



THE CITY OF NEW YORK
 MANHATTAN COMMUNITY BOARD 3
 59 East 4th Street - New York, NY 10003
 Phone (212) 533-5300
 www.cb3manhattan.org - mn03@cb.nyc.gov

Tareake Dorill, Board Chair

Susan Stetzer, District Manager

Community Board 3 Liquor License Application Questionnaire

NOTE: ALL ITEMS MUST BE SUBMITTED FOR APPLICATION TO BE CONSIDERED.

The following items and questionnaire package are due by date listed in email invite:

- Schematics, floor plans or architectural drawings of the inside of the premise.
- A proposed food and or drink menu.

The following items are due by noon Friday before the meeting:

- Petition in support of proposed business or change in business with signatures from residential tenants at location and in buildings adjacent to, across the street from and behind proposed location. Petition must give proposed hours and method of operation. For example: restaurant, sports bar, combination restaurant/bar. (petition provided)
- Notice of proposed business to block or tenant association if one exists. You can find community groups and contact information on the CB 3 website:
<https://www1.nyc.gov/site/manhattancb3/resources/community-groups.page>
 (this is not required but strongly suggested if a relevant group exists)
- Proof of conspicuous posting of notices at the site for 7 days prior to the meeting (please include newspaper with date in photo or a timestamped photo).

Check which you are applying for:

- new liquor license alteration of an existing liquor license corporate change

Check if either of these apply:

- sale of assets upgrade (change of class) of an existing liquor license

Today's Date: May 8, 2023

Is location currently licensed? Yes No Type of license: _____

If alteration, describe nature of alteration: _____

Previous or current use of the location: Vacant for the last 7 years; prior to that, theater & MRI Office

Corporation and trade name of current license: _____

APPLICANT:

Premise address: 5 Chatman Square

Cross streets: Mott & Doyers Street

Name of applicant and all principals: FLA Group LLC; Thomas Moore

Trade name (DBA): To be determined

PREMISE:

Type of building and number of floors: 2 story masonry stand alone

Does premise have a valid Certificate of Occupancy, including for any back/side yard or roof use?

Yes No What is maximum NUMBER of people permitted Pending

What is the zoning designation (check zoning using map: <http://gis.nyc.gov/doitt/nycitymap/> - please give specific zoning designation, such as R8 or C2): C6-1G C6-1

PROPOSED METHOD OF OPERATION:

What are the proposed days/hours of operation? (Specify days and hours each day and hours of outdoor space, if applicable) Sunday 5:00 pm - 1:00 am; Monday/Tuesday/Wednesday 5:00 pm - 2:00 am
Thursday/Friday/Saturday 5:00 pm - 4:00 am

Will any other business besides food or alcohol service be conducted at premise, i.e., retail? Yes No
If yes, please describe what type: _____

Number of indoor tables? 24 Total number of indoor seats? 64

How many stand-up bars/bar seats are located on the premise (number, length, and location) 2/25
Two Bars: ① First floor, Right side, Approx 36' ② Second floor
Left Side Counter Approx 12 1/2'
(A stand-up bar is any bar or counter -with seating or not- where you can order, pay for, and receive alcohol)

Does premise have a full kitchen? Yes No

Does it have a food preparation area? Yes No (If any, show on diagram)

Is food available for sale? Yes No If yes, describe type of food and submit a menu _____

What are the hours the kitchen will be open? Within one hour of closing

Will a manager or principal always be on site? Yes No If yes, which? _____

How many employees will there be? 60

Do you have or plan to install French doors accordion doors or windows?

Will there be TVs/monitors? Yes No (If Yes, how many?) _____

Will premise have music? Yes No

If Yes, what type of music? Live musician DJs Streaming services/playlists

If other type, please describe occasional

What will be the music volume? Background (conversational) Entertainment (live music venue level) Please describe your sound system: Hi Fidelity system - see attached letter of

Will you host any promoted events, scheduled performances, or any event at which a cover fee is charged? If Yes, what type of events or performances are proposed and how often? yes
7 days per week
Ashley Systems, for more detail

If promoted events, please explain the nature in which you plan to promote? Social media / online ads / outside promoters? Self promoted

How do you plan to manage vehicular traffic and crowds on the sidewalk caused by your establishment? Please attach plans. (Please do not answer "we do not anticipate congestion.") 1 security guard will be stationed in front of these premises to ensure that crowds do not gather and taxis & Ubers drop off and pick up as quietly as possible

Will there be security personnel? Yes No (If Yes, how many and when) 1 - 4 nightly

How do you plan to manage noise inside and outside your business so neighbors will not be affected? Please attach plans. Please see attached

Is sound proofing installed? Yes No

If not, do you plan to install sound proofing? Yes No

Are there current plans to use the Open Restaurants program for the sale or consumption of alcoholic beverages outdoors? (includes roof & yard) Yes No If Yes, describe and show on diagram:

APPLICANT HISTORY:

Has this corporation or any principal been licensed for sale of alcohol previously? Yes No

If yes, please indicate name of establishment: _____

Address: _____ Community Board # _____

Dates of operation: _____

Has any principal had work experience similar to the proposed business? Yes No If Yes, please **SEE ATTACHED** attach explanation of experience or resume. Note: failure to disclose previous experience or information hampers the ability to evaluate this application.

Does any principal have other businesses in this area? Yes No If Yes, please give trade name, address and describe the business Dots Per Inch Music - Oliver Street, New York, New York

Has any principal had SLA reports or action within the past 5 years? Yes No If Yes, attach list of violations and dates of violations and outcomes, if any. n/a

Attach a separate diagram that indicates the location (**name and address**) and total number of establishments selling/serving beer, wine (B/W) or liquor (OP) for 2 blocks in each direction. Please indicate whether establishments have On-Premise (OP) licenses. Please label streets and avenues and identify your location. Use letters to indicate **Bar, Restaurant**, etc. The diagram must be submitted with the questionnaire to the Community Board before the meeting.

Tom Moore
tom@dpimusic.com
(847) 987-1021

WORK EXPERIENCE

AGM, Director of Production, MoD

Baby's All Right, The Dance (babysallright.com, thedance.nyc)

New York, NY
July '17 - Present

- Ran two New York City music venues, producing thousands of performances
- 2,000-3,000 patrons every week
- Ran the accounts, managed all staff (60-100), reported to the partners
- Hosted high profile performers & guests (Kendall Jenner, Bruce Springsteen, Charli XCX, Chuck Schumer, many more)
- Opening director at The Dance where I built out the production team and coordinated efforts of booking, staff, security, and hospitality

Founder, Owner

Dots Per Inch Music (dpimusic.com)

New York, NY
July '16 - Present

- Founded & run this record label, signing artists, securing tours, press, radio, and playlists
- Brokered deals with Capitol, Harvest, and Sony Record Labels
- Have had four artists chart on national independent radio
- Negotiated licensing of catalog for worldwide ad & creative campaigns (Grand Theft Auto Video Game, Sloggi Underwear, Marc Jacobs and H&M in-store music)

Consultant

Independent

New York, NY
March '19 - Present

- Consulted on music venue projects in New York City & Los Angeles, ranging from 150-2,500 capacity
- Security, Sound Design, Layout, F&B, Marketing & Brand
- Consulted on bar & kitchen programs to help New York establishments lower costs & streamline services

Waiter, Front of House, Misc.

NYC, Hudson Valley,
Chicago area
June '12 - July '17

- Diverse experience in high-volume, fine dining, and late-night establishments

LOCATION:

How many licensed establishments are within 1 block? See attached

How many On-Premise (OP) liquor licenses are within 500 feet? See attached

Is the premise within 200 feet on the same street of any school or place of worship? Yes No

COMMUNITY OUTREACH:

Please see the Community Board website to find block associations or tenant associations in the immediate vicinity of your location for community outreach. Applicants are encouraged to reach out to community groups, but it is not required. Also use provided petitions, which clearly state the name, address, license for which you are applying, and the hours and method of operation of your establishment at the top of each page. (Attach additional sheets of paper as necessary)

We are including the following questions to be able to prepare stipulations and have the meeting be faster and more efficient. Please answer per your business plan; do not plan to negotiate at the meeting.

1. My license type is: beer & cider wine, beer & cider liquor, wine, beer & cider
2. I will operate a full-service restaurant, specifically a (type of restaurant) _____ restaurant, or
 I will operate a Tavern
 with a kitchen open and serving food during all hours of operation OR with less than a full-service kitchen but serving food during all hours of operation OR Other
Serving food within one hour of closing
3. My hours of operation will be:
 Mon 5:00 pm - 2:00 am; Tue 5:00 pm - 2:00 am; Wed 5:00 pm - 2:00 am;
 Thu 5:00 pm - 4:00 am; Fri 5:00 pm - 4:00 am; Sat 5:00 pm - 4:00 am;
 Sun 5:00 pm - 1:00 am. (I understand opening is "no later than" specified opening hour, and all patrons are to be cleared from business at specified closing hour.)
4. I will not use outdoor space for commercial use (including Open Restaurants) OR
 I will close all outdoor dining allowed under the temporary Open Restaurants program and any other subsequent uses by 10:00 P.M. all days and not have any speakers or TV monitors outdoors
5. I will employ a doorman/security personnel: 1 - 4 nightly
6. I will install soundproofing, _____

7. I will close any front or rear façade doors and windows at 10:00 P.M. every night or when amplified sound is playing, including but not limited to DJs, live music and live nonmusical performances, or during unamplified performances or televised sports. I will have a closed fixed façade with no open doors or windows except my entrance door, which will close by 10:00 P.M. or when amplified sound is playing, including but not limited to DJs, live music and live nonmusical performances, or during unamplified performances or televised sports.
8. I will not have DJs, live music, third-party promoted events, any event at which a cover fee is charged, scheduled performances, more than 10 DJs per month, more than 6 private parties per year
9. I will play ambient recorded background music only.
10. I will not apply for an alteration to the method of operation or for any physical alterations of any nature without first coming before CB 3.
11. I will not seek a change in class to a full on-premises liquor license without first obtaining approval from CB 3.
12. I will not participate in pub crawls or have party buses come to my establishment.
13. I will not have unlimited drink specials, including boozy brunches, with food.
14. I will not have a happy hour or drink specials with or without time restrictions OR I will have happy hour and it will end by _____.
15. I will not have wait lines outside. I will have a staff person responsible for ensuring no loitering, noise or crowds outside.
16. I will conspicuously post this stipulation form beside my liquor license inside of my business.
17. Residents may contact the manager/owner at the number below. Any complaints will be addressed immediately. I will revisit the above-stated method of operation if necessary in order to minimize my establishment's impact on my neighbors.

Name: Thomas Moore

Phone Number: (847) 987-1021

FLA Group Fact Sheet:

NOISE/LOCATION:

1. 5 Chatham Square is on a busy, seven-way commercial intersection
 - a. The square has an above average commercial vacancy rate for both the neighborhood and Manhattan writ large.
 - b. The square is predominantly commercially zoned, with three mixed use commercial/residential buildings, one SRO, and fourteen commercial buildings
 - c. 290,000 SF of space on Chatham Square alone, I am renting 1.5% of it
2. Of the five neighboring lots with shared walls, one is fully vacant (burned down), two are fully vacant and for sale by landlord, one is half vacant, likely on its way towards a sale, and one is a commercial office tower.
 - a. There are roughly seven residential tenants within these five lots, all separated by double-thickness brick walls. New professional sound isolation treatment, and detailed studies/tuning to filter unwanted resonances that might cause nuisance will be central to build-out.
3. At night, Chatham Square has remarkably little foot traffic, leaving it to feel eerie, unsafe, and blighted
 - a. A performance space will bring life to the square, enhancing feelings of communal supervision and increasing foot traffic generally
 - b. A new attraction in the neighborhood will serve to boost business for Chinese restaurants nearby, most of which still have not returned to pre-pandemic levels of operation past peak dinner hour
4. The sound system, sound treatment, and acoustic studies will be of the highest caliber and will result in an install that does not cause neighborhood disturbance

Neighborhood Improvement & Impact — Research:

1. Who does a small music venue serve?
 - a. This facility is designed to present live music on a small scale, a business that studies show serve local urban audiences more than they serve tourists. The size of the venue will generally prevent larger, mass-appeal acts from playing, so the programming will generally aim to target the interests of those that live locally. Folks that live nearby are more often those that admire the neighborhood, its heritage, and its people.
2. Socio-Economics:
 - a. The downstairs area of this site will always be open & free to the public—tickets will never be requested outside and patronage will always be encouraged to all.
 - b. Only the standee area (452 square feet) will be ticketed nightly.
 - c. Small live music venues generally charge between \$12 and \$20 for entry, which is between one-tenth and one-fifth of the average concert ticket price in NYC alone.
 - d. Unlike larger concert venues that charge highly inflated prices for food & beverage, smaller venues do not since they rely on returning, casual patronage
3. A music venue in Chinatown:

- a. As per the Commercial District Needs Assessment published by the New York City Office of Small Business Services in collaboration with Think! Chinatown, a local non-profit, the following is true:
 - i. Enhancing nighttime commercial activity will provide a better sense of safety (page 5)
 - ii. Bars and liquor stores combined represent less than 1% of the current commercial storefronts in Chinatown and 21% of storefronts are currently vacant (Page 6), nearly twice the city-wide rate
 - iii. 59% of Chinatown merchants and 70% of Chinatown street vendors reported *decreased* business over the past year (Pages 7, 9), and of the twelve most common suggestions of Chinatown merchants and shoppers for improvement the commercial district are, "More nightlife to encourage life and activity in the later hours," and "more cultural, community, and art spaces."
4. What is Chinatown Spatially and what is its status amongst other ethnic enclaves in Manhattan?
 - a. Chinatown's geographic reach and population have grown since the 1980s, and its borders remain fluid. It is not nor has it ever been culturally homogenous, but generally speaking it has more than doubled in land area since the predominantly Fuzhounese migration began ~40 years ago.
 - b. Zoning rules favor low-rise construction and a large concentration of rent-regulated buildings - discouraging investors who have interest in razing buildings for developments that actually displace people, but this remains possible and hotly contested by many community groups.
 - i. Chatham Square's particularly high vacancy rate makes it a compelling site for such bulldozing, and anchor commercial tenants will go a long way towards preventing such razing.
5. Do Music Venues and other art spaces cause gentrification?
 - a. Generally the answer is no when it comes to the type of gentrification that displaces residents, but like any new businesses, entertainment & arts spaces do have impacts on communities.
 - b. As quoted in *Gentrification and the Artistic Dividend: The Role of the Arts in Neighborhood Change*,
 - i. "...places, including lower income neighborhoods, which are home to a diversity of arts offerings remained stable rather than experiencing a dramatic upscaling. Supporting the research, case studies of artists and community art spaces provide evidence that they often work with neighborhood groups to foster change without noticeably high levels of neighborhood turnover. In addition to these findings, Silver and Miller (2013) find a strong association between neighborhoods with a strong artistic presence and rising local wages and median incomes while Noonan (2013) finds that cultural districts have a modest but positive effect on property values, employment, and income."

- c. Second, Gentrification tends to be credited with the closure of music venues, not to be inspired by them (Hoeven & Hitters, 2020 of the *Erasmus Research Center for Media, Communication, and Culture*; & Holt, 2014 in the *Journal of the International Association for the Study of Popular Music*)

Cultural/Operational Impact:

1. What is the cultural aim of this project?
 - a. To book, produce, & support local live music in a small-capacity space.
 - i. The space I run currently in Williamsburg, which is about 20% larger, puts real money in the hands of artists every night.
 - b. To create a safe, inviting, and jubilant atmosphere for New Yorkers.
 - c. To provide a space that can encourage social mingling and cross-pollination of attitudes, cultures, and ideas about art/music.
 - d. To be a site for symposia, both formal and not
2. Who is the operator?
 - a. I have successfully run music venues for nearly 10 years, in many forms.
 - b. I studied anthropology and experimental music—reflecting a long term commitment to understand the social impacts and expressions of music making and listening
 - c. I have run an acclaimed record label (which I also founded) for seven years
 - d. I have never worked in nightclubs and have no interest in them

Basic Facts that Seem to have been misrepresented publicly in the past weeks:

1. The project is about 4,200 square feet total (including hallways & storage) and not a nightclub
2. Actual capacity is roughly 230 persons
3. It does not displace any tenant, the unit has been vacant nearly ten years
4. Chinatown Fair arcade has a newly signed lease and the landlord wants to keep them. The arcade is keen on the project, as it is likely to be good for their business.
5. Licensed security guards will keep the guests outside quiet and orderly.
6. The venue will not overserve guests and it will not welcome visibly intoxicated people to enter or loiter nearby.
7. The venue will clean the sidewalks of any debris frequently,—it will be maintained much better than it is currently.
8. Illegal drugs will never be tolerated, and intoxicated persons will not be welcomed in the premises.
9. No smoking or vaping will ever be allowed indoors.
10. The operator made very clear efforts in community reach-outs and has receipts, tracking numbers, and more to demonstrate as much. He also withdrew his first application in a gesture of good faith when community members expressed sentiments stating they'd felt left out.
11. Besides supporting the arts, research and common knowledge shows that entertainment is a boon for local businesses, especially restaurants. It is also shown in research that more nighttime activity makes city streets safer.

History of the Building:

1. 19th Century (starting roughly 1820): Various a city building (for some office anticipating the DOB) , then an insurance company, then a tavern, then a haberdasher, then a window dresser, then a religious text wholesaler, then a photo supply company, and
2. 20th Century: then a movie theatre that got busted but Mayor LaGuardia in 1943 for hosting lotteries after each screening (...so also a gambling hall), then an arcade, then a bank, then a medical imaging center, and now vacant.

Re: 5 Chatham Square

1. Hakka Cuisine - 11 Division Street - (398)
2. Golden Unicorn - 16-18 East Broadway - (349)
3. Peachy's - 5 Doyers Street - (219)
4. Apotheke - 9 Doyers Street - (227)
5. Blue Agave Pulqueria - 11 Doyers Street - (244)
6. Juku - 32 Mulberry Street - (445)

Schools & Churches

1. Transworld Buddhist Association - 7 East Broadway - (247)
2. Mariners' Temple Baptist Church - 8 Oliver Street - (288)
3. The First Chinese Baptist Church - 21 Pell Street - (375)
4. True Light Lutheran Church - 195 Worth Street - (291)
5. Church of the Transfiguration - 29 Mott Street - (327)
6. Transfiguration School - 29 Mott Street - (403)

Doyers St.

Jewelry Store

Bakery

Residential

Pharmacy

Bank

Residential

Renovations

Commercial

Bank

Empty Lot

APPLICANT

Bank

Mott St.

Chatham Square

NOT TO SCALE

BLOCK PLOT
IS Chatham Square
New York, NY
May 10, 2023

Catherine St.

Bank



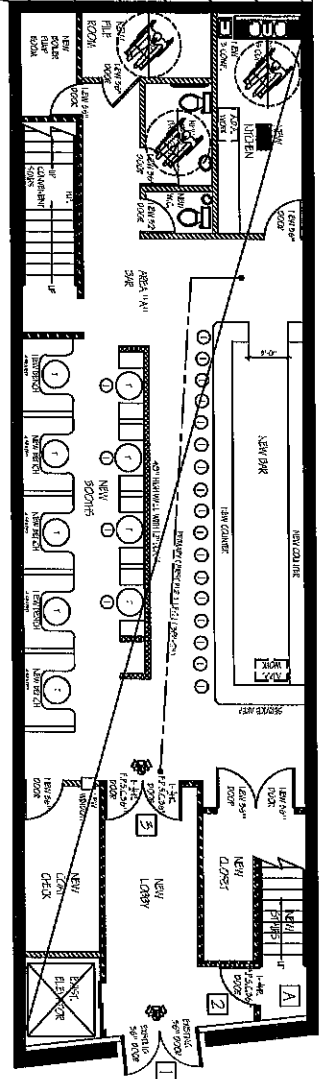
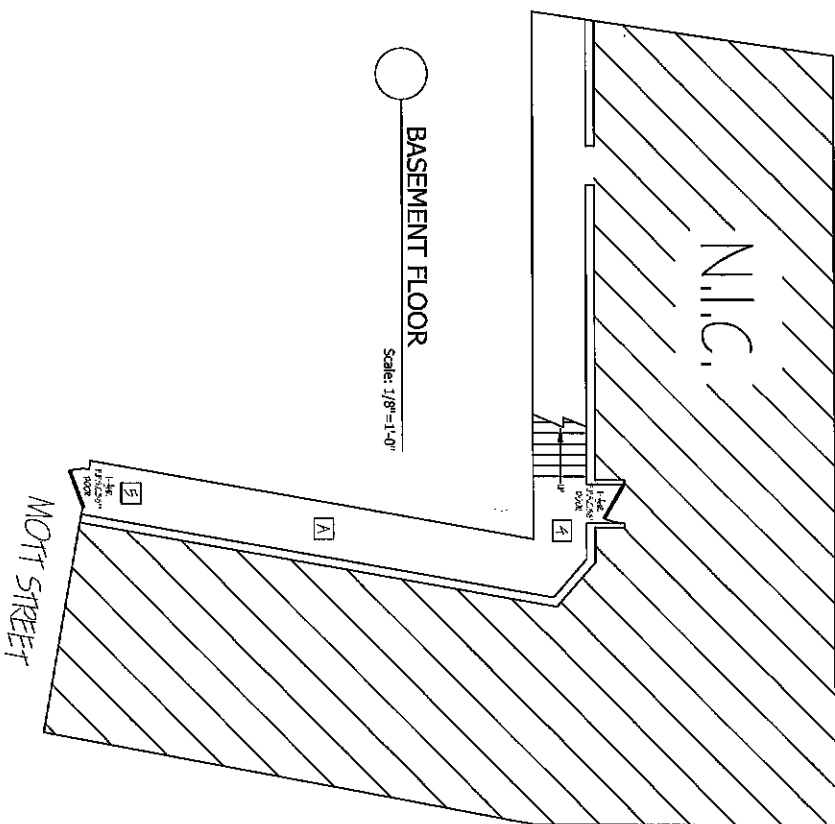
Pedestrian Space

East Broadway

Kimlau Square

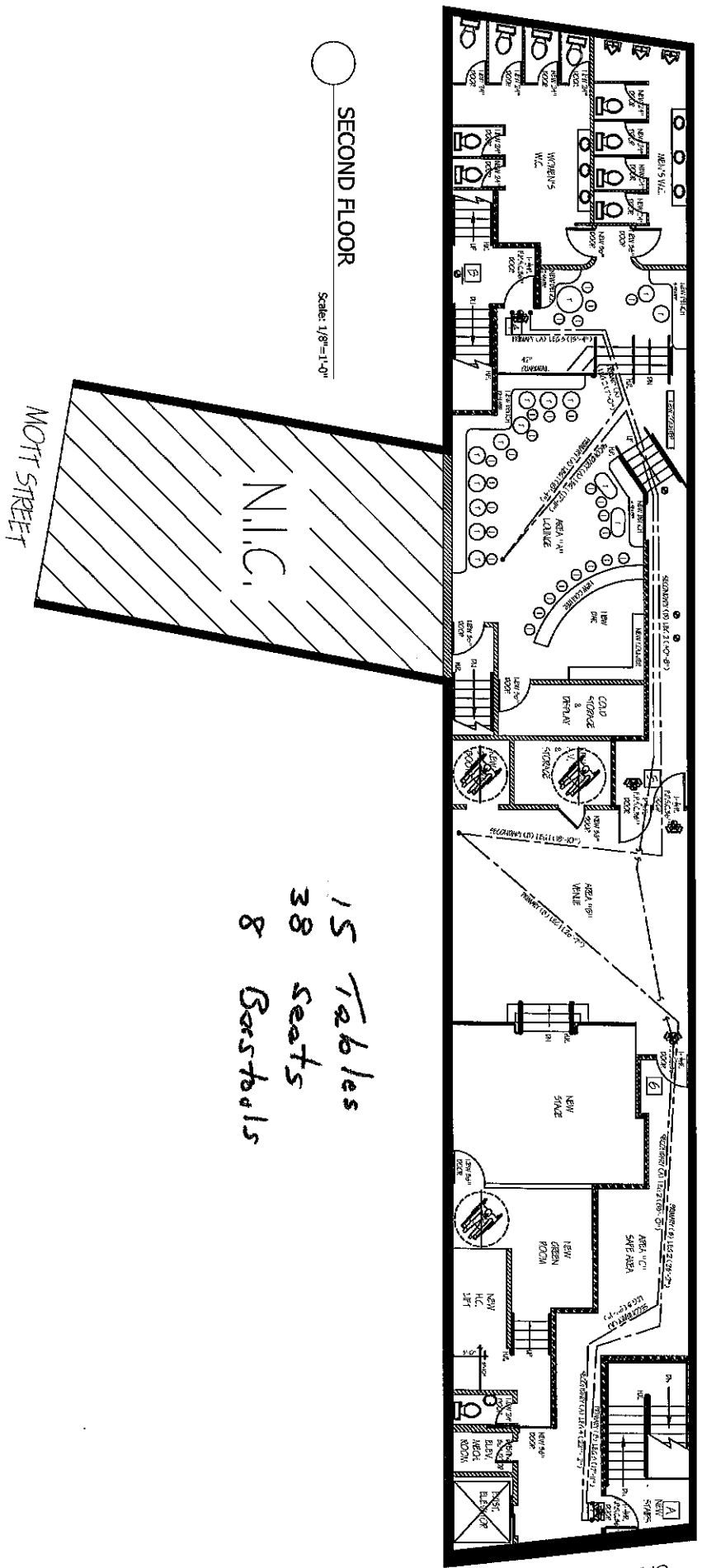


Oliver St.



9 Tables
 32 Seats
 17 Barstools

CHATHAM SQUARE

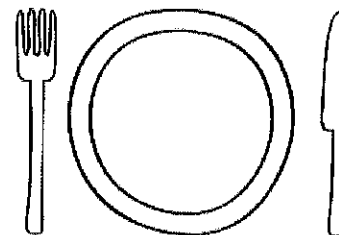


○ SECOND FLOOR
 Scale: 1/8"=1'-0"

15 Tables
 38 Seats
 8 Barstools

CHATHAM SQUARE

Tavern name



website.nyc <> (212) 555-2200

SNACKS

| | |
|--|----|
| Country Club Snack Bowl <i>Wasabi Peas, Shrimp Chips, Chex Mix</i> | 6 |
| Warm Olives with Orange & Herbs <i>Warm olive mix with orange slices, Rosemary, Thyme</i> | 6 |
| Crudite w/ Aioli <i>Mixed cold vegetables with light aioli</i> | 14 |
| Endive Salade Anchoidea <i>Endives, Anchovy, Walnuts, Parmigiano</i> | 14 |
| Radishes w/ Butter <i>Cold breakfast radishes with soft butter & sea salt</i> | 8 |
| Cheese & Meat Plate <i>Simple cheese plate with fresh fruit & c crackers</i> | 19 |

BEVERAGES

| | |
|----------------------|---|
| Basil Salt Lime soda | 7 |
| Ghia Soda | 9 |
| Generic Sodas | 4 |
| Weak Coffee | 2 |

OPEN EVERY NIGHT ~ ~ ~ 5pm-close



TOASTS

| | |
|-------------------------------------|----|
| w/ Ricotta, Hazelenuts, Local Honey | 10 |
| w/ Butter & Anchovies | 8 |
| w/ Oil, Garlic, Salt, & Pepper | 6 |
| w/ Ricotta, Chili Oil, Salt | 6 |
| w/ Tuna, Onion, Pickled Peppers | 12 |
| w/ Ricotta & Giardeneira | 8 |
| w/ Coach Farm Goat Cheese | 8 |

SANDWICHES

| | |
|------------------------------|----|
| Pastrami on Rye w/ Mustard | 23 |
| Arugula, Straciatella, Pesto | 14 |

SIDES

| | |
|--------------|----|
| Chips | 4 |
| Dips | 6 |
| Fries | 8 |
| Loaded Fries | 12 |

SERRANO

SOLUTIONS

Serrano Solutions

28-07 Jackson Avenue 5th Fl
Long Island City NY 11101
Ana@serranosecurity.com

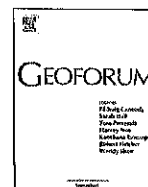
To Whom It May Concern at CB3,

My name is Ana K. Guzman, Co-Founder and Principal of Serano Solutions, a New York State licensed security contracting firm based here in New York City. My business partner & I have a combined experience of 20 years providing a wide range of security services for performance spaces, VIPs, security training, NYC fire code training, bars, restaurants, and high capacity places of assembly. I have known Tom of FLA Group since 2017 and we have worked closely together for many years.

