

AN EXTRAORDINARY NEW MUSIC VENUE + CULTURAL HUB FOR DENMARK STREET



INTRO



We've watched Outernet rise from the rubble at exactly the same time as we've assembled a team with the vision and expertise to make this hugely ambitious and impressive project even more special.

THE FARSHIGHT COLLECTIVE



NEGAR YAZDANI
CHAIR

- Unrivalled and unique experience as an investment banker, and formerly as a lawyer, in leading UK and US investment banks and law firms.
- Particular knowledge of bond and debt financing and restructuring, liability management, real estate finance and sovereign advisory.
- Recent work also includes strategic advice to entrepreneurs and SMEs and debt finance experience at Morgan Stanley, Merrill Lynch, RBS and more.



EUAN JOHNSTON
VENUE OPERATOR

- 20 years creating incredible venues in unusual or challenging London locations
- Founder / owner / operator of legendary venues SEOne, Cable and Crucifix Lane, among others
- Now operates The Steel Yard, the first, and still the only, 6am licensed venue in the City of London



GUY RODGER
CORPORATE EVENT DEVELOPMENT

- Renowned specialist with 27 years of venue and events experience in the capital
- Founder of the Concerto Group, sold to CH & Co in 2017 with sales of £50m per annum
- Under the Kershaw and Partners banner, recently working with Berry Brothers & Rudd, The National Archives Building, Caswell House, Top Golf, Kirtlington Park and Pollen Festivals.

THE FARSHIGHT COLLECTIVE



SEAN MCLUSKY
ARTISTIC DIRECTOR

- Creating and promoting London venues since 1989 when he launched the Brain Club in Soho
- Transformed The Scala cinema in Kings Cross into a music venue
- Created the international club series Return To New York with legendary producer Arthur Baker At the Great Eastern Hotel
- Currently driving the development of a 1000 capacity music venue in Manchester: NEW CENTURY



DUNCAN DICK
CULTURE/CONTENT DIRECTOR

- As Editor of Mixmag, covered clubs and festivals in 40+ countries - now writing the book
- Developed brand activations from an Amsterdam exhibition on club culture with Ballantine's to the Mixmag / BudX global event series
- Pioneered community partnerships with organisations such as shesaid.so, Equalising Music Initiative and Safer For All
- Founder of content Studio Devil's Ivy Creative

WE'RE PROPOSING AN EXTRAORDINARY NEW MUSIC VENUE AND CULTURAL MAGNET FOR LONDON

- At its centre: a 400 capacity main music room that'll embrace and nurture new talent alongside international stars from every genre of music, seven nights a week.
- Across three floors, five unique spaces will take inspiration from the past, the present and from around the world.
- We're not just building an extraordinary venue, we'll be building a scene, and connecting the entire Outernet development with new communities and demographics.



Meanwhile, the pandemic has shown us just how resilient the demand and appetite for live music and clubbing is in this city. As, with fingers crossed, we enter the last throes of covid, the fact we're here now with this opportunity feels like fate, and we hope you'll feel the same.



CONTEXT



The West End of London has been the crucible of British music and the birthplace of new youth movements for decades. Music scenes here have shaped contemporary culture, and the venues that championed these new art forms are fixed in history...

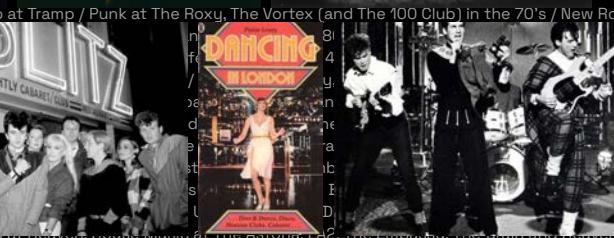
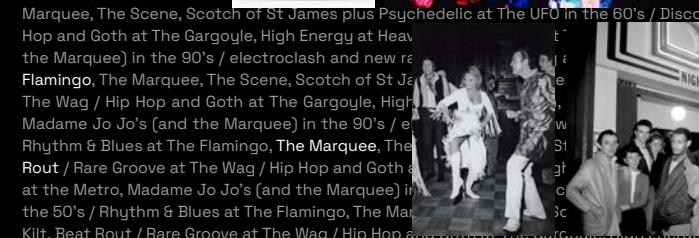
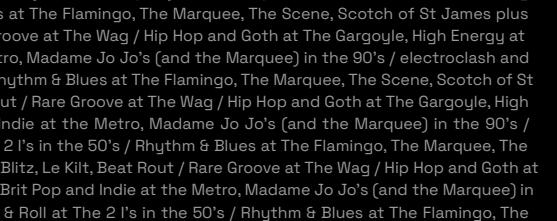
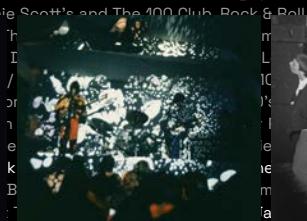
THE CRUCIBLE OF MUSIC CULTURE IN THE UK



A collage of three images. The left image is a red and yellow abstract graphic with a central figure. The middle image is a black and white photograph of a gargoyle's head. The right image is a close-up of colorful, textured flowers.



s at The Flamingo, The Marquee, The Scene, Scotch of St James plus Groove at The Wag / Hip Hop and Goth at The Gargoyle, High Energy at the Metro, Madame Jo Jo's (and the Marquee) in the 90's / electroclash and Rhythm & Blues at The Flamingo, The Marquee, The Scene, Scotch of St James plus Groove at The Wag / Hip Hop and Goth at The Gargoyle, High Energy at the Metro, Madame Jo Jo's (and the Marquee) in the 90's / 2 I's in the 50's / Rhythm & Blues at The Flamingo, The Marquee, The Blitz, Le Kilt, Beat Rout / Rare Groove at The Wag / Hip Hop and Goth at Brit Pop and Indie at the Metro, Madame Jo Jo's (and the Marquee) in the 90's / Roll at The 2 I's in the 50's / Rhythm & Blues at The Flamingo, The



I new rave at Nag Nag Nag James plus Psychedelic Energy at Heaven, House clash and new rave at Nag Scotch of St James plus The Gargoyle, High Energy the 90's / electroclash and Lee, The Scene, Scotch of and Goth at The Gargoyle, Marquee) in the 90's / ele-



A collage of three images. The top left is a woman holding a child. The middle is a building with a red sign that reads "AMERICAN THEATRE". The bottom right is a band performing on stage.

THE WEST END WENT DARK

Then, with multiple regeneration developments, the west end live music scene started to disappear – The Marquee, Madame Jo Jo's, Bar Rumba, The Wag Club, Gossips, Open, The Ally Cat, The Borderline all shut down. Works on Crossrail and Tottenham Court Rd station led to the closure of more live music & club venues like the Astoria, LA2 club, live venue The Ghetto and the Metro Club, We saw the end of The End.

