



# LICENSING SUB COMMITTEE

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Tuesday, 5 August 2014 at 6.30 p.m.

The Council Chamber, Town Hall, Mulberry Place, 5 Clove Crescent,  
London, E14 2BG

## SUPPLEMENTAL AGENDA

This meeting is open to the public to attend.

**Contact for further enquiries:**

Simmi Yesmin, Democratic Services  
1st Floor, Town Hall, Mulberry Place, 5 Clove Crescent, E14 2BG  
Tel: 020 7364 4120  
E-mail: [simmi.yesmin@towerhamlets.gov.uk](mailto:simmi.yesmin@towerhamlets.gov.uk)  
Web: <http://www.towerhamlets.gov.uk/committee>

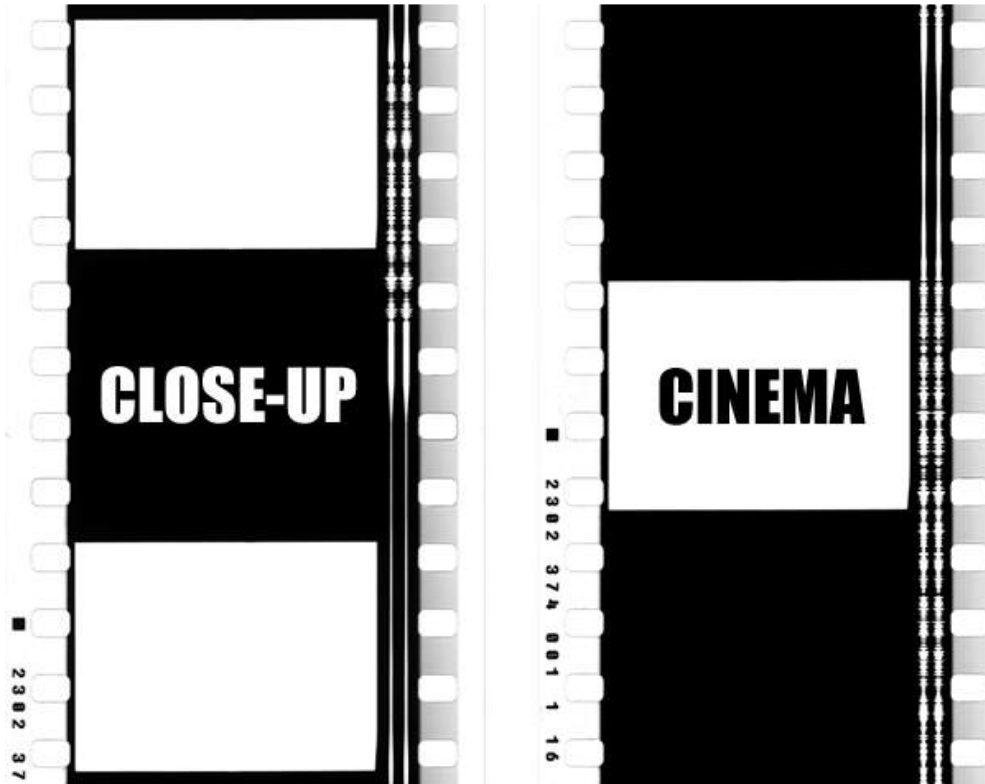
Scan this code for  
the electronic  
agenda:



**3 .1 Application for a New Premises Licence for (Close Up Cinema), 97 - 99 Sclater Street, London E1 6HR**

**PAGE  
NUMBER(S)  
1 - 18**

**WARD(S)  
AFFECTED  
Weavers**



## **Application for Premises Licence**

**CLOSE-UP Cinema & Film library  
No. 97-99 Sclater Street  
London E1 6HR**

## **Supporting Information**

# CONTENTS

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2. DPS CV
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## 1. Background / Mission Statement

Close-Up aims to make film culture and history accessible through its library, film screenings and the online publication of Vertigo Magazine. Established in 2005, the company has built up its activities on the basis of reinvesting all its revenue into creating an extensive film resource.

The company specialises in the promotion, distribution and exhibition of classics, world cinema, documentaries and artists' films. Our audience is passionate about cinema and includes film enthusiasts, academics, students, researchers and professionals.

The library's collection of over 18,000 films and books, currently located on Brick Lane, is considered a unique film resource for locals.

Our regular cinema screenings at a local venue have created a cultural benchmark in London allowing renowned filmmakers to meet the audience and discuss their films. The overall aim of the cinema programme is to provide a critical overview of cinema's culture and history.