FLA Group's project at 5 Chatham Square is a business I am confident my company will be able to keep secure, orderly, and safe during regular operation. On the attached floor plan, you can see three areas I've highlighted inside the premises that can hold queues for guests, well above the square footage that is necessary to keep lines off of the street for a standee area of this size. I also know that FLA Group's past experiences in operating places of assembly mean they are well equipped to manage flows of people entering & exiting in slow, orderly fashions. Since the downstairs area will always be open to the public with free entry, there will also be no crowd-forming traffic jams caused by people shuffling to find ticket barcodes and emails—all tickets will be scanned and/or purchased indoors.

My employees will check IDs at the front door on Chatham Square using ID scanners and years of experience to ensure that no minors are ever within their means to access alcohol. Using the scanners also means that queues, if they form, can be eased efficiently. All of my guards are certified and trained to New York State standards & laws, and every shift will have at least one lead guard with extra training and years of experience to ensure a professional, safe, and pleasant environment for all.

Best,
Ana K. Guzman



The spatial value of live music: Performing, (re)developing and narrating urban spaces

Arno van der Hoeven*, Erik Hitters

Erasmus Research Centre for Media, Communication and Culture, Erasmus University Rotterdam, the Netherlands



ARTICLE INFO

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Urban (re)development
Gentrification
Urban densification
Placemaking

ABSTRACT

This paper examines the spatial value of live popular music by adopting an inter-disciplinary approach grounded in urban and music studies. What is understood of the relationship between live music and the built environment is improved, with a focus on how this cultural form contributes to performing, (re)developing and narrating urban spaces. The post-industrial city has become a stage for events that serve a wide range of social, cultural, economic and spatial objectives. However, the densification of the built environment has led to a debate about the extent to which live music's positive outcomes outweigh the nuisance experienced by residents in terms of noise and the unavailability of public spaces. Furthermore, small venues in many cities are struggling with issues of gentrification, implying that the spatial value of music is part of wider concerns about who owns the city and which forms of culture can be produced and consumed in urban centres. Against this background, the paper asks the following questions concerning the spatial value of live music: how can it be defined? What are the challenges to achieving it? How can it be supported in urban planning? The study is grounded in a qualitative content analysis of 24 live music reports and strategies, as well as 10 in-depth interviews with policymakers, festival organisers and venue owners. Also discussed is how the spatial value of live music can be supported in urban policies by building interdisciplinary networks, establishing strategies, and creating and sustaining places for live music events.

1. Introduction

This article examines the spatial value of live popular music, with a focus on how this cultural form contributes to performing, (re)developing and narrating urban spaces. Music events occur in diverse places, which vary in terms of their size, organisation and level of professionalism, and include bars and community centres, as well as big festivals and arenas. As we will argue in this paper, live music concerts should not be dismissed as just temporary forms of entertainment: they can have a long-term impact on the built environment and the way in which people experience the urban landscape (Wynn, 2015; Nunes, 2019; Richards, 2017).

In recent years, the role of the cultural form of live music has been more prominent in both the music industries and urban policy. Indeed, as the revenues from recorded music declined, that performed live became central to the former's business models (Mazierska et al., 2020). Roberts (2015, p. 7). This reminds us that recorded and live music have different geographies, with the latter literally requiring more space in cities: "[It] is in urban areas that the live music industry has carved out its augmented geography over the past decade." New venues, like

flagship music arenas, are testament to live music's value in urban development (Kronenburg, 2019). Indeed, the post-industrial city has become a stage for a growing number of events that serve a wide range of goals, including urban branding and increasing cultural vibrancy (Jakob, 2013; Van der Hoeven & Hitters, 2019; Wynn, 2015).

Nevertheless, live music's embeddedness in cities poses multiple spatial challenges: the densification of the built environment has led to a debate about the extent to which live music's positive outcomes outweigh the nuisance caused to residents in terms of noise and, for instance, the accessibility, or even unavailability, of public parks; the privatisation of urban spaces, which constrains the opportunities for live music events to be held in some cities (Cohen, 2007; Kronenburg, 2020); and many musicians and small music venues are struggling to cope with increasing rents (Shaw, 2013). This all suggests that the spatial value of music is part of a wider concern about who owns the city and which forms of culture can be produced and consumed in urban centres (Roberts, 2015; Sassen, 2017). Against this background, this paper answers the following questions in relation to the spatial value of live music: How can it be defined? What are the challenges to achieving it? How can it be supported in urban planning?

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The project contributes to the development of the concept of live music's spatial value and examines how this can be achieved. It also adds to the field of urban studies by exploring the relationship between live music and the urban space. In doing so, we build on previous research on live music's materiality, geography and architecture (e.g., Wood et al., 2007; Kronenburg, 2019). This enables readers to understand how the connections between musical performances and urban space develop and can be supported. While earlier studies have paid attention to the social, cultural and economic value of live music to cities (Behr et al., 2016a; Van der Hoeven & Hitters, 2019), this project takes a different approach by examining the impact on the built environment in its own right. Our scope is limited to popular styles of live music in cities in order to improve the focus of the study. We do, however, acknowledge that other forms of music have a spatial impact and their performance is not exclusive to cities.

Our article demonstrates that the concept of spatial value is contested and complex, being shaped by a wide range of different actors with conflicting interests. Moreover, the spatial value of live music needs to be understood in relation to wider political and economic forces that affect how and where it is performed and with what effects. These findings are grounded in 10 interviews with event organisers, directors of music venues and real estate experts in the Netherlands. We have also analysed 24 live music reports and strategies from eight different countries.

The next section discusses the existing literature on the relationship between music and urban space, enabling us to conceptualise spatial value. There is then a description of the research project and its methodology, followed by a discussion of the challenges to achieving spatial value. This distinguishes between the impact of and on the urban environment in which live music is embedded. Finally, we address how spatial value can be supported in urban planning and policymaking. Here, we discuss three vital steps for strengthening urban live music ecologies: 1) building inter-disciplinary networks; 2) establishing urban strategies; and 3) creating and sustaining places for live music.

2. Conceptualising spatial value

This section provides a conceptualisation of spatial value that is grounded in the existing literature on the relationship between music and the built environment. The concept of 'value' is used to achieve an understanding of the various benefits of urban live music ecologies, which can be understood as the networks of venues, festivals and social actors that support live music performances (Behr et al., 2016a; Van der Hoeven & Hitters, 2019). The importance of the intrinsic value of live music as an end in itself should be understood before turning to the values of live music ecologies. This intrinsic value is a necessary condition for realising any of music's more instrumental effects (Behr et al., 2016b). In other words, our discussion of the uses of live music in cities is not intended to deny the rich personal, communal and aesthetic experiences involved in the enjoyment of this cultural form.

The spatial value of live music is understood as an addition to three other values that have been defined in earlier research (Van der Hoeven & Hitters, 2019): 1) social value refers to live music's contribution to social relationships (i.e., social capital), the public engagement of live music organisations (e.g., charity, volunteering and activities for the neighbourhood) and a sense of identity; 2) cultural value is connected to musical creativity, talent development and cultural vibrancy in cities; and 3) economic value concerns financial benefits and the relevance of live music for cities in monetary terms (e.g., increased tourism and job growth).

Conceptualising spatial value is necessary if there is to be a more comprehensive understanding of how live music shapes, and is shaped by, urban spaces. As we will argue in this literature review, live music's spatial value concerns the relationship between live music and the built environment, as constituted by the dimensions of performing, (re)developing and narrating the urban space (see Table 1).

2.1. Performing urban space

According to Adhitya (2017), the city is a stage for urban performances. The architecture and urban design shape the rhythms of our movements, just like music. Urban planners, Adhitya explains, compose how we go about our everyday lives in urban spaces. The literature in this section of our article supports the argument that music has an impact on how cities are used and performed (Connell & Gibson, 2003). Indeed, the musical activities taking place in dedicated venues or the urban environment, with street music (Bennett & Rogers, 2014; Bywater, 2007) and festivals being examples (Kronenburg, 2020), shape how we experience urban space.

Arguably, one of the most significant places in people's experiences of music are the stages where performers and audiences meet. Here, we can make a distinction between festivals as temporary stages and permanent bricks and mortar venues.¹ In relation to the former, Wynn (2015) observes a trend of festivalisation, in which an increasing number of temporary events are organised to achieve different spatial, socio-cultural, symbolic (e.g., urban branding) and economic objectives. Festivals often provide a spatio-temporal platform for alternative lifestyles (Prieans et al., 2014; Kearns, 2014), addressing issues of inclusivity (e.g., all-age festivals and openness to cultural diversity) and sustainability (e.g., waste reduction). Wynn identifies three different spatial patterns for festivals, with varying levels of spatial control and consolidation. These include the *citadel pattern* in a bounded space with a single event, the more open *core pattern*, in which activities take place in and around a particular area, and the *confetti pattern*, where events are spread about a city in diverse locations. Fenced-off festivals in particular, which each have their own stage lay-outs and facilities, can be experienced as a different world (Kearns, 2014). In contrast, those without fences have a stronger connection to their urban surroundings. In terms of venues, Kronenburg (2011, 2019) makes a useful distinction between adopted, adapted and dedicated buildings for musical performances. Adopted venues are places that are not intended to be used for music events, but can be if only a few changes are made to an existing building. In the case of adapted venues, the original building is modified significantly, while dedicated venues are, in contrast, specifically designed and built as places for musical performances.

It is clear that the physical locations where music is performed greatly affect the relationship between live music and the built environment. In a study of the connections between performance and the geography of music, Wood et al. (2007: 869) argue that musical activities have a strong material dimension: "Music making is a material practice: it is embodied and technologised; it is staged; it takes place." Different event and building types each have their drawbacks and benefits; for example, the main problem with using existing buildings for live music is that they are not normally designed to optimise acoustics and service the needs of audiences. An advantage, however, is that they do not have to take the usually larger economic risks associated with dedicated music venues, which require significant investment (Kronenburg, 2019). Furthermore, adapted buildings like factories actually often add to the atmosphere of a concert through their character and historical associations (Bottà, 2012; Kronenburg, 2019). Indeed, the venue's materiality in terms of smell, size, temperature and building materials shapes the live music experience (Behr et al., 2016a).

Notwithstanding the specificities of individual venues, it is the diversity of music stages that ultimately matters for a city's live music ecology (Webster & Behr, 2013). As Mercado-Celis (2017) reminds us, the different stages form a spatially-dispersed network of both public and private actors. Rather than focusing on individual stages, his focus is on the mobilities between them. Indeed, the career of a musician can be understood as a spatial trajectory through the city, progressively

¹ However, it should be noted that festivals can, of course, also take place inside venues.

Table 1
Three dimensions of live music's spatial value.

| The dimensions of spatial value | | | |
|---------------------------------|---|--|---|
| | Performing urban spaces | (Re)developing urban spaces | Narrating urban spaces |
| Definition | The physical uses of space to stage concerts (Connell & Gibson, 2003; Kronenburg, 2019) and create musical pathways (Finnegan, 2007). | The role of live music in making and regenerating space (Cohen, 2013; Roberts, 2015; Richards, 2017; Wym, 2015). | Live music as part of the stories told about cities. |
| Key activities | Communities claiming spaces, music in the public space (e.g., street music) and identification with music spaces. | Place-making activities, partnerships between live music organisations and organisations focused on urban development. | Urban branding, media attention, popular music heritage (Bottà, 2008; Lashua, Cohen & Schofield, 2009; Van der Hoeven, 2018). |

moving from small and informal types of musical activity to more formal organisations (Cohen, 2012).

Finnegan's (2007) concept of musical pathways enables an understanding of how music becomes part of the urban landscape. In her work, Finnegan focuses on amateur musicians, whose pathways consist of musical landmarks like places where they have rehearsed and performed (e.g., studios and music venues). These pathways are often invisible to others, but nevertheless have great meaning to specific groups or people:

“Such pathways form one important - if often unstated - framework for people's participation in urban life, something overlapping with, but more permanent and structured than, the personal networks in which individuals also participate. They form broad routes set out, as it were, across and through the city.” (Finnegan, 2007: 323)

Although Finnegan developed the concept of musical pathways by studying amateur musicians, it is also relevant for understanding how other groups make sense of their urban experience through music (Espinosa, 2016). As an example, music is vital for migrants negotiating a collective identity in a new urban environment, which they do through performances and the creation of social spaces (Sánchez-Fuarrros, 2013). A study of the Pasifika Festival in Auckland demonstrates its role in the identity-building of migrants from the Pacific Islands, promoting wellbeing and celebrating the contributions of Pacific peoples to the socio-cultural life of the city in which they now reside (Friesen et al., 2014).

Musical pathways are not static (Cohen, 2012): they evolve through changes in music scenes, artistic developments and new sounds brought about by migration. In that sense, places are relational, since they develop through connections to other localities (Andrews et al., 2014). Similarly, festivals bring a wide range of global influences and styles together in a bounded space (Kearns, 2014). In raising awareness of the evolving musical histories of cities, Cohen (2007:10) argues that urban spaces are marked by the physical and affective traces of the musical past, which turn the material environment into a “palimpsest space that offers chronological layers of musical significance, one superimposed upon another, with new layers coexisting with, rather than effacing, the earlier ones.” Cities are thus a rich setting for personal and collective memories associated with music-making and consumption. Urban trajectories become meaningful through, for example, songs about specific streets, knowledge of the location of album cover photos, and memorable concerts (Bottà, 2008; Brunow, 2019; Espinosa, 2016).

Similarly, the diverse urban spaces used for music performances are rich in meanings for audiences and participants in music scenes. Over the years, they are imbued with particular ideologies and memories, offering a sense of place to specific communities (Wood et al., 2007; Andrews et al., 2014). Alternative do-it-yourself scenes have always been drawn to undesirable and disbanded places like vacant factories, squats or the tunnels used for raves (Connell & Gibson, 2003; Kronenburg, 2020). Underground music scenes, which set themselves apart from society's ‘mainstream’, often find their way to a city's hidden spaces, where they can avoid the control and surveillance taking place in the public realm (Brummer, 2013). As Bottà (2012, p. 123) argues

about the use of urban space by the punk sub-culture:

“Punk scenes in industrial cities were able to rearticulate the private vacant industrial spaces, into public ones, both materially (by gathering in them) and at the imaginary level (by using them in pictures, lyrics and sounds). However, they also occupied public spaces and made them ‘private’, winning them as sub-cultural territories.”

While many venues have their roots in sub-cultural movements and youth culture, the relatively recent phenomenon of new dedicated buildings for live popular music marks a shift in its ideological underpinnings (Kronenburg, 2019). Large arenas not only provide an improved experience for both audiences and artists; they also serve wider goals associated with their flagship status, such as attracting tourists and city branding (Holt & Wergin, 2013). In this case, music venues have developed from counter-cultural spaces to highly professional organisations that are used as valuable instruments by urban planning authorities to promote their city. This role of music in urban development is discussed further in the next section.

2.2. Developing urban space

The effects of live music performances reverberate beyond the venues and festivals where they take place, leaving an impact on their urban surroundings. Places where music is performed attract social and cultural activity in their vicinity, thus becoming social hubs for groups of people or central nodes in particular creative networks (Cohen, 2007; Florida & Jackson, 2010).

Music events are often used in placemaking efforts to improve the quality of a location (Richards, 2017; Wynn, 2015). According to Kronenburg (2020: 139), live popular music concerts can be a catalyst for change by transforming the familiar:

“The location takes on a different character – it becomes, temporarily, a different sort of space, a place that is activated by the shared experience of an audience engaging together with a performer. Rather than a place of transition (to move through from one place to another), it becomes a place to linger (to wait and watch).”

In post-industrial cities grappling with urban decay and a loss of social cohesion, cultural experiences, festivals and mega-events therefore became one of the tools used by urban planners to regenerate a location (Hitters, 2007; Jakob, 2013).

Many post-industrial cities redefined themselves as centres of experience, consumption, creativity and cultural activity in order to attract a population of middle-class professionals with sufficient spending power (Brown et al., 2000; Cohen, 2013; Holt & Wergin, 2013; Jakob, 2013). In this context of competition between cities, the staging of experiences has resulted in an ‘eventification’ of place. It has also had the effect that experience-based planning schemes not only include as vital assets investments in hard infrastructure, but also a full and diverse events calendar (Jakob, 2013; Marlet, 2010). Indeed, popular music events can enhance the (inter)national reputation of a city (Kearns, 2014) and provide economic advantages, particularly when

one of its concert locations is included in the world tours of high-profile artists (Baker, 2017; Short et al., 1996). Urban regeneration has thus provided an important rationale for investing in a thriving live music ecology, as it supports urban branding, tourism and gentrification (Bottà, 2008). Venues in landmark buildings designed by ‘starchitects’ further bolster these economic goals (Van Schaik, 2018). Along with this physical music infrastructure, festivals are increasingly used as temporary events to stimulate sociocultural, economic and spatial objectives (Nunes, 2019; Van der Hoeven & Hitters, 2019). Venues and festivals are therefore often located strategically in derelict neighbourhoods, with the aim being to make them more attractive to future investors and developers. In doing so, live music puts places on the mental maps of potential residents, tourists and property investors.

Although this implies that live music is now a solid aspect of urban policies, various researchers have actually raised awareness of the negative consequences of using music in places under development. Wynn and Yetis-Bayraktar (2016: 204) state that the “the marriage of music culture and urban placemaking” results in a commercialization of urban life, for example in the case of the corporate branding of music festivals. Consequently, places allegedly become so polished and sterile that this is hard to reconcile with popular notions of creativity and authenticity (Cohen, 2007). Furthermore, due to rising rents in gentrifying areas - ironically often the places popularised by creatives - musicians and small-scale venues are struggling to make ends meet (Gibson and Homan, 2004; Grodach, 2012). As Roberts (2015: 2) argues, music is often used in a process of normalisation that benefits commercial and state actors in a city:

“An exploration of the process of normalisation involves a critical examination of music’s relationship with forms of urban hegemony and the processes through which hegemonic actors both shape and benefit from the production of uneven urban geographies. [...] I theorise urban normalisation as a set of spatial processes which reproduce the dominant position of both commercial and state actors within the city.”

In his research, Roberts documents how particular music styles (e.g., indie music) have been normalised in the city of Birmingham, while the cultural expressions of disadvantaged youth (e.g., grime) are marginalised. Writing about a festival in Lisbon, Nunes (2019) finds that cultural expressions associated with the margins of the city, like graffiti and slams between rappers, can actually also be brought to upper-class neighbourhoods during official events. In this case, the culture of minorities (e.g., migrants and LGBTQ people) is institutionalised. Nunes (2019: 160) describes this as practices of ‘social control’, whereby the cultural expressions of marginalised groups are brought centre-stage “to keep the center far away from the margin.” This illustrates how music’s role in urban development is connected to the representation of different groups and their socio-spatial identities.

2.3. Narrating urban space

As well as using and developing urban space, live music also plays a role in how cities are represented and imagined through narratives. Music performances, venues and festivals are part of the stories that are told about cities by media, local governments and citizens. Narratives give meaning to places by connecting their past, present and future (Jensen, 2007; Van der Hoeven, 2018). Urban branding and heritage activities are discussed in this article as two narrative practices in which live music often figures prominently. In both cases, it is important to acknowledge the multiplicity of narratives and the range of ‘story-tellers’ involved, including official actors (e.g., urban marketing departments) and grassroots initiatives (e.g., city guides) (Brunow, 2019). Furthermore, narratives can also use a range of media (e.g., social media, documentaries and radio shows) to mark spaces as connected to localised meanings and identities (Maalsen & McLean, 2016; Wood et al., 2007).

Urban regeneration is not just about physical interventions in cities; it also has important intangible dimensions such as the ways in which urban spaces are narrated and perceived. So, in order to develop derelict neighbourhoods, for example, it is vital that they are considered to be potentially attractive places in which to live, visit, or invest. Urban branding uses positive representations of a city to shape such perceptions, foregrounding the possibilities of a particular place. Bottà (2008), for instance, explains how Helsinki was portrayed in its urban branding as a ‘rock city’ with a lively underground scene. This way of narrating the city aimed to also put ‘non-tourist districts’ on the map as interesting places to visit, thus diversifying how it is understood. According to Bottà (2008: 310), this helps to overcome a division between a “culturally loaded city centre” and its “not culturally loaded” surroundings: “The city’s cultural territory is extended well beyond the usual borders, both in a symbolic and geographic dimension.” Similarly, cultural events such as festivals can be used to increase the awareness and appeal of particular urban areas for future development: for example, the European Union’s European Capital of Culture programme uses cultural events in its urban branding of cities (Cohen, 2013).

Such urban branding practices often tie in with the popular music heritage of cities (Oakes & Warnaby, 2011), which relates to the tangible and intangible elements of the music cultures with which people identify and seek to preserve and pass on to future generations (Bennett, 2009). Examples are venues with a strong legacy and particular festivals that have become annual traditions. The popular music heritage of cities can be narrated through mediums like tourist brochures, exhibitions and documentaries. This heritage fosters a sense of belonging and place attachment (Van der Hoeven & Brandellero, 2015). Indeed, the heritage value of a venue can be an argument for its preservation when it is threatened by encroaching development or gentrification (Ross, 2017).

It is vital to recognise the plurality of narratives associated with a place in relation to both music’s role in urban branding and music heritage (Brunow, 2019; Jensen, 2007). Otherwise, the dominant narratives of a city overshadow other representations and understandings of value. In Liverpool, for example, the histories associated with three popular music venues (the Cavern Club, Eric’s Club and Cream) dominate accounts of its popular music heritage:

“These venues provide landmarks that have come to represent significant moments in Liverpool’s musical heritage, linked closely to the city’s social, cultural and economic landscapes during the 1960s, 1970s and 1990s.” (Lashua et al., 2009).

The authors argue that this perspective neglects other narratives, such as those associated with minorities or emerging scenes. Similarly, Mercado-Celis (2017) contends that memories are often attached to iconic venues, meaning that the rich musical activities taking place outside the central neighbourhoods are overlooked.

Acknowledging the plurality of narratives is essential, because these representations feed back into how cities are performed and developed. The urban branding and popular music heritage of cities become part of people’s musical pathways and the promotion of neighbourhoods. The stories told about cities thus ultimately shape how they are redeveloped and for whom, suggesting that the three dimensions of live music’s spatial value are interrelated and dynamic.

3. Background to the study

This study is part of a bigger project on live music, and builds on our earlier research on its social and cultural values in an urban context (Van der Hoeven & Hitters, 2019).² That research involved an analysis

² See the project website www.poplive.nl for further information about the project.

of 20 live music strategies and policy documents from different countries. The documents revealed how diverse actors (e.g., local governments, consultancy firms and music industry organisations) understand the value of live music and the ways in which it can be supported. Our analysis identified the emergence of a separate value representing the impact of live music on our experiences of urban spaces, and this has therefore been conceptualised further in the current study.

We have added four reports to our previous sample (Appendix A). We have also conducted 10 in-depth interviews with event organisers, directors of venues hosting popular music and real estate experts (Appendix B). A purposive sampling strategy was adopted to select respondents with relevant expertise on the issues arising from our research questions. In particular, we aimed to have a diverse sample to reflect the interdisciplinary nature of the notion of spatial value itself. These interviews allowed us to achieve a more in-depth understanding of the connections between live music and the built environment. In accordance with our university's ethical guidelines, we agreed to not disclose the respondents' names.

The reports and interviews were subjected to a thematic analysis using the qualitative data analysis software, Atlas.ti. Our analysis was informed by the ecological approach to live music adopted in our project. This is a holistic perspective on urban live music ecologies, with the focus on the relationships between different actors, both in and outside the live music sector (Behr et al., 2016a; Van der Hoeven & Hitters, 2019). In particular, we concentrated on the different factors that enable and constrain spatial value. These were coded using an open-coding strategy in which we labelled relevant segments from the text (Boeije, 2010). In the next step of the axial coding, we grouped related codes and created categories, before going on to integrate the results. This produced several main themes, which we discuss in this paper (see Table 2). Our analysis is used to examine challenges to spatial value (i.e., the impact of and on the environment) and measures to support it (i.e., building networks, establishing strategies and creating and sustaining places for live music performances).

Table 2
Main research findings.

| Main themes | Dimensions | Manifestations in the data |
|---------------------------------------|---|---|
| Challenges to achieving spatial value | Impact of the environment | <ul style="list-style-type: none"> • Gentrification • Lack of affordable spaces • Lack of activity around venues |
| | Impact on the environment | <ul style="list-style-type: none"> • Noise issues • Unavailability of public spaces during events • Negative impact on flora and fauna |
| Supporting spatial value | Building networks | <ul style="list-style-type: none"> • Connecting actors with different interests and identifying common ground • Creating interdisciplinary networks through lobbying by music advisory boards |
| | Establishing strategies | <ul style="list-style-type: none"> • Mapping live music stages • Creating dedicated policies • Allocating resources and having a single point of contact at town halls |
| | Creating and sustaining places for live music | <ul style="list-style-type: none"> • Securing spaces and finding under-used spaces • Including music in the plans for new developments • Addressing noise issues (e.g., the agent of change principle, informing prospective neighbours, and mediation between venues and neighbours) • Measures to mitigate the effects of gentrification (i.e., supporting socio-cultural values instead of maximising profits; imposing conditions when selling buildings) • Using special designations (i.e., a heritage status or creating entertainment precincts) |

4. Challenges to achieving spatial value

The spatial value of live music emerges in the interplay between live music stages and its urban environment, which is both enabling and constraining. Live music always takes place *somewhere* and so is affected by its environment. As a result, this section discusses the challenges to achieving spatial value, distinguishing between the impact of and on the urban environment in which live music is embedded.

4.1. Impact of the environment

The changing uses of urban space around live music stages has a significant effect on the opportunities to perform. In the process of gentrification, affluent people and businesses find their way to popular neighbourhoods. This leads to rising rents, which is particularly challenging to grassroots venues working with small budgets (Webster et al., 2018). The following quote from Rotterdam's popular music policy illustrates how the growing popularity of this city puts pressure on cultural uses of urban space:

"This city used to have sufficient affordable spaces for artists and other creatives. However, the development of Rotterdam and its growing popularity has an impact on the real estate market." (City Government of Rotterdam, 2019: 17)³

The Mastering of a Music City report, published by the International Federation of the Phonographic Industry (IFPI) and Music Canada to support musical activities in cities, argues that this development might result in fewer opportunities to perform:

"In many areas, redevelopment has led to the closure of iconic venues – even some world famous ones – that draw tourists. This has a two-fold negative impact. First, it threatens to eliminate key differentiators that help a city stand out. Second, it reduces the spaces available for performance, impacting the overall level of live music activity." (Terrill et al., 2015: 84)

Even though culture has a positive social and cultural impact on cities, it is difficult to sustain cultural venues in an environment focused on commercial gain. Residences have a higher return on investment than cultural uses, with the consequence that the number of affordable buildings available for cultural functions falls. According to Shaw (2013: 351): "The driving neoliberal imperative for highest and best use of land is anathema to creative subcultures." As a real estate expert explains in the following quotation, the profits from buildings are more important to private developers than their wider cultural impact:

"That's a vital difference between commercial developers and what we do in the projects commissioned by municipalities. For a commercial developer, the value of the spin-off is in fact value for someone else, unless they can develop a lot around the plot as well." (Interviewee 9, real estate consultant)

³ All Dutch quotations have been translated by the authors.

In other words, unless there is a recognition that culture may actually increase the appeal of a place, there is no great commercial incentive to invest in less profitable cultural uses.

These challenges of gentrification are most likely to arise in popular areas in central districts. In contrast, venues in less popular neighbourhoods may have the opposite problem of a lack of activity around their buildings. Mixed uses in areas are thus essential for generating enough vibrancy and street level activity (Brown et al., 2000). Less accessible public transport may also be an issue in the urban periphery, where there are also fewer bars and restaurants. Indeed, it has been found that the (lack of) availability of parking spaces and public transport options at night affects decisions about whether to go to concerts (Whiting & Carter, 2016).