This completed the shutdown of almost all live music in the area.

The West End went dark.

MISSION



3

The best way to celebrate the legacy of Denmark Street is to build on it, not Disney-fy it.

So instead of seeking to preserve those days in amber, our programming and development will truly acknowledge London's position as a melting pot for different genres of music: from electronic and hip hop to jazz and soul to post punk and hard rock.

We'll do this by community engagement, by building a cultural hub, and being a key part of the 'artist journey'.

THE MISSION: CONTINUE THE SPIRIT OF CREATIVITY AND CULTURAL EXCHANGE THAT MADE THOSE VENUES SO LEGENDARY

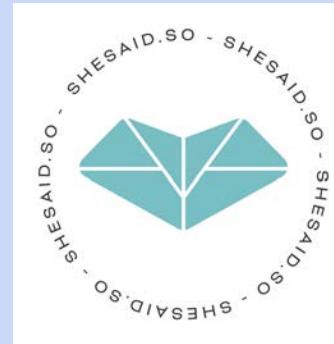


COMMUNITY ENGAGEMENT

Denmark Street made its name in an era when music was 'guitar-centric' and opportunities were limited for artists who didn't fit the template. But we're not proposing a venue that only caters for carefully bearded middle class white guys lugging a guitar case and a mouth organ. Aspiring musicians these days are as likely to be plotting beats on a laptop.

That means acknowledging our own limitations. We're already exploring expanding the diversity of the collective with both guest curators and permanent members.

Because our proposal is based on engaging with different communities, collectives and organisations to ensure diversity, equity and a venue that truly represents London as a centre of culture.



CREATING A CULTURAL HUB

- Rotating exhibitions and displays in the venue will celebrate the musical history of the street and area - beyond the familiar stories, stars and legends to the hidden figures who have been overlooked in the past.
- Events, talks, galleries and workshops celebrating the intersection of literature, art and culture with music
- Innovative, forward-thinking and immersive: think Saatchi Gallery rather than Hard Rock Cafe.



THE ARTIST JOURNEY

We'll build the venue's cachet and global reputation with intimate gigs and streamed events with big name artists.

But we believe that smaller / mid size venues - especially given the heritage of Denmark Street - have a responsibility to be part of the 'artist's journey' - from bedroom or garage to main stage at Glastonbury (or the new 12 Bar Club).

So we'll put an equal focus on promoting opportunities for new and breakthrough artists to perform, whether alongside their heroes or helming solo gigs.

Beyond that, our team's involvement in ventures from The Steel Yard to the new Leake Street to The Happening Festival means we're uniquely equipped to support that journey all the way through.



THE 'SOUNDCHECK PROGRAM'

To further celebrate and build on the heritage of Denmark Street, we will create a hub for artist development, with mentor programs and workshops featuring industry figures and partner organisations, and a salon environment where artists from a diverse range of backgrounds and genres can network, build relationships, cross pollinate ideas and equip themselves for success in the business - on their own terms.

We call this the Soundcheck Program.

We'll coordinate with the recording facilities on offer elsewhere at Outernet and help maximise their potential.

We'll also support artists who are seeking to bring their online following into a real life environment, perhaps for the first time - including many who got their break during the recent lockdown.



THE BUILD

4



As we go through the plans for the build, bear in mind that everything is geared towards creating something relevant and alive, that will connect the entire Outernet development to new demographics and honour the spirit and legacy of Denmark Street by building on it. Not a monument to the past, but a manifesto for the way London could be.

Denmark Street Bar



DENMARK STREET BAR:

PLAN VIEW



DENMARK STREET BAR

Main guest list and VIP entrance for gig goers and private party events, creating a buzz on Denmark Street once again



DENMARK STREET BAR

A long corridor bar, modelled on the exciting punk atmosphere of legendary scene bars such as Dead Rabbit and The Pyramid Club in NYC



DENMARK STREET BAR

A space that serves to ramp up the atmosphere before every gig



DENMARK STREET BAR

A nod to the legacy of chaotic creativity that the area once excelled in



Ground Floor Bar/ Restaurant



GROUND FLOOR BAR/ RESTAURANT

PLAN VIEW



GROUND FLOOR BAR/ RESTAURANT

- Spacious, light and inclusive
- Stunning wooden bar as centrepiece
- Raffles in Singapore meets the vibe of Max's Kansas City in New York.



GROUND FLOOR BAR/RESTAURANT

A premium food and beverage offering in a salon environment where artists and musicians can meet and work and exchange ideas



PAUL MORRISSEY, ANDY WARHOL, JANIS JOPLIN, TIM BUCKLEY, MAY'S KANSAS CITY, NYC, '68
Edie



GROUND FLOOR BAR/ RESTAURANT

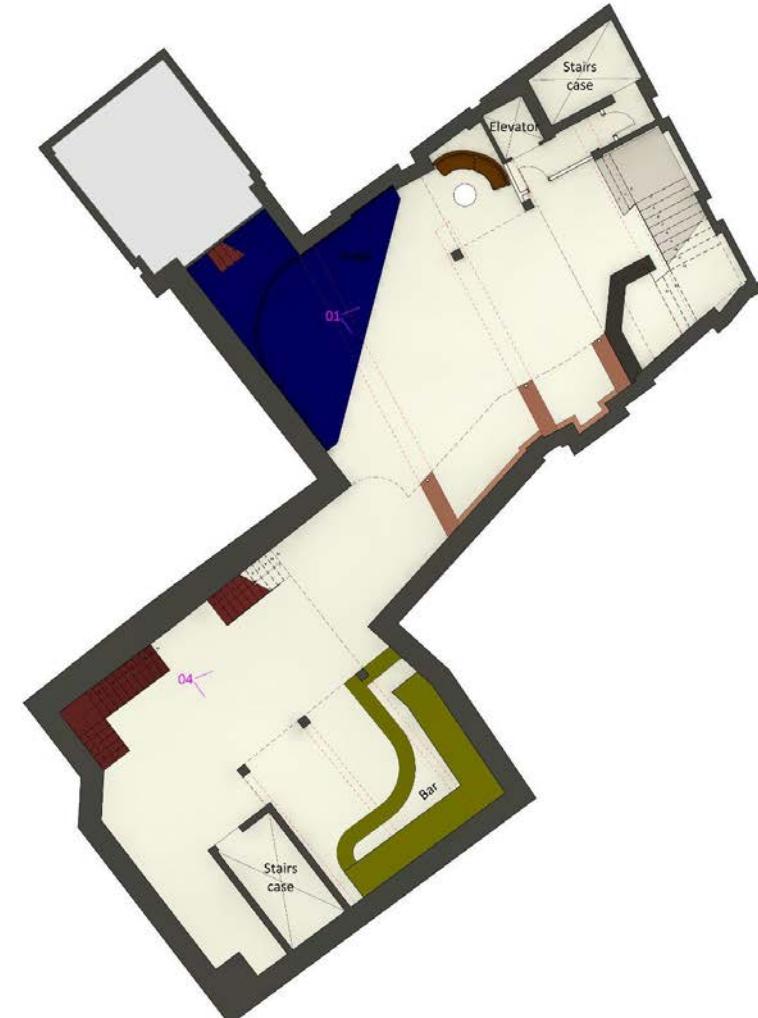
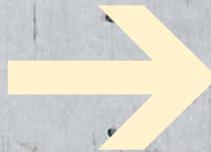
Integrating the courtyard as a mixing space means the excitement of each night's gig will be palpable - while still maintaining a separate bar area