Our achievements have established Close-Up as a central figure in London's film culture and have gained us the support of institutions including Tate Modern (Stuart Comer); the British Film Institute (Mark Reid), the ICA (Pamela Jahn), Whitechapel Gallery (Gareth Evans) and LUX (Benjamin Cook). The creation of a new cinema in the East-End of London has sparked the enthusiasm of those institutions to work in close partnership with Close-Up.

We are now aiming to gather our activities under one roof to expand the promotion of a thriving, diverse audio-visual culture in London. In the fast growing film industry that is developing in the East-End of London, Close-Up plans to open its own cinema. Alongside the film library, the cinema will become a unique resource for the local community but also the widest regional and international audience.

Damien Sanville  
Founder and Director  
May 2013

## Film Programmes

Among our repertory film programme, which showcases classics and world cinema, we also have regular special screenings with attendance by directors or expert introductions and Q&A's.

Directors we have welcomed to Close-Up have included Takahiko Imura (from New York) for a retrospective of his work and expanded cinema performance; Jonas Mekas (from New York), founder of the Anthology Film Archives; Larry Gottheim (from New York); Maciej Drygas (from Warsaw) and Kanai Katsu (from Japan), who attended for a Q&A after the UK premiere of two of his films, part of the touring Theatre Scorpio programme which played at Close-Up and also at MoMA (New York) and the British Film Institute (London).

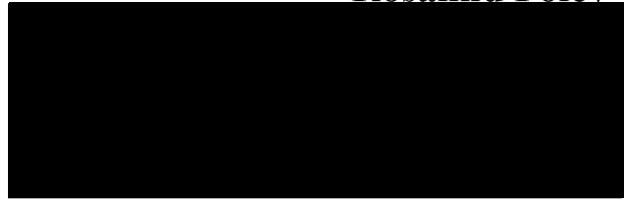
Our screening of *Battle of Chile* included a Q&A from a political activist arrested in 1973 who escaped the Pinochet regime in 1975; our programme of short films about the Black Panther Party was followed by a Q&A with Barbara Stone, founder of the Newsreel Film Collective and our last screening was the UK premiere of David Perlov's *Diary*, introduced by the director's daughter, Dr Yael Perlov (Tel Aviv).

We plan to open our cinema with a special screening of *Salaam Cinema*, a landmark film about cinema and film culture, and we will invite Iranian Director Mohsen Makhmalbaf to introduce his film.

## 2. DPS CV



**Rosalind Foley**



### PERSONAL PROFILE

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- Highly motivated, conscientious and dependable with exceptionally high standards
- Quick-minded, creative thinker with strong problem solving ability
- Excellent interpersonal and communication skills, strong organisational ability
- Academic and professional experience in paper conservation
- Professional experience in management, project management, research, picture research, and copywriting

### CAREERS SUMMARY

---

**February 2013 - present**

**Paper Conservator**  
John Jones Art Centre Ltd



- Conservation treatment, both interventive and preventative, of privately owned artworks on paper
- Condition and treatment reporting
- Departmental administrative support: responding to internal and external email and phone enquiries, monitoring stock levels, sourcing suppliers, submitting orders

**December 2013 - May 2013**

**Project Conservator**  
The National Archives



- Preparation of original documents for digital imaging
- Surveying collections: assessing and recording the condition of a collection, planning appropriate conservation treatment, setting targets regarding treatment times for individual documents and for the collection as a whole
- Conservation treatment of documents to ensure that all information on the document can be digitally captured and that damage to documents during scanning is minimised
- Management of workload to meet strict targets and deadlines
- Maintenance of accurate and organised record keeping and project documentation

**June 2011 – March 2013**

**House Manager**  
The Breakfast Club, [redacted]



- Solely responsible for all aspects of the day to day running of the restaurant
- Full P&L accountability: preparation and delivery to the director of accurate sales and labour forecasts, preparation and delivery of accurate sales and labour reports within set timescales and in line with budget
- Recruitment, training, motivation and management of staff
- Support Head Chef in recruitment, staff training and appraisals; menu development; stock control, and day-to day operations
- Responsible for maintaining high standards of quality control, hygiene, and health and safety
- Responsible for engaging with and responding to customer feedback and for maintaining good working relationships with local businesses and organisations

**June 2013-September 2013**

**Assistant Manager, Festivals**

The Breakfast Club Cafes,  
[REDACTED]

- Assisting with the planning and logistics of touring UK festivals during the summer months
- Management the build and breakdown of the pitch
- Management of the day to day running of the pitch: liaising with festival organisers, suppliers, onsite staff; ordering and managing stock; providing technical support (gas/electric/water/equipment); cash management