4.2. Impact on the environment

The popularity of inner-city living increases densification, causing tensions between residents and live music activities (Shaw, 2013). As argued in the Mastering of a Music City report (Terrill, Hogarth, Clement & Francis, 2015: 41): “Beyond the challenge of gentrification, [...] the music businesses that initially made an area attractive are often perceived as unwanted neighbours.” Indeed, the issue of noise is a recurring theme in both the reports and interviews analysed for our study. Open-air concerts or performances in venues with poor sound insulation often cause a nuisance to residents. Even the loading and unloading of equipment can cause problems, as this venue owner explains:

“In every new venue, trucks can park inside to load and unload. Well, we don’t have that and you know for a fact that people, even if they haven’t been drinking, they have performed, they will have a beer or just sit with a soft drink. As soon as they pack their stuff it’s already past midnight. Well, then they’re standing outside, actually shouting because they’ve been in a noisy environment the whole night.” (Interviewee 4, director of a music venue)

Beyond noise, concerts can also cause parking problems in neighbourhoods or lead to anti-social behaviour by attendees. Indeed, regardless of whether these issues are actually relevant, venues often have a negative reputation, making residents hesitant about live music activities.

Open-air concerts in public parks and on greenfields cause a specific set of problems. In Rotterdam, for example, there are discussions about the unavailability of public parks because of the growing number of festivals, with commercial events in particular meaning that these locations are no longer accessible to residents for the duration of a festival (Venema, 2019). Furthermore, some have concerns about the negative impact of live music on flora and fauna; for example, festival sites can experience damage to plants and wildlife may be disturbed (Webster & McKay, 2016).

5. Supporting the spatial value of live music

The previous section demonstrates that spatial value cannot be taken for granted and is not self-evident. Indeed, if live music’s spatial embedding is to be enhanced, its values need to be recognised by, among others, residents and urban developers. The following sections therefore discuss how the spatial value of live music can be supported in urban planning and policymaking by building inter-disciplinary networks, establishing strategies, and sustaining places for live music.

5.1. Building networks

Providing support for spatial value requires a multifaceted approach, because the dimensions of performing, developing and narrating the urban space rely on a wide range of different actors. As well as physical facilities, cultural industries need a ‘soft infrastructure’ that

connects people and organisations (Brown et al., 2000: 447). Urban live music ecologies have a networked structure, in which different actors participate to value live music (Van der Hoeven et al., 2020). This involves negotiation with people inside the music sector (e.g., bookers and managers), as well as actors in other domains (e.g., regulators and policymakers) (Behr et al., 2016a). Spatial value can be linked to different departments, even within local governments. According to Rotterdam’s music strategy (2019: 8):

“Popular music (pop culture) connects not only different parties or cultural makers, but also different policy domains: culture, spatial planning, economy, city marketing, tourism, wellbeing, youth, education and integration.”

These different departments can have conflicting interests, such as supporting talent development (culture), increasing the housing stock (spatial planning) and tourism (economy and city marketing), or improving citizens’ social capital (wellbeing, youth, education and integration).

Our analysis found that supporting live music’s spatial value requires people and organisations to find common ground between the interests of actors within diverse networks, including those like policymakers, business and the cultural industries (Grodach, 2012). Although the actors in these urban networks may have different goals, they often share an attachment to a city. Various respondents stressed that a shared sense of pride in local accomplishments is a good starting point for conversations about the value of culture.

“Not everyone’s interested in [the value of culture] of course. That has to do with education as well. I mean, I’m not going into that issue, but I do try to show how it can benefit them. For me, the most important thing is what it can mean for the city. That’s the common denominator, the way of getting different parties together. Why are we doing this? Not for ourselves, but for the city.” (Interviewee 5, creative producer)

“Interviewer: In the policy plan it said you told companies about the contribution of culture to urban development. I guess that’s not an easy story to tell?”

Respondent: Well, we focused on the gut feeling, the sense of pride in the city that many companies also have. We were trying to address this gut feeling: ‘we’re located here in this legendary neighbourhood, which has reached its nadir, a no-go zone at the moment. We’re going to do pioneering work and you’re going to help. We’re going to make it better again by means of a theatre.’ That’s what we really focused on. Of course, it helped [that] they knew me and, I guess, trusted me.” (Interviewee 6, director of a theatre)

Of course, connecting the interests of different actors through a shared attachment to a place is only possible if the people involved identify with it. For this reason, some interviewees stressed the risks posed by foreign investors, who may buy buildings without feeling responsible for the direct surroundings. Similarly, event organisers based in a city away from where, for example, a festival is taking place might be less inclined to care about the concerns of local actors. It is, however, important to invest in the relationship with a neighbourhood if complaints are to be avoided and the social impact of events enhanced. Indeed, there is a need to also include residents in any multi-disciplinary networks. Our respondents stressed the importance of communication about activities and, if possible, involving residents in any planning. This is a long-term process, because there is a risk of losing support without pro-active communication in the early phases of projects. One real estate expert discussed how residents may use social media to protest about new venues:

“All of a sudden there might be a neighbourhood coalition against your plans. If that’s the time you start your communication, it’s already 0–3 to them, let’s say.” (Interviewee 3, senior project manager real estate sector)

A common strategy for representing the interests of the music sector in these networks is to establish music advisory boards and/or appoint night mayors or night czars. Such boards are advocacy organisations comprised of a range of actors from within the music sector, while night mayors or night czars are individuals who liaise between different stakeholders in the night-time economy (e.g., venues, residents and local government). The Mastering of a Music City report argues that music advisory boards have three core functions: creating a consensus within the music sector, providing advice on regulation and acting as a contact point for stakeholders:

“[I]f there is no consensus and collaboration in the music community, it is inevitably harder for governments to understand the unique challenges faced by the sector, and governments will be far less motivated to make positive changes.” (Terrill et al., 2015: 66)

In other words, music boards can be central actors in linking the various stakeholders involved in negotiating the spatial value of live music.

5.2. Establishing strategies

In the view of our respondents, the challenges discussed in this paper require long-term strategies: without dedicated policies on the connections between music and the urban space, the availability of stages for events is often at risk, as discussed above. City strategies on popular music help to ensure that new talent has the space to experiment and be inspired by other musicians. Of course, the music advisory boards discussed in the previous section can also play a vital role in establishing such strategies.

An important starting point is to map the places that currently exist for performances (Terrill, Hogarth, Clement & Francis, 2015). This allows stock to be taken of the diversity of stages in terms of venue size, genres and location. This data can be substantiated by interviews with relevant stakeholders in order to understand the challenges present in specific live music ecologies. This provides insight into how, for example, various regulations, including those related to parking permits, opening hours and alcohol licences, can have an impact on music businesses.

A strategy can propose specific policies and financial measures based on a needs assessment. A common policy instrument is to use subsidies, tax-breaks or micro-loans to sustain specific segments of music ecologies. These are particularly useful for supporting the grassroots level of the music sector. Showcase festivals, award shows, small venues and talent development organisations are important for emerging musicians wanting to develop their skills and build-up a following. However, organisations focusing on young musicians tend to operate on small budgets, as is also the case for music organisations with a social mission that involves community work.

It is helpful to have a dedicated department or music office within a municipality when it comes to implementing any music strategy. A single point of contact makes it easier for the music community to navigate regulatory issues (Terrill, Hogarth, Clement & Francis, 2015), while such a department can also oversee a city's music policy and liaise with the relevant board. Some cities even have a specific department focusing on events. In Rotterdam, for example, Rotterdam Festivals supports cultural organisations by conducting research on audiences, managing the festival calendar, providing subsidies and sharing relevant information. They have also created location profiles that contain conditions and instructions on how specific spaces in the city can be used for events.

Notwithstanding the importance of a music strategy, our analysis has demonstrated that there is a sense of contingency in how this is actually played out in cities. Of course, not everything can be approached from the top down. Indeed, in reality, a music strategy needs to support the bottom-up creativity of cultural entrepreneurs and organisations. Ultimately, it is the music community that is best placed to

connect to audiences and their tastes, not a municipality. Furthermore, the contingency of achieving spatial value follows on from the reliance on wider political and economic conditions. Of course, investments in culture require political support from city councils. In this context, culture is in competition with other policy domains like healthcare and housing, making it more difficult to allocate money to culture at times of economic austerity. Nevertheless, to some extent, the 2007–2010 financial crisis also proved to be helpful for realising spatial value. The following quote exemplifies how there were more empty spaces available for temporary use, such as pop-up programmes on cultural events:

“The financial crisis meant that commercial property developers and investors couldn't carry on with the transformation of buildings, because they weren't able to acquire the necessary loan capital. This meant that all those buildings owned by investors, developers and social housing corporations were put on hold. Well, so if you had a good network [as an organisation supporting creative incubators], you could make deals with commercial developers.” (Interviewee 3, senior project manager, real estate sector)

Similarly, a director of a venue in an adapted building commissioned by the local municipality explains how construction companies worked for much lower prices during the financial crisis:

“The local government was able to get this venue at a good time. They invited the tenders almost 11 years ago. This was exactly the moment the financial crisis began, so all the construction companies were looking for work. This meant they were willing to work for lower amounts. The local government got a very nice building for relatively little money.” (Interviewee 10, director of a music venue)

During subsequent periods of economic growth, the number of vacant spaces declined again, making it more difficult to find cheap areas for the performance of culture. At the same time, the many new developments in a booming property market compound the existing pressure on the urban space. The final section of this article will therefore focus on how places for performing live music can be created and sustained.

5.3. Creating and sustaining places for performing live music

As discussed in the literature review, the spatial value dimension of performing in the urban space relies on the availability of music stages. As a result, the most important way of supporting spatial value is creating and sustaining such spaces. Of course, this vision should be part of the music strategy discussed above. This will be discussed separately in this final section, given its key role in supporting spatial value. Creating and sustaining places for live music goes beyond music and cultural policy, influenced as this is by urban planning decisions. This section will consequently focus on opportunities to secure spaces, address noise issues, limit gentrification and introduce special designations for live music spaces.

The strategies discussed in the previous section begin with the mapping of the places that already exist for the performance of live music. The results of such an inventory may highlight the need to identify new spaces where venues can be created or festivals hosted. One way of doing this is to use government-managed buildings for creative purposes (Hollands, 2019). Amsterdam, for example, facilitates cultural breeding spaces as a way to retain cultural activities in the gentrifying city (Shaw, 2013). Another approach is the mapping of underused spaces, with areas marked for future development lent to live music organisations on a temporary basis, but for enough time to ensure that investments can be recouped by cultural entrepreneurs. Music can also form part of new urban developments right from the start, but it is essential that cultural spaces are included in initial plans and negotiations, otherwise the incentive is for commercial developers to focus on more profitable residential spaces. As the literature review on developing the urban space demonstrates, live music can increase

the appeal of new developments. This is underscored by the following respondent, who talks about a neighbourhood which, in her view, lacks cultural facilities:

“Nothing happens there, only living and working. Not even working, almost only residential buildings in fact. It’s a really sleepy neighbourhood, which should really be avoided. Mixed neighbourhoods are important.” (Interviewee 5, creative producer)

Similarly, live music can also be taken into consideration in the construction of public spaces (Auckland UNESCO City of Music, 2018; Live Music Taskforce, 2017), for example by installing a base level of infrastructure for outdoor concerts.

Noise issues are the most common problem when it comes to existing spaces for live music, as discussed in the section concerning the challenges that must be faced before achieving spatial value. It is increasingly recognised that encroaching residential developments pose a threat to the cultural life of cities. This requires measures to ensure that music spaces and residents can co-exist relatively peacefully in urban environments. Tensions can sometimes be resolved by mediation between venues and neighbours, or by ensuring that prospective purchasers of homes are told in advance about how these spaces are used. Burke and Schmidt (2013), for example, discuss an approach that real estate agents can adopt to enable potential buyers to listen to the soundscapes in an entertainment precinct.⁴ A more structural solution is the Agent of Change principle (Ross, 2017; Shaw, 2013), which has been adopted in Australia and the United Kingdom. This urban planning measure puts the responsibility for addressing sound issues on the newcomer to an area (i.e., the agent of change), rather than on those in charge of existing cultural spaces, which should prevent the closure of long-standing venues after complaints from neighbours in new residential buildings.

Another important way of supporting existing live music spaces is to mitigate the negative consequences of gentrification. As discussed in the literature review, live music can play a vital role in place-making and increasing the appeal of an area. However, the risk is that these cultural organisations are forced out after rents rise. Using case studies in Melbourne, Shaw (2013: 349) argues that city councils must make a choice between maximising land value or supporting socio-cultural goals:

“They can pursue the usual urban renewal/economic development strategy, which creates a safer environment for capital investment and increases opportunities for residential development, in which case the indie creative subcultures that both councils celebrate will be displaced far more rapidly and effectively than they anticipate. Or they can grapple with the possibility that maximising the value of land in their municipality not be their primary objective.”

Even if local governments are selling buildings to private parties, they can include conditions on the ways in which they will be used. As an example, contracts, zoning plans or ground lease conditions could incorporate requirements that spaces need to fulfil cultural functions. Alternatively, successful cultural organisations in an area can be encouraged to remain by enabling them to buy their building, perhaps as a co-op where different organisations work together (Hollands, 2019).

Finally, live music spaces can be protected by changing the ways in which they are classified. This can be done by recognising the unique contributions made by a building or area to the social and cultural life of cities. As discussed in the literature review, the dimension of narrating the urban space underscores how urban branding and heritage activities give meaning to the built environment. Venues with a strong public impact and history could be given a similar building

classification as theatres, or even a heritage designation status. However, while the latter solution protects the building itself, the continuation of music activities will still rely on the occupants or the owner of the building (Terrill et al., 2015). Furthermore, some governments have a protected status for buildings of community value, such as the Asset of Community Value process in the UK (Davyd et al., 2015). It is also possible to define entire areas as entertainment districts using zoning plans. These can have a higher sound tolerance, longer opening hours for venues and special parking permits for musicians (Terrill et al., 2015). An advantage is that many of the nuisance issues are then concentrated in a particular area, making them easier to control. Moreover, the different organisations can engage in shared promotional activities, making the area attractive to potential visitors. However, an important drawback of concentrated entertainment districts is that many parts of a city can be left with no provision for live music (Burke & Schmidt, 2013). Certainly, social and spatial links between different areas are essential to cater for diverse urban communities in a thriving urban live music ecology (Brown et al., 2000; Mercado-Celis, 2017).

6. Conclusions and discussion

The aim of this study has been to conceptualise the spatial value of live music and explore how it can be supported through cultural policies and urban planning. Taking an interdisciplinary approach, the paper contributes to the field of urban studies by drawing on literature from music and cultural research. Spatial value is defined as the relationship between live music and the built environment, which manifests itself through the dimensions of performing, (re)developing and narrating spaces. Performing the urban space concerns the ways in which a city is physically used to stage concerts and create musical pathways; redeveloping refers to the role of live music in the making and regeneration of space; and narrating focuses on live music as part of the stories told about cities. Defining the spatial value of live music is becoming an increasingly important task given the threats posed to it in cities.

Table 2 provides an overview of the main research findings. The focus is on the challenges likely to be faced when seeking to achieve spatial value and the ways in which this process can be supported. The paper has demonstrated that the spatial value of live music cannot be taken for granted, affected as it is by wider political and economic forces. Important challenges concern the impact of the environment in which live music is embedded (e.g., gentrification), as well as the nuisance music might cause (e.g., noise and anti-social behaviour). In addressing these issues, it is important to make a place for music. Doing so not only means having a physical space, but also recognising this space in urban policy and planning. In order to support live music in all its diversity (e.g., different genres, experimental sounds and artists at various stages of their career), its value needs to be acknowledged by the diverse stakeholders involved. Establishing strategies and creating and sustaining places for live music requires strong networks within the live music industries and connections to networks outside the music business. Such strategies can include financial instruments (e.g., subsidies), measures to mitigate the effects of gentrification (e.g., supporting socio-cultural values instead of maximising profits), solutions for noise issues (e.g., the agent of change principle), and using special designations for live music spaces.

Although these strategies allow for a systematic approach to achieving spatial value, we do not intend to suggest that live music can just be planned in a top-down manner. Indeed, it is essential that strategies make room for bottom-up initiatives, creativity and entrepreneurship. In the conceptualisation of spatial value, we emphasise its multiplicity, as a wide range of grassroots and official actors participate in the valuing of urban spaces. Furthermore, it should be noted that the spatial value of live music develops over time, often in unexpected ways due to social, technological and economic developments.

⁴ See <https://www.brisbane.qld.gov.au/planning-and-building/planning-guidelines-and-tools/other-plans-and-projects/valley-special-entertainment-precinct/valley-sound-machine> (accessed 27 February 2020).

This value builds on the musical heritage of a city; it also requires diverse spaces for experimentation by artists in order to guarantee a lively music culture for the future. Graves-Brown (2009) reminds us that music is both an event and an action. It is also dynamic and complex, like the cities in which it is performed (Cohen, 2012, 2013). Indeed, music stages are often temporary, such as festivals or pop-up venues. These temporary stages are valuable in terms of experimentation and diversifying the music provision. Understanding urban live music ecologies as dynamic provides a counterweight to narratives about the fall in the number of live music venues. Arguably, the coming and going of stages is part and parcel of urban life. Nevertheless, it is essential that successful projects can contribute to the social and cultural life of cities in a sustained manner.

Future research may shed light on what is a good balance between temporary and fixed venues. Urban planning strategies to mitigate the negative effects of gentrification also require more attention. Of course, spatial value is contextual, relying as it always does on local geographical, political and economic conditions. As a result, case studies can further enhance our understanding of supporting spatial value in specific local settings. As we have limited the scope of this study to popular music in cities, future research could be extended to cover different styles of music and non-urban and rural spaces.

Finally, further research is required to understand the spatial value of live music in a post-Covid world. Shortly after the data collection element of this paper ended, the live music sector stalled due to the Coronavirus. Of course, the cancellation of so many events will have economic repercussions for numerous actors in the live music ecology, putting even more pressure on small music venues. The spatial consequences are hard to predict, but an early study of the impact of Covid-19 on the public space suggests that it could lead to an aversion to being in large crowds, requests for improved ventilation, more outdoor spaces in venues and the inclusion of health criteria in the design process (Honey-Rosés et al., 2020). Inevitably, some spaces can satisfy such demands more easily than others. Meanwhile, new spaces could emerge as locations for concerts, changing how the urban landscape is performed, developed and narrated. As an example, the Sofar Sounds

initiative books intimate concerts in people's homes⁵, while illegal raves took place in urban outdoor spaces during lockdown (Marshall et al. 2020). Perhaps the crisis will lead to the repurposing of vacant buildings for music activities. Finally, the experiments with online live music that occurred during the lockdown could lead to new virtual spaces for music-making, which will require studies to adopt innovative methodologies like netnography (Maalsen & McLean, 2016). Post-Covid concerts could include hybrid forms of online and physical activities, as festivals and venues may increasingly support the streaming of concerts, the building of virtual worlds and online social interactions. Of course, these predictions are highly speculative, but nevertheless suggest that Covid-19 could change how the spatial value of live music is achieved in the future.

CRediT authorship contribution statement

Arno van der Hoeven: Conceptualization, Methodology, Formal analysis, Data curation, Investigation, Writing - original draft. **Erik Hitters:** Conceptualization, Methodology, Formal analysis, Investigation, Funding acquisition, Writing - original draft.

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Appendix A. Reports

| # | Title | Year of publication | Geographical scope | Published / Commissioned by |
|----|---|---------------------|----------------------------|--|
| 1 | The economic, social and cultural contribution of venue-based live music in Victoria. | 2011 | Victoria, Australia | Deloitte Access Economics (commissioned by Arts Victoria) |
| 2 | Waarde van pop 2.0: De maatschappelijke betekenis van popmuziek | 2018 | the Netherlands | POPnl and the Dutch Association of Music Venues and Festivals (VNPF) |
| 3 | Report for City of Edinburgh Council: The Challenges for Live Music in the City | 2015 | Edinburgh, Scotland | Music Venue Trust |
| 4 | London Music Strategy | 2014 | London, Canada | London's Music Industry Development Task Force |
| 5 | The mastering of a music city: key elements, effective strategies and why it's worth pursuing | 2015 | Global | IFPI & Music Canada |
| 6 | Streamlining Live Music Regulation | 2016 | South Australia, Australia | Government of South Australia |
| 7 | Understanding small music venues: A report by the music venue trust | 2015 | United Kingdom | The Institute of Contemporary Music Performance (commissioned by the Music Venue Trust) |
| 8 | The economic & cultural value of live music in Australia 2014 | 2015 | Australia | University of Tasmania, Australian Live Music Office, South Australian government, City of Sydney, City of Melbourne |
| 9 | Hamilton Music Strategy | 2013 | Hamilton, Canada | The City of Hamilton |
| 10 | The Economic and Cultural Contributions of Live Music Venues in the City of Sydney | 2016 | Sydney, Australia | Paul Muller and Dr Dave Carter (University of Tasmania) |
| 11 | Valuing live music: The UK Live Music Census 2017 report | 2018 | United Kingdom | Emma Webster, Matt Brennan, Adam Behr and Martin Cloonan with Jake Ansell |
| 12 | City of Melbourne Music Strategy: Supporting and growing the city's music industry 2014–17 | 2014 | Melbourne, Australia | City of Melbourne |
| 13 | From Glyndebourne to Glastonbury: the impact of British music festivals | 2016 | United Kingdom | Emma Webster and George McKay |

⁵ www.sofarsounds.com (accessed 20 August 2020).

| | | | | |
|----|---|------|---------------------------------|--|
| 14 | Practise what you Preach! Popmuziek in Rotterdam - Een survey naar oefenruimtes en presentatieplekken | 2010 | Rotterdam, the Netherlands | JongRRKC (the youth delegation of The Rotterdam Council for Art and Culture) |
| 15 | Het Grote Poppodium Onderzoek 2008: Analyse van de ontwikkelingen in de bedrijfsvoering van de Nederlandse poppodia | 2009 | The Netherlands | Dutch Association of Music Venues and Festivals (VNPF) |
| 16 | London's Grassroots Music Venues Rescue Plan | 2015 | London, United Kingdom | The Mayor of London's Music Venues Taskforce |
| 17 | The Austin music census: a data-driven assessment of Austin's commercial music economy | 2015 | Austin, United States | Titan Music Group, LLC (commissioned by the city of Austin economic development department's music & entertainment division) |
| 18 | Music Strategy Downtown Yonge Business Improvement Area | 2015 | Downtown Yonge, Toronto, Canada | Downtown Yonge Business Improvement Area |
| 19 | Song Lines: Mapping the South African Live Performance Landscape. | 2013 | South Africa | Concerts South Africa |
| 20 | Report and recommendations to help drive the Gold Coast's reputation as a live music-friendly city | 2017 | Gold Coast, Australia | Live Music Taskforce |
| 21 | Beleidsvisie Pop 2019–2030 | 2019 | Rotterdam, the Netherlands | Government of Rotterdam, culture department |
| 22 | Auckland Music Strategy Te Rautaki Puoro o Tāmaki Makaurau 2018–2021 | 2018 | Auckland, New Zealand | Auckland UNESCO City of Music |
| 23 | Live music, Ninth Report of Session 2017–19 Report, together with formal minutes relating to the report | 2019 | United Kingdom | House of Commons Digital, Culture, Media and Sport Committee, ordered by the House of Commons |
| 24 | Ruimte voor Pop - Update Haagse Popnota | 2017 | The Hague, the Netherlands | The city of the Hague & The Ministry of Education, Culture and Science |

Appendix B. Interviews

| # | Date of the interview | Gender | Role |
|----|-----------------------|--------|---|
| 1 | 22-3-2019 | Male | Director of an events agency |
| 2 | 29-3-2019 | Male | Organiser of a music festival |
| 3 | 20-5-2019 | Male | Senior project manager in the real estate sector |
| 4 | 6-6-2019 | Female | Director of a music venue |
| 5 | 12-8-2019 | Female | Creative producer |
| 6 | 26-11-2019 | Male | Director of a theatre |
| 7 | 26-11-2019 | Male | Rapper & event organiser (including place-making) |
| 8 | 14-1-2020 | Male | Director of talent development organisation |
| 9 | 22-1-2020 | Male | Real estate consultant |
| 10 | 31-1-2020 | Male | Director of a music venue |

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The logo for Ashley Systems, featuring the words "ASHLEY" and "SYSTEMS" stacked vertically in a white, pixelated, monospace font against a solid black rectangular background.

ASHLEY
SYSTEMS

Khaled Elsayed
Ashley Systems
174 Bogart Street
Brooklyn, NY 11206
khaled@ashley.systems

To Whom It May Concern at CB3,

My name is Khaled Elsayed, head of engineering for Ashley Systems, a collective of engineers, architects, and craftsmen who strive for acoustic and technical excellence. Some recent clients include Casino (171 East Broadway) & Ella Funt (82 East 4th Street). Our services include electroacoustic engineering, speaker installation, advanced systems design, bespoke high-fidelity speaker construction, and audio consultations for the fashion, hospitality, & arts industries around the USA. My partner and I are all NYC born & raised and our company is based here.

FLA Group has been in touch with our studio for a few months now about sound design for a tavern with live music. Every conversation we have had so far about 5 Chatham Square orients itself around designing & building a high-fidelity system that can be satisfying at lower volumes, following the acoustic reporting of Alan Fierstein (Acoustilog) into account while doing so. We have built countless systems for our clients that are digitally filtered and installed so as to not cause noise leakage. We have earned a reputation by now for doing so successfully time and time again. We will build a system that is only heard within the walls of the retail space in question at 5 Chatham Square.

FLA Group's plan is highly workable with these concerns in mind. Speakers will be placed far from shared walls and acoustically isolated so as not to cause resonance. As mentioned earlier, higher quality sound systems require less volume for satisfying acoustic results. The management of FLA Group and their audio team clearly takes noise very seriously and we trust they will follow our recommendations and contact us should any issues arrive. Being local, we are generally available during business hours for systems upkeep and questions.

Sincerely,
Khaled Elsayed

A handwritten signature in black ink, appearing to read "Khaled Elsayed", written in a cursive style.

May 26, 2023

Mr. Tom Moore
FLA Group, LLC
5 Chatham Square
New York, NY 10038

Re: Soundproofing for Bar/Lounge with Live Music

Dear Mr. Moore,

I conducted acoustic tests on May 25, 2023 in the future bar/lounge space. The purpose of my tests was to recommend soundproofing to prevent excessively loud music from leaking into the apartments in the adjacent and nearby buildings.

DBA VS ONE-THIRD OCTAVE BAND MUSIC LEVELS

One way that the sound levels were measured was using the A-weighting decibel scale. The dB (A) decibel scale (see Noise Code Section §24-231 a1) is the most common type of sound measurement, which represents an overall measurement of all frequencies, but with a strong tendency to ignore the low-frequency "bass" sounds. The A-weighted decibels require only a simple sound level meter to measure them. DBA is what the City DEP inspectors usually use and they normally consider anything above 42 dBA to be unreasonable.

C-weighted decibels or dBC (see Noise Code Section §24-231 a3) are also an overall measurement of all frequencies, but this measurement includes the important low-frequency "bass" sounds. However, dBC readings pick up so many frequencies at the same time that they usually do not distinguish between normal background noise and music beats.

One-third-octave band sound level readings were also taken (see Noise Code Section §24-231 a2). These are measured in decibels, or dB. Sounds with frequencies below 250 Hertz are called low frequencies or bass, which sound like thumping or vibration. This range of low frequencies is addressed in the Noise Code regulations and is the sound most likely to cause neighbor complaints. Bass and drums usually cause sounds in these frequency ranges. These sounds require a complex spectrum analyzer to measure them.

The loudest sounds produced by music are in the low frequencies.

THE NOISE CODE - MUSIC

§24-231 Commercial music.

