHAVIOUR WILL BE CAUSED BY GATECRASHERS ENTERING THE PARK LATE AT NIGHT FOR THE PURPOSE OF THE SUPPLY OF ALCOHOL.

THANK YOU





29 February 2012

To whom it may concern,

**Re. Licensing Act 2003 Application - Caledonian Park, Market Road, London, N7**

I am a resident of Penfields House, Market Road, London, N7, part of a high occupancy estate of housing that directly borders Caledonian Park. I am writing to strongly object to the granting of proposed licenses for Caledonian Park between May 7th and May 27th, primarily on the grounds of preventing a nuisance.

My most major concern associated with these licenses is that of noise. The landscaping that separates the park from the estate does very little to mitigate noise from traveling between the two and the general noise of the park during the day is audible from the flats within the estate. The licensee has proposed nearly twenty consecutive days of live music, entertainment and the sale of alcohol and refreshment; all of which are naturally associated with high noise levels. I myself am a student, and there are many other students resident within this area (residing within this estate, on York Way, and in the student halls towards Caledonian Road<sup>1</sup>). The proposed dates run directly through the key and, for my institution, the only examination period of the year. Granting these licenses is certainly likely to produce high levels of noise during the late evening, which will certainly be audible and impose a high and detrimental cost on neighbouring residents.

Furthermore, the proposed day-to-day timings of the licenses seem to be entirely detrimental towards residents; especially students sitting exams. I particularly object to the proposed supply of alcohol until 23:00 on weekday evenings, as for any student with an exam the next day or resident who has to be at work in the early morning, loud noises until the late evening will certainly create a large and significant nuisance. I would have no objection to an earlier finish time: perhaps 20:00, or for the event to run through a period of less academic importance - for instance in July or September. A licensing finish time of 23:00 may also mean that the noise level does not subside for some significant time after this: both with consumers traveling home and event staff tidying up and leaving.

In reference to the request for a license to perform a play, I have read press reports that suggest there will be up to five hundred performers involved<sup>2</sup>. Whilst this may not be the primary consideration of the committee's debate regarding the license application, I feel that the potential scale of this event could impose further nuisances upon neighboring residents. Beyond the considerations of noise that I have already outlined and are, indeed, obvious with such a scale of event, there will be serious implications on travel, parking, accessibility and safety throughout the licensees' event.

<sup>1</sup> <http://www.unite-students.com/student-accommodation/london/woodland-court>

<sup>2</sup> <http://www.timeout.com/london/theatre/event/90877/babel>

Caledonian Road Underground Station is small, and at peak times - primarily around 18:00 hours, the lift facilities are highly congested. Adding a large additional traffic volume through this period is likely to cause significant disruption and nuisance to residents. The recent poor maintenance record of the lifts at this station is also worth note. Parking on Market Road is already congested, particularly so with an event even as geographically distant as a football match at Finsbury Park. Additional traffic both in set up, through the event and take down will likely cause a nuisance to residents but also prevent safety concerns, especially with the very large number of children and young people who access the Market Road football pitches in the evenings. The proposed consumption of alcohol increases these worries, as it only takes one drink driver to be maneuvering their car on Market Road for an accident to happen.

I have no hesitation in making this representation as it is clear that there are significant grounds for caution and, resultantly, objection to the proposed licenses. Beyond what could be seen as frivolous NIMBYism, I have outlined that the granting and use of these licenses will impose high costs upon residents, cause a significant nuisance to neighbors and risk developing a public safety problem. I do not necessarily object to the granting of these licenses outright, however I would like to see alterations in both proposed dates and time restrictions in order to be more courteous to and impose lower costs upon the local community. It is regrettable that such an event that could provide great benefits to a local community has not been better considered in its implications. I would gladly attempt to meet any request to expand or further outline my concerns.

I look forward to learning of the result of your committee's decision.

Yours faithfully,

██████████

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**Sender, Yesim**

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**From:** [REDACTED]  
**Sent:** 04 March 2012 17:38  
**To:** Licensing  
**Subject:** Licensing Application - Caledonian Park 7 May - 27 May

Dear Dan Whitton

I am writing with regard to the Application for a new premises licence in Caledonian Park between 7th and 27th May.