**September 2006–December 2006**

**Picture Researcher**

Diamond Trading Company (De Beers),  
London EC1

- Preparation of De Beers' digital image files for production of an in-house online image library
- Researching image rights, and image requirements for in-house Graphics and Marketing departments
- Digital retouching and editing of individual files
- Responsible for categorising image content using simple keywords and structuring the archive to make it readily navigable

**May 2008–April 2009**

**Copywriter**

Hunt-A-Home, Web  
Brighton

- Personally responsible for the production of a 50,000 word regional guide to France aimed at encouraging and advising property-buyers
- Extensive research of local culture, life-style, topography/geography, economy, history, cuisine, and population demographics within each of the 22 administrative regions of France
- Delivery of an informative, inviting and enthusiastically written guide

**April 2009- August 2009**

**Gallery Assistant/Technician**

Fabrica,  
Brighton

- Assisting artists in the production of site-specific works
- Providing technical assistance during exhibition installation and de-rig
- Research and compilation of articles, essays and images to aid public interpretation by expanding upon key ideas linked to the exhibitions
- Assisting the events programme of artist talks, networking events and workshops

**August 2005–August 2007**

**Administrative Assistant/Photographer**

d-eco creative Ltd.,  
Brighton

- Administrative duties including accounts, filing and reception for graphic and web design company
- In house photographer and picture researcher

**March 2008–September 2008**

**Camera Assistant**

Freelance

- Administrative, logistical, lighting and sound assistance for studio and location shoots

**June 2008**

**Audio Describer**

VocalEyes in collaboration with University of Brighton,  
Brighton

- Architecture tour guide and describer for the blind and partially sighted
- Responsible for tailoring pre-written scripts to accommodate individual circumstances



**ACADEMIC QUALIFICATIONS**

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June 2011	<b>University of the Arts London</b> Postgraduate Diploma in Paper Conservation (Merit)
July 2006	<b>University of Brighton</b> BA Honours Degree in Editorial Photography (2:1) Final Year Dissertation: Phenomenology of Visual Perception
July 2003	<b>City College Brighton and Hove</b> National BTEC Diploma in Foundation Art Studies (Merit)
July 2000	<b>Marlborough College, Wiltshire</b> 5 As at A-Level 12 A/A*s at GCSE

**References**

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Sadie Davies, General Manager, The Breakfast Club Cafes:  
[REDACTED]

Craig Horsfall, Conservator, John Jones  
[REDACTED]

### 3. Images



The condition of existing elevation which will be reinvigorated to improve the street scene as a result of the proposals.



The existing Library resource holding over 18,000 titles and reference books will be relocated from Brick Lane.



Provision of a screening booth will allow the use of the facility for academic and research purposes.



New purpose built 40 seater cinema with Archive Compliant film projection.

## 4. Current CLOSE-UP Website

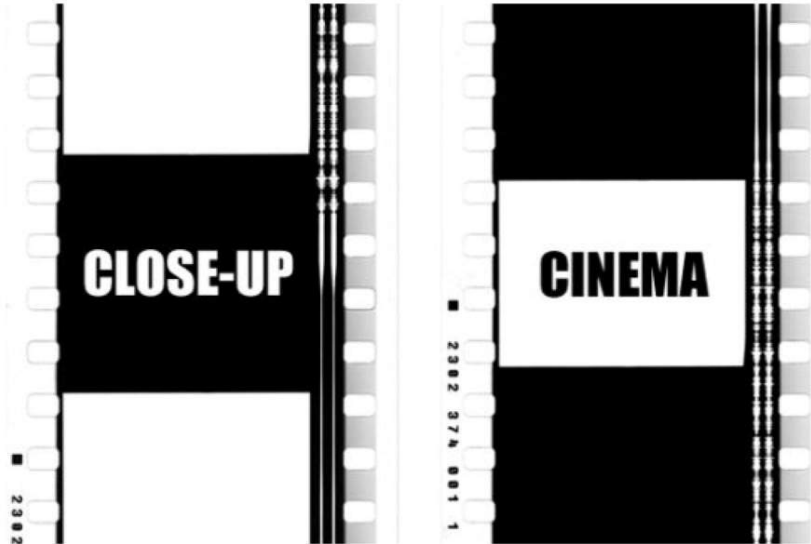
# CLOSE-UP

Home
Library
Film Programmes
Membership
Vertigo Magazine
Archives
Support

Search...