(a) No person shall make or cause or permit to be made or caused any music originating from or in connection with the operation of any commercial establishment or enterprise when the level of sound attributable to such music, as measured inside any receiving property dwelling unit:

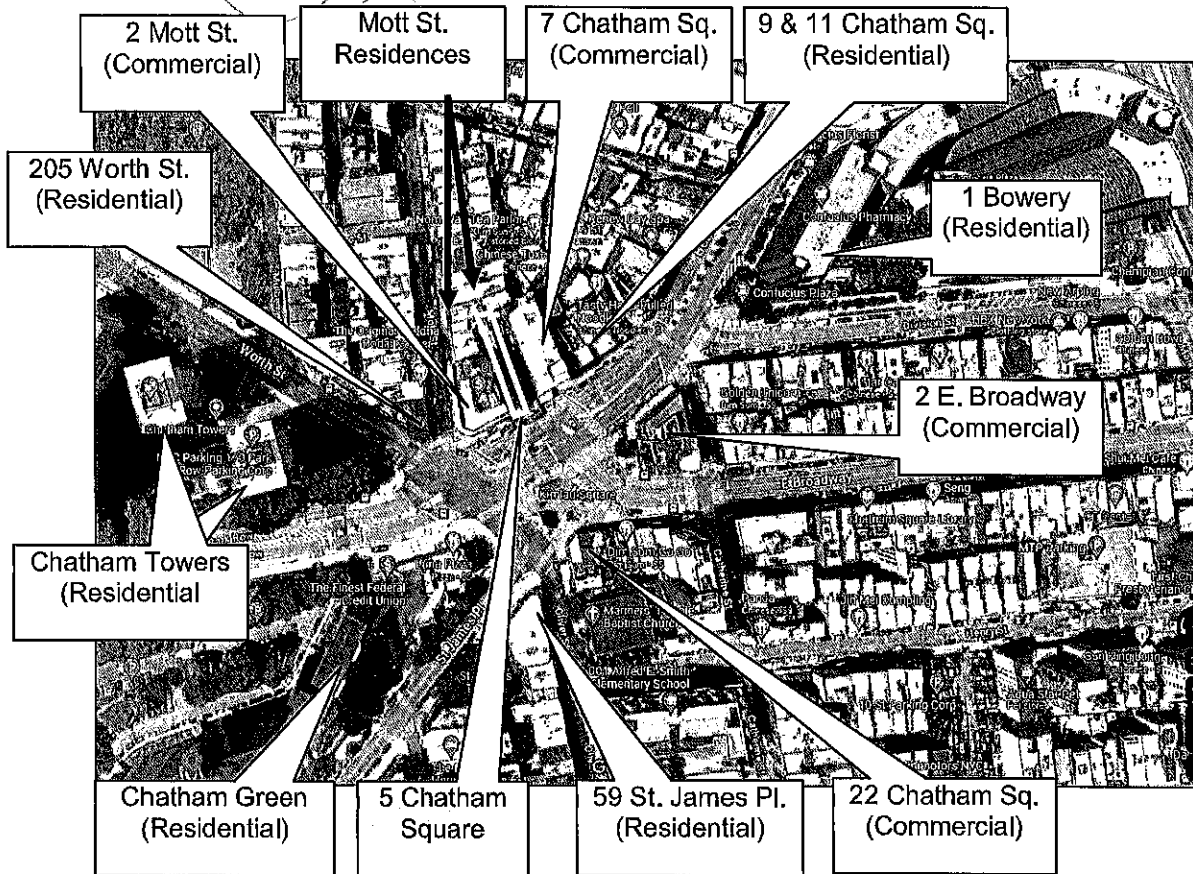
(1) is in excess of 42 dB(A) as measured with a sound level meter; or

(2) is in excess of 45 dB in any one-third octave band having a center frequency between 63 hertz and 500 hertz (ANSI bands numbers 18 through 27, Inclusive), in accordance with American National Standards Institute standard S1.6-1984; or

(3) causes a 6 dBC or more increase in the total sound level above the ambient sound level as measured in decibels in the "C" weighting network provided that the ambient sound level is in excess of 62 dBC.

MAP

The nearest and most affected properties would be the residential buildings to the North and West. These buildings have windows that overlook the roof. See the map below.



TEST

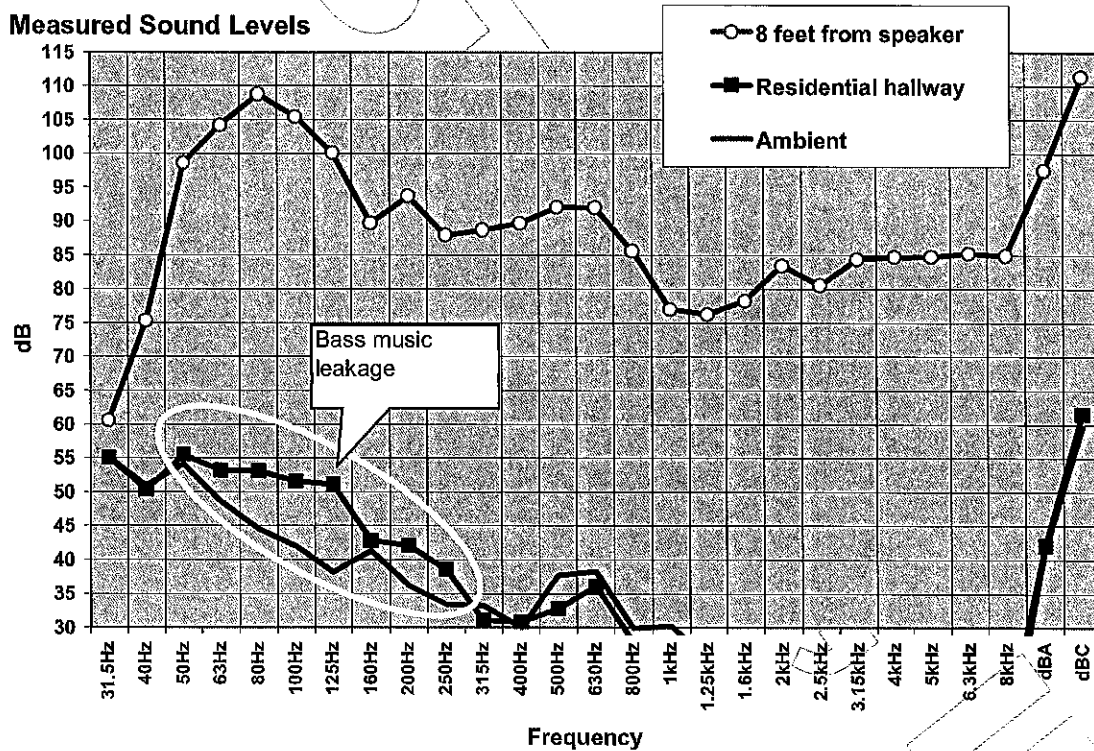
Live music will be played on the second floor in the center of the space, rather than in the front or in the back. There will be lower volume music in the 2nd floor rear lounge and throughout the 1st floor.

A test loudspeaker system was set up to simulate music being produced in the center of the 2nd floor live music venue. Sound level readings were then taken in various locations in and around the building including on the roof. The sound level 8 feet from the test loudspeaker system was 111 dBC and 98 dBA. The desired level from live music is expected to be at or slightly higher than this test level.

RESULTS

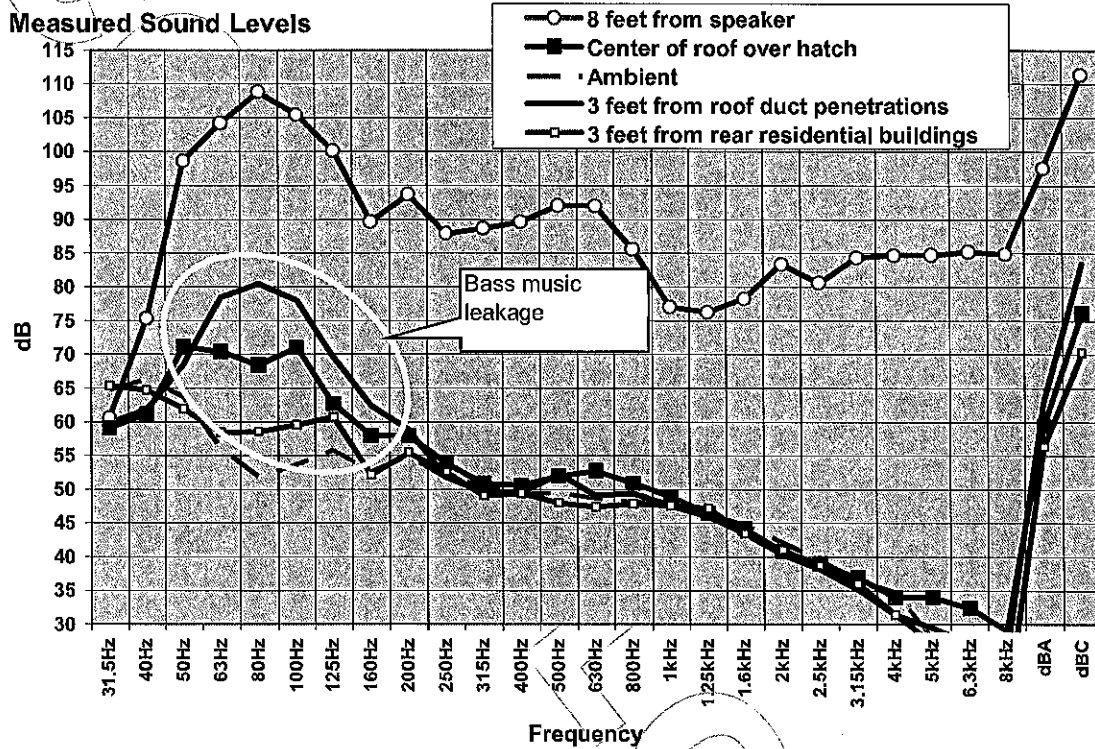
The frequency that exceeded the ambient by the greatest amount in the adjacent building's residential hallway is 125 Hertz. The levels were as high as 51 decibels, higher than the 45 decibel limit of Noise Code Section 24-231 (a) (2). See the graph below.

This hallway will be cut off from the sound by the new walls being constructed. Presently the sound is traveling through non-soundproofed doorways.



The sound level on the roof varies depending on location. The highest bass sound level is near the duct penetrations, at 80 decibels. Next highest is the 71 decibels 3 feet above the roof hatch, and then 61 decibels on the outside of the residential windows on the Mott Street buildings. See the graph below.

Sound levels are reduced approximately 11 decibels in the bass frequencies after traveling through an open window. Therefore, the sound level indoors would be $61 - 11 = 50$ decibels if no soundproofing were installed. Therefore, at least 5 decibels of soundproofing is required.



INSPECTION AND ANALYSIS

The duct penetrations allow sound to pass through the roof in numerous spots, while the large area of the roof transmits less intense noise, but over a larger area.

Presently, the roof is a lightweight structure with numerous penetrations for air conditioning ducts. The 2nd floor ceiling beneath the roof has 2x12 wood joists supporting the wood roof above and fiberglass insulation with a kraft vapor barrier. There is an exposed brick wall separating the rear section of the roof from the center section. It is in this brick wall area where the closest residential windows above are located, close to the roof surface.

There are many exposed pipes including sprinklers. Some of the sprinkler pipes may need to be accessible.

Additional soundproofing will be added to the 2nd floor ceiling to control leakage through the roof. With a test sound level of 111 dBC, and allowing for a 5-decibel higher sound level, at least 10 decibels of reduction is planned for the construction to comply with the Noise Code.

In order to control sound transmission, I will be recommending soundproofing treatment on both the first and second floor ceilings, special precautions in the design of the HVAC system and sound system recommendations.

RECOMMENDATIONS- LIVE MUSIC VENUE AND STAGE

HUNG FLOATING CEILING

1. Install a hung floating ceiling. This can be effective at reducing the transmitted sound even at low frequencies. Install the ceiling soundproofing as shown in the enclosed diagram.
 - a. The new floating ceiling will be heavy, weighing approximately 8 pounds per square foot. The structural capacities should be checked by an architect or engineer.
 - b. The ceiling must be made of 3 layers of 5/8" sheetrock. It must be supported resiliently from the joists using resilient spring/rubber mounts, black iron bars, and metal furring channels. The bottoms of the springs must not touch the top of the black iron. Leave at least 1/2" gap, which will widen when the weight of the sheetrock compresses the springs. The Chicago bar connects to the black iron. The springs must be selected for 1" static deflection under the weight of the sheetrock.
 - c. Use Kinetics type ICW spring/rubber mounts. Kinetics products are available from Vibration Products, 201-569-7400. The Kinetics website is www.kineticsnoise.com, where there are links to their products and ratings. Data attached.
 - d. The hangers will be located on 4-foot centers. At the perimeter and in the corners, a different color-coded spring hanger will be used because there is less weight at these locations. If your contractor sends a layout of the space, the Vibration Products people will determine the proper type and mix for the order.
 - e. The entire new ceiling must hang below the bottom of the ceiling joists, in order to provide a large insulation-filled air space (approximately 14") beneath the bottom of the roof surface.
 - f. The existing fiberglass insulation should be removed.
 - g. The air space in the joist area must be filled completely with fibrous insulation. Thermafiber SAFB, 2.5 pound density, is the best insulation to use here, lightly compressed to fill the cavities. Data attached.
 - h. There must be no openings in the sheetrock hung ceiling through which sound can pass. Do not tape the seams between adjoining layers of sheetrock. In addition, each layer of sheetrock should be staggered in both directions, so that the seams do not line up with those of the previous layer. This will further reduce sound traveling through the seams.
 - i. The hung ceiling must not tie in to any existing outside walls rigidly. Leave a 1/2" gap all around.
 - j. Do not tape the seams between adjoining layers of sheetrock; only the final layer needs taping and only if it will be seen. If absorbing materials are to cover the ceiling (recommended below) then no taping is needed.

2. With this approach, low-frequency sounds will be reduced by approximately 20 decibels on the roof, which is a 75% subjective reduction.

FLOATING FLOOR

1. The floor will consist of 2 layers of $\frac{3}{4}$ " plywood sandwiched around a layer of $\frac{5}{8}$ " sheetrock on top of the 2" high Kinetics RIM Rollout system.
2. Note that the pads in this system are not a continuous mat and perform much better than mats. Data attached.
3. It is vital that no fasteners such as screws or nails penetrate the floating material.
4. Perimeters need a $\frac{1}{2}$ " gap between the outside and non-floating walls and do not need to be isolated using the Kinetics Perimeter Isolation Board (PIB).
5. Because the stage and the floating walls will rest on the floating floor, show the location of the wall on the plan sent to Vibration Products so they can supply extra pads to support the increased perimeter weight.

NEW FLOATING WALLS

3. The south side of the live music venue and stage walls will actually consist of 2 walls, the existing brick wall and an inner "liner" sheetrock wall.
 - a. The new inner liner wall will use 2x4 metal studs which do not touch the new outside wall; leave a $\frac{1}{2}$ " gap. This is the same gap that the floating floor has to the outside wall.
 - b. The new floating wall will rest on the floating floor.
 - c. Use 3 staggered-seam layers of sheetrock on the room side of the liner wall studs. This must be built after the hung ceiling is completed and will rigidly connect to the hung ceiling.
 - d. The studs for all the walls will be on 24" centers.
 - e. All interior wall cavities should be filled with the Thermafiber insulation, lightly compressed to fill the cavity.
 - f. Contact me regarding the north wall details.

PIPES

4. Any pipes or rods which penetrate the new floating ceiling, floor or wall construction should not rigidly touch it. See the attached pipe-penetration detail.

HVAC

5. If a ductless split system is used, there will be no problem with air conditioning ducts penetrating through the hung ceiling. However, fresh air will still be required.
6. If a ducted rooftop packaged system is used, the roof ducts should penetrate the roof outside the live music room. The ducts will then enter the live room through the walls.
 - a. If desired, a false soffit below the floating ceiling can hide the ducts. This soffit does not have to provide any acoustical benefit.

- b. A preferred way to do this is to use wall-supported or cantilevered ducts, boxed-in if desired. Check this plan with a mechanical engineer or architect.
7. Ducts that lead out of the live music area will transfer minimal sound if they are internally lined with 2" thick duct liner and boxed in for a distance of at least 8 feet outside of the room. The box should be made from 2 layers of 5/8" sheetrock.
8. All mechanical equipment for HVAC and the coolers should be supported resiliently either on the roof or inside the building. Most equipment should have spring isolators with 1" static deflection and there must be no rigid connections.

LIGHTING

9. Track or other surface-mount lighting is recommended rather than recessed lights. This is to prevent sound from exiting through the sheetrock holes of the new floating partitions. Only use surface mount outlets.

ENTRY VESTIBULE

10. Treat the ceiling and walls of the vestibule with absorption. Cover at least 50% of the combined total area of the ceiling and the top half of the side walls with at least 1" thick fiberglass absorbing panels.
11. The interior lobby swinging doors must not be propped open.

DOORS

12. The front doors should not be propped open since a small amount of sound will exit onto the sidewalk, which could lead to Noise Code violations, as described below. The front doors should be solid-core and self-closing. They should never be propped open such that more noise is heard on the sidewalk. This is to prevent Section 24-244 violations.

§ 24-244 Sound reproduction devices.

(a) Except as otherwise provided in section 10-108 of the code, no person shall operate or use or cause to be operated or used any sound reproduction device in such a manner as to create unreasonable noise.

(b) No person shall operate or use or cause to be operated or used any sound reproduction device, for commercial or business advertising purposes or for the purpose of attracting attention to any performance, show, sale or display of merchandise, in connection with any commercial or business enterprise (including those engaged in the sale of radios, television sets, compact discs or tapes),

(i) outside or in front of any building, place or premises or in or through any aperture of such building, place or premises, abutting on or adjacent to a public street, park or place...

This section is frequently and incorrectly used by inspectors. If a DEP inspector enters your establishment and threatens to issue a violation of this section, tell him that you are aware this section is intended to prohibit music used for "commercial or business advertising purposes", not for accidental street leakage through the front door of a bar/lounge.

Even though the application of the law is wrong, the DEP tends to impose this violation on bar/lounges and bars all the time.

SOUND SYSTEM- LIVE MUSIC

13. The live music sound system speakers should be resiliently supported from the ceiling or the walls. Alternatively, they can sit on the stage.
14. I recommend a distributed speaker system around the room. This way the sound does not have to be extremely loud in order to reach the entire space; it can be at an even level throughout.
 - a. Do not let the speakers rigidly touch the walls. They can rest on the stage. If hung from the ceiling, I recommended mounting the speakers using springs which should deflect at least 1/2".
 - b. The system should be set up in stereo. Stereo sounds louder to the customers without actually increasing the total sound level. Alternate the speakers left/right.
15. The sound system will incorporate an equalizer. The equalizer will then feed into a limiter. Both functions can be accomplished with a DBX DriveRack PA2 or similar processor. Installed in the system right before the amplifier and electronically locked with a combination, it will prevent the sound system from exceeding a pre-determined sound level, set by the sound installer. If the sound system is turned up too high, the limiter will activate and guarantee that the actual sound never exceeds the desired maximum.
 - a. The amplifiers must be set to maximum level during this process so they cannot be turned up further at a later time.
 - b. Using the crossover section, attenuate (lower) all frequencies 63 Hertz and below. Do this by setting a high-pass filter on both stereo channels to a cutoff frequency of 63 Hertz and a slope of 18 dB/octave.
 - c. Set the limiter's Over-Easy setting to 8 and the Threshold control so as to normally limit only 3 decibels while playing the loudest possible music. If the music tries to get louder than the Threshold setting for any reason, the sound will stay at the same volume.
 - d. Using the processor's crossover level control, set the maximum sound level to 115 dBC, measured 3 feet from any speaker. The sound installer can do this with a simple Radio Shack sound level meter. Set the meter to read "C", and "Slow". This will be a good starting point from which to operate the sound system.
 - e. To ensure the accuracy of the meter, you can bring it to my office for calibration.
16. The dbx unit could be set more accurately in conjunction with tests made of noise levels in neighboring spaces.
17. The sound from the band will obviously be louder near the stage. You will have to monitor the sound levels of the bands as the live instruments will not be controlled by the limiter.

SOUND SYSTEM- 1ST FLOOR BAR AND THE 2ND FLOOR LOUNGE

18. For the 1st floor bar and the 2nd floor lounge, small speakers such as Behringer Monitor 1, JBL Control 1 or Yamaha NS-AW150 should be used, with woofers no larger than 8 inches. Data attached. Use 4 - 8 small speakers for each of these areas.
 - a. Do not use subwoofers in the 1st floor bar.

- b. Set the maximum sound level to 90 dBC, measured 3 feet from any speaker.
- c. Set the high-pass filter in the crossover to 80 Hertz with a slope of 18 dB/octave.
- d. Speakers should not be installed in the vestibule, unless they are played at low volume. The same is true for the bathrooms.

ABSORPTION

19. To further (slightly) reduce sound transmission outside - but more to improve the acoustics - absorbing materials should be added after the construction is finished. Several options are described below. Data attached.

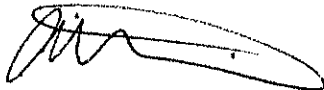
- a. The ceiling should get at least a 1" thick coating of sound-absorbing material with an NRC rating of .7 or greater, over at least 80% of the area. There are several suitable product types which I have attached data for:
- b. Acoustical absorbing panels: If the following 2" thick Owens Corning 703 panels are covered with a visual barrier such as fabric, screen or slats, they will not be seen and therefore their appearance is not an issue. In some bar/lounges, clouds or hanging fabric hide the absorbing material from view.
- c. All fabric coverings should be porous and fire-treated.
- d. UltraQuiet Acoustic Cotton Panels, available from Soundaway, at 866.768.6381. Their website is www.soundaway.com.
- e. Owens Corning SelectSound Black Acoustic Board, not flexible.
- f. A SelectSound equivalent is SilentCeiling Black, 2" thick 3 lb. density from Sound Acoustic Solutions, 877 399 9697.
- g. Optional: For the walls, treat at least 25% of the area from 42" above the floor up to the ceiling. This is typically done using products like the 2" thick Kinetics Hardside panels. They are available with wall clips. Wall treatment may not be necessary, depending on the height of the finished ceiling.

If I can be of further assistance, please call.

It is strongly recommended that all complicated construction projects get regular inspection visits at critical times, to make sure the system performs properly. This is an optional service which I can provide. All Acoustilog, Inc.-designed information supplied is for the original client and may not be copied in any way for different projects by any architect, consultant, engineer or other party. Copyright Acoustilog, Inc. © 2023. All rights reserved. No reproduction of any type permitted without written permission of Acoustilog, Inc.

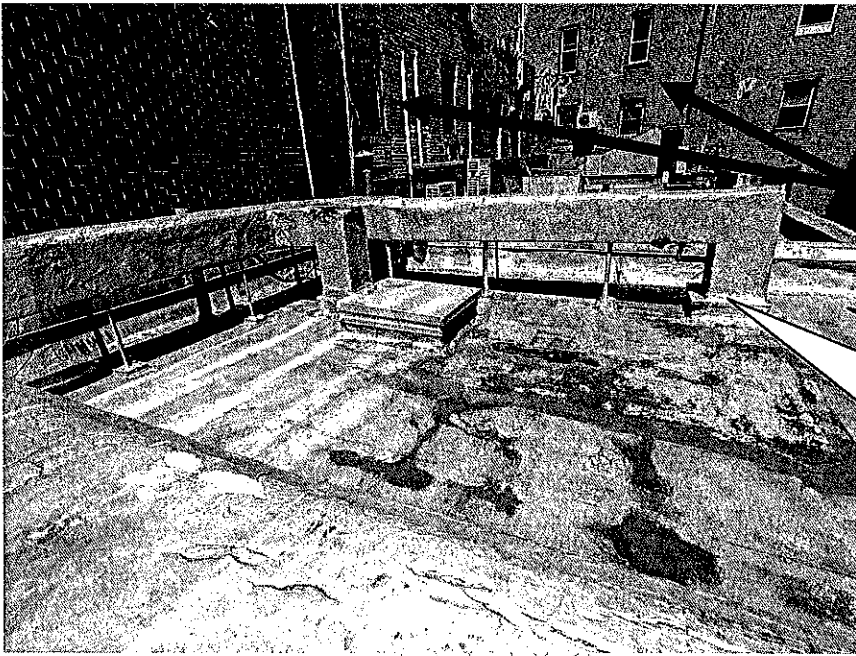
Yours Truly,

Alan Fierstein



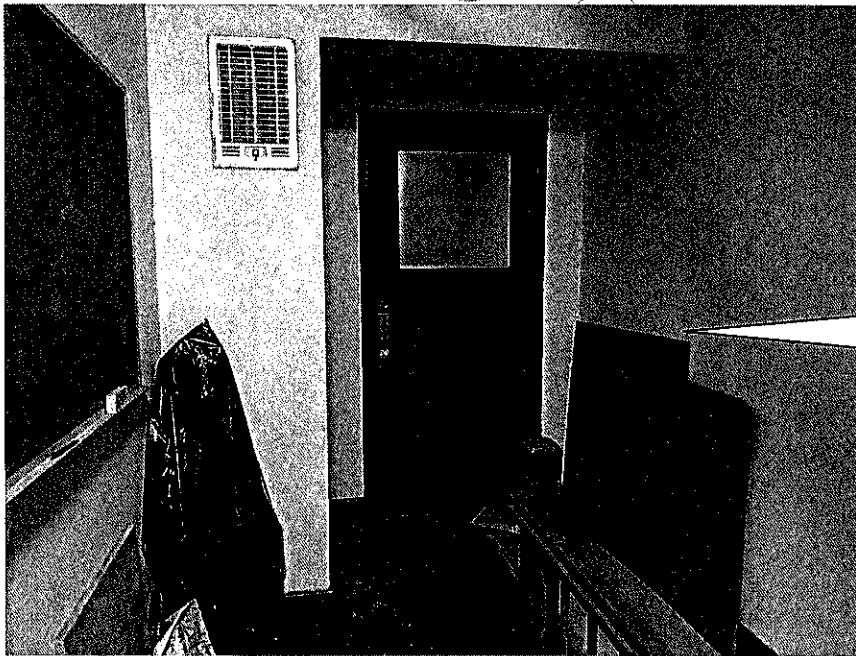
President
acoustilog1@verizon.net

*All readings re: .0002 microbar and to Code.
Readings taken with Bruel & Kjaer
2250/2260/2270 Analyzer, Bruel & Kjaer 4134,
4135, 4145, 4155, 4165, 4189 or 4190
Microphone, Acoustilog 232A Reverberation
Timer. Calibrated to Bruel & Kjaer 4220 Sound
Source or Quest CA-15.*



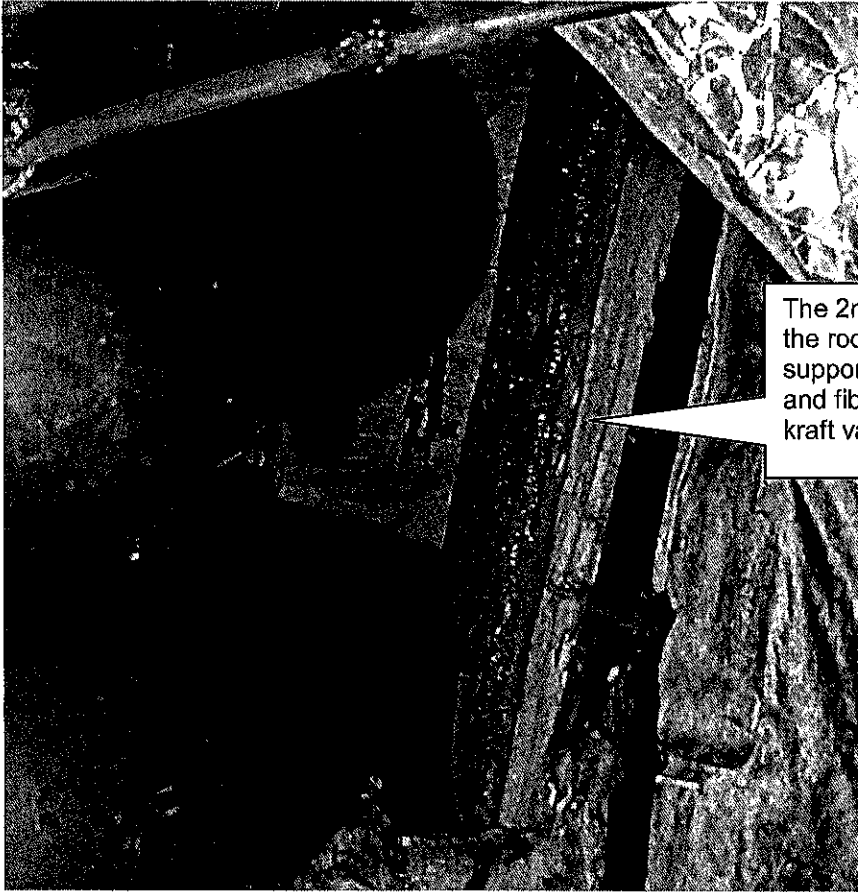
The nearest and most affected properties would be the residential buildings to the South and West. These buildings have windows that overlook the roof.