The Main Space



THE MAIN SPACE: GROUND LEVEL PLAN VIEW



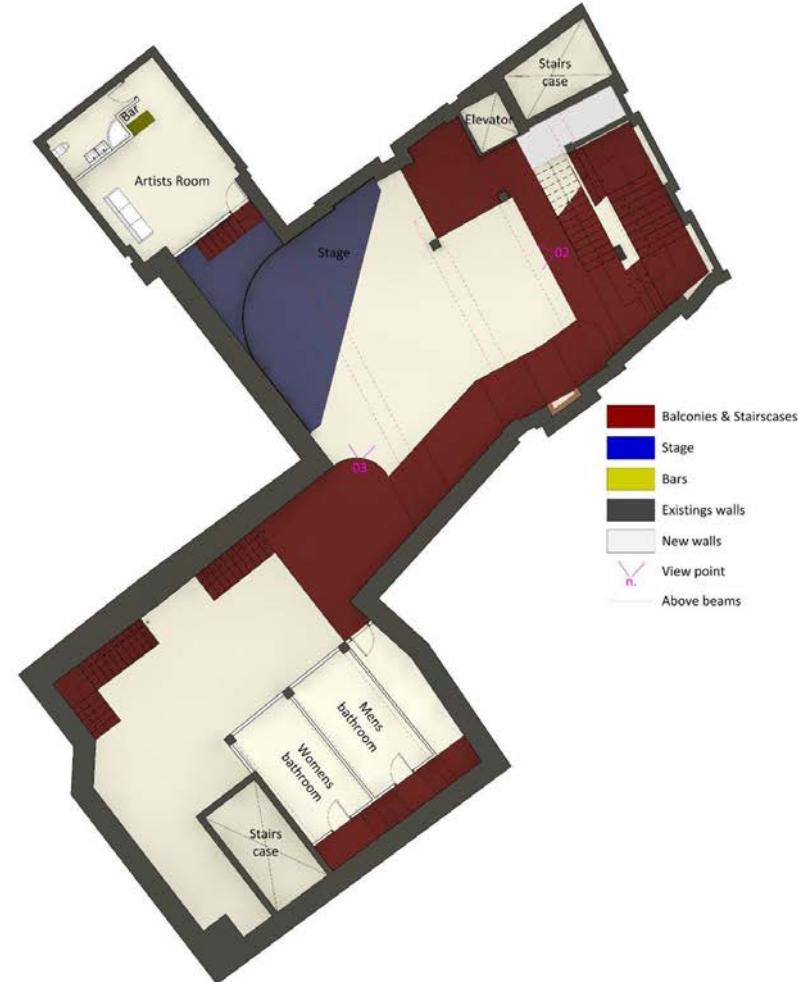
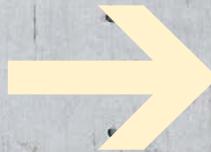
THE MAIN SPACE: GROUND LEVEL