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### Support Close-Up's New Cinema



Just over a year ago we were presented with the exciting opportunity to create our own cinema and establish a unique film centre in East London.

There have been many exciting developments along the way as the scale of the project has grown significantly. This has also pushed us to the edge of our financial resources so we have launched a fundraising campaign to raise the vital funds needed to make this project a success.

Your support at this stage is essential:

**Please Donate Here**

We will keep you informed with updates throughout the project and look forward to welcoming you in September!

### Read



INTERVIEW

#### Monument Film: An Interview with Peter Kubelka

By Pamela Jahn

Following the recent release of Martina Kudláček's *Fragments Of Kubelka*, read Peter Kubelka in an interview with Pamela Jahn.

[read more](#)



INTERVIEW

#### Loneliness Is Freedom

By Tiago de Luca

Tsai Ming-liang has recently announced that his latest and as-of-yet unreleased film *Stray Dogs* (Jiao you, 2013) could well be his last cinematic work, as he will now concentrate on making "short art films" for the art museum.

[read more](#)



ESSAY

#### Disembodied Intercourse: Reflections on Virginia Woolf's 'The Sun and the Fish'

By Dalia Neis

'The Sun and the Fish' operates at once and the same time as primeval ritual and as a cinematic spectacle reduced to its archaic forms, with nature as its primal maker and the witnesses of the world as its spectator.

[read more](#)

### New Additions

FILM

#### Les Lieux D'Une Fugue

Director: Georges Perec

FILM

#### Women Without Shadows

Director: Haifaa Al-Mansour

FILM

#### Far From Poland

Director: Jill Godmillow

FILM

#### Récits D'Ellis Island (1978-1980)

Director: Georges Perec | Robert Bober

FILM

#### The Zero Theorem

Director: Terry Gilliam

[more](#)

Close-Up Film Centre  
139 Brick Lane  
London E1 6SB



Opening hours: 12-10pm everyday

[About](#)  
[Contact Us](#)  
[T & C](#)  
[Disclaimer](#)

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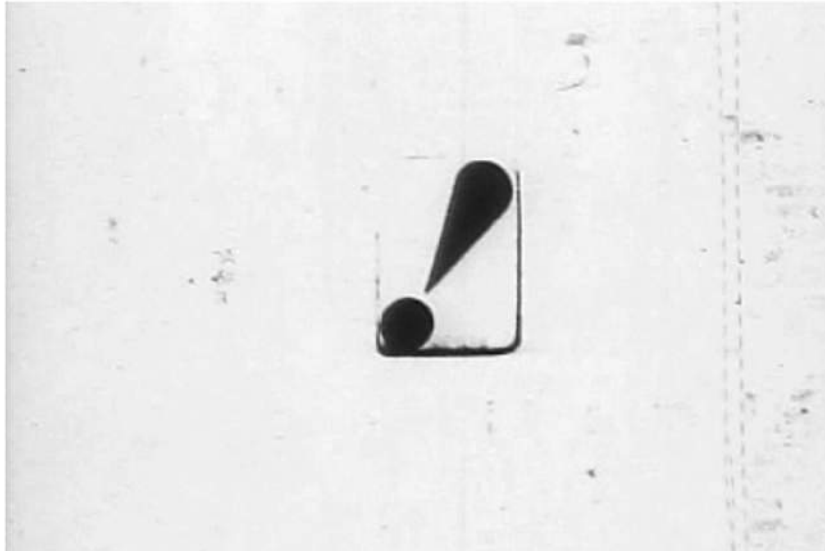
Sign Up to our Newsletter

## 5. CLOSE-UP Website's Vertigo Page

# vertigo

Home Library Film Programmes Membership **Vertigo Magazine** Archives Support

### Issue 31 | Winter 2012: In Conversation



EDITORIAL

#### A Matter of Time

By Pamela Jahn

In a conversation with Maciej Drygas included in this issue, the Polish filmmaker explains that he has cut out the word "interview" from his personal dictionary. A lecturer at the National Film School in Łódź, he keeps telling his students: "Don't use the word interview. When you meet a person, meet them for a conversation, not an interview." What is crucial to remember when talking to someone, Drygas says, is "the ability to listen to them patiently." There is no script, there are no pre-formulated questions either, all one should do is take some time and "follow a person's history."

[read more](#)

### Free Radicals



INTERVIEW

#### A Story of Experimental Film

By Louis Benassi

Part film essay and part tribute to his friends, including Jonas Mekas, Peter Kubelka, Ken Jacobs and Robert Breer, *Free Radicals* is the result of Pip Chodorov's personal journey through the history of avant-garde cinema in Europe and the USA.