The duct penetrations allow sound to pass through the roof in numerous spots, while the large area of the roof transmits less intense noise over a larger area.



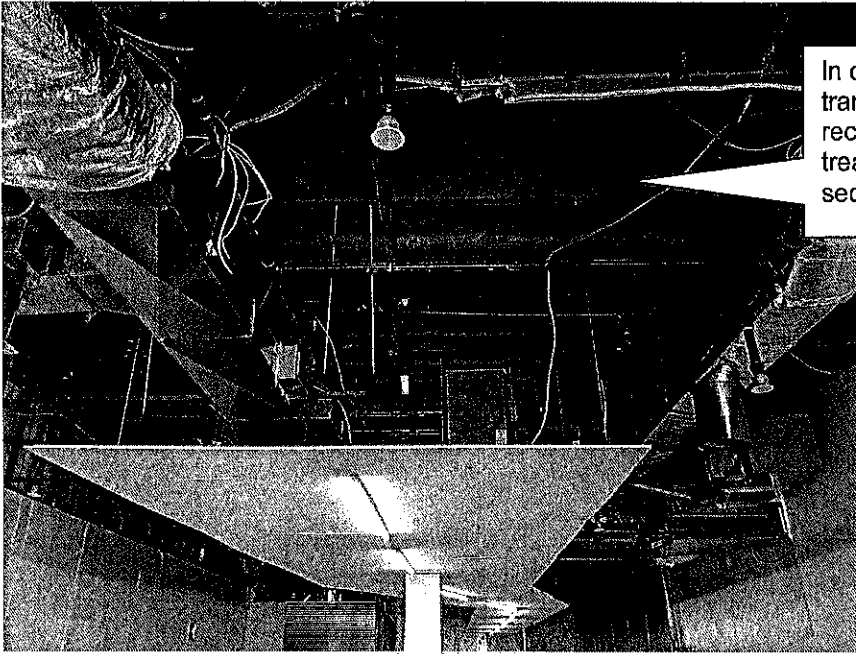
Sound level readings were also taken in this hallway in the adjacent residential building.

INGERSOLL



The 2nd floor ceiling beneath the roof has 2x12 wood joists supporting the wood roof above and fiberglass insulation with a kraft vapor barrier.

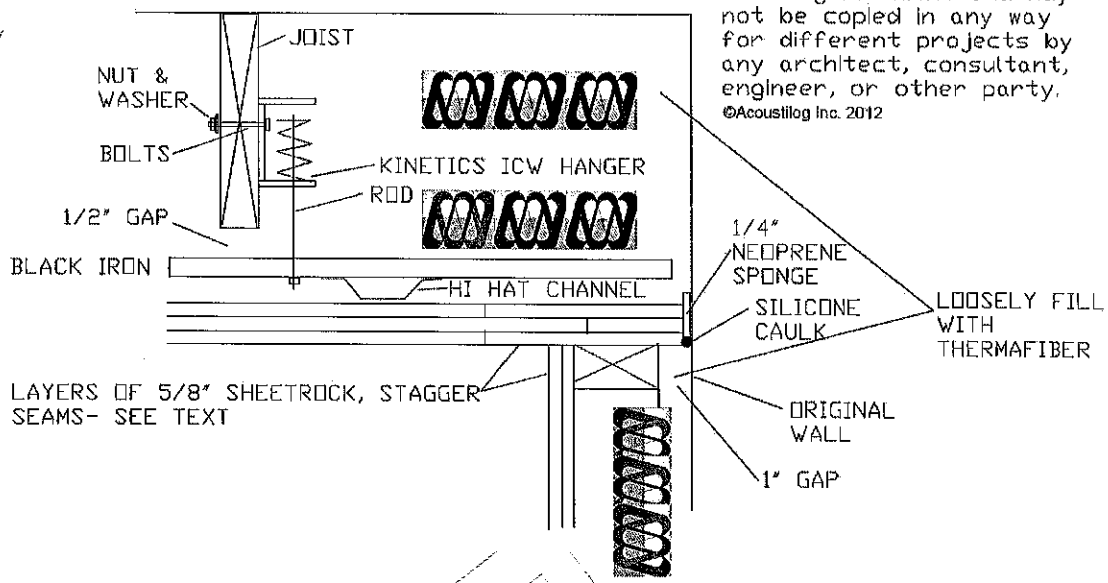
ACUSTILOG, INC



In order to control sound transmission, I will be recommending soundproofing treatment on both the first and second floor ceilings.

ACOUSTILOG, INC.

A



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ACUSTILOG, INC.

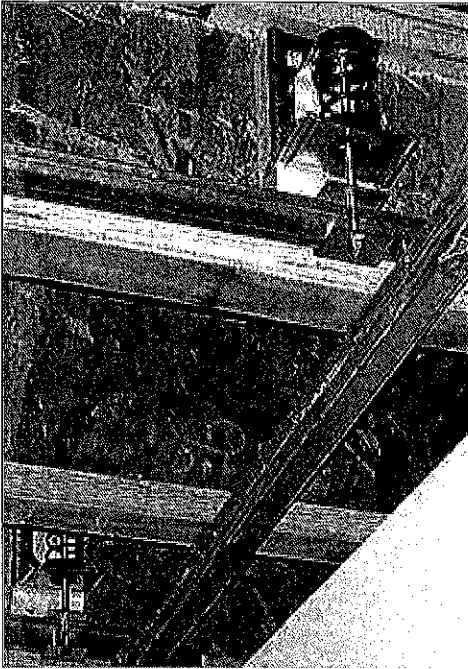
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[Home](#) > [Architectural Noise Separation](#) > [Ceiling Isolation Systems](#) > [Model ICW](#)

Kinetics™

Wood-Frame Ceiling Hanger

Model ICW



Application

Secured to wood-frame construction (e.g., joists, trusses), Model ICW incorporates a one-inch (1") rated deflection spring in series with a neoprene cup to resiliently support one or more layers of gypsum board. The unique design of the Model ICW bracket allows the isolator to be installed on the joists to optimize ceiling height. A channel dip/leveling rod assembly is designed to carry a single piece of 1-1/2" x 1/2" 16-gage steel carrying channel. Drywall furring channel is attached to the carrying channel. The system provides the installer with a means for leveling the isolated ceiling framing. Gypsum

board attaches quickly and easily thanks to a preload spacer that holds the isolator rigid until the weight of the gypsum board compresses the spring. Incorporate Model ICW into any isolated ceiling design where one-inch (1") rated spring deflection and minimal reduction in ceiling height are needed for superior performance coupled with low-profile design.

Benefits

- Maximum natural frequency of 4.4 Hz under lightest typical load conditions.
- STC 76, IIC 62 with Model ICW attached to 2" x 10" joists and suspending two (2) layers of gypsum board with 3-1/2" fiberglass batt in airspace.
- Multiple features incorporated into the design ensure inexpensive installation.
- Spring/neoprene cup combination improves performance against low-frequency noise.
- Actual installed load can vary between 75% and 150% of rated load without significant impact to ceiling performance.


Model ICW Detail Drawing


Model ICW Ceiling Hanger

[STC/IIC Sound Test Data](#)

[UL Fire Ratings](#)


 [UL Design L581](#)

 [Data Sheet](#)

 [Specification](#)

 [Submittal Drawing](#)


 [Selection Guidelines](#)


 [Installation Guidelines](#)

 [Complete Package](#)

PDF Drawings

 [Typical Installation Drawing](#)

 [Typical Attachment to Engineered Wood I-Joist](#)

 [Typical Attachment to Open Web Wood Truss](#)

AutoCAD Drawings

 [Typical Installation Drawing](#)

Related Products

 [Ceiling Perimeter Tape - Model CPT](#)

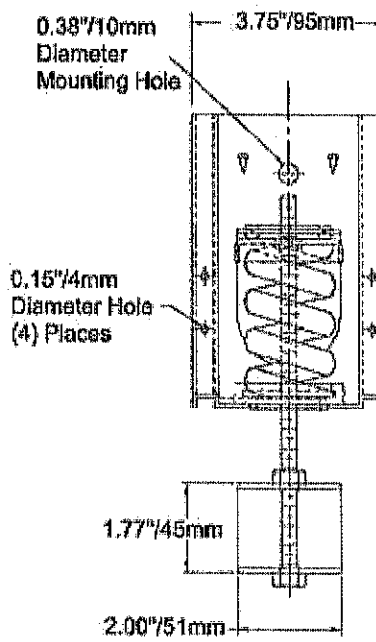
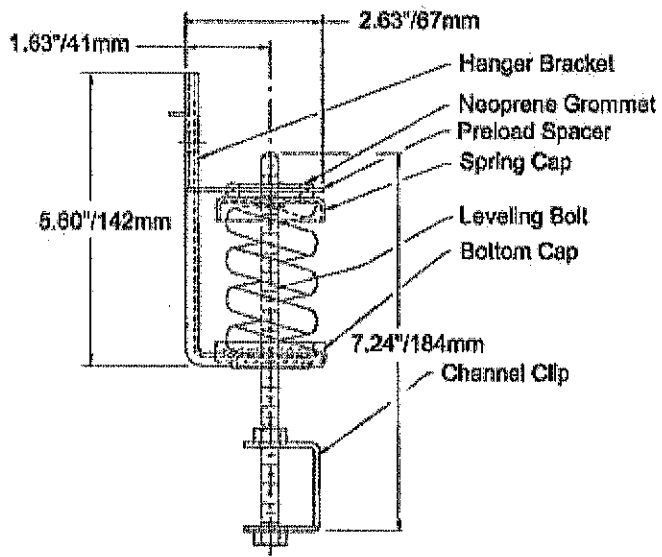
 [Perimeter Board - Model SRP](#)

Additional Information

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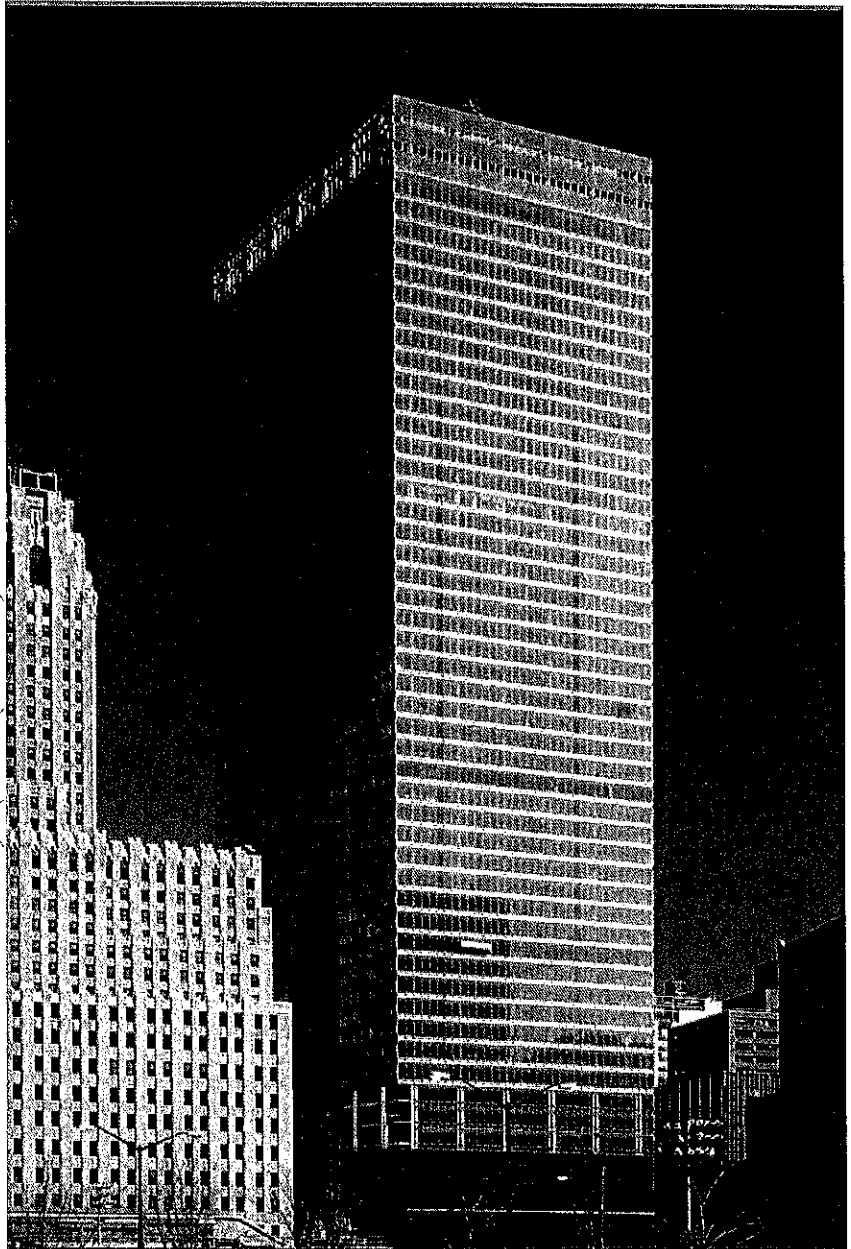
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Sound Control Insulation **Thermafiber® SAFB™** (Sound Attenuation Fire Blankets)

- + Exceptional sound and noise absorption
- + Excellent Thermal Performance (R-value of 3.7 per inch!)
- + Adds STC value to wall and floor-ceiling assemblies
- + Provides life saving fire protection in rated assemblies
- + Fire resistant to temperatures above 2,000°F (1,093°C)
- + Conserves energy, reduces Greenhouse gas and carbon emissions
- + Mold Resistant



Thermafiber SAFBs, FireSpan™, and Safing insulation contributed to the energy conservation, fire protection, and life safety of the #7 World Trade Center building in New York City. Thermafiber insulation also contributed to the building's LEED® Gold Rating.



LEED® Green Building Credits

| Energy & Atmosphere | Materials & Resources | Indoor Environmental Quality | Innovation in Design |
|---------------------|--|------------------------------|----------------------|
| 1 | 2.1, 2.2 3.1, 3.2 4.1, 4.2 5.1, 5.2 | 3.1, 3.2 9 | 1 |

Up to **90% Recycled Content**

Contributes to 33 LEED credits across 4 categories.

Thermafiber®
THE NAME IN MINERAL WOOL™



Thermafiber® SAFB™ (Sound Attenuation Fire Blankets)

Description:

THERMAFIBER Sound Attenuation Fire Blankets (SAFB) are mineral wool batts designed to stop sound, conserve energy, and provide life saving fire protection. These products are noncombustible, moisture-resistant, noncorrosive, nondeteriorating, mildew-proof and vermin-proof. Thermafiber SAFBs provide acoustical control, thermal insulation, and fire protection in many different UL fire rated wall and floor-ceiling assemblies. SAFBs resist temperatures over 2000°F as compared to fiberglass insulation that melts around 1000°F. SAFBs add STCs to wall and floor-ceiling assemblies. See Thermafiber's SAFB Brochure (TF885) for more detail on STC and fire ratings for multiple wall and floor-ceiling assemblies.

Product Options:

- Standard SAFB
 - Creased SAFB – Made 1" wider than standard stud spacing to bow in the stud cavity for increased sound absorption.
 - Recycled Content Options:
 - Special "Green" Fiber 90%
 - EPA Choice Fiber (US Government Buildings) 75%
 - Standard Fiber 70%
- *Recycled content options other than standard must be specified at time of order.

Installation:

- Interior Stud Cavity – Friction fit SAFBs securely between studs. Butt ends of blankets closely together and fill all voids.
- Creased SAFB – Bow the blankets slightly to fit into stud cavity. Split the blankets vertically 1" deep with a utility knife.
- Floor-Ceiling – Friction fit SAFBs securely between floor joists.
- Ceiling Overlayment – Lay SAFBs over ceiling panels extending 48" beyond all partitions. Tightly fit around all hangers, obstructions, and penetrations.

Standard Sizes:

| | Thickness* | Widths** | Lengths** |
|--------------|--------------|--------------------|-----------|
| SAFB 2.5 pcf | 1-1/2" - 6" | 16", 17", 24", 25" | 48" |
| SAFB 4.0 pcf | 1" | 16", 17", 24", 25" | 48" |
| Tolerances | +1/4" - 1/8" | ±1/8" | ±1/2" |

*Thicknesses are available in 1/2" increments. **Custom sizes are available upon request.

Technical Data:

| Product Designation | Nominal Density | Tested to ASTM C 518 | | Tested to ASTM E 84 | |
|---------------------|-----------------|---------------------------------------|------------------------------------|---------------------|-----------------|
| | | "k" @ 75° [24°C] BTU.in/hr.sq. ft. °F | "R" value per inch of thickness*** | Flame Spread | Smoke Developed |
| SAFB | 2.5 pcf | 0.27 | 3.7 | 0 | 0 |
| SAFB | 4.0 pcf | 0.24 | 4.2 | 0 | 0 |

***R = thickness divided by 'k'

Acoustical Performance:

| Thickness | Coefficients at Frequencies Per ASTM 423 | | | | | | | NRC |
|----------------------|--|--------|--------|---------|---------|---------|------|------|
| | 125 Hz | 250 Hz | 500 Hz | 1000 Hz | 2000 Hz | 4000 Hz | | |
| SAFB 2.5 pcf Density | 2" | 0.34 | 0.61 | 1.07 | 1.09 | 1.07 | 1.10 | 0.95 |
| | 3" | 0.51 | 0.99 | 1.18 | 1.03 | 0.99 | 0.96 | 1.05 |
| | 4" | 0.83 | 1.19 | 1.27 | 1.12 | 1.12 | 1.13 | 1.20 |
| | 6" | 1.37 | 1.32 | 1.23 | 1.16 | 1.12 | 1.12 | 1.20 |

Standards Compliance:

SAFB Insulation meets the following:
NFPA 101 Class A rated interior finish
ASTM C 665 Type I, per Federal Specification HH-I-521F
ASTM E 136 Rated Non-combustible per NFPA Standard 220
ASTM C 1104 Absorbs less than 1% by volume

SAFB products are approved by: New York City Board of Standards & Appeals – (under BSA 35-66-SM, 173-77-M, 249-74-SM, 34-66-SM, & accepted by MEA 207-82-M, Vol. 2)

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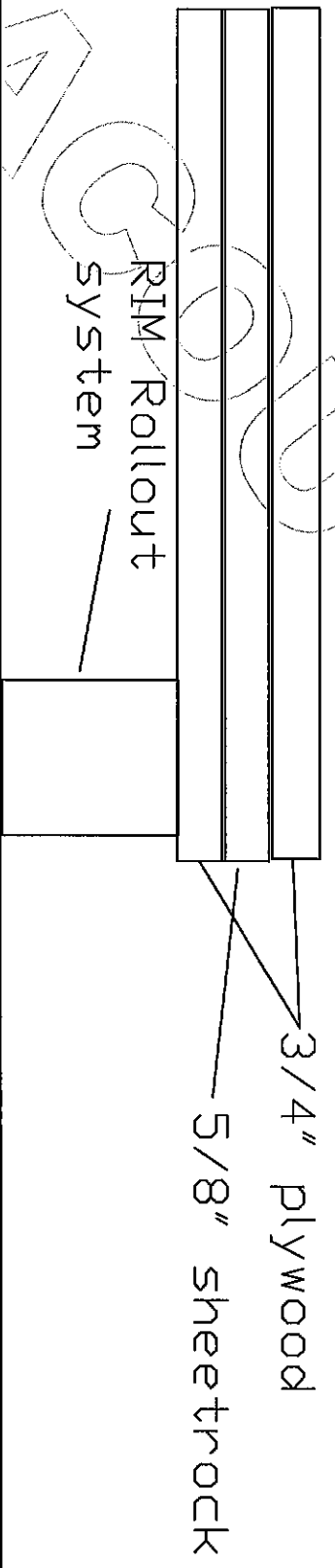
Submittal Approvals:

| | |
|------------|------|
| Job Name | |
| Contractor | Date |



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Stagger seams in both directions, don't nail or screw through isolators



3/4" plywood

5/8" sheetrock

RIM Rollout System



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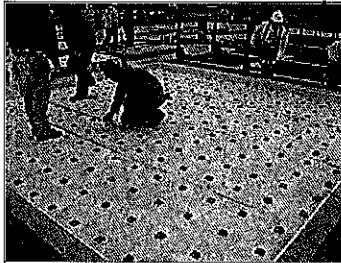
[Home](#) > [Architectural Noise Separation](#) > Model RIM

Kinetics™

Concrete Floating Floor

Model RIM (Roll-out Isolation Material) System

[Download as PDF](#)



Application:

Kinetics Noise Control's premier rollout system easily creates an airspace of 1 to 4 inches and incorporates a high-performance resilient decoupler. The isolation material with [Model KIP Isolators](#) selected and spaced according to design criteria

offers major advantages over other systems. Installation labor is substantially reduced, as it is easier to roll out batting with pre-spaced isolators versus measuring for and placing individual isolation mounts. This feature also ensures that the system will reach the high levels of expected performance. This system is designed to meet requirements for; load capacity, natural frequency/pad deflection, and acoustical performance.

Concrete Floating Floor:

Successfully installed for years under concrete floors found in mechanical rooms, studios, ballrooms, and theaters, Kinetics Noise Control's Model RIM System remains the leading formwork technique for isolating concrete slabs in any floor or roof system requiring sound abatement. An original, Model RIM System consistently provides continuous, high-performing noise control for critical applications. Our pour-in-place floor isolation system incorporates all critical components needed in a top-performing noise control system including: [Model KIP Isolators](#) fixed in fiberglass batting, Model PIB Perimeter Isolation Board, spray adhesive, plywood junction plates, polyethylene sheeting and tape, and resilient, non-hardening perimeter sealant. [Model KIP Isolators](#) spaced 12-, 16-, or 24-inches on center are available in different densities allowing for a multitude of load ranges under a single slab while maintaining a constant natural frequency. Factory-trained sales representatives can help designers determine which system to use based on dead and live load requirements. Kinetics Engineering Group will provide design submittals. The fiberglass batting with [Model KIP Isolators](#) prespaced is rolled-up and delivered in poly bags along with the specified accessories to the jobsite.

Installation of Model RIM is quick and easy. Decouple the area being treated by installing Perimeter Isolation Board (Model PIB) around the perimeter of the room. Additionally, Model PIB is used as a resilient break against any other non-isolated elements such as curbs, drains, ductwork, adjacent floors, pipe, and walls. The fiberglass batt with pre-spaced isolation pads is then rolled out over the structural floor. A pouring form is created by placing plywood on top of the isolators, and is held together using junction plates and screws. Two layers of 6-mil poly overlapped and taped at the seams cover the pouring form as temporary waterproofing. Concrete reinforcement is installed and then concrete poured in place. As dictated by the designer, trades can move about the floor to complete work in the space without the concrete having been cured to full strength – the floor is already positioned at final design elevation. There is no worry about keeping the floor clear for a second visit to "lift" the slab by an installation crew. The final installation step of the Model RIM System requires removing the Model PIB tear strip and sealing the perimeter of the floating floor with resilient, non-hardening caulk.

Benefits:

- STC 73/IIC 70 Tests A2-b and A3
- Greater load capacity at a lower cost
- Can be designed for any load range



Model RIM Resources

[Sound Test Data](#)

[Installation Sequence](#)

[Specifications](#)

[Typical RIM Details](#)

[Typical RIM Details](#)

[Material Data Safety Sheet](#)

[Model KIP Fiberglass Isolators](#)

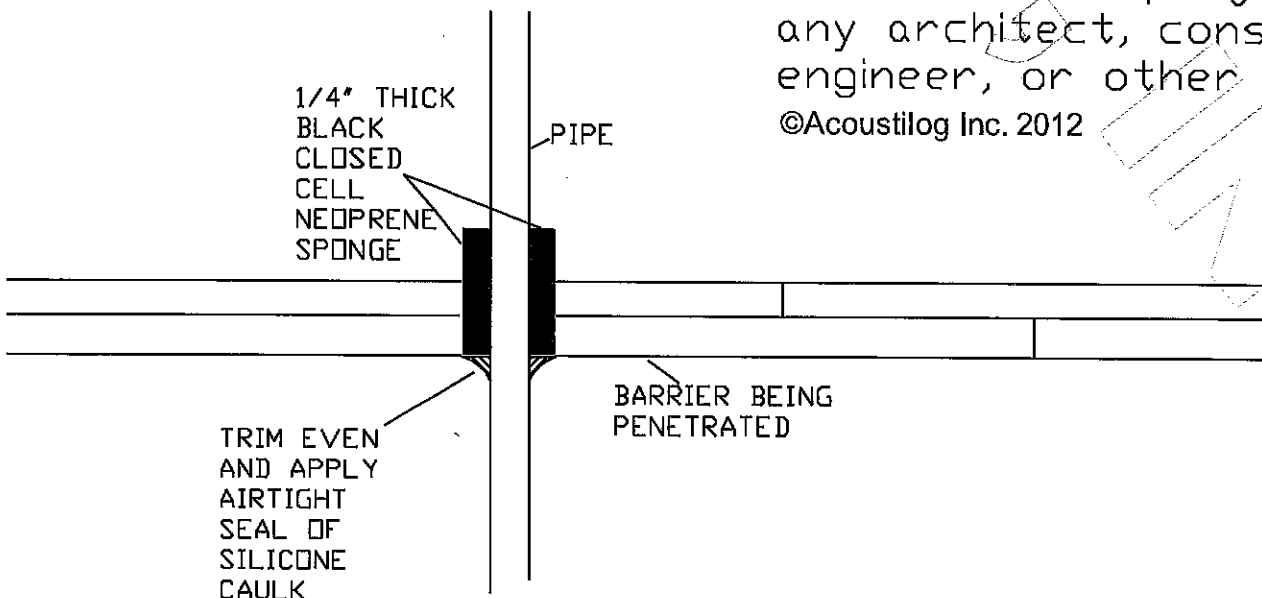
Additional Information

Please click [here](#) to enter your Zip code for price quotes.

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Johns Manville

Air Handling Systems

Duct Liner PM

Fiber Glass Duct Liner

Description

Duct Liner PM is a flexible duct liner insulation made from strong, glass fibers bonded with a thermosetting resin. The airstream surface is protected using a durable glass mat facing that contains an EPA-registered antimicrobial agent. The flexible glass mat also provides a smooth airstream surface.

Factory-Applied Edge Coating

Edge coating is factory applied to the edges of the liner core, ensuring coverage of the leading edges per NAIMA/SMACNA requirements. Shop fabrication cuts may be coated with SuperSeal® edge treatment (refer to publication AHS-202).

Uses

Duct Liner PM is specifically designed for lining sheet metal ducts in air conditioning, heating and ventilating systems, providing superior acoustical and thermal performance.

General Properties

| | |
|---|---------------------------|
| Operating temperature (max.) – ASTM C 411 | 250°F (121°C) |
| Air velocity (max.) – ASTM C 1071 | 5000 fpm (25.4 m/sec) |
| Fungi resistance – ASTM C 1338 | Does not breed or promote |
| Fungi resistance – ASTM G 21 | No growth |
| Bacteria resistance – ASTM G 22 | No growth |

Standard Thicknesses and Packaging

| Thickness | Roll Length | | Roll Widths for All Thicknesses* | |
|-----------|-------------|-------------------|----------------------------------|-----------------------|
| | in | mm | lineal feet | lineal meters |
| 1/2 | 13 | 100, 150, 200 | 31, 46, 61 | 34 to 36 864 to 914 |
| 1 | 25 | 50, 100, 150, 200 | 15, 31, 46, 61 | 44 to 48 1118 to 1219 |
| 1 1/2 | 38 | 50, 100 | 15, 31 | 56 to 60 1422 to 1524 |
| 2 | 51 | 50 | 15 | 66 to 72 1676 to 1829 |

*Available in 1/4" (6.4 mm) increments.