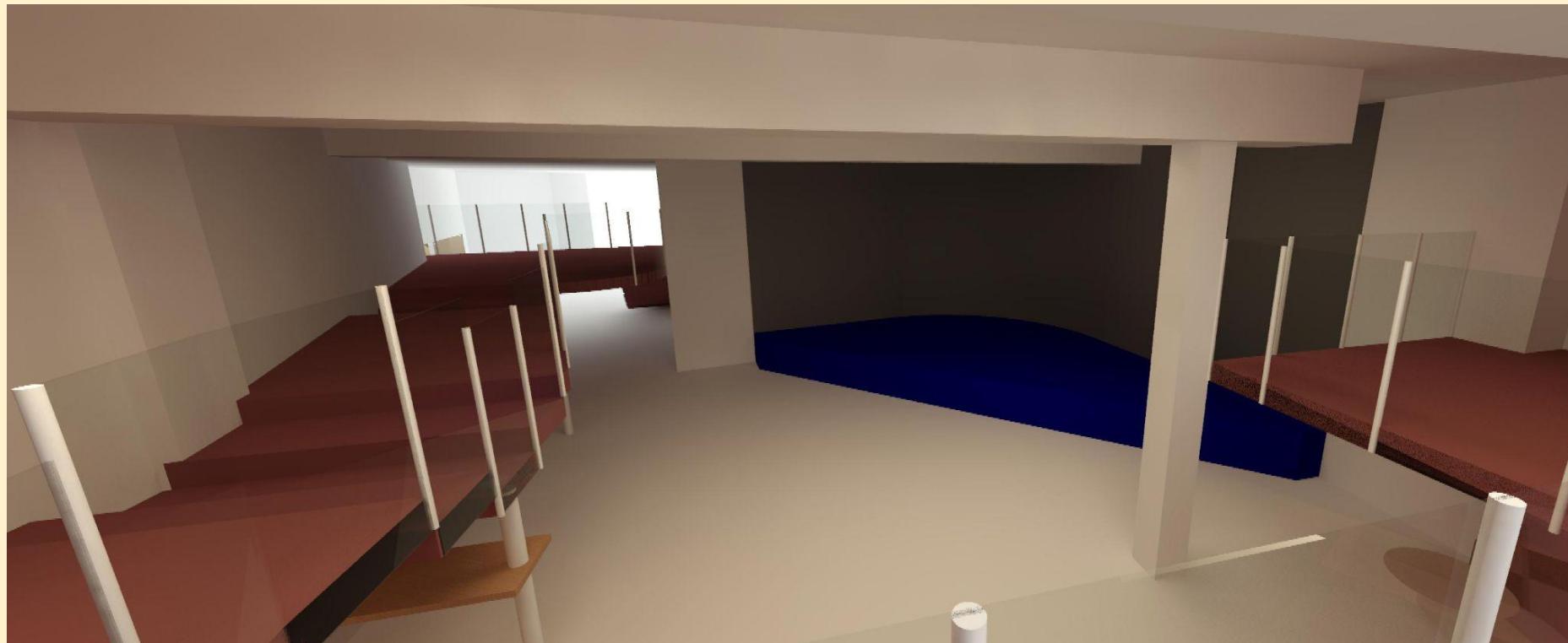
THE MAIN SPACE: GROUND LEVEL



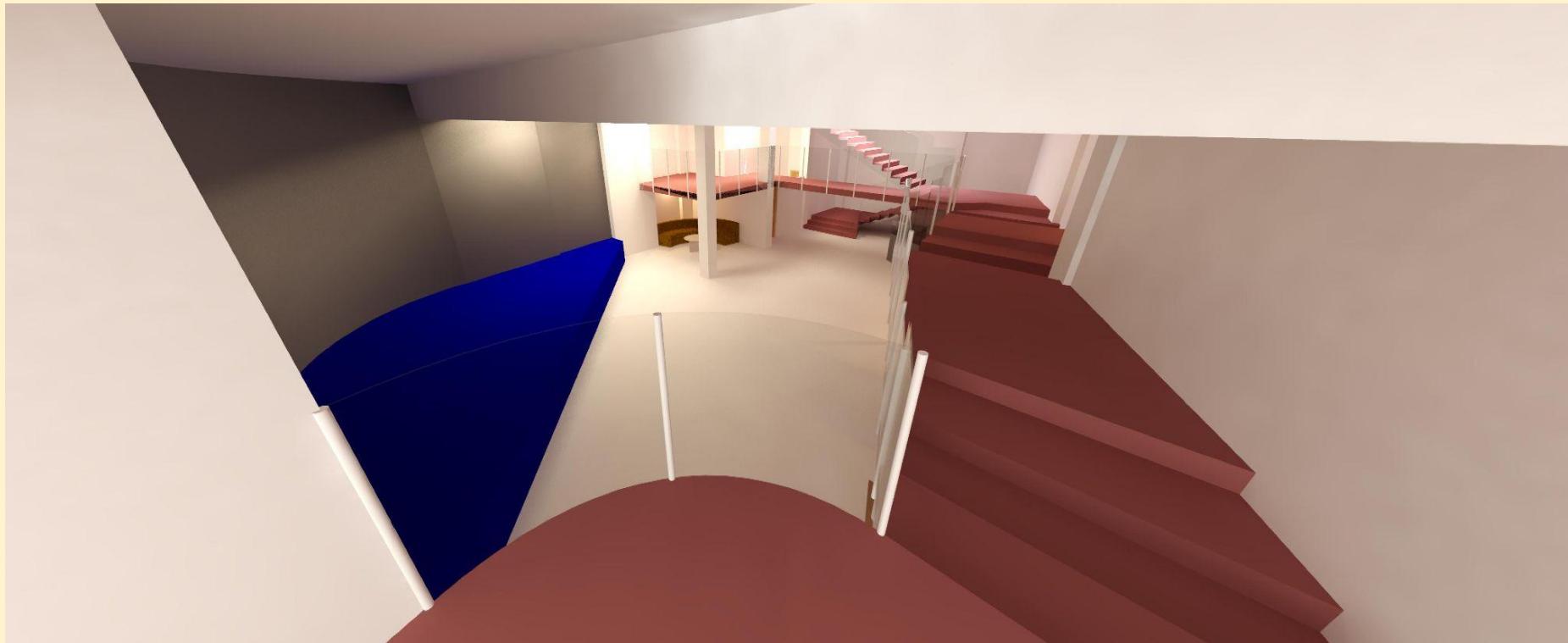
THE MAIN SPACE: MEZZANINE LEVEL PLAN VIEW



THE MAIN SPACE: MEZZANINE LEVEL



THE MAIN SPACE: MEZZANINE LEVEL



THE MAIN SPACE

A steel mezzanine / balcony will maximise the sightlines and available space of this 400+ capacity music venue



THE MAIN SPACE

A flexible stage build means this area can be calibrated towards every genre of music and type of artist, from intimate acoustic gigs to full-on club nights



THE MAIN SPACE

The aesthetic will be bare and industrial, a blank canvas for the immersive lighting and pin clear sound system



THE MAIN SPACE

Inspired by venues from Whisky A GoGo and CBGB's to the Marquee and Hacienda. Fully accessible to all patrons and with five exit points



The Regent Room



THE REGENT ROOM

Artist green room, named after Regent Sounds Studio (once situated directly above) where the Rolling Stones recorded their first two albums



THE REGENT ROOM

This backstage lounge will have its own private entrance on Denmark Street and direct access on to the main stage.



THE REGENT ROOM

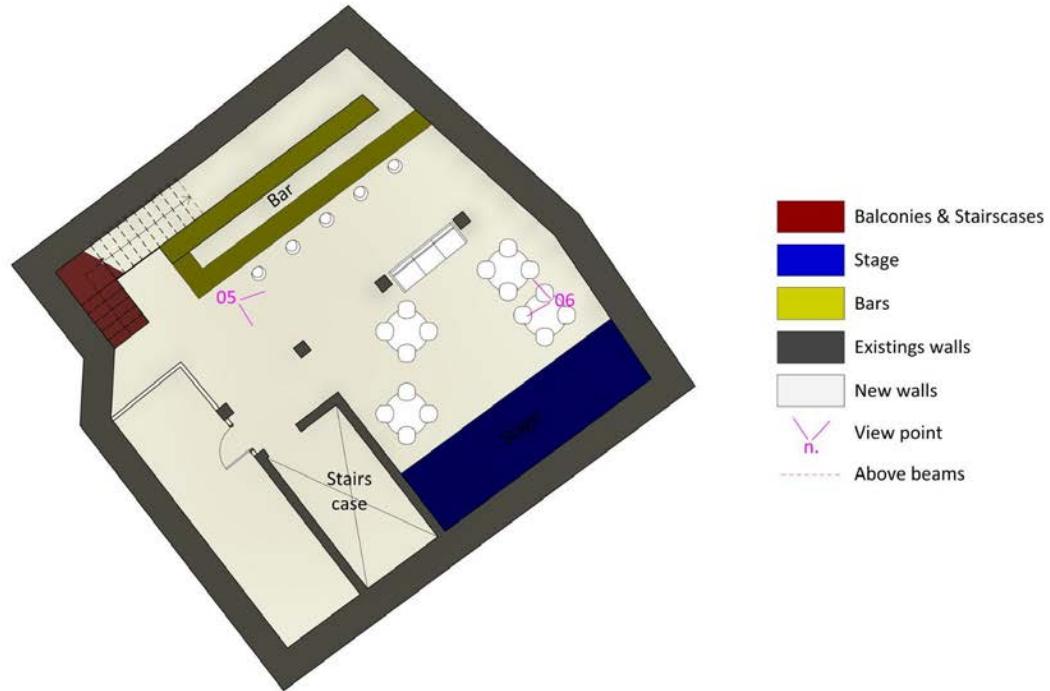
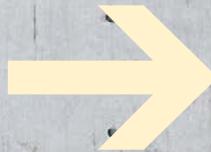
Video screens in the Regent Room will keep artists connected to what's happening on stage and on the dancefloor, emphasising the communal experience