[read more](#)



INTERVIEW

#### Connecting Movements

By Luke Burton

Since his first foray into filmmaking with a series of single-shot films in the late 1960s, Larry Gottheim has been a driving force in American avant-garde and experimental cinema.

[read more](#)



INTERVIEW

#### At Least I Will Know My Face

By Lucy Reynolds

Over the course of 20-plus years, Sarah Pucil has created a mirroring universe, that probes the notion of identity and "the Other". In this interview, the artist discusses her new project surrounding French surrealist artist Claude Cahun.

[read more](#)

### Archives

#### 2012

No.31 | Winter

No.30 | Spring

#### 2010

No.29 | Spring

#### 2009

No.28 | November

No.27 | September

No.26 | August

Vol.4 | No.3 | Summer

No.25 | June

No.24 | March

Vol.4 | No.2 | Winter-Spring

No.23 | February

#### 2008

No.22 | December

No.21 | November

Vol.4 | No.1 | Autumn-

Winter

No.20 | September

No.19 | August

No.18 | June

No.17 | May

No.16 | March

Vol.3 | No.9 | Spring-

Summer

No.15 | February

Vol.3 | No.8 | Winter



**INTERVIEW**

**As I See You You See Me**

By Julian Ross

Considered one of the leading figures of media arts in post-war Japan, Takahiko Imamura has been exploring the conjunctions and the boundaries between film, video and digital platforms in a body of works that comprises screenings, installations and expanded projections.

[read more](#)



**QUESTION AND ANSWER**

**Propaganda for the Politics of Joy and Disorder**

By Stuart Comer

Wynn Chamberlain's *Brand X* is an exuberant testament to both the playfully political approach of the underground and its interface with an increasingly voracious mass media.

[read more](#)

**Documents: History and Anthropology**



**QUESTION AND ANSWER**

**The Patagonian Hare**

By Libby Saxton

Following the 25th anniversary screening of *Shoah* at the Prince Charles Cinema, London, on 18 June 2011, Claude Lanzmann discussed his film in a Q&A with the audience, moderated by Libby Saxton.

[read more](#)



**INTERVIEW**

**State of Weightlessness**

By Michael Garrad

Maciej Drygas's slim body of work numbering five documentaries, all under one hour long, belie the sheer dedication and effort in their construction. Drygas cuts to the true essence of the forgotten and suppressed not only through the painstaking research for which he is known...

[read more](#)



**INTERVIEW**

**Nostalgia for the Light**

By Nerina Moris

In his latest film, *Nostalgia For The Light* Patricio Guzmán continues his work around memory, yet taking his thoughts beyond the facts that are steeped in the history of his country as he relates them to the mysteries of life and the universe.

[read more](#)

**Censorship and Resistance**



**QUESTION AND ANSWER**

**Five Broken Cameras**

By Elizabeth Wood

When the Israeli government began to build the West Bank barrier through Emad Burnat's village in 2005, the Palestinian farmer took his own course of action by filming the weekly demonstrations.

[read more](#)

**2007**

- No.14 | December
- No.13 | November
- No.12 | September
- Vol.3 | No.7 | Autumn
- No.11 | August
- Vol.3 | No.6 | Summer
- No.10 | June
- No.9 | May
- No.8 | March
- Vol.3 | No.5 | Spring
- No.7 | February
- Vol.3 | No.4 | Winter

**2006**

- No.6 | December
- No.5 | November
- No.4 | September
- Vol.3 | No.3 | Autumn
- Vol.3 | No.2 | Summer
- No.3 | May
- No.2 | April
- No.1 | March
- Vol.3 | No.1 | Spring

**2005**

- Vol.2 | No.9 | Autumn
- Vol.2 | No.8 | Spring-Summer

**2004**

- Vol.2 | No.7 | Autumn-Winter
- Vol.2 | No.6 | Spring

**2003**

- Vol.2 | No.5 | Summer
- Vol.2 | No.4 | Spring

**2002**

- Vol.2 | No.3 | Summer
- Vol.2 | No.2 | Spring

**2001**

- Vol.2 | No.1 | Spring

**1999**

- Vol.1 | No.9 | Summer

**1998**

- Vol.1 | No.8 | Summer



**INTERVIEW**

**Challenging the Censorship in Iran**

By Parviz Jahed

On 20 December 2010, Iranian filmmaker Jafar Panahi was handed a six-year jail sentence and a 20-year ban on making or directing any movies, writing screenplays, giving any form of interview with Iranian or foreign media, as well as leaving the country.