I am pleased to see that the park is being used for cultural events. However, having just experienced an event in the park for which no planning application was submitted I am acutely aware of the noise level that accompanies any event of that scale in the park. Since this is an open air event and our flat, like many others in the building, has windows on the park side we have no way to protect ourselves from the noise. My representation thus relates to the prevention of nuisance:

1. Considering that it will take a while for the park to clear and the situation to calm down even after licensing has stopped, I object to the licensing being extended to 23.30, even at week-ends.  
Since this is a domestic area I would think it appropriate for the licensing to be granted until 22.30 on any day of the week.

2. In addition there seem to be no safeguards in place with regard to noise levels associated with the playing of recorded music or the performance of live music. I think the emission should be limited to a level that is commensurate with the situation of the park within a housing area and monitoring needs to be in place to protect people living in the close vicinity.

Many thanks for considering my representation.

Yours sincerely

[REDACTED]



**Sender, Yesim**

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**From:** [Redacted]  
**Sent:** 06 March 2012 10:02  
**To:** Licensing  
**Subject:** Caledonian Park

With reference to the application for a new premises licence for the Caledonian Park I am writing to express my opposition to the extended hour proposed for the consumption of alcohol after the musical/theatrical events finish. I think that allowing the sale of alcohol to 11p.m Mondays to Thursdays and 11.30p.m. Fridays to Sundays is far too late in an area where there are residents with young families living so close -in fact virtually on the park. .The extended hour will mean people staying in the park until well after midnight causing noise and possible damage to the park itself.If this was an application for a one night performance residents might feel able to cope with the late disruption but we are being asked to suffer late night disturbance for 3weeks at a time when many young people face important exams. I would ask the committee to keep the licencing hours to those of the entertainment times and encourage the audiences to leave the park as soon after the performances end as possible.

Yours sincerely  
[Redacted]

⑦

## Senler, Yesim

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**From:** [REDACTED]  
**Sent:** 06 March 2012 18:52  
**To:** Licensing  
**Subject:** Caledonian Park Licence Application - Dan Whitton

Dear Mr Whitton,

I am a resident of The Gin Palace, 36 Market Road, on the corner of Fred White Walk/Shearling Way and Market Road. I am writing to ask you to amend the Licence conditions before approving the Application for Premises Licence for Caledonian Park, on the grounds of preventing a Nuisance to the residents of the Gin Palace and other local residents. We also have some concerns about public disorder as a result of this proposal.

Whilst we are generally in favour of cultural and community activities, and feel that this project could be very beneficial to the local community, the current proposals must be amended to protect us from nuisance and noise disturbances. On Sunday there was a trial event which resulted in noise disturbance to us over and above the rugby match we were trying to watch on TV. This is bearable once of an early evening but completely unacceptable for several weeks late at night. We therefore require that if the Licence is approved, this is only on condition of a specified, enforceable, monitored low noise limit measured outside the façade of the Gin Palace and other residential buildings surrounding the park. This needs to apply to all noise from the plays, the live music, the recorded music, and to crowd noise both during the performances and whilst the crowds are dispersing after the performance.

We also require that the hours of the licence are amended to protect us. The windows of the west façade of the Gin Palace are of living rooms and bedrooms, and therefore vulnerable to late night noise disturbance- indeed there is an existing noise nuisance from the student halls next door and residents are already frequently disturbed or woken from sleep. The late hours requested in the application ensure that any disturbances will disrupt our late evening relaxation and likely impact further on our sleep. In particular, the planning letter does not specify how late the park will be closed, raising the spectre of late night drinking and disorderly behaviour continuing long after the bar has closed and staff have left. We ask that the final audience members leave the park by 11pm at the latest to protect our sleep.

Given that these performances are supposed to be community-based they should be suitable for all. The late start and finish currently proposed means that young people of school age will be unable to attend. If the plays are unsuitable for e.g. school-aged children then clearly the application should be refused as the park is an amenity for all and should remain so at all times. I believe plays are due to start at 8pm and continue to 10:30 - surely they should start much earlier in the evening and finish earlier?