The Listening Room



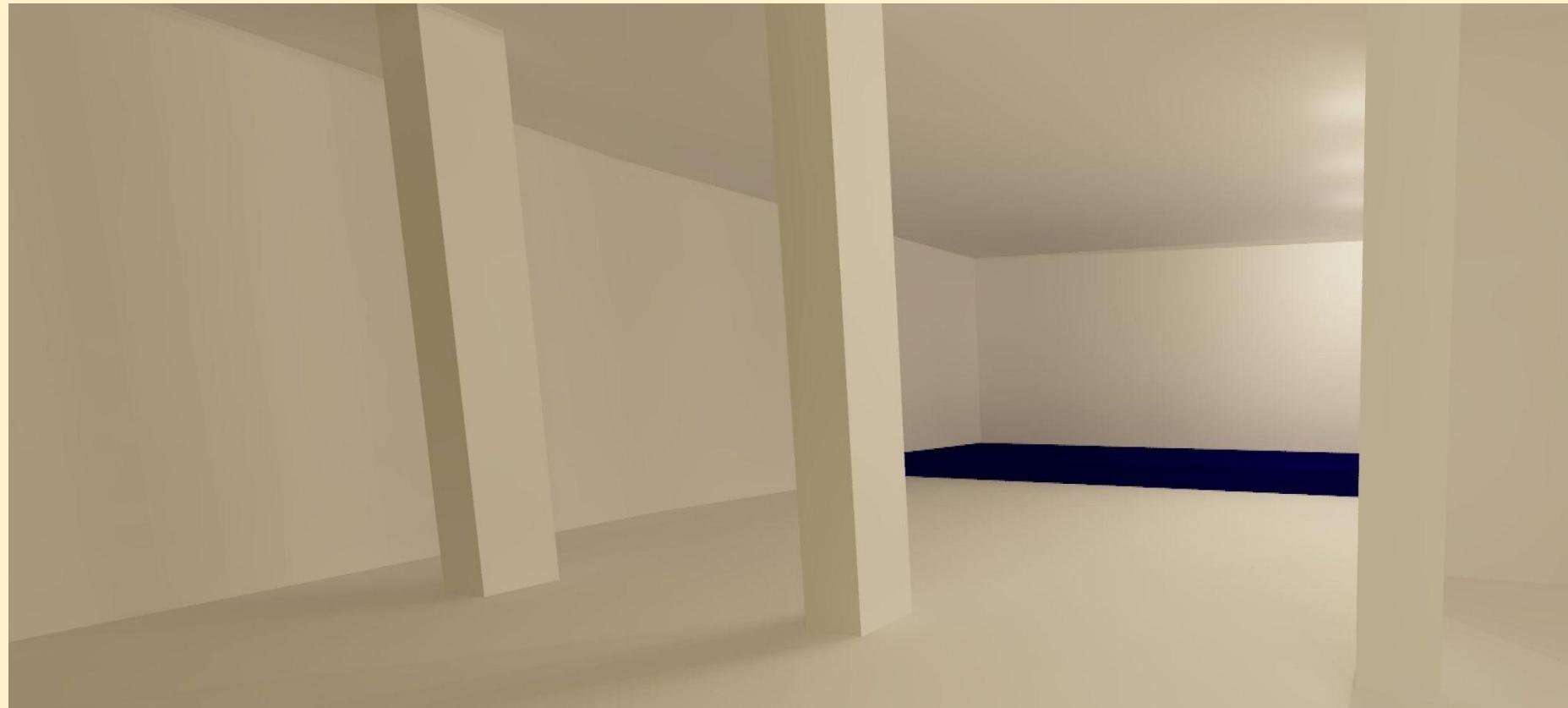
THE LISTENING ROOM: PLAN VIEW



THE LISTENING ROOM: LEVEL -2



THE LISTENING ROOM: LEVEL -2



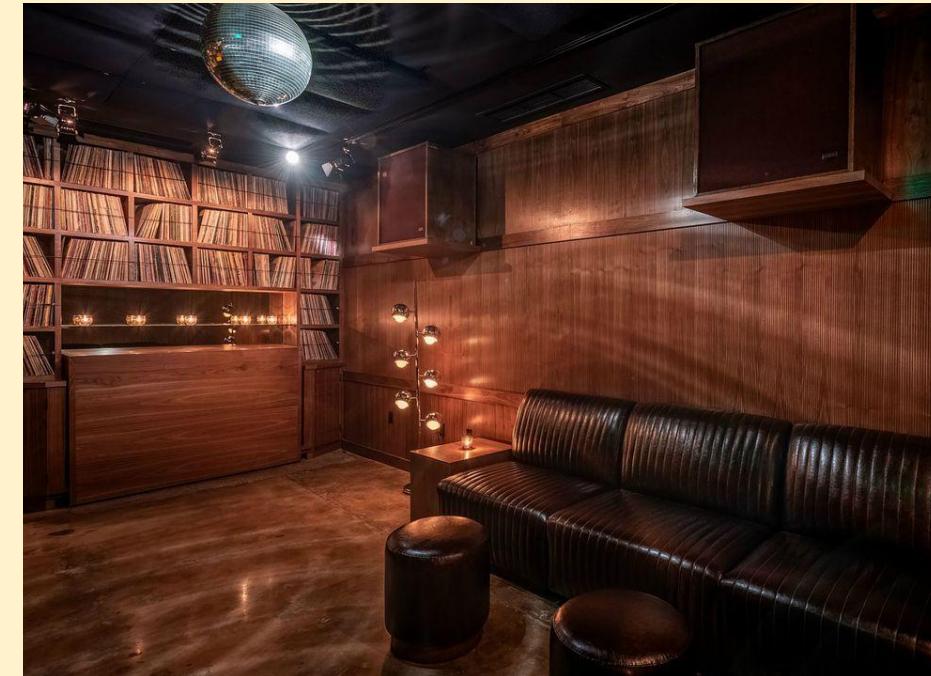
THE LISTENING ROOM

A luxurious space for after-shows, listening parties, film screenings and cultural events premium bar and huge corporate hire potential