Contact your Regional Sales Office for stock items and availability of special sizes.

Surface Burning Characteristics

Duct Liner PM meets the Surface Burning Characteristics and Limited Combustibility of the following standards:

Standard/Test Method

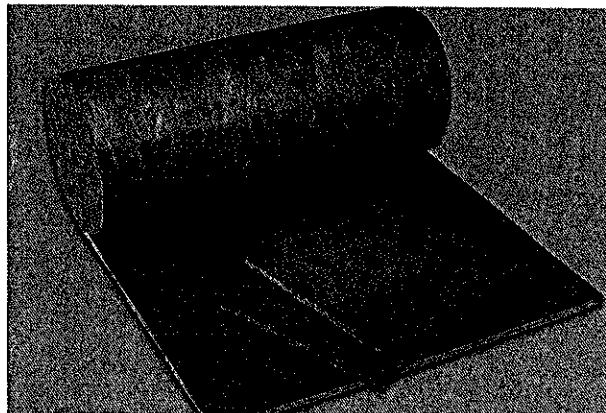
- ASTM E 84
- UL 723
- NFPA 255
- NFPA 90A and 90B
- NFPA 259
- CAN/ULC S102-M88

| | |
|-------------------------------|----|
| Maximum Flame Spread Index | 25 |
| Maximum Smoke Developed Index | 50 |

UL labels supplied on packages when requested on order.

Specification Compliance

- ASTM C 1071, Type I
- ICC Compliant
- California Title 24
- ASHRAE 62
- MEA 353-93-M
- SMACNA Application Standards for Duct Liners
- NAIMA Fibrous Glass Duct Liner Installation Standard
- Canada: CGSB 51-GP-11M and CAN/CGSB 51.11



Advantages

Improves Indoor Building Environment. Duct Liner PM improves indoor environmental quality by helping to control both temperature and sound.

Will Not Support Microbial Growth. The airstream surface of Duct Liner PM is treated with an antimicrobial agent specifically registered with the EPA for HVAC applications to resist potential growth of fungus or bacteria on the airstream surface.

Duct Liner PM duct liner meets all requirements for fungi and bacterial resistance. Tests were conducted in accordance with ASTM C 1338 and ASTM G 21 (fungi testing) and ASTM G 22 (bacteria resistance testing). Detailed information is available in Johns Manville fact sheet HSE-103FS.

Note: As with any type of surface, microbial growth may occur in accumulated duct system dirt, given certain conditions. This risk is minimized with proper design, filtration, maintenance and operation of the HVAC system.

Cleanability. If HVAC system cleaning is required, the airstream surface may be cleaned with industry-recognized dry methods. See the North American Insulation Manufacturers Association (NAIMA) "Cleaning Fibrous Glass Insulated Air Duct Systems."

Green Building Attributes

GREENGUARD® certification is not intended for residential environments. Instead, the certification is intended only for buildings meeting ASHRAE 62.1-2007 commercial building ventilation rates. This certification is proof that the product meets the GREENGUARD Environmental Institute's indoor air quality standards and product emission standards for VOCs.



5% Pre-consumer
20% Post-consumer
SCIENTIFIC CERTIFICATION SYSTEMS
SCS-CRC-01073

Duct Liner PM

Fiber Glass Duct Liner

Installation

Duct Liner PM installation must be performed in accordance with the requirements of the NAIMA Fibrous Glass Duct Liner Standards or SMACNA HVAC Duct Construction Standard. All transverse edges, or any edges exposed to airflow, must be coated with an approved duct liner coating material, such as Johns Manville SuperSeal products.

Minimizes Pre-installation Damage. Duct Liner PM's durable glass mat facing is resistant to damage that can occur during in-shop handling, fabrication, jobsite shipping and installation.

Easy to Fabricate. Duct Liner PM is lightweight and easy to handle. Clean, even edges can be accurately cut with regular shop tools.

Thermal Performance

| Thickness | | R-value | | Conductance | |
|-----------|----|------------------------------|----------------------|------------------------------|----------------------|
| in | mm | (hr·ft ² ·°F)/Btu | m ² ·°C/W | Btu/(hr·ft ² ·°F) | W/m ² ·°C |
| ½ | 13 | 2.2 | 0.39 | 0.46 | 2.61 |
| 1 | 25 | 4.2 | 0.74 | 0.24 | 1.36 |
| 1½ | 38 | 6.3 | 1.11 | 0.16 | 0.91 |
| 2 | 51 | 8.0 | 1.41 | 0.13 | 0.74 |

R-value and conductance are calculated from the material thermal conductivity tested in accordance with ASTM C 518 at 75°F (24°C) mean temperature.

Sound Absorption Coefficients (Type "A" Mounting)

| Thickness | | Sound Absorption Coefficient at Frequency (Cycles per Second) of | | | | | | |
|-----------|----|---|------|------|------|------|------|------|
| in | mm | 125 | 250 | 500 | 1000 | 2000 | 4000 | NRC |
| ½ | 13 | 0.08 | 0.17 | 0.42 | 0.63 | 0.77 | 0.89 | 0.50 |
| 1 | 25 | 0.14 | 0.28 | 0.64 | 0.85 | 0.97 | 1.09 | 0.70 |
| 1½ | 38 | 0.24 | 0.51 | 0.90 | 0.99 | 1.01 | 1.10 | 0.85 |
| 2 | 51 | 0.26 | 0.69 | 1.02 | 1.08 | 1.03 | 1.10 | 0.95 |

Coefficients were tested in accordance with ASTM C 423 and ASTM E 796.

ISO 9000 Certification

Johns Manville mechanical insulation products are designed, manufactured and tested in our own facilities, which are certified and registered to stringent ISO 9000 (ANSI/ASQC 90) series quality standards. This certification, along with regular, independent third-party auditing for compliance, is your assurance that Johns Manville products deliver consistent high quality.



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Denver, CO 80202
(800) 654-3103
specJM.com

AHS-424 02/10 (Replaces 10/09)

North American Sales Offices, Insulation Systems

Eastern Region

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Defiance, OH 43512
(800) 334-2399
Fax: (419) 784-7866

Western Region and Canada

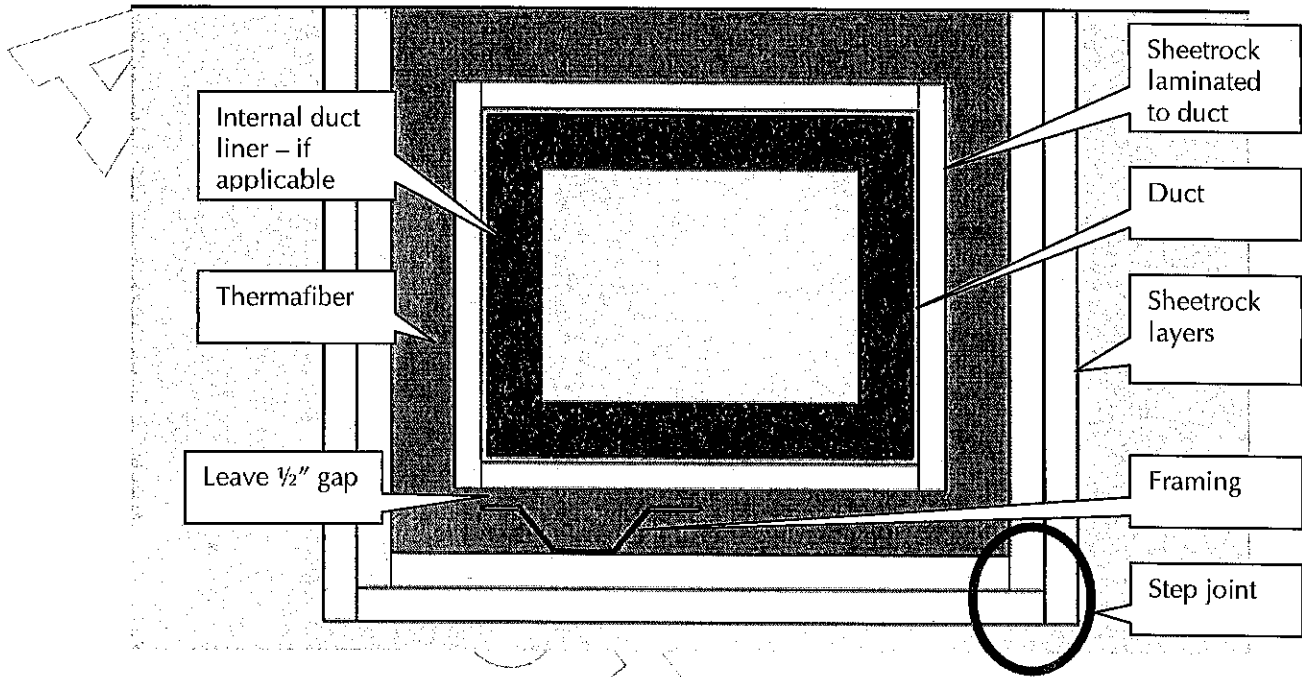
P.O. Box 5108
Denver, CO 80217
(800) 368-4431
Fax: (303) 978-4661

The physical and chemical properties of Duct Liner PM listed herein represent typical, average values obtained in accordance with accepted test methods and are subject to normal manufacturing variations. They are supplied as a technical service and are subject to change without notice. Numerical flame spread and smoke developed ratings are not intended to reflect hazards presented by these or any other materials under actual fire conditions. Check with the Regional Sales Office nearest you to assure current information.

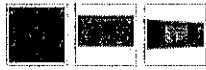
All Johns Manville products are sold subject to Johns Manville's standard Terms and Conditions, including Limited Warranty and Limitation of Remedy. For a copy of the Johns Manville standard Terms and Conditions, Limited Warranty and Limitation of Remedy, and information on other Johns Manville thermal insulation and systems, call (800) 654-3103.

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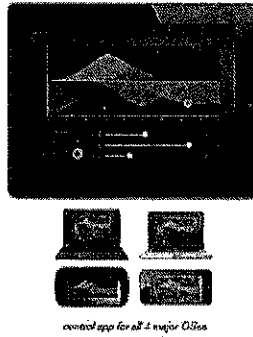
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The DriveRack® PA2 provides all the processing you need between your mixer and amplifiers to optimize and protect your loudspeakers. With the latest advancements in dbx's proprietary AutoEQ™ and AFS™ algorithms, a new input delay module for delaying the FOH system to the backline, Ethernet control via an Android®, iOS®, Mac®, or Windows® device, and updated Wizards, the DriveRack PA2 continues the DriveRack legacy of great-sounding, powerful, and affordable loudspeaker management processors, for a whole new generation.



control app for all 4 major OSes

AUTOEQ™

New, improved AutoEQ algorithm ensures an extremely accurate, fast, and non-intrusive automatic EQ experience.

With the RTA Mic "listening" to your room, the new, updated DriveRack PA2 AutoEQ algorithm sets speaker levels and room EQ automatically in a matter of seconds. This means room adjustments can now be made very quickly, without subjecting the audience to annoying, lengthy broadcasts of pink noise.

ENHANCED AFS™ FEEDBACK ELIMINATION

Enhanced AFS™ algorithm for faster, more precise feedback elimination, without adversely affecting your system's tone.

Nothing turns audiences away like annoying and potentially painful audio feedback. Fortunately, dbx engineers have revisited their already-stellar Advanced Feedback Suppression algorithm and made it work even better. The DriveRack PA2 listens for and anticipates feedback and adjusts speaker output automatically before it even has a chance, while never altering your sound.

UPDATED WIZARD SETUP FUNCTIONS

Updated Wizards make initial set up easy, while ensuring speaker tunings and other settings are up-to-date.

Wizard functions on the DriveRack PA2 guide you through easy, step-by-step processes to help you get the most from your loudspeaker system. Helps you easily configure level balancing, AutoEQ, Advanced Feedback Suppression, and provides access to built-in and constantly updating speaker tunings from most major speaker manufacturers.

AVAILABLE INPUT PROCESSING

- › dbx Compression
- › AFS™ (Advanced Feedback Suppression)
- › Graphic EQ
- › 8-Band Parametric EQ (adjusted when using the AutoEQ)
- › Subharmonic Synthesis

AVAILABLE OUTPUT PROCESSING

- › Crossover (supports full range, 2-way, and 3-way systems)
- › 8-Band Parametric EQs (used for speaker tunings)
- › dbx Limiting
- › Driver Alignment Delays

DriveRack PA2

Complete Loudspeaker Management System

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 SAVE \$224.00!



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- BUYER GUIDES
- SPECIFICATIONS
- NEWS
- SUPPORT RESOURCES



Features

- › All New Setup Wizard
- › Streamlined AutoEQ™
- › All New AFS™ (Advanced Feedback Suppression)
- › Mobile Control (Android®, iOS®, Mac®, Windows®)
- › dbx Compression
- › Graphic EQ
- › 8-Band Parametric EQ (adjusted when using the AutoEQ) Input
- › Subharmonic Synthesis
- › Crossover (supports full range, 2-way, and 3-way systems)
- › 8-Band Parametric EQs (used for speaker tunings) Output
- › dbx Limiting
- › Driver Alignment Delays





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accessories manual

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Product Summary

Fine-tune your audio.

Fine-tune your PA or stereo systems audio response to match the acoustic environment with this Digital Sound Level Meter. It comes with a carrying case for travel and features an easy-to-read display.

- Carrying case protects the meter when traveling
- Easy-to-read display, sound range 30-130db, digit LCD display
- You can fine-tune your PA or stereo systems audio response to match the acoustic environment

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Shipping

Usually ships in **1 - 2 business days**

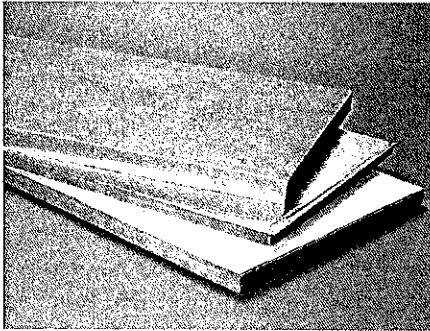
In store: [Check availability](#)

By phone: 1-800-843-7422

Manufacturer Warranty

- Parts: 12 month
- Labor: 12 month





- Type 701
- Type 702
- Type 703
- Type 704
- Type 705
- Type 707
- Type 711

Description

These insulations are made of inorganic glass fibers with a thermosetting resin binder and formed into flexible, semi-rigid or rigid rectangular boards of varying densities. Types 703, 704 and 705 are available with factory-applied FRK or ASJ facings. Both facings are vapor retarders and provide a neat, finished appearance in mechanical applications.

Uses

701, 702, 711 – Lightweight, resilient, flexible insulation in sheet form, used on vessels with irregular surfaces where an exterior finish will be supported mechanically. 703, 704 – Semi-rigid boards for use on equipment, vessels and air conditioning ductwork. 705 – A high strength rigid board for use on chillers, hot and cold equipment, and heating and air conditioning ductwork where high abuse resistance and good appearance are required. 707 – For use in acoustical wall panels and specialized ceiling applications.

Availability

Fiberglas® 700 Series Insulations are available in standard 24"x48" (610mm x 1219mm) boards in thicknesses from 1" (25mm) to 4" (102mm) in 1/2" (13mm) increments. Maximum thickness, Type 705, is 3" (76mm). Types 702 and 704 are made-to-order products.

Features/Benefits

Thermal Efficiency

Fiberglas 700 Series Insulations save energy and reduce heat transfer, lowering operating costs. Available in five densities, providing a selection of products to meet specific performance, appearance and economic requirements.

Structural Integrity

Fiberglas 700 Series Insulations resist damage and maintain structural integrity and efficiency. Thickness stays uniform.

Excellent Acoustical Properties

This versatile group of Fiberglas insulation boards efficiently reduces sound transmission.

Specification Compliance

- ASTM C 553, Mineral Fiber Blanket Thermal Insulation, Type III – Type 701, 711
- ASTM C 612, Mineral Fiber Block & Board Thermal Insulation, Types IA, IB – Types 702, 703, 704, 705, 707
- ASTM C 795, Thermal Insulation For Use Over Austenitic Stainless Steel*
- ASTM C 1136, Flexible Low Permeance Vapor Retarders for Thermal Insulation, Type I: ASJ; Type II: FRK
- Nuclear Regulatory Commission Guide 1.36, Non-Metallic Thermal Insulation*
- New York City MEA No. 227-83 – Types 703 & 705, plain and FRK-faced
- CAN/CGSB-51.10 – Type I, Class I – Types 703, 704
- NFPA 90A and 90B
- California Insulation Quality Standards CA-T052

* Preproduction qualification testing complete and on file. Chemical analysis of each production lot required for total conformance.

Physical Property Data

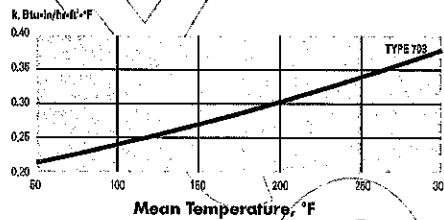
| Property | Test Method | Value |
|--|---|---|
| Equipment operating temperature limitation | ASTM C 411 | 0 to 450°F* (-18°C to 232°C)* |
| Insulation jacket temperature limitation | ASTM C 1136 | -20°F to 150°F (-29°C to 66°C) |
| Jacket permeance | ASTM E 96, Proc. A | 0.02 perm |
| Jacket puncture resistance | ASTM D 781 | FRK: 25 units; ASJ: 50 units |
| Compressive strength (minimum) | ASTM C 165 | Type 703: 25 lb/ft ² (1197 Pa) Type 704: 60 lb/ft ² (2873 Pa) Type 705: 200 lb/ft ² (9576 Pa) |
| at 10% deformation | | 90 lb/ft ² (4309 Pa) |
| at 25% deformation | | 225 lb/ft ² (10.8 kPa) |
| Water vapor sorption | ASTM C 1104 | <2% by weight at 120°F (49°C), 95% R.H. |
| Nominal density | ASTM C 167 | Type 701: 1.5 pcf (24 kg/m ³) 711: 1.65 pcf (26 kg/m ³) 702: 2.3 pcf (37 kg/m ³) 703: 3.0 pcf (48 kg/m ³) 704: 4.2 pcf (67 kg/m ³) 705: 6.0 pcf (96 kg/m ³) 707: 7.0 pcf (112 kg/m ³) |
| Surface burning characteristics | UL 723,** ASTM E 84 or CAN/ULC-S102-M** | Flame spread 25** Smoke developed 50 |

* Maximum thickness at 450°F (232°C): Type 701, 702: 6" (152mm); Type 703, 704, 705: 4" (102mm).

** The surface burning characteristics of these products have been determined in accordance with UL 723, ASTM E 84 or CAN/ULC-S102-M. This standard should be used to measure and describe the properties of materials, products or assemblies in response to heat and flame under controlled laboratory conditions and should not be used to describe or appraise the fire hazard or fire risk of materials, products or assemblies under actual fire conditions. However, results of this test may be used as elements of a fire risk assessment which takes into account all of the factors which are pertinent to an assessment of the fire hazard of a particular end use. Values are reported to the nearest 5 rating.

Fiberglas® 700 Series Insulations

Thermal Conductivity



Apparent thermal conductivity curve determined in accordance with ASTM Practice C 1045 with data obtained by ASTM Test Method C 177. Values are nominal, subject to normal testing and manufacturing tolerances.

| Mean Temp. °F | k, Btu-in/hr-ft²-°F | | | | | Mean Temp. °C | λ, W/m·°C | | | | |
|---------------|---------------------|------|------|------|------|---------------|-----------|-------|-------|-------|-------|
| | 701 | 702 | 703 | 704 | 705 | | 701 | 702 | 703 | 704 | 705 |
| 50 | 0.22 | 0.21 | 0.21 | 0.22 | 0.22 | 10 | 0.032 | 0.030 | 0.030 | 0.032 | 0.032 |
| 75 | 0.24 | 0.23 | 0.23 | 0.23 | 0.23 | 25 | 0.035 | 0.032 | 0.033 | 0.034 | 0.034 |
| 100 | 0.26 | 0.24 | 0.24 | 0.25 | 0.25 | 50 | 0.040 | 0.036 | 0.036 | 0.038 | 0.037 |
| 150 | 0.30 | 0.27 | 0.27 | 0.28 | 0.27 | 75 | 0.045 | 0.041 | 0.040 | 0.042 | 0.041 |
| 200 | 0.35 | 0.31 | 0.30 | 0.31 | 0.30 | 100 | 0.052 | 0.046 | 0.045 | 0.046 | 0.045 |
| 250 | 0.40 | 0.36 | 0.34 | 0.35 | 0.33 | 125 | 0.059 | 0.053 | 0.050 | 0.051 | 0.049 |
| 300 | 0.46 | 0.41 | 0.38 | 0.39 | 0.37 | 150 | 0.067 | 0.060 | 0.055 | 0.056 | 0.053 |

Thermal Performance, ASTM C.680 (Type 703)

| Thickness, in. (mm) | Operating Temperature, °F (°C) | | | | | | | | | |
|---------------------|--------------------------------|----|-----------|-----|-----------|-----|-----------|-----|-----------|-----|
| | 250 (121) | | 300 (149) | | 350 (177) | | 400 (204) | | 450 (232) | |
| | HL | ST | HL | ST | HL | ST | HL | ST | HL | ST |
| 1.0 (25) | 27 | 98 | 42 | 106 | 57 | 114 | 75 | 123 | 95 | 133 |
| 1.5 (38) | 19 | 93 | 29 | 99 | 40 | 105 | 52 | 112 | 66 | 119 |
| 2.0 (51) | 15 | 90 | 22 | 95 | 31 | 100 | 40 | 105 | 50 | 111 |
| 2.5 (64) | 12 | 88 | 18 | 92 | 25 | 96 | 32 | 101 | 41 | 106 |
| 3.0 (76) | 10 | 87 | 15 | 91 | 21 | 94 | 27 | 98 | 34 | 102 |
| 3.5 (89) | 9 | 86 | 13 | 89 | 18 | 92 | 23 | 96 | 30 | 99 |
| 4.0 (102) | 8 | 86 | 11 | 88 | 16 | 91 | 21 | 94 | 26 | 97 |

The above table provides approximate heat loss values (HL), Btu/hr-ft², and Surface Temperatures (ST), °F, for flat surfaces. Values are based on horizontal heat flow, vertical flat surface, 80°F ambient temperature, still air, ASJ jacket. To convert heat loss values to W/m², multiply values by 3.15. To convert surface temperatures, use the formula: °C = (°F-32)/1.8. For similar information using other assumptions, contact your Owens Corning Representative.

Sound Absorption Coefficients, ASTM C 423

Mounting: Type A – Material placed against a solid backing.

| Product Type | Thickness, in. (mm) | Octave Band Center Frequencies, Hz | | | | | | | NRC |
|--------------|---------------------|------------------------------------|-----|------|------|------|------|------|-----|
| | | 125 | 250 | 500 | 1000 | 2000 | 4000 | | |
| 701, plain | 1 (25) | .17 | .33 | .64 | .83 | .90 | .92 | .70 | |
| | 2 (51) | .22 | .67 | .98 | 1.02 | .98 | 1.00 | .90 | |
| 703, plain | 1 (25) | .11 | .28 | .68 | .90 | .93 | .96 | .70 | |
| | 2 (51) | .17 | .86 | 1.14 | 1.07 | 1.02 | .98 | 1.00 | |
| 705, plain | 1 (25) | .02 | .27 | .63 | .85 | .93 | .95 | .65 | |
| | 2 (51) | .16 | .71 | 1.02 | 1.01 | .99 | .99 | .95 | |
| 703, FRK | 1 (25) | .18 | .75 | .58 | .72 | .62 | .35 | .65 | |
| | 2 (51) | .63 | .56 | .96 | .79 | .60 | .35 | .75 | |
| 705, FRK | 1 (25) | .27 | .66 | .33 | .66 | .51 | .41 | .55 | |
| | 2 (51) | .60 | .50 | .63 | .82 | .45 | .34 | .60 | |
| 703, ASJ | 1 (25) | .17 | .71 | .59 | .68 | .54 | .30 | .65 | |
| | 2 (51) | .47 | .62 | 1.01 | .81 | .51 | .32 | .75 | |
| 705, ASJ | 1 (25) | .20 | .64 | .33 | .56 | .54 | .33 | .50 | |
| | 2 (51) | .58 | .49 | .73 | .76 | .55 | .35 | .65 | |

Values given are for design approximations only; production and test variabilities will alter results. Specific designs should be evaluated in end-use configurations.

Application Recommendations

Types 701 and 702 are lightweight, unfaced, flexible insulations in batt form for use on vessels having irregular surfaces, where the compressive strength is not a performance criterion. Types 703, 704 and 705 are board insulations usually impaled over welded pins on flat surfaces. They are cut in segments and banded in place on irregular surfaces. Unfaced boards are normally finished with reinforced insulating cement or weatherproof mastic.

ASJ- or FRK-faced insulation boards shall be applied using mechanical fasteners such as weld pins or speed clips. Fasteners shall be located not less than 3" (75mm) from each edge or corner of the board. Pin spacing along the equipment should be no greater than 12" (300mm) on centers. Additional pins or clips may be required to hold the insulation tightly against the surface where cross breaking is used for stiffening. Weld pin lengths must be selected to ensure tight fit but avoid "oil-canning."

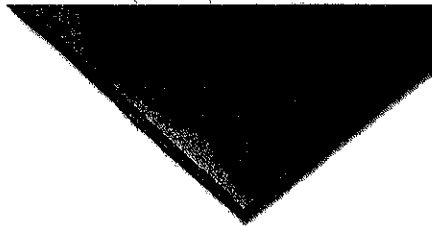
In multiple layer applications, use faced material on outer layer only. Where a vapor retarder is required, cover pins and clips with vapor sealing, pressure-sensitive patches matching insulation facing. Rub hard with a plastic sealing tool to ensure a tight bond and a vapor seal.

All insulation joints should be sealed with pressure-sensitive joint sealing tape to match the insulation facing. Rub hard with a plastic sealing tool to effect a tight bond. Recommended practice suggests 3" (76mm) wide tape on flat surfaces or where edges are shiplapped and stapled. Use 5" (102mm) wide tape in lieu of shiplapping. If insulation is being applied to sheet metal duct work, all sheet metal joints must be sealed prior to insulating. Glass fabric and mastic may be used in lieu of pressure-sensitive tape.



OWENS CORNING INSULATING SYSTEMS, LLC
 ONE OWENS CORNING PARKWAY
 TOLEDO, OHIO 43659
1-800-GET-PINK™
www.owenscorning.com





Durable Material Composition

SelectSound Black acoustic board is dimensionally stable and will not shrink or warp. The board's resilient composition resists job-site damage. When necessary, the durable black mat facing may be cleaned by vacuuming. *SelectSound* Black acoustic board, composed of inorganic glass fibers, will not rot or mildew and is noncorrosive to steel, copper and aluminum.

Fast, High Quality Installation

Lightweight and resilient, *SelectSound* Black acoustic board is easy to handle, fabricate and install. Both stick pins and adhesives can be used to secure boards to drywall, concrete block or precast concrete.

Size Availability

SelectSound Black acoustic board is available in 48" x 96" size. *SelectSound* Black acoustic board can also be supplied precut in sizes up to 48" x 96" to fit specific dimensional requirements. Precut boards improve labor productivity by speeding installation.

Superior Acoustical Performance

SelectSound Black acoustic board provides excellent acoustical performance for multiplex theaters, sound studios and performing arts centers. Depending on specified thickness, *SelectSound* Black acoustic board absorbs up to 100% of the sound striking its surface.

SelectSound Black acoustic board helps provide the highest quality audio reproduction by reducing sound reverberation within spaces. Sound transfer from space to space is also noticeably reduced.