We particularly oppose the later drinking on weekend evenings; the licence should allow pleasant and civilised dramatic performance with a pint on a Spring evening, not hours of drinking and partying late at night in a residential area. There is no need to allow extra drinking time on weekends when the performances finish at the same time each night - the bar should close by 10:30pm latest on all nights to facilitate the clearing of the park and surrounding areas by 11pm. This is a theatrical performance, not a party or club. We also fear that late night drinking in the park will aggravate continuing late-night noise nuisance from the student halls next door.

Although the organisers of the event assure me that there will be a large team of trained ushers managing the crowds, we ask that extra litter bin provision, ample toilet provision, a team of cleaners to collect litter after the performances in and around the park, including public footpaths and roadways within 150m of the exits to the park, and adequate ushering and crowd control around the park as well as within it, is a requirement of the Licence. Ushers need to remind audiences to keep the noise down and to avoid disturbing local residents at all exits on a regular basis, and perhaps signage to this effect would be helpful too. We have had problems with noise, public urination, vomit on and around our home and on the doorstep, littering, and graffiti in the past, and would like to ensure this does not happen again. There is also limited parking in the area and we would like to ensure that resident's parking is not taken by attendees.

Finally, although Licences are normally granted indefinitely, given the nature of the park and the surrounding sensitive residences an indefinite licence is completely inappropriate in this case. Whilst we are very happy to support a community-based cultural event, even to suffer minor inconvenience for a few weeks, the current form of the licence application, if allowed to continue, would make future nuisance and loss of amenity inevitable. It is essential that future events should not take place without community consultation and agreement. The park is a community resource for exercise, enjoyment of nature etc., and is not a suitable location for a late night bar, loud music, and drunkenness, in view of local wildlife as well as local residents. If the Licence is allowed on an indefinite basis, it should be limited to no more than four weeks per year and with stringent time, noise, and behaviour limits.

I wish to attend the Licensing Sub-Committee meeting public hearing to make sure that the concerns of local residents are fully resolved before the event is allowed. Please inform me of the date and time of the hearing so I can make arrangements to attend.

Yours sincerely

[REDACTED]

[REDACTED]

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LICENSING DEPT ISLINGTON COUNCIL

08/03/2012

222 UPPER STREET

LONDON N1 1RX



DEAR SIR OR MADAM,

I AM AN ELDERLY LADY OF 84 YEARS OF AGE. THE LETTER SENT TO ME ABOUT THE PARK FESTIVAL TO TAKE PLACE IN MAY HAS WORRIED ME FOR THE FOLLOWING REASONS.

THERE WILL BE ALCOHOL ON SALE IN THE PARK VERY LATE AT NIGHT AND THIS WILL CAUSE MANY PROBLEMS.

YOUNG PEOPLE HAVE VERY OFTEN GOT INTO OUR BLOCK WHICH IS NEXT TO THE PARK AND KNOCKED ON OUR DOORS. OFTEN DRUNK PEOPLE CUT THROUGH OUR ESTATE AND SHOUT AND SCREAM VERY LATE AT NIGHT.

I AM SCARED AT NIGHT WITH PROBLEMS IN THE AREA AND I THINK THIS WILL UPSET AND SCARE MANY ELDERLY RESIDENTS WHO LIKE ME LIVE ALONE.

THERE WILL LOUD NOISE AND MUSIC LATE AT NIGHT AS WELL AS PEOPLE LEAVING THE PARK WHICH CAN CAUSE NOISY TROUBLE.

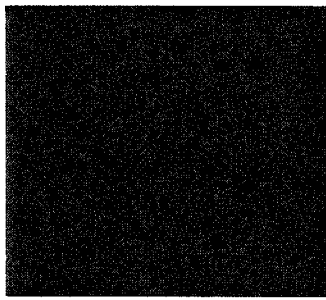
THIS AREA HAD MANY PROBLEMS IN THE PAST WITH CRIME IN AND AROUND THE PARK; I WOULD HOPE THAT THIS WILL NOT HAPPEN AGAIN WITH THIS EVENT.