[read more](#)



**INTERVIEW**

**27 Years Without Images**

By Julian Ross

With his docu-essay *The Anabasis Of May And Fusako Shigenobu, Masao Adachi And 27 Years Without Images* as the nebulae, Eric Baudelaire has created an installation of photographs, drawings, newspaper clippings and paintings that surround the film for his first solo exhibition in the UK.

[read more](#)

**The Politics of Exhibition and Distribution**



**INTERVIEW**

**Binka: To Tell a Story About Silence**

By Sean Kaye-Smith

With themes that are rooted in her home country's history and culture, Elka Nikolova made a number of short films before making her first feature length documentary film *Binka: To Tell A Story About Silence*, about the pioneering female director Binka Zhelyazkova.

[read more](#)



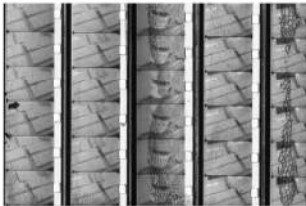
**VIDEO**

**Bite the Beast**

By Alongkot | Pamela Jahn

Even after the international success of his latest feature film *Uncle Boonmee Who Can Recall His Past Lives*, Apichatpong Weerasethakul sees himself confronted with the same problems as before when working outside the strict confines of the Thai film studio system, a system that hasn't changed much for over a decade.

[read more](#)



**INTERVIEW**

**After the Garden**

By Julian Ross

Since its conception in 2008, New York's Light Industry has lit up the arts scene of Brooklyn with their weekly programmes of film and electronic arts, becoming a source of inspiration for its curatorial rigour, clarity in vision and slick delivery.

[read more](#)



**INTERVIEW**

**Treasures from the Archives**

By Parviz Jahed

Programme advisor on the Treasures from the Archive strand of the BFI London Film Festival, Clyde Jeavons is the former curator of the National Film and Television Archive at the British Film Institute.

[read more](#)

**1997**

Vol.1 | No.7 | Autumn

**1996**

Vol.1 | No.6 | Autumn

**1995**

Vol.1 | No.5 | Autumn-Winter

**1994**

Vol.1 | No.4 | Winter

Vol.1 | No.3 | Spring

**1993**

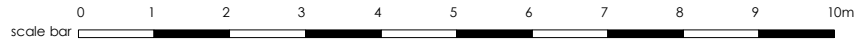
Vol.1 | No.2 | Summer-Autumn

Vol.1 | No.1 | Spring

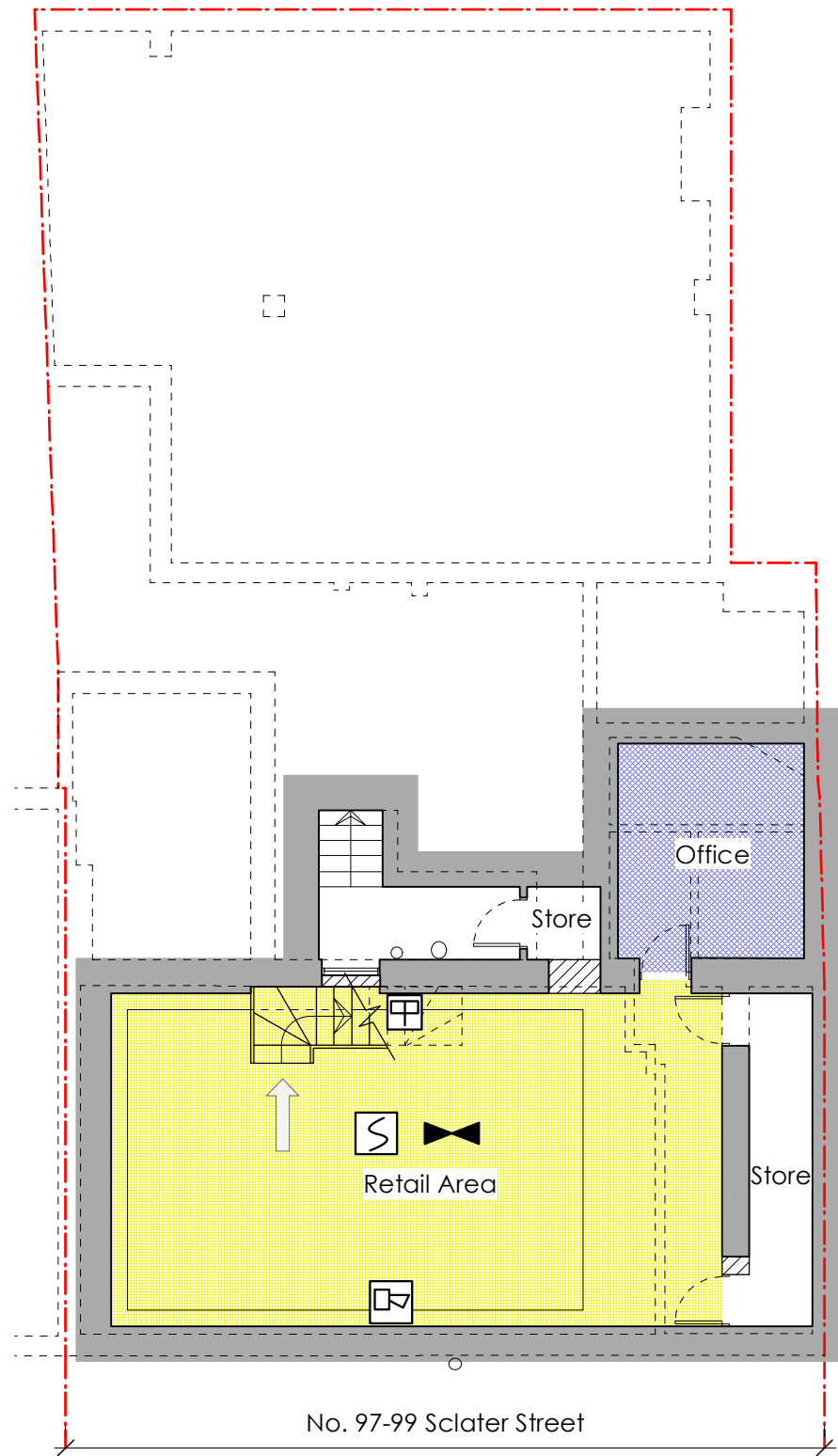
[view all](#)