Black Core with Dark Black Finish Surface

SelectSound Black acoustic board has an all-black core with a deep black mat finish with very low light reflectivity. The black surface is ideal for eliminating screen light reflections and preventing insulation from showing through most surface treatments.

Design Considerations

Acoustical performance of interior surfaces can generally be improved by increasing acoustical material thickness. *SelectSound* Black acoustic board can be specified for use in conjunction with other Owens Corning acoustical materials to provide additional performance.

Owens Corning also manufactures *SelectSound* Black theater blanket. This roll product is ideal for use behind fabric on theater walls, in sound studios and performing arts centers.

Applicable Standards

The noise reduction coefficients of *SelectSound* Black acoustic board were derived from tests conducted in accordance with ASTM C 423 on a Type A mounting.

Installation Procedure

SelectSound Black acoustic board can be installed on drywall, concrete block or precast concrete using impaling pins or appropriate adhesives.

When installing insulation with adhesive, follow adhesive manufacturer's recommendations for surface preparation and pattern.

When using impaling pins, follow the pin manufacturer's recommendations for surface preparation, location and amount of pins. Pin length should be selected to ensure tight fit. Where subject to physical contact, protect pin tips.

Keep product dry during shipping, storage and installation.

Physical Property Data

| Property | Test Method | Value |
|---|-------------------------------|---|
| Compressive strength (minimum) at 10% deformation | ASTM C 165 | 25 lb/ft ² (1197 Pa) |
| at 25% deformation | | 90 lb/ft ² (4309 Pa) |
| Water vapor sorption | ASTM C 1104 | <3% by weight at 120°F (49°C), 95% R.H. |
| Fungi resistance | ASTM C 1338 | Meets requirement |
| Nominal density | ASTM C 303 | 3.0 pcf (48 kg/m ³) |
| Corrosiveness | ASTM C 665 Corrosiveness Test | Will not cause corrosion greater than that caused by sterile cotton on aluminum or steel* |
| Surface burning characteristics | ASTM E 84 CAN/ULC-S102** | Flame spread 25** Smoke developed 50 |

* When wet, coated surfaces in contact with galvanized steel may cause discoloration of the sheet metal.

** The surface burning characteristics of these products have been determined in accordance with UL 723 and CAN/ULC-S102-M. These standards should be used to measure and describe the properties of materials, products or assemblies in response to heat and flame under controlled laboratory conditions and should not be used to describe or appraise the fire hazard or fire risk of materials, products or assemblies under actual fire conditions. However, results of this test may be used as elements of a fire risk assessment which takes into account all of the factors which are pertinent to an assessment of the fire hazard of a particular end use. Values are reported to the nearest 5 rating.

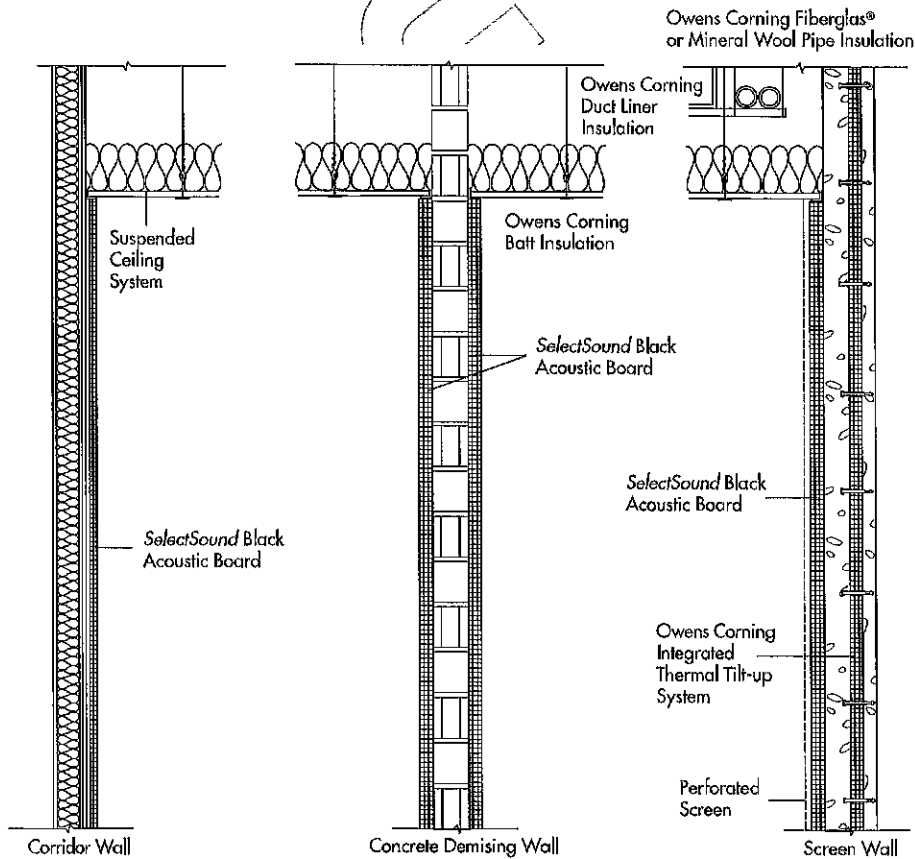
SelectSound™ Black Acoustic Board

Acoustical Performance

| Product Type & Thickness | Density pcf (kg/m ³) | Mounting | Octave Band Center Frequencies, Hz | | | | | | | Thermal Resistance* R-Value (hr•ft ² •°F)/Btu |
|--------------------------|-------------------------------------|----------|------------------------------------|-----|------|------|------|------|------|--|
| | | | 125 | 250 | 500 | 1000 | 2000 | 4000 | NRC | |
| 1" Mat faced | 3.0 (48) | A | .06 | .25 | .62 | .91 | .99 | .98 | .70 | 4.3 |
| 2" Mat faced | 3.0 (48) | A | .18 | .71 | 1.12 | 1.12 | 1.03 | 1.02 | 1.00 | 8.6 |

Derived from test conducted in accordance with ASTM C 423, Type A mounting (material placed against a solid backing such as a block wall).

Conceptual Details



For CSI type sample specification, please contact your local Owens Corning representative.



Owens Corning reserves the right to change this product as needed.

OWENS CORNING WORLD HEADQUARTERS

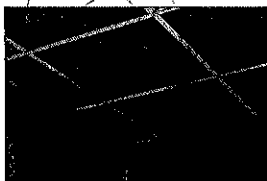
ONE OWENS CORNING PARKWAY
TOLEDO, OHIO, USA 43869

1-800-GET-PINK

www.owenscorning.com

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2 x 2 Black Acoustic Ceiling Tile

Home > Products > Acoustic Ceiling Tiles > 2 x 2 Black Acoustic Ceiling Tile

2 x 2 Black Acoustic Ceiling Tiles are sold under our SilentCeiling™ brand. Drop in to an existing grid ceiling these panels offers excellent sound absorption properties at an affordable price. Finished with a crisp, matte black fabric and as available in a 2' x 2' square format. Enjoy FREE SHIPPING from us on these panels.

[INQUIRY FORM](#)

In both residential and commercial applications, these tiles creates a "disappearing" acoustical tile ceiling that has a sharp and attractive look. Achieve NRC values of .75 by easily installing these lightweight grid ceiling tiles.

- Packages of 1" Boards will cover 80 sq. ft.
- Packages of 2" Boards will cover 40 sq. ft.
- Available in 2'x2'
- High NRC up to 1.00
- Lightweight and easy to cut with a utility knife
- 3# Density
- Spec-equivalent for Owens-Corning Select Sound Black Acoustic Board
- Class A fire rated

Effective Sound Absorption: SilentCeiling™ Black Acoustic Ceiling Tiles eliminate unwanted ceiling boundary reflections and control excessive room reverberation. SilentCeiling™ Black Acoustical Ceiling Tiles eliminate slap-echo between parallel floor and ceiling surfaces. Additionally, these tiles visually and audibly "disappear" by improving signal-to-noise ratio for listening, recording, and conversation.

Easy Installation: Available as a 2'x2' grid ceiling tile. SilentCeiling™ Black Acoustical Ceiling Tiles are designed to be installed in a standard drop ceiling grid. Sound Acoustic Solutions offers all of the [supplies](#) you will need to install a sound absorbing tile ceiling.

Applications: Residential and commercial - any space where reverberation or reflected noise is an issue.

- Home theatres*, media rooms
- Recording and broadcast studios
- Clubs, restaurants, entertainment facilities
- Theatres and performing arts spaces

*Learn more about home theatre application options using Acoustical Ceiling Tiles in our [Acoustical Blog](#).

Please note: SilentCeiling™ Acoustical Ceiling Tiles are not meant to uphold ceiling products such as recessed lighting. Make sure to install recessed lighting using the grid of the ceiling to support the weight of the lights, not the tiles themselves.*

Need a large amount of SilentCeiling™ Acoustical Ceiling Tiles? Call us at 877-399-9697 for a custom wholesale quote!

Product Info

Acoustic Performance

| Thickness | pcf | Octave Band Center Frequencies, Hz | | | | | | | |
|-----------|-----|------------------------------------|------|------|------|------|------|-----|---------|
| | | 125 | 250 | 500 | 1000 | 2000 | 4000 | NRC | R-Value |
| 1" | 3 | 0.06 | 0.25 | 0.62 | 0.91 | 0.99 | 0.98 | 0.7 | 4.3 |
| 2" | 3 | 0.18 | 0.71 | 1.12 | 1.12 | 1.03 | 1.02 | 1 | 8.6 |
| 1" | 6 | 0.3 | 0.34 | 0.68 | 0.87 | 0.97 | 1.06 | 0.7 | 4.3 |
| 2" | 6 | 0.39 | 0.63 | 1.06 | 1.13 | 1.09 | 1.1 | 1 | 8.6 |

Documentation

Data Sheet

Buy Now

2 x 2 Black Acoustic Ceiling Tile

Item # SCB.2203

1", 3#, 2' x 2' (20/Pkg) - FREE SHIPPING

Item # SCB.2203.2

2", 3#, 2' x 2' (10/Pkg) - FREE SHIPPING

Qty

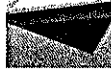
1

Price

\$154.00

\$154.00

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INSTALLATION
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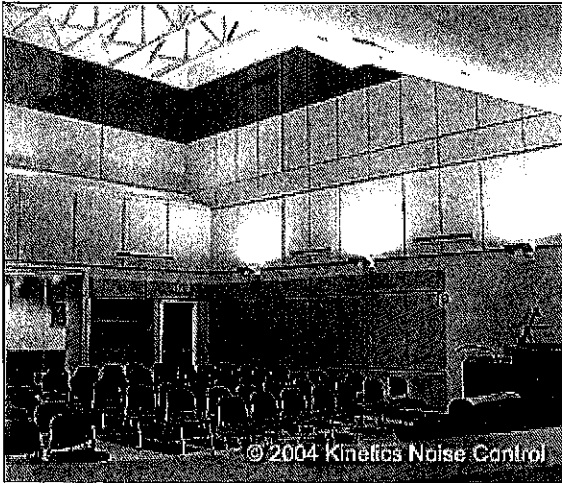


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Kinetics™

HardSide Acoustical Wall Panels



A combination of great appearance, superior acoustical performance, and design flexibility makes HardSide Acoustical Wall Panels the perfect solution for many interior reverberant noise problems.

The traditional acoustical wall panel, HardSide offers design versatility. A variety of shaped edges and panel thicknesses allow you to design for the desired appearance and acoustics. The perfect solution for many reverberant noise problems this panel offers superior performance in both wall and ceiling applications.

The core of this panel is a 5-7 PCF fiberglass board. The edges are chemically hardened for durability. Fabric facing, from the [FR 701 collection from Guilford of Maine](#) or factory-approved, customer-selected fabric, is stretched over the panel, wrapped and bonded around the edges for a crisp, finished look. Vinyl finishes are also available.

Design for panel sizes up to a maximum 4 ft. x 10 ft. or custom shaped panels with angled or contoured perimeter cuts.

Photo Gallery

Select the image to open a larger view in a new window.



Description

A versatile fiberglass acoustical wall panel wrapped in a wide selection of fabrics or vinyls. Available with hardened shaped edges. Engineered sound control with thicknesses from 1 to 4 inches and sizes up to 4 ft. x 10 ft.

HardSide Acoustical Wall Panels

[Specification](#)

[Data Sheet](#)

Fabric Selection

[Guilford of Maine FR701, Style 2100](#)

Installation Guidelines

[Adhesive Only](#)

[HS Clips with Adhesive](#)

[T Clips with Adhesive](#)

[DS-90 Clip](#)

[Edgemount Clip](#)

[Z-Clip](#)

[Z-Clips with Velcro](#)

[Z-Clips with Brackets](#)

[Velcro & Grip-Lock](#)

[Ceiling Panel Installation](#)

[Ceiling Panels with Butted Seams \(First Panel\)](#)

[Ceiling Panels with Butted Seams \(Middle Panel\)](#)

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[Field-Cut & Rewrap](#)

[Inside Corner Field-Cut & Rewrap](#)

[Electrical Outlet Extension Installation](#)

[Round Hole Field Cut](#)

Pricing and Quotations

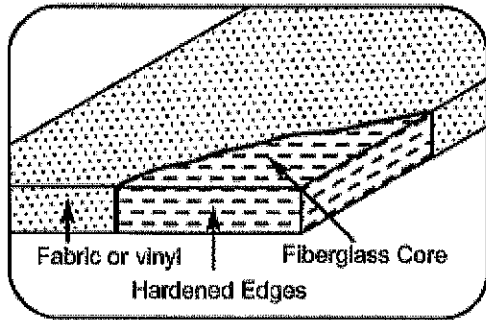
[Your local Kinetics Interiors representative will assist you with pricing and quotations](#)

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Composition

- 5-7 PCF density fiberglass core
- Chemically hardened edges
- Fabric faced with factory in-stock fabric by Guilford of Maine, or factory-approved customer-selected material



Acoustical Performance

Sound Absorption per ASTM C-423, Type A Mounting

| Frequency, Hz | 125 | 250 | 500 | 1000 | 2000 | 4000 | NRC |
|----------------|------|------|------|------|------|------|------|
| 1" Thick Panel | 0.05 | 0.32 | 0.82 | 1.04 | 1.02 | 1.01 | 0.80 |
| 2" Thick Panel | 0.29 | 0.82 | 1.10 | 1.04 | 1.01 | 1.02 | 1.00 |
| 4" Thick Panel | 0.61 | 1.05 | 1.11 | 1.11 | 1.08 | 1.04 | 1.10 |

Fire Class Rating

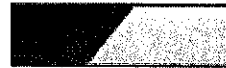
Class A per ASTM E84

Applications

- Interior surfaces where superior acoustical performance is required
- Conference Rooms
- Schools/Classrooms
- Auditoriums
- Media Rooms
- Multi-Purpose Rooms
- Churches
- Office Spaces
- Reception Areas
- Home Theatres
- Pro Theatres

Edge Options

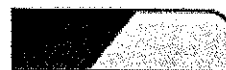
Square



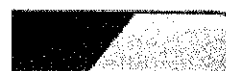
Bevel



Radius



Pencil



Mounting

- HardSide Impaling Clips with Adhesive
- EdgeMount Clips
- Z-Clips - movable
- Velcro - movable

See HardSide Cloud Panels for ceiling suspension.

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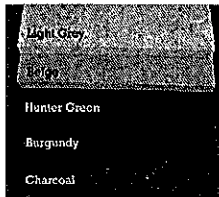
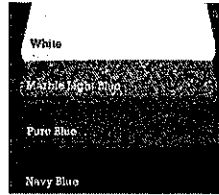


UltraQuiet Acoustic Cotton Panels

Reduce reverberation, improve sound quality, lower noise level

Echoes in a room raise the noise level making it difficult to understand what is being said. You probably have experienced this effect in a church, auditorium, gymnasium, conference room, telemarketing or open office space. There may be several contributors to the problem: voices, office equipment, computer fans, heating or ventilation equipment. Use of acoustic panels enhances the quality of the sound in the room as well as it improves the quality of life.

UltraQuiet Acoustic Cotton Panels offer an affordable, effective, and easy-to-install solution. You may install UltraQuiet Acoustic Cotton Panels on the walls, on cubicle partitions, or as ceiling tiles. They are Class A fire-rated, LEED (Leadership in Energy and Environmental Design) certified, safe for you and the environment.



What is reverberation?

Your voice and those of others in the room will carry over the air and eventually bounce from the walls, ceiling, floor, and other surfaces in the room. You may even have a printer, copier, or other sound sources that contribute to the noise. The sound will travel freely before reflecting from one of several rigid surfaces. The sum of the reflections are referred to as reverberation.

UltraQuiet Acoustic Cotton Panels are made from recycled cotton fibers compressed to form high density 2' x 4' sheets. SoundAway offers 1", 2", and 4" panels in multiple colors sold as single panels or in box quantities.

Also available in:

- UltraQuiet Cotton Baffles
- UltraQuiet Cotton 4x8' Sheets
- High Density Cotton Panels (6 lbs/cf)

Performance

UltraQuiet Panels: Sound Absorption (octave frequencies in Hz)

| Product | Nominal Size | Density lbs/cf | Weight lbs/panel | 125 | 250 | 500 | 1000 | 2000 | 4000 | NRC |
|---------------|--------------|----------------|------------------|------|------|------|------|------|------|------|
| UltraQuiet 1" | 2'x4' | 3 | 2 | 0.08 | 0.31 | 0.79 | 1.01 | 1.00 | 0.99 | 0.80 |
| UltraQuiet 2" | 2'x4' | 3 | 4 | 0.35 | 0.94 | 1.32 | 1.22 | 1.06 | 1.03 | 1.15 |
| UltraQuiet 1" | 2'x4' | 6 | 4 | 0.07 | 0.30 | 1.10 | 1.10 | 1.05 | 1.03 | 0.85 |
| UltraQuiet 4" | 2' x 4' | 3 | 8 | 0.97 | 1.37 | 1.23 | 1.05 | 1.00 | 1.01 | 1.15 |

14 UltraQuiet Acoustic Cotton Panels 3#, 1" x 2' x 4', 112 square feet

List Price \$448.00



You get 14 UltraQuiet Cotton Acoustic Panels (3# density) per box each measuring 1" x 2' x 4'. UltraQuiet panels are your choice for environmentally friendly, "Green" product that is LEED certified. UltraQuiet Cotton Acoustic Panels meet Class 1 fire-rating, excellent sound absorbers, and available in multiple colors to match your decor.

Sound treatment & proofing installed after Alan Fierstein of Acoustilog completes report.

M O T T S T R E E T

No sound amplification north of this red line. Two interior and one exterior walls separate it from any amplified sound within the venue.

12 Mott Street
Vacant, for sale

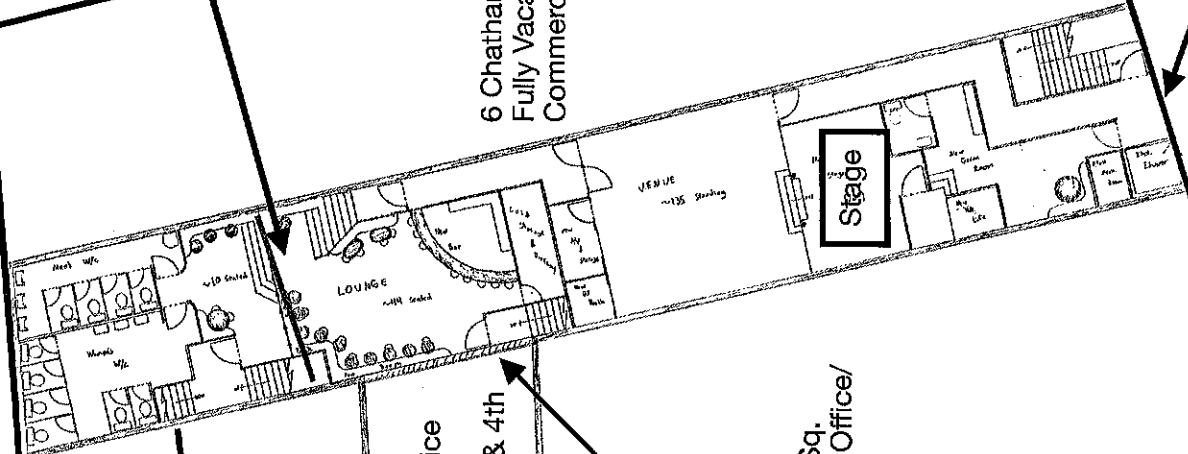
10 Mott Street
Vacant, for sale

5 Chatham Sq.
Commercial Office
2nd Floor.
Residential 3rd & 4th
Floors

1 Chatham Sq.
Commercial Office/
retail Tower

7 Chatham Sq.
Commercial Office/
Retail Tower

6 Chatham Sq.
Fully Vacant
Commercial Lot



Guest Entry. Closest residential window is over 200ft across 7-way intersection square (Chatham Square, Kimlau Sq).

No common wall with residential floors.

BOWERY / CHATHAM SQ

14 MOTT STREET
Residential

BABY'S ALL RIGHT



146 Broadway Associates

June 8, 2022

718.599.5800

babysallright@gmail.com

146 Broadway

Brooklyn, NY 11211

To Whom it may Concern,

Established in 2013, Baby's All Right is an independently funded & operated music venue in the heart of Williamsburg. Its intimate, 250-capacity show room has hosted past performers including SZA, Cypress Hill, Lil Yachty, Blood Orange, Charli XCX, Mac DeMarco, James Murphy, David Byrne, Hot Chip, Courtney Barnett, Willow Smith, Jack White, Billie Eilish & many more.

Tom is one of the most invaluable members of the Babys management team. Over the years of his tenure with us, he has systematically applied his shrewd abilities to address long running problems and inefficiencies, leaving the business in much better condition than he found it. Tom possesses a deeply intuitive sense of the direction of the music scene, the business of music, and the hospitality business; a rare combination of talents. Perhaps even more rare is his dependability. If Tom was in charge of an event, a special project, staffing, back office task, or general strategy: he would always deliver. I never once worried about anything Tom was in charge of. While I'll miss working with him, no one is better suited to opening and running a new music venue in New York City.

Should you have any questions about Tom, please reach out and ask. Wherever Duck Club ends up, I am sure that it will be not only a creative success, but a blessing for the community that surrounds it as well. Few operators in NYC express the kind of care that Tom does, and I am sure that he'll make a great contribution to the neighborhoods, wants, and histories that are the fabric of downtown New York.

All the best,

A handwritten signature in black ink, appearing to read "Brandon Collins".

Brandon Collins
Director
Baby's All Right
brandon@babysallright.com
(508) 364-6084



June 13, 2022

To Whom It May Concern,

I am writing this note to show support for Tom Moore's upcoming event space, Duck Club. I have been a colleague and peer of Tom's for many years now and I am eager to see his vision of a new Manhattan event space come to life.

I am a staff writer at Pitchfork, a Condé Nast publication. We cover all sorts of music, from gigantic marquee names to small, emerging artists. We also host an annual festival in Chicago. Tom has collaborated with Pitchfork on past New York City-based events for some of our most expansive editorial packages and has always been extraordinarily organized, kind, and responsible. Additionally, through his work in the music and arts community, I know Tom as someone who has his finger on the pulse and am confident that he will be booking a wide-range of acts at Duck Club.

I am personally very excited to organize events at Duck Club, as well as attend. I believe New York City is in dire need of inclusive, independent arts spaces and I speak for both myself and my coworkers when I say that Pitchfork is excited for Duck Club.

Please let me know if you have any questions.

Best,

Quinn Moreland



Stray Works LLC
11 Spring St, #2
New York, NY 10012

June 3, 2021

To the members of Community Board 3,

We at Stray have known Tom Moore for a number of years, and are excited to bring some of our programming to his new space, Duck Club. We trust Tom's intent and know his heart is in providing a space for art and artists to gather and connect in Lower Manhattan. Considering his conscientious nature and deep connection to the neighborhood, we know he will be a respectful and available member of the community.

The members of our group Stray have been directly involved with and have ties to the New York arts community, including a broad network of artists living in and creating artwork for the city. Our home and offices are in the neighborhood, and when safe, we will again open this up to provide a space for artists to live and work. In an effort to foster connection between artists and collaborators, we curate and facilitate a series of salons, which are small gatherings and discussions of a certain topic or subject. It is a simple concept, and we look forward to Duck Club providing the appropriate setting for these intimate conversations. We also have expressed to Tom that we look forward to consulting with him and his partners to help make his space one that allows a range of artists to program, create and socialize in a locality with such a rich history.

Considering the discussions we have had with Tom about Duck Club these past few months, we have a clear impression that he is serious about creating what is first and foremost an arts space. We are very excited for Duck Club to open its doors and be a positive contribution to a community that we know and love dearly.

Sincerely,

Philipp Engelhorn & Cameron Yates

LIGHT INDUSTRY

155 Freeman Street, Brooklyn NY 11222

June 3, 2022

To Whom It May Concern,

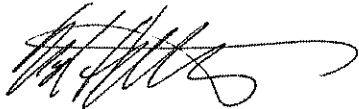
I'm writing this letter to show support for Tom Moore's upcoming event space, Duck Club. We've known Tom for many years and are excited to host screenings and events at his space in the future.

Light Industry is a venue for film and electronic art in Greenpoint, and has hosted screenings in galleries across New York City. Developed and overseen by Thomas Beard and myself, the project centers upon a series of weekly events, which are frequently organized in collaboration with an invited artist, critic, or curator. Conceptually, Light Industry draws equal inspiration from the long history of alternative art spaces in New York as well its storied tradition of cinematheques and other intrepid film exhibitors.

We trust that Tom's vision for a nightlife space will take the exhibition of art as a foundation, and that our programming will be a natural fit. Art and nightlife can coexist in ways that contribute positively to New York's communities, history, and growth—we expect that Duck Club will be a strong example of this symbiosis and that Tom will be a respectful operator & community member.

Please let me know if you have any other questions.

Sincerely,

A handwritten signature in black ink, appearing to read 'Ed Halter', with a stylized flourish at the end.

Ed Halter
Director
Light Industry

Real Pain

To Whom It May Concern,

I am writing this letter in support of Tom Moore's event space Duck Club. Tom is a close friend of mine, one who has consistently exhibited a dedication to supporting artists and to the proliferation of a collective New York spirit.

With spaces in both New York and Los Angeles, Real Pain Gallery operates as a sort of commons for artists and cultural proponents of all sorts. We foster the careers of emerging and mid career artists, exposing nuanced practices to the general public. This is especially prescient in a city as diverse as New York. Our goal is to assist in the sustained dialogue between people from all walks of life, which is reflected in our programming and in our relationships with spaces all around the city. We recognize the incredible opportunity to evoke a rich historical epoch in New York.

I have complete confidence in Tom's ability to actualize his vision of an ideal arts, performance, and nightlife space. Not only is he a keen businessman, but he is a truly standup person. His compassion for others and devotion to the development of New York make Tom the ideal candidate for an event space of this caliber. I look forward to working alongside him to build a truly connected, creatively motivated city.

Feel free to contact me should you have any further questions.

A handwritten signature in black ink, appearing to read 'Reilly Davidson'. The signature is fluid and cursive, with a large initial 'R' and 'D'.

Reilly Davidson
Director, Real Pain New York
(425) 894-0830



June 14, 2022

To Whom It May Concern,

My name is Nate Freeman. I am writing this note to voice my full support for Tom Moore's upcoming event space, Duck Club. For years I have watched first-hand as Tom's vision, relentlessness, and eye for talent have made him one of the most well-loved and respected guys in the business. I know that if he were able to follow through on his thoughtfully planned out and remarkably exciting event space, it would immediately be a force for good in Manhattan's world-class nightlife scene.

I am a staff writer at Vanity Fair, a magazine that has been one of the country's leading sources for cultural and intellectual reportage since it was founded in 1913. At Vanity Fair, I write the art column True Colors. My reporting often takes me to spaces in which the art world interacts with other creative fields, such as fashion, film and music. I can see how certain venues run by certain people are able to program acts and curate a room in a way that brings together a cross-section of New York creative people, in a way that truly enhances the level of high culture. Through years of hands-on experience, I can tell you with certainty that Tom is one of those people.