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Mr D. Whitton

Islington Council Licensing Team



11<sup>th</sup> March

Dear Mr Whitton,

The premises licence that has been submitted for a 3 week period in May is ludicrous. You may not be aware of the things we residents have to put up with on this estate and surrounding area.

I can foresee lots of crime, noise, and drunkenness even prostitution becoming worse than in recent times.

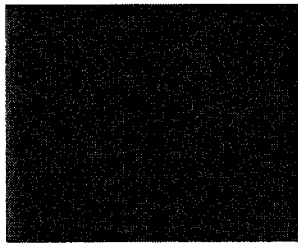
This park has been landscaped for the use of people living in this area, why would we have to accept lots of outsiders coming into our space and causing havoc.

Live music was played recently when the organisers of this show had some workshops in the park. The noise was deafening and that performance was finished by 7.30 ish. What will this be like for us when the licence runs until 11.30 at night or much later than that by the time people finish drinking and start to make their way home?

Please think of the safety of the residents that live on top of the park and think of the damage to the park itself within this 3 week period.

Yours faithfully





Islington Licensing Team

222 Upper St, N1 1XR

11<sup>th</sup> March 20102

Dear Sir,

I am writing with regards to the application for a new premises licence in Caledonian Park, Market Road, N7 which is due to take place during May.

I am a local resident and my property overlooks Caledonian Park. I live here with my three children, one of which attends college and one who attends University. All of our bedrooms overlook the park and the noise at night will undoubtedly prevent us from sleeping therefore not being fully rested for the academic day ahead.

I believe the volume of extra people flocking to the area will bring more vehicles to Market Road which will again attract criminal behaviour such as breaking into cars and robberies. The safety of my family coming and going after 18.30 is my main concern considering my daughter was attacked and robbed in Market Road very recently.

As regular users of the park my family will be unable to use the park as we so often do for regular activities such as football, jogging and just generally enjoying the space.

I have further concerns about the sale of alcohol until 11.30 at night which will most definitely result in late night disorder and possible alcohol related crime also bringing sex workers into the area which Market Road is well known for. The sale of alcohol until 11.30 does not mean that people will leave the area at this time which means that noise and disruption will carry on much later than the proposed time.

I am extremely confused as to why such a small green space in such close proximity to local residents has been chosen for a festival on such a large scale. I believe 1000 people each night are expected to congregate in the park for this event.

Because of the reasons that I have stated above I am strongly against this event taking place and would ask you to take my views into consideration before giving permission for this to go ahead.

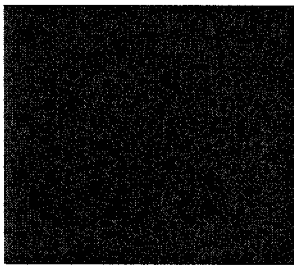
Yours sincerely



Islington Licensing Team

222 Upper Street

London, N1 1XR



March 11 2012

Dear Sir/Madam,

I have several reasons to ask you to reconsider the application for an event taking place in May 2012.

- Alcohol; this proposes to cause enormous problems with people getting drunk and leaving the area after 11.30 at night.
- Parking; residents have many problems caused by outsiders parking on Market Rd at night because of the astro turf football pitch which has matches most nights. Extra cars parked in the area will be a problem for many residents.
- Anti-social behaviour; this area has been notorious for all kinds of asb including breaking into cars, street robbery, knife crime, drugs and prostitutes using the area for work.
- Noise; as my flat looks out over the Caledonian Park the noise will be most distressing for me and my children who have to go to school and will certainly have disturbed sleep patterns because of this.
- Lighting; I believe the park will be lit up at night will which also cause us disturbed sleep.
- Crowds; there is in excess of 1000 people expected to pay for tickets to see this event on a nightly basis. With a cast of 500 expected to perform this is really excessive for a small park such as ours.

Please take my points into account when giving permission.

Thank you

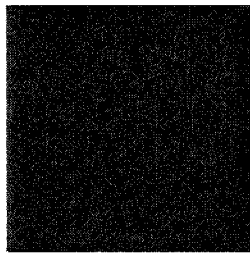


Islington Licensing Team

222 Upper Street

London

N1 1XR



13<sup>th</sup> March '12

Dear Sir/Madam,

I am very concerned about the recent application for an event which may be taking place in Caledonian Park during May.