# Licensing Act 2003: Premises Plan

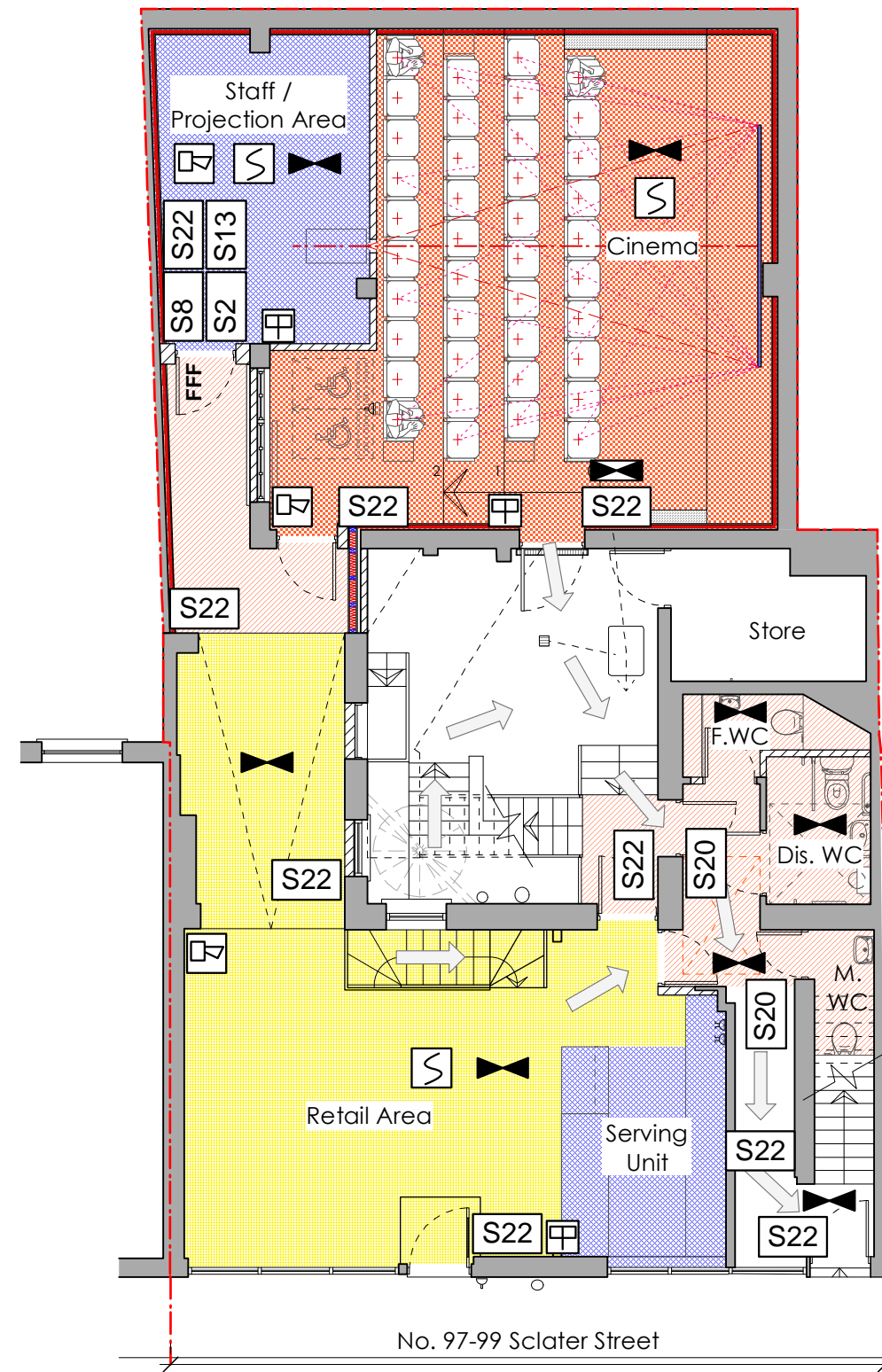
REF : 13-486-PL001B DATE : 27 Mar. 2014 SCALE : 1:100 @ A3 DRAWN : MOK