I have no doubt that his venue Duck Club will be an important place in downtown Manhattan, and I look forward to organized programming—including pop-up shows, large-scale installation, and performance—with him often, providing New Yorkers with another place to experience the vanguard of contemporary art. Art and nightlife need to intermingle—this is exactly what this city needs. and I know from my experience as a cultural arbiter on staff at Vanity Fair, and my experiences with Tom, that he has the shrewdness, foresight, and experience to make it happen in a perfect way.

Please feel free to reach out if you need any more information about anything.

Nate

nate_freeman@condenast.com

From: Tom Moore tom@flagroup.nyc
Subject: Notice of OP Applicant - CB3 | 5 Chatham Square
Date: May 19, 2023 at 9:54 PM
To: dakota@fabnyc.org



Ms. Dakota Scott,

I am writing to notify you of my intent to apply for an on-premises liquor license at five Chatham Square.

Should you have any questions or concerns, please feel free to reply or give me a call at the number below.

All the best,

Tom Moore
FLA Group | NYC
(c) (847) 987-1021
(w) flagroup.nyc

From: Tom Moore tom@flagroup.nyc
Subject: Notice of OP Applicant - CB3 | 5 Chatham Square
Date: May 19, 2023 at 9:54 PM
To: info@gohproductions.org



Ms. Bonnie Sue Stein,

I am writing to notify you of my intent to apply for an on-premises liquor license at five Chatham Square.

Should you have any questions or concerns, please feel free to reply or give me a call at the number below.

All the best,

Tom Moore
FLA Group | NYC
(c) (847) 987-1021
(w) flagroup.nyc

From: Tom Moore tom@flagroup.nyc
Subject: Notice of OP Applicant - CB3 | 5 Chatham Square
Date: May 19, 2023 at 9:54 PM
To: friendsoftheles@gmail.com



Ms. Linda Jones,

I am writing to notify you of my intent to apply for an on-premises liquor license at five Chatham Square.

Should you have any questions or concerns, please feel free to reply or give me a call at the number below.

All the best,

Tom Moore
FLA Group | NYC
(c) (847) 987-1021
(w) flagroup.nyc

From: Tom Moore tom@flagroup.nyc
Subject: Notice of OP Applicant - CB3 | 5 Chatham Square
Date: May 19, 2023 at 9:54 PM
To: ban62007@gmail.com



Ms. Michele Campo,

I am writing to notify you of my intent to apply for an on-premises liquor license at five Chatham Square.

Should you have any questions or concerns, please feel free to reply or give me a call at the number below.

All the best,

Tom Moore
FLA Group | NYC
(c) (847) 987-1021
(w) flagroup.nyc

From: Tom Moore tom@flagroup.nyc
Subject: Notice of OP Applicant - CB3 | 5 Chatham Square
Date: May 19, 2023 at 9:55 PM
To: jancrc@gmail.com



Mr. Jan Lee,

I am writing to notify you of my intent to apply for an on-premises liquor license at five Chatham Square.

Should you have any questions or concerns, please feel free to reply or give me a call at the number below.

All the best,

Tom Moore
FLA Group | NYC
(c) (847) 987-1021
(w) flagroup.nyc

From: Thomas Moore tom@duckclub.nyc
Subject: Duck Club | Notice of Liquor License Application | Bowery Block Association
Date: March 22, 2023 at 6:57 PM
To: mitchellgrubler@yahoo.com, bstarztwo@gmail.com



Hi Mitchell,

My name is Tom Moore and I plan on opening a performing arts venue and bar at 5 Chatham Square in New York City. I have six years experience in running reputable nightlife establishments here, and more years of arts programming & production work before that upstate.

I'd also love to meet the block captain for the Chatham Square area.

There are very few residential neighbors, but that does not mean I won't take sound issues seriously. I will be working with the highly respected acoustician Alan Fierstein of Acoustilog and sound treatment/proofing specialists at New York Soundproofing—all in an effort to ensure that my contributions to the neighborhood are only positive and not disruptive.

It is a wildly exciting prospect to participate in the history of live entertainment for which the Bowery is so widely known. I'm reaching out now to announce my intentions but also hopefully to get to know you and your colleagues. Should you be interested in hearing more about my plan, please feel free to write me or call me. I've linked a folder below with letters of recommendation and another with the proposed floor plan.

Have a great evening,



Tom Moore
duck club | NYC
(c) (847) 987-1021
(w) duckclub.nyc

From: Thomas Moore tom@duckclub.nyc
Subject: Duck Club | Notice of Liquor License Application | Fourth Arts Block aka FABnyc
Date: March 22, 2023 at 6:51 PM
To: dakota@fabnyc.org



Hi Dakota,

My name is Tom Moore and I plan on opening a performing arts venue and bar at 5 Chatham Square in New York City. I have six years experience in running reputable nightlife establishments here, and more years of arts programming & production work before that upstate.


There are very few residential neighbors, but that does not mean I won't take sound issues seriously. I will be working with the highly respected acoustician Alan Fierstein of Acoustilog and sound treatment/proofing specialists at New York Soundproofing—all in an effort to ensure that my contributions to the neighborhood are only positive and not disruptive.

It is a wildly exciting prospect to participate in the history of live entertainment for which the Bowery is so widely known. I'm reaching out now to announce my intentions but also hopefully to get to know you and your colleagues. Should you be interested in hearing more about my plan, please feel free to write me or call me. I've linked a folder below with letters of recommendation and another with the proposed floor plan.

Have a great evening,



Tom Moore
duck club | NYC
(c) (847) 987-1021
(w) [duckclub.nyc](mailto:tom@duckclub.nyc)

From: Thomas Moore tom@duckclub.nyc 
Subject: Duck Club | Notice of Liquor License Application | Friends of the Lower East Side
Date: March 22, 2023 at 6:56 PM
To: friendsoftheles@gmail.com



Hello Linda,

My name is Tom Moore and I plan on opening a performing arts venue and bar at 5 Chatham Square in New York City. I have six years experience in running reputable nightlife establishments here, and more years of arts programming & production work before that upstate.

I do not plan on any facade work, which would appear to be the primary potential concern of your organization, but I want to reach out and notify you of my intent anyway. I've attached some old photos of the site I am working on from back when it was a theatre. My project will hopefully mark some kind of return-to-form for the address!

There are very few residential neighbors, but that does not mean I won't take sound issues seriously. I will be working with the highly respected acoustician Alan Fierstein of Acoustilog and sound treatment/proofing specialists at New York Soundproofing—all in an effort to ensure that my contributions to the neighborhood are only positive and not disruptive.

It is a wildly exciting prospect to participate in the history of live entertainment for which the Bowery is so widely known. I'm reaching out now to announce my intentions but also hopefully to get to know you and your colleagues. Should you be interested in hearing more about my plan, please feel free to write me or call me. I've linked a folder below with letters of recommendation and another with the proposed floor plan.

Have a great evening,



Tom Moore
duck club | NYC
(c) (847) 987-1021
(w) duckclub.nyc



From: Thomas Moore tom@duckclub.nyc
Subject: Duck Club | Notice of Liquor License Application | Residents of Two Bridges (ROTB)
Date: March 22, 2023 at 6:53 PM
To: savetwobridgesnyc@gmail.com



Hi Jenny,

My name is Tom Moore and I plan on opening a performing arts venue and bar at 5 Chatham Square in New York City. I have six years experience in running reputable nightlife establishments here, and more years of arts programming & production work before that upstate.

The business I plan to open does not fall within the territory that your organization represents, but I live at 13 Oliver street, and this business is about 500 feet away. With those two facts in mind, it made sense that I reach out to alert you to my intentions anyway.

There are very few residential neighbors, but that does not mean I won't take sound issues seriously. I will be working with the highly respected acoustician Alan Fierstein of Acoustilog and sound treatment/proofing specialists at New York Soundproofing—all in an effort to ensure that my contributions to the neighborhood are only positive and not disruptive.

It is a wildly exciting prospect to participate in the history of live entertainment for which the Bowery is so widely known. I'm reaching out now to announce my intentions but also hopefully to get to know you and your colleagues. Should you be interested in hearing more about my plan, please feel free to write me or call me. I've linked a folder below with letters of recommendation and another with the proposed floor plan.

Have a great evening,



Tom Moore
duck club | NYC
(c) (847) 987-1021
(w) [duckclub.nyc](mailto:tom@duckclub.nyc)



% Tom Moore

New York, NY 10038

March 24, 2023

To the residential tenants of 5 Chatham Square/8 Mott Street,

My name is Tom Moore and I intend to open a bar/lounge and performing arts space at 5 Chatham Square called "Duck Club" which will feature live music with guest entry will be on Bowery/Chatham Square.

I am also your neighbor as I live across Kimlau Square on Oliver Street. I am highly experienced in performing arts/live music production in New York City and have been a director at the highly respected music venue Baby's All Right in Brooklyn during the last six years. I have also consulted and worked for numerous projects both inside and outside the city since before and during that time. As at Baby's All Right, we will be a clean, respectful, and, above all else, responsive neighbor.

If you have any questions please call or email me at (847) 987-1021 or tom@duckclub.nyc and I will be happy to discuss our plans and address any concerns you may have.

Sincerely,

Tom Moore



% Tom Moore

New York, NY 10038

March 24, 2023

To the residential tenants of 14 Mott St.,

My name is Tom Moore and I intend to open a bar/lounge and performing arts space at 5 Chatham Square called "Duck Club" which will feature live music with guest entry will be on Bowery/Chatham Square.

I am also your neighbor as I live across Kimlau Square on Oliver Street. I am highly experienced in performing arts/live music production in New York City and have been a director at the highly respected music venue Baby's All Right in Brooklyn during the last six years. I have also consulted and worked for numerous projects both inside and outside the city since before and during that time. As at Baby's All Right, we will be a clean, respectful, and, above all else, responsive neighbor.

If you have any questions please call or email me at (847) 987-1021 or tom@duckclub.nyc and I will be happy to discuss our plans and address any concerns you may have.

Sincerely,

Tom Moore

From: Thomas Moore tom@duckclub.nyc
Subject: Duck Club | Notice of Liquor License Application | Bowery Alliance of Neighbors
Date: March 22, 2023 at 6:57 PM
To: ban62007@gmail.com



Hi Michele,

My name is Tom Moore and I plan on opening a performing arts venue and bar at 5 Chatham Square in New York City. I have six years experience in running reputable nightlife establishments here, and more years of arts programming & production work before that upstate.

There are very few residential neighbors, but that does not mean I won't take sound issues seriously. I will be working with the highly respected acoustician Alan Fierstein of Acoustilog and sound treatment/proofing specialists at New York Soundproofing—all in an effort to ensure that my contributions to the neighborhood are only positive and not disruptive.

It is a wildly exciting prospect to participate in the history of live entertainment for which the Bowery is so widely known. I'm reaching out now to announce my intentions but also hopefully to get to know you and your colleagues. Should you be interested in hearing more about my plan, please feel free to write me or call me. I've linked a folder below with letters of recommendation and another with the proposed floor plan.

Have a great evening,



Tom Moore
duck club | NYC
(c) (847) 987-1021
(w) duckclub.nyc



% Tom Moore
13 Oliver Street
2nd Floor
New York, NY 10038

March 31, 2023

To those it may concern at the CBS April, 2023 SLA Hearing,

My name is Tom Moore and I intend to open a bar/lounge and performing arts space at 5 Chatham Square called "Duck Club." The venue will program live music with guest entry on Bowers/Chatham Square.

I did extensive research to find and address all residential tenants of adjoining buildings, and from within two blocks on the same street. The following addresses have no residential tenants per the available COs on file with the DOB: 10 & 12 Mont Street; 1, 6, 7, 9, 10, & 11 Chatham Sq; 4, 8, 10, 12, 14, 16, & 18 Bowers; and 1, 5, 7, 9 & 11 East Broadway.

The only concerned addresses with residential tenants are at the addresses 5 Chatham Sq, 14 Mont Street, 205 Worth Street, and 3 East Broadway. 8 Bowers has Apartments listed on its CO, but I could not find any USPS record of them existing so they appear to be offices as well.

Herein I have included copies of the letters I sent, via certified mail, to the complete list of residential tenants of adjoining buildings, and from within two blocks on the same street, as well as a few others to be thorough.

Sincerely,

Tom Moore



% Tom Moore
13 Oliver Street
2nd Floor
New York, NY 10038

March 31, 2023

To the residential tenants of 205 Worth St,

My name is Tom Moore and I intend to open a bar/lounge and performing arts space at 5 Chatham Square called "Duck Club." The venue will program live music with guest entry on Bowers/Chatham Square.

I am also your neighbor as I live across Kimlau Square on Oliver Street. I am highly experienced in performing arts/live music production in New York City and have been a director at the highly respected music venue Baby's All Right in Brooklyn during the last six years. I have also consulted and worked for numerous projects both inside and outside the city since before and during that time. As at Baby's All Right, we will be a clean, respectful, and, above all else, responsive neighbor.

If you have any questions please call or email me at (847) 987-1021 or tom@duckclubnyc and I will be happy to discuss our plans and address any concerns you may have.

Sincerely,

Tom Moore

 Duck Club NYC
% Tom Moore
13 Oliver St., FL 2
New York, NY 10038



7022 3330 0000 9630 2758



U.S. POSTAGE PAID
NEW YORK, NY
10013
MAR 27, 23
AMOUNT
\$4.78
R2304N118744-7

Resident

VAC
14 Mott St, Apt. 9
New York, NY 10013

NIXIE 100 DE 1 0004/01/23

RETURN TO SENDER
VACANT
UNABLE TO FORWARD

VAC BC: 10038105299 *2745-00298-27-41

10013-508109 >1052

 Duck Club NYC
% Tom Moore
13 Oliver St., FL 2
New York, NY 10038



7022 3330 0000 9630 2978



U.S. POSTAGE PAID
NEW YORK, NY
10013
MAR 27, 23
AMOUNT
\$4.78
R2304N118744-7

Resident


VAC
14 Mott St, Apt. 11
New York, NY 10013

NIXIE 100 DE 1 0004/01/23

RETURN TO SENDER
VACANT
UNABLE TO FORWARD

VAC BC: 10038105299 *2745-00298-27-40

10013-508110 >1052

 Duck Club NYC
% Tom Moore
13 Oliver St., FL 2
New York, NY 10038



7022 3330 0000 9630 2965



U.S. POSTAGE PAID
NEW YORK, NY
10013
MAR 27, 23
AMOUNT
\$4.78
R2304N118744-7

Resident

VAC
14 Mott St, Apt. 10
New York, NY 10013

NIXIE 100 DE 1 0004/01/23

RETURN TO SENDER
VACANT
UNABLE TO FORWARD

VAC BC: 10038105299 *2745-00031-27-42

10013-508111 >1052

 Duck Club NYC
% Tom Moore
13 Oliver St., FL 2
New York, NY 10038



7022 3330 0000 9630 2903



U.S. POSTAGE PAID
NEW YORK, NY
10013
MAR 27, 23
AMOUNT
\$4.78
R2304N118744-7

Resident

VAC
14 Mott St, Apt 3
New York, NY 10013

NIXIE 100 DE 1 0004/01/23

RETURN TO SENDER
VACANT
UNABLE TO FORWARD

VAC BC: 10038105299 *2745-00719-27-40

10013-508003 >1052

Petition to Support Proposed Liquor License

Date: March 22nd, 2023

The following undersigned residents of the area support the following liquor license (indicate the type of license such as full-liquor or beer-wine) Full-Liquor License

to the following applicant/establishment (company and/or trade name) Duck Club NYC LLC

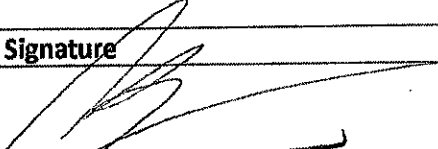



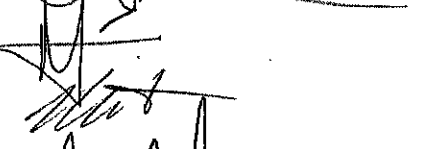


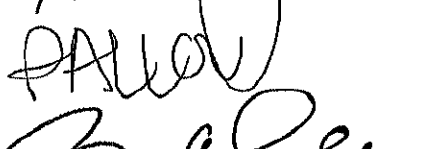
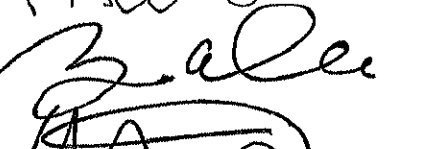
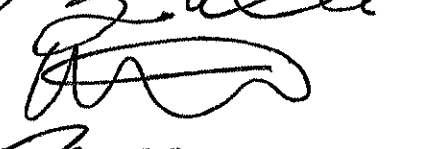

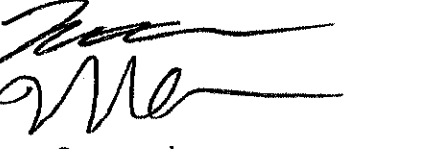


Address of premises: 5 Chatham Square, New York, NY 10038

This business will be a: (circle) Bar Restaurant Other: _____

The hours of operation will be:
7 days per week, 5pm-4am

PLEASE NOTE: Signatures should be from residents of building, adjoining buildings, and within 2-blocks on the same street.

Other information regarding the license:

| Name | Signature | Address and Apt # (required) |
|-----------------------|--|----------------------------------|
| 1 Anna Shelley |  | 5 Oliver Street + |
| 2 PHILLIP WONG |  | 135 DIVISION ST |
| 3 Menelik Demissie |  | 107 Avenue A 10029 |
| 4 Caylan Lewandowski |  | 245 Mulberry St 10012 |
| 5 Melissa Vargas |  | 6 Clinton St |
| 6 Matthew Thessa |  | 500 Grand St |
| 7 Anneliese Kristofis |  | 510 GRAND ST |
| 8 FALLOV SECK |  | 127 WUDLOW ST |
| 9 Morgan Connelley |  | 189 E Broadway |
| 10 Alex Arthur |  | 430 E 9th Street |
| 11 MAX ISAACS |  | 592 Banbridge St. |
| 12 Michael O'Connor |  | 371 Madison St NY, NY |
| 13 Pilar O'Connor |  | 17 Essex St. #15 NY, NY 10002 |
| 14 Chloe Bartowski |  | 54 Henry St |

Petition to Support Proposed Liquor License

Date: March 22nd, 2023

The following undersigned residents of the area support the following liquor license (indicate the type of license such as full-liquor or beer-wine) Full-Liquor License

to the following applicant/establishment (company and/or trade name) Duck Club NYC LLC





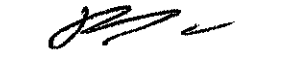









Address of premises: 5 Chatham Square, New York, NY 10038

This business will be a: (circle) Bar Restaurant Other: _____

The hours of operation will be:
7 days per week, 5pm-4am

PLEASE NOTE: Signatures should be from residents of building, adjoining buildings, and within 2-blocks on the same street.

Other information regarding the license: _____

| | Name | Signature | Address and Apt # (required) |
|----|-------------------------|---|------------------------------|
| 1 | Charlotte Hillam Kanada |  | 23 Essex #4A |
| 2 | Justin Melibken |  | 165 Henry St 202 |
| 3 | Alice Luo |  | " " |
| 4 | Marrin Suarez |  | 258 Cherry St. 204 |
| 5 | David Knopov |  | 170 ALLEN ST. APT 2C |
| 6 | Eliot Rozovsky |  | 170 Allen St APT 2C |
| 7 | Nick Shlosman |  | 170 Allen St APT 2C |
| 8 | Justin Lee |  | 156 E 34th St. 1502 |
| 9 | Ryan Skanson |  | 10 Rutgers St. |
| 10 | Richard Wagner |  | 67 Mott Street Apt. 15 |
| 11 | Alex Litvich |  | 500 Grand |
| 12 | CARL WILLIAMSON |  | 504 GRAND ST. 61 |
| 13 | MAT WOLF |  | 504 Grand St. 61 |
| 14 | Charles Rose |  | 507 grand st E22 |

Petition to Support Proposed Liquor License

Date: March 22nd, 2023

The following undersigned residents of the area support the following liquor license (indicate the type of license such as full-liquor or beer-wine) Full-Liquor License

to the following applicant/establishment (company and/or trade name) Duck Club NYC LLC


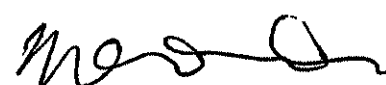




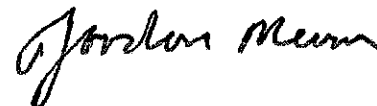
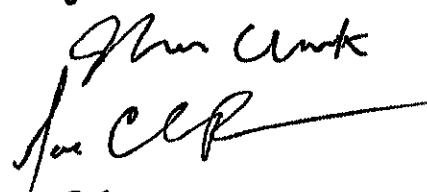



Address of premises: 5 Chatham Square, New York, NY 10038

This business will be a: (circle) Bar Restaurant Other: _____

The hours of operation will be:
7 days per week, 5pm-4am

PLEASE NOTE: Signatures should be from residents of building, adjoining buildings, and within 2-blocks on the same street.

Other information regarding the license:

| Name | Signature | Address and Apt # (required) |
|-----------------------|--|------------------------------|
| 1 Philip Kraus |  | 31 Oliver St 2A |
| 2 Marion Gibson |  | 340 15th St #2 |
| 3 Brenden McElroy |  | 117 Avenue A |
| 4 Starter Skeba |  | 295 Greenwich St. |
| 5 Yao Zhn. |  | 249 Anshie St. |
| 6 Kent Woolidge |  | 260 Ave 2 |
| 7 Jordan Mearns |  | 103 MOSCO ST. |
| *8 Than Hussein Clark |  | 57 E 129th ST NY NY |
| 9 Mac Charles |  | 324 Lorain 2 St |
| 10 Riley Soward |  | " " |
| 11 Zack Chauvin |  | " " |

Petition to Support Proposed Liquor License

Date: March 22nd, 2023

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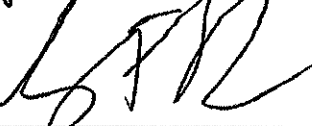
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Other information regarding the license:

| Name | Signature | Address and Apt # (required) |
|--------------------|---|------------------------------------|
| 1 Gustav Aronson |  | 79 Allen St 3A |
| 2 Alexis Borg |  | 180 Water St |
| 3 Susan Katz |  | 93 Baxter St |
| 4 Therese Scocco |  | 398 E 15th St |
| 5 Matt Palumbo |  | 126 ELIZABETH |
| 6 Michael Rall |  | 126 Elizabeth |
| 7 Spencer Crough |  | 126 Elizabeth |
| 8 P. Allan |  | 15 Broad |
| 9 Shawn Kinnear |  | 5 Doyers |
| 10 Lachlan Stewart |  | 182 MASTER, 10013 |
| 11 Anne Wilson |  | 51 E 3rd St Apt 3C NY, NY 10003 |
| 12 SHANE RISSI |  | |

Petition to Support Proposed Liquor License

Date: March 22nd, 2023

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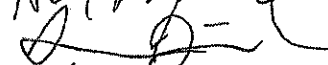

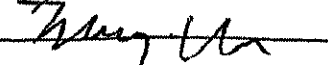





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Other information regarding the license:

| | Name | Signature | Address and Apt # (required) |
|----|---------------------|--|--|
| 1 | Lucy Kilgore |  | 13 Oliver St. #2 |
| 2 | Brendan Trevertan |  | 61 St. James Pl. 4A |
| 3 | Melanie Davroux |  | 61 St James Pl 4A |
| 4 | Mykola Omshak |  | 124 Monroe St |
| 5 | Leah Dixon |  | 59 St. James Pl. ^{NY} 10038 |
| 6 | Alex Hammond |  | 150 Henry St 10002 |
| 7 | August Dine |  | 31 OLIVER ST. #3E |
| 8 | Avery Marcher |  | 25 Bell St. Apt. 3F 10013 |
| | Tracy Wu |  | 210 Cross St, Middleham, CT |
| 9 | Tiffany Nantze |  | 202 York |
| 10 | Kitty Samuels |  | 79 Allen St apt 3A |
| 11 | Callan Gode |  | 79 Allen St. apt 3A |
| 12 | Counter Commons |  | Baxter St |
| 13 | Gustavo Rodriguez |  | 60 molberry |

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Other information regarding the license:

| | Name | Signature | Address and Apt # (required) |
|----|------------------|-----------|--------------------------------------|
| 1 | Kaira Rodriguez | | 60 Mulberry St #1124 NY, NY 10013 |
| 2 | Meetka Otto | | 189 E. Broadway #5B |
| 3 | MACY VERGES | | Ny, NY 10002 |
| 4 | Sage M Elder | | 50 BAYARD ST APT 6J NY, NY 10013 |
| 5 | Loran Jackson | | 56 Henry St Apt 11 |
| 6 | Patricia Hartig | | 56 Henry St. Apt 11 |
| 7 | Jeanette Sophie | | 170 Park Row, Apt 12a 151 Mott St |
| 8 | Edith Hanly | | 180 Park Row #8A |
| 9 | Melanie Zrnc | | 1 West St 10004 |
| 10 | Amy Malinovic | | 531 E 6th St. #E3 10009 |
| 11 | David Zberg | | 102 Mott St 1D 10013 |
| 12 | Polly Shields | | 46 Canal Street 10002 |
| 13 | Clara Stewart | | 22 Catherine Street |
| 14 | Cherise Freiberg | | 22 Catherine St 10038 |

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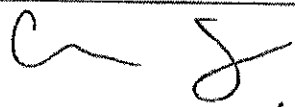
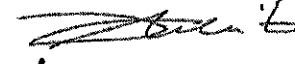








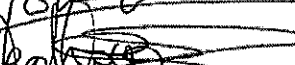



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Other information regarding the license:

| Name | Signature | Address and Apt # (required) |
|------------------------|---|------------------------------|
| 1 Christopher Cerny |  | 15 Monroe St. 1R |
| 2 Alice Democite |  | 15 Monroe St 1R |
| 3 Lauren Greenhall |  | 110 Beadel St |
| 4 Mikey Colton |  | 87 E 2nd St. |
| 5 Elizabeth A. Quijada |  | 81 E. 7th St. NY, NY |
| 6 Jamie McCormick |  | 86 E. 7th St #2 NY |
| 7 Thomas Eisenman |  | 141 1st Ave #2 |
| 8 Brandon Giordano |  | 473 FDR DRIVE |
| 9 Aoife Guiteras |  | 72 ORCHARD ST #4 |
| 10 Jill Verheghe |  | 319 E 5th St |
| 11 Will Swett |  | 17 PIKE ST #1B |
| 12 BROOKE NICHOLAS |  | 17 PIKE ST #5D |
| 13 Era Myrtezaj |  | 56 HENRY ST #W |
| 14 Alana Frances |  | 105 Henry Street |

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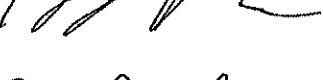








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Other information regarding the license:

| Name | Signature | Address and Apt # (required) |
|----------------------|--|---|
| 1 Alec Pettz |  | 50 Bayard St, New York, NY |
| 2 Georgia Nassar |  | 17 Essex St. #7 NY, NY |
| 3 Dese Escobar |  | 123 Division St. NY, NY 10002 |
| 4 Felix Burritcher |  | 175 E Broadway NY, NY 10002 |
| 5 Dong Shaw |  | 52 Canal St, NY, NY, 10002 |
| 6 Sam Coppel | Sam Coppel | 38 Market St, NY, 10002 |
| 7 Callan Malone |  | 212 E Broadway #6704 NY, NY |
| 8 Gretchen Alexander |  | 212 E Broadway #6704 NY NY 10002 |
| 9 Lucy Weisner |  | 180 Park Row #2100002 |
| 10 S. HELSBY |  | NY NY 10008 |
| 11 Dara Peterkin |  | 138 E. Broadway #01A |
| 12 SKY McElroy |  | 116 Stanton St NY NY 10002 |
| 13 Emily Mullen |  | 105 Madison St. Apt 7, New York, NY 10002 |
| 14 Dillon Pettz |  | 105 Madison St #7 NY 86 Madison St 10002 |