My flat looks out onto the park and when the organisers of this event did a gig in the park recently it was very noisy with harsh lighting, loud music and loud voices over a sound system. This took place over a couple of weeks and ended on a Sunday night with a very loud show.

When this event takes place in May it is going to be every night over a period of three weeks or more with shows every night during the week and later at weekends.

This is going to be very disruptive for all residents in the area with loud music, alcohol on sale and people leaving the park very late at night. The organisers propose to sell alcohol until 11.30 at night but how long will it take people to leave the area after the show has ended. Then the organisers will have to clear up their equipment etc which will cause further noise until even later.

With such a small park as ours is I cannot understand why this would be allowed to take place. Others problems will arise from this event such as; refuse strewn all over the park, toilet facilities that may not be adequate, security that may not cover the park as there are several entrances, the new landscaping of the park will be damaged and probably the wildlife will suffer.

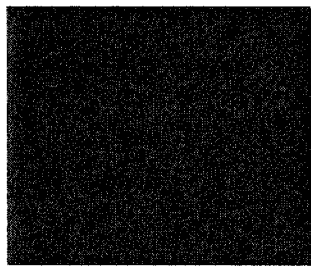
Please consider all these points when you decide on this application as I'm sure there will be many others problems that I have not mentioned here.

Best regards





ISLINGTON COUNCIL LICENSING  
222 UPPER STREET  
LONDON N1 1XR



13<sup>TH</sup> MARCH 2012

DEAR SIRS

WITH REGARDS TO YOUR REF WK/111242748

I OPPOSE THIS APPLICATION FOR A VENUE IN CALEDONION PARK MAY 7<sup>TH</sup>-27<sup>TH</sup> ON THE GROUNDS BELOW;

THE PARK WILL BE LITTERED WITH RUBBISH, BEER CANS AND FOOD REFUSE. HOW WILL THIS BE CLEARED AWAY NIGHT AFTER NIGHT AND TO WHAT COST?

WHAT SAFEGUARDS WILL BE PUT IN PLACE TO ENSURE THAT ENOUGH TOILET FACILITIES WILL BE PLACED IN THE PARK TO ACCOMODATE NEARLY 1000 PEOPLE?

WILL POLICE BE ON DUTY TO ENSURE PEOPLES SAFETY AND HOW MANY POLICE WILL BE NEEDED TO KEEP THE PARK AND THE PUBLIC SAFE?

WHAT SAFEGUARDS WILL THERE BE THAT UNDERAGE DRINKING DOES NOT TAKE PLACE?

HOW SAFE WILL THE WILDLIFE BE AND WILL PEOPLE BE KEPT AWAY FROM BUSHES AND SECLUDED AREAS THAT ANIMALS MAY BE LIVING?

HOW WILL THE NOISE LEVEL BE MONITORED SO THAT RESIDENTS WILL NOT BE AFFECTED UNNESSECARILY?

HOW MUCH SECURITY WILL THE PARK HAVE TO AVOID ANTI-SOCIAL BEHAVIOUR?

THE RECENT PREVIEW THAT WAS HELD IN THE PARK RECENTLY WAS NOISY WITH SCREAMING, SHOUTING ON THE TANNOY, LOUD MUSIC AND SINGING. ALSO POCKETS OF PEOPLE WERE SEEN BREAKING AWAY FROM THE MAIN AREA AND LIGHTING SMALL FIRES. THIS PREVIEW ENDED AT AROUND 8PM AT NIGHT. WITH THE EVENT IN MAY FINISHING AT 11.30 AT NIGHT I ENVISAGE MANY PROBLEMS AND WOULD THEREFORE OPPOSE THIS EVENT ENTIRELY.



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Licensing department

Islington Council

222 Upper St

N1 1XR



14/3/2012

Dear Sir,

I would like to oppose the idea of the event that will be taking place in Caledonian Park in May.