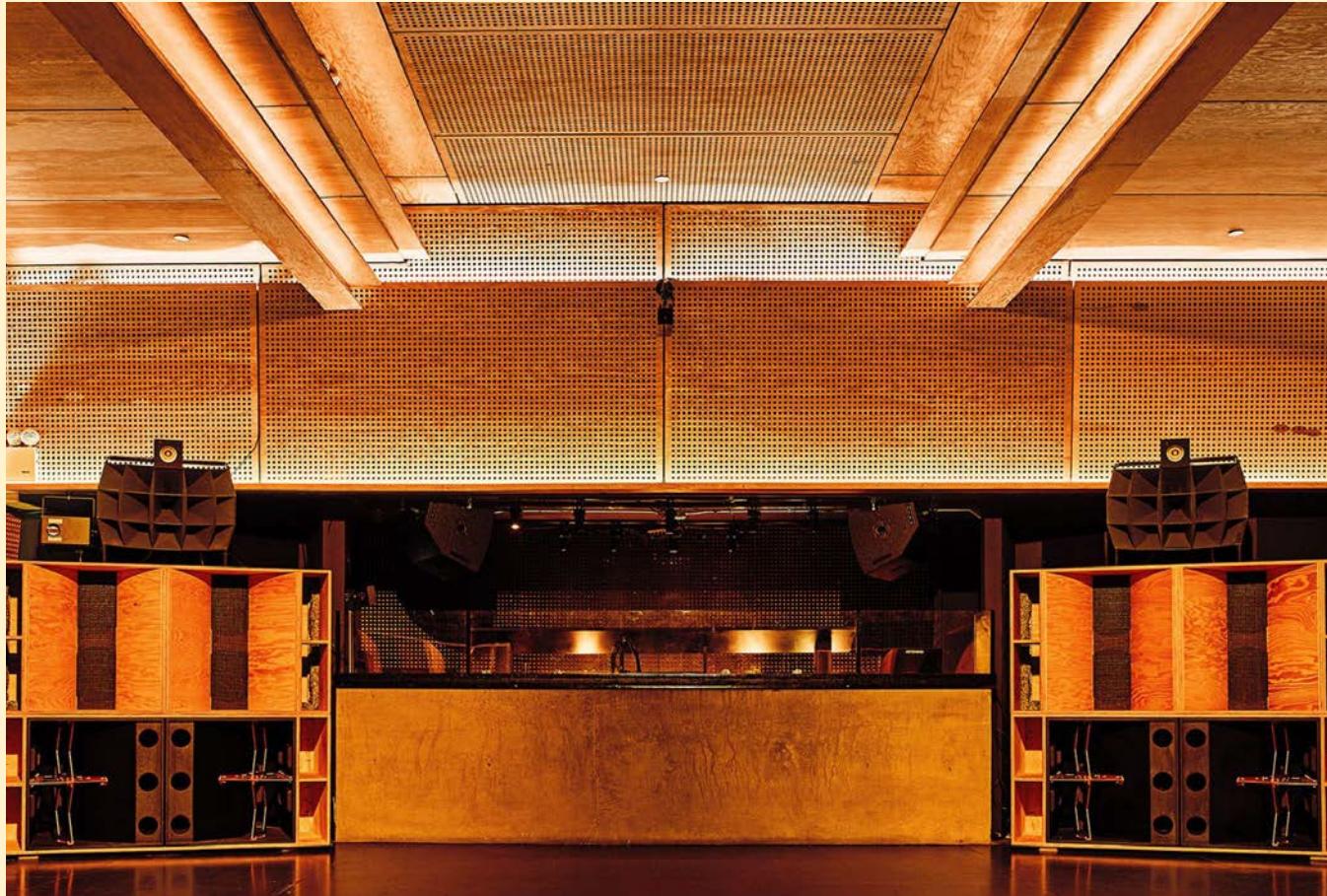
THE LISTENING ROOM

Tokyo listening bar meets Annabel's meets darling of the design press



THE LISTENING ROOM

A peerless L-isA immersive hyperreal sound system design by L-Acoustics will make this one of the best places to listen to music on the planet



CORPORATE



5

This part of the West End has been a no go area for years, thanks to a lack of quality venues and the open toilet of Centrepoint. Now is an opportunity to rejuvenate its reputation.

CORPORATE

As we've seen with the Steel Yard's hugely successful hire program, brands and corporates want new, 'edgy', authentic, contemporary spaces. Our proposal will rejuvenate the appeal of the area by giving them just that.



CORPORATE

Our hire policy will go beyond corporate xmas parties and focus on events that will benefit the reputation of the venue as much as the company booking them. Our design, programming and cultural cachet will create a space for activation and experiential events where consumers and tastemakers can connect with brands:

- Product launches
- London Fashion Week events
- Tech presentations
- Lifestyle brand activations
- Film premiere parties (huge potential given the location).
- Print and online publishing / media events
- Record label events



STREAMING



6

Imagine if every event at the Marquee club had been recorded for posterity?

Streaming is a key part of this proposal, because streaming is what takes us beyond four walls of the venue and makes us part of the global conversation.

We've pioneered hybrid events - combining live and streamed audiences - with a number of different streaming partners.

STREAMING

For example, we identified On-Air nearly two years ago, and they did their first streamed event with us at the Steel Yard for Skepta and have partnered with us on many more since.

We've seen the way the wind is blowing thanks to our relationships not just with On Air, but also with the likes of Dice / Boiler Room and LWE/U-Live.

Skepta, Octavian, Arlo Parks, review: Polished, high-production live streams may be the future of live music

Those lucky enough to attend Skepta's gig had to lock their phones away in pouches in the interest of generating an old-school rave



Skepta's performance was shot at London's Steel Yard (Photo: Joseph Okpako/WireImage)

i

News Politics Opinion Culture Money Sport Lifestyle Features

STREAMING

We've learned just how much these platforms benefit from a go-to venue and / or permanent installation. The pre-production and set up can be extremely expensive, and we foresee these media and streaming companies establishing far more integrated relationships with venues.

We'll choose a streaming partner with the technical excellence required to do justice to the experience in the venue - and have them install a top of the range audio and video streaming system as a permanent fixture in the venue.



STREAMING

The right streaming partner will allow us to connect in high definition with fans around the world, provide a potential additional revenue stream alongside numbers through the door, build an archive of incredible moments, and provide a steady stream of stunning social media content.