I have lived on York Way Estate all of my life and have seen crime become more and more of a problem over the years.

I cannot understand why an event of this size can take place in such a small area so close to residential areas.

We have enough crime in this area without adding to it by inviting strangers to the area who will get drunk and cause a great disturbance late at night.

I have no doubt the crime level will rise, the noise will be unbearable and our park will be damaged beyond repair. With all the recent work that has gone into making our park a nice place to walk around we are now faced with an unacceptable prospect.

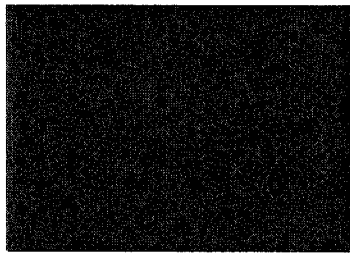
I strongly disagree with the decision to hold the event and hope you will take into account the problems this will cause.

I await your speedy reply



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ISLINGTON LICENSING TEAM  
PUBLIC PROTECTION DIVISION  
222 UPPER STREET  
LONDON, N1 1XR



13/03/12

DEAR SIR,

I AM AGAINST THE APPLICATION FOR A PREMISES LICENCE TO HOLD AN OUTDOOR THEATRE PERFORMANCE IN CALEDONIAN PARK FROM 7<sup>TH</sup> – 27<sup>TH</sup> MAY FOR THE REASONS STATED BELOW.

THE SUPPLY OF ALCOHOL UNTIL 11.30 AT NIGHT IS UNACCEPTABLE AS THIS WILL CAUSE NOISE AND DISORDER WHEN INEBRIATED PERSONS ARE LEAVING THE PARK LATE AT NIGHT.

THIS WILL CAUSE A NUISANCE TO ALL TENANTS AND RESIDENTS IN THE AREA AND CAUSE RISK TO THE PUBLIC AND DESTRUCTION OF THE PARK AND WILDLIFE IN THE PARK.

RESIDENTS WHO REGULARLY USE THE PARK WILL NOT BE ABLE TO DO SO AFTER 6.30 IN THE EVENINGS AS THE PARK WILL BE CLOSED TO RESIDENTS AND ONLY OPEN TO THOSE WHO HAVE PURCHASED A TICKET.

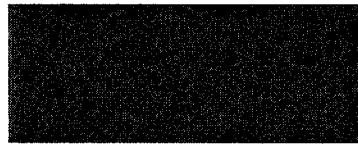
THE EVENT WILL BRING MORE TRAFFIC PROBLEMS TO MARKET ROAD WHICH IS ALWAYS VERY BUSY AT NIGHT. MOST OF THE PARKING SPACES ARE TAKEN UP BY FOOTBALL TEAMS WHO HAVE FOOTBALL MATCHES IN THE ATRO TURF FOOTBALL PITCH.

OVERALL I CAN SEE THAT THE PERFORMANCES OF LIVE MUSIC, LIGHTING UP THE PARK AND SINGING WILL ANNOY AND UPSET MANY RESIDENTS WHO LIVE IN MY BLOCK AND ARE ELDERLY OR INFIRM. MY WINDOWS ARE RIGHT NEXT TO THE CLOCKTOWER AND I FEEL THAT THIS WILL BE A NIGHTMARE TO MANY.

REGARDS



Islington Licensing dept  
222 Upper St, N1 1XR



Dear Sir/Madam,

My name is [redacted] and I live at [redacted] which is facing onto Caledonian park.

I am a full time student at Westminster University and have been since 2010. I am studying psychology and have only 1 year left of my course.

I have 8 exams between 2<sup>nd</sup> and the 20<sup>th</sup> May this year which will determine my entry into my final year.

If this event is to go ahead on the park during May it will severely disrupt my ability to revise due to the excessive noise that will occur as a result.

I urge you to please reconsider your decision to allow this event in Caledonian Park.

Thanking you in anticipation

Yours sincerely



Dan Whitton  
Islington Borough Council  
Licensing Team  
Public Protection Division  
222 Upper Street  
London N1 1XR

17 March 2012

Dear Mr Whitton,

**Re. Application for New Premises Licence at Caledonian Park for May, 2012**

We write with regard to the above licence application. As residents of the adjacent estate, in the interest of promoting community spirit and presumably in recognition of the income the licence could generate for the proposed theatrical event, we would like to give this application our qualified support.

We have the following reservations which we feel could readily be addressed by appropriate conditions on the licence without detrimentally affecting the overall intent and outcomes of the application.

1. Length of licensed hours and impact beyond these hours

The question arises as to the potential for anti-social noise and behaviour beyond the hours stipulated in the licence. We fully envisage that genuine spectators and participants of the event are unlikely to cause problems to fellow local residents. However, the sale and consumption of alcohol alongside music and crowds in an unusual location is apt to attract to its fringes other less community-minded people, who may not observe the same hours as the event and the bar. The application is for an intensive series of late hours seven days a week, in very close proximity to a normally remarkably tranquil residential area, home to many families and professional households, with few or no existing licensed premises. Without affecting the production, we would prefer the hours to be curtailed, given this intensity and the potential prolonged effects (by several hours) in the neighbourhood beyond the event's hours.

**Requested condition:** That specifically the supply of alcohol and refreshments, and the performance of live and recorded music, be restricted to 22.00 on Sundays to Thursdays, and to 23.00 on Fridays and Saturdays.

**Reason for condition:** This is on grounds of potential noise disturbance and anti-social behaviour.

2. Area defined as licensed premises and its enforcement

For similar reasons to those given above and analogously to timing overspill, we believe that the event's effects have potential to go beyond the location intended and required by the application. We feel that it is important to have clarity and a degree of impermeability regarding the physical limits of the site licensed for alcohol purchase and consumption and for the performance of music. This would aid both those enjoying the refreshments, the organisers, and any law enforcement personnel to be clear about the boundaries and to help maintain a positive atmosphere for participants and residents.

**Requested conditions:** That the site(s) of music performance and alcohol sale/consumption be clearly agreed and marked out within the park at the furthest possible point(s) from neighbouring dwellings. That the bar and drinking area(s) within the park furthermore be physically restricted, e.g. by appropriate fencing. That Caledonian Park be empty and all entrance points locked to members of the public, by a maximum of one hour after the end of the restricted times requested above.

**Reason for conditions:** This is again on grounds of potential noise disturbance and anti-social behaviour.

We hope that our observations and requests can be taken into account.

Yours sincerely,

A solid black rectangular redaction box covering the signature area.

**Suggested conditions of approval consistent with the operating schedule**

1. The licensee shall develop and comply with a noise management plan, the plan is to be approved in association with the Council's noise team.
2. The licensee shall develop and comply with a waste strategy plan, the plan is to be approved and will provide the following information:
  - a) Identification of the type of waste;
  - b) Waste disposal processes;
  - c) Identification and plan for recycling of waste; and
  - d) On-site infrastructure.
3. The licensee shall comply with the Child Welfare Policies as provided to the Licensing Authority.
4. The licensee shall develop and comply with an approved alcohol management plan so as to prevent the sale of alcohol to underage persons.
5. The licensee shall comply with the requirements as set out in the approved comprehensive event management plan.
6. No one, other than performers or crew, will be allowed on site without a valid ticket.
7. An appropriate level of trained security personnel will be engaged for the duration of the project (ISIA Registered). The level of this function will be as laid out in the Council approved Risk Assessment.
8. Stewards, number as laid out in the Council approved Risk Assessment, to be employed throughout each performance.
9. Sea containers to be used to secure all portable (non-rigged) equipment at the end of each performance.
10. There shall be a register used to record all participants and members of staffs' entry and exit to the site.
11. An identification system (wristbands/lanyards) to be used by all participants and members of staff.
12. There shall be a reception/control point to provide initial contact for all outside agencies on arrival at the site.
13. All emergency egress routes will be clearly identified by signage and will be regularly checked to ensure they are not blocked.

**Suggested conditions of approval recommended by Health and Safety Officer**

14. The premises shall not be used under the licence until arrangements at the premises are suitable and sufficient for health and public safety and have been approved in writing by the responsible authority for health and public safety.