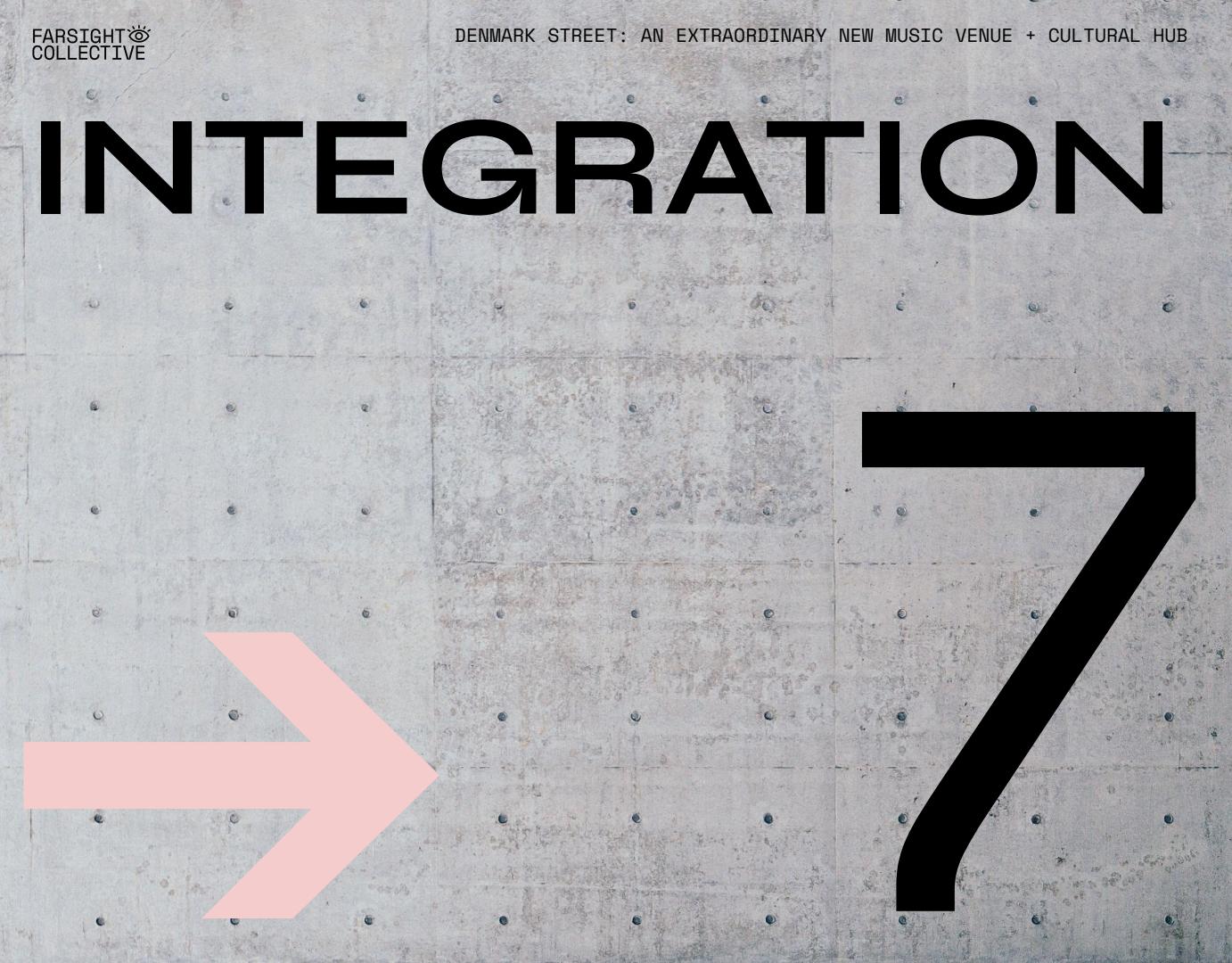


And in fundamental terms, we'll be approaching potential partners and drinks rights bidders not just with a 400 cap venue, but with a global audience, plus developing another revenue stream beyond ticket sales.

It's an approach that builds on our expertise in this area to create a venue that's 'future-proof': designed for the way the music industry is evolving.



INTEGRATION



One of the key strengths of this proposal is that it is designed to integrate with the Outernet development as a whole.

INTEGRATION WITH OUTERNET

- Programming and events that encourage joint hotel / gig ticket packages
- Experience of winning and protecting the late licence that will truly complete the Outernet offering
- Coordination with other venues as part of the 'artist journey'
- Authentic cultural contribution that builds on the heritage of the area will delight Camden council, bring forth potential sponsors and partners and aid your future development applications
- Finally, the way this proposal opens up the awareness and appeal of Outernet's offering to new demographics will help the entire development build a more sustainable customer base.



This project has ambition, it has storytelling, it actually stands for something and has genuine cultural weight.

It has everything that guarantees a massive global media and social media impact, even before the first note is played or the first drink is poured.

Our team has the experience, the expertise, and the imagination, to make it a reality.

But it's bigger than us. Everyone involved, from the artists and DJs who play the venue, to the people lined up for a gig or drinking in the bar or booking a ticket with their hotel room, to everyone at Outernet Global, becomes part of the mission:

To create a living, dynamic nerve connecting the entire Outernet development to the past, to the present and to the future.



THIS ISN'T ABOUT
BUILDING A
MONUMENT TO
DENMARK STREET'S
ILLUSTRIOS PAST.

THIS IS A MANIFESTO
FOR WHAT LONDON
COULD BE.

SHOULD BE.



FULL BIO: NEGAR YAZDANI - CHAIR



Chairperson of the Farsight Collective, Negar founded BlackLion Law in May 2010 to specialise in litigation on behalf of claimants against banks. Her practice has developed in response to need and has grown to include corporate and commercial litigation, general counsel services, strategic advisory and litigation management drawing on media, communications, public affairs, forensics and investigative teams. Negar advises sovereign governments, sovereign wealth funds, state actors, corporates, investors, private funds and HNW and high profile private individuals who require contentious and non-contentious advice.

Negar has unrivalled and unique experience in both finance and law due to her background in international capital markets and structured finance as an investment banker, and formerly as a lawyer, in leading UK and US investment banks and law firms. She has particular knowledge of bond and debt financing and restructuring, liability management, real estate finance and sovereign advisory. Recent work also includes strategic advice to entrepreneurs and SMEs and debt finance experience at Morgan Stanley, Merrill Lynch, RBS and more.

A selection of her specific case experience includes:

- Acting for listed company in its high yield bond issue
- Acting for a CEO in relation to the listed securitisation of a real estate company
- Acting for various different clients under investigation by regulatory authorities including The Serious Fraud Office and The Department of Justice with respect to fraud, corruption, bribery and money laundering allegations
- Acting for a claimant in a high value divorce case to challenge and lift diplomatic immunity, including an application for judicial review, leading to precedent Court of Appeal judgement in the client's favour
- Acting for clients in several high profile real estate disputes and partnership disputes
- Advising claimants in litigation against insurers for failure to pay under corporate policies, bank disputes, misconduct claims against solicitors, etc
- Acting for a client in a complex international trusts litigation
- Acting for a Russian corporate client in a complex fraud case against a leading UK bank
- Acting for various international high net worth and high profile private individuals and families as general counsel in all matters including real estate finance, corporate litigation, joint ventures globally etc.

FULL BIO: EUAN JOHNSTON - VENUE OPERATOR



Euan has been a venue founder/ owner/operator in central London for nearly 25 years, founding and operating legendary venues from the 3500 capacity SeOne to those bastions of the underground scene, Happy Jacks/Crucifix Lane and Cable.

An expert in conceiving, creating and constructing extraordinary venues from challenging or unusual locations or spaces, Euan has also fought tirelessly against the closures and the cultural cleansing of London's most beloved music venues and clubs throughout his career.

Five years ago he acquired the space which was to become The Steel Yard and secured for it the first and still the only 6am licensed venue in the City of London.

Working with the biggest names in the industry, and an audience in its millions over his career, Euan has always championed young and diverse talent, as well as helping aspiring entrepreneurs looking to carve out a career in his industry.

A pioneer of streaming and hybrid events in his venues, customer and staff safety and welfare, and lighting / sound design, Johnston is widely considered one of the most forward thinking venue operators in the city and a bellwether for the industry.

In May of 2020, foreseeing the coming lockdown on hospitality and nightlife, Euan and Sean McLusky set up Full Capacity; their considerable effort to provide the government with solutions for the hospitality sector. They were the first to advocate rapid testing and layered mitigation as an essential part of the way out of the crisis. In November 2020, the proposed pilot scheme of Full Capacity, first presented to the GLA, PHE, DCMS, DHSC and BIES in September 2020, was approved by the government.

Current projects include the Betteshanger Happening festival and the Farsight Collective's ambitious plans to transform London's Leake Street.

FULL BIO: SEAN MCLUSKY - ARTISTIC DIRECTOR



Sean McLusky has consulted on all aspects of venue design, launch and promotion and got his start in the business back in early 1989 as the designer, programmer, promoter and operator of The 'Brain Club' in Soho. The Brain was the first UK venue to host House Music seven nights a week, a legendary two floor club space where Orbital, Adamski and A Guy Called Gerald gave early live performances.

As club culture boomed, more projects followed; 'Love Ranch' club night in Soho. The re-launch of 'The Cafe De Paris' in Piccadilly with his Saturday night club 'Merry England'. 'Club UK' in 1993, a 3000 capacity south London venue. 'The Leisure Lounge' Holborn in 1994 featuring Goldie's Metalheadz, etc. and 'The Complex' in Islington for the Mean Fiddler group in 1994 incorporating Tribal Gathering and Universe techno events.

After living in NYC for a year McLusky returned to London in 1996 and started new promotions vehicle 'Sonic Mook Experiment' at the unknown 333 club in the then quiet and unfashionable Shoreditch district of London, pioneering the practice of multi-room, multi genre eclecticism. And kick starting the new east London music and nightlife scene.

Sean McLusky then went on to transform 'The Scala' in Kings Cross, opening in 1999, from an old cinema into a club and live music venue, programming artists including; Leftfield, Coldplay, Ronnie Size, Foo Fighters and Johnny Marr, plus arts and film events for the likes of Russ Meyer and Mick Rock.

McLusky produced the 'Future Rock & Roll' Festival at the ICA in 2002 during the Queen's golden jubilee, the catalyst for the emerging new Rock & Roll scene in London featuring new bands like The Libertines.

Also in 2002 McLusky launched 'The Watermark' members club in Shoreditch, a seven night a week late members club for the local arts, music and publishing community.

In 2003, working with the Conran owned Great Eastern Hotel McLusky created the series of international club events 'Return To New York' with Producer Arthur Baker. These huge parties featured artists from LCD Soundsystem and New Order to Junior Sanchez and 2 Many DJ's (Soulwax) and toured to Ibiza, Miami and NYC.

Since 2005 McLusky has run 1-2-3-4 Records & Events promoting new music in London, in 2007 he also started THE1-2-3-4 music Festival, a 10,000 capacity open air event in east London promoting emerging bands alongside international artists.

1-2-3-4 Events also produce corporate events to order, recent examples being; Billy Idol book and album launch at Mondrian hotel, PPQ fashion week parties, Cheap Monday events, South Place Hotel music and club program. McLusky also works as a music manager developing and signing new artists and has an art gallery in east London.

Current projects include leading the development of a new 1000 capacity venue in Manchester, New Century, and the launch of a new festival in Kent, The Bettleshanger Happening.

FULL BIO: DUNCAN DICK - CULTURE/CONTENT DIRECTOR



The former editor of Mixmag magazine, Duncan has been active in the media as a journalist, editor and creative for nearly two decades, visiting clubs and festivals in 40+ countries.

He pioneered brand activations and partnerships at the magazine, hosting and creating panels, and events from the curation of a club culture exhibition in Amsterdam with Ballantine's to the Mixmag/BudX global event series, which stretched from Lagos to Ho Chi Minh City.

Ever committed to reminding electronic music and club culture of its foundations of positivity, inclusiveness and diversity, he also pioneered community outreach and engagement with organisations that promote equity and inclusion, from shesaid.so to the Equalising Music Initiative, while consciously diversifying both contributing voices and coverage.

This mission - and the partnership with brands looking to contribute to the culture - continues today as founder and editorial director of content studio Devil's Ivy Creative.

Current Devil's Ivy projects include the conception, design, writing and editing of 'Tales From the Booth', a collection of stories from DJs from around the world, ongoing content series for brands such as London Warehouse Events and a global atlas of club culture for Penguin / Random House.

Duncan is also culture director for Safer For All, a digital training initiative for the nightlife and hospitality sector set to launch this year and a proud mentor to young journalists via Lollipop Mentoring.

FULL BIO: GUY RODGER - CORPORATE AND EVENT DEVELOPMENT



With 27 years of venue and events experience in the capital, Guy Rodger has a deep and comprehensive understanding of the intersection between the needs of corporate events and venue operators.

Guy and Euan Johnston first met in 1999, and created a commercial partnership / model for SeOne club that would become hugely influential on the industry as whole, Guy integrating the corporate sales side seamlessly alongside Euan's retail focus.

Guy was the founder of the Concerto Group, which after becoming the first name in corporate events in London was sold to CH & Co in 2017 with sales of £50m per annum and over 125 staff.

Currently operating under the Kershaw and Partners banner, recent projects include events with Berry Brothers & Rudd, The National Archives Building, Caswell House, Top Golf, Kirtlington Park and Pollen Festivals