Premises Name : **CLOSE-UP Film Centre Ltd.**  
 Premises Address : **No. 97-99 Sclater Street  
 London E1 6HR**



Basement Plan



Ground Floor Plan

Page 14

## ACTIVITY LEGEND

- Retail area
- Cinema room
- Location where staff only are permitted
- WC and circulation areas

## FIRE PROTECTION EQUIPMENT

- Control Panel illuminated signals
- Fire Alarm Break Glass
- Control Panel sounder and illuminated signals
- Fire Alarm Sounder
- Area covered by Smoke Detectors

## FIRE ESCAPE DOORS, LIGHTING & SIGNAGE

- FFF** Door Free From Fastenings
- SCA** Self Closing With Automatic Release Device
- SF** Simple Fastened Door
- PB** Door with Panic Bolt
- Fire Exit Notice or Symbol
- Fire Escape Keep Clear
- Gangway Keep Clear
- Escape Route
- Highly Flammable Material Keep Out
- No Smoking
- Fire Door Keep Shut
- Suspended @ 90deg Graphic One Side
- as above Graphic Both Sides
- Area covered by Emergency Lighting
- Indicates Internally Illuminated sign
- Indicates Direction of Escape



## 7. Letters of Support

The following are letters of support for the premises licence application.



22/07/2014

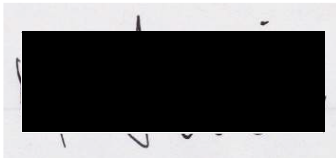
### **Re: Premises License Support for Close-Up Film Centre**

To whom it may concern,

In respect to the application for a Premises License I would like to state that as the owner/occupier of the site in 97-99 Sclater Street, London E1 6HR, I am in full agreement with the aims of the project and the argument that having a License will help generate much needed income to support the invaluable cultural activities of Close-Up.

I do not envisage to be inconvenienced in any way by the use of the cinema's patrons of the courtyard. This space has for all the years I have lived here (since 1995) been a communal area for the various artists, photographers, etc who have at some worked here at various times.

Dr Gwendolyn Leick (Senior Lecturer at Chelsea College of Art & Design)



22.07.2014



# CENTRAL FILM SCHOOL LONDON

the journey starts here...

23<sup>rd</sup> July 2014

To whom it may concern,

I am writing to give Central Film School London's full support to Close-Up Film Centre's application for a premises licence for their new independent cinema in Shoreditch.

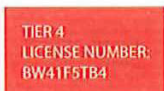
Close-Up's bid to maintain the tradition of screening movies on film will keep alive a medium that is dying out but much loved by film enthusiasts and filmmakers alike. At Central Film School London, we teach a module on our Post-Graduate Diploma that uses traditional 16mm film and our students are almost unanimous in declaring it their favourite memory from the course.

As a film school based near Brick Lane and a long-term customer of Close-Up, having this invaluable resource practically on our doorstep would be hugely beneficial for our students. Not only would it allow our students to support local business and continue to develop their knowledge of film, it would add a unique venue for all film-lovers in a richly diverse area of London. If this application is successful, I have no doubt that the new cinema will prove to be a success for many years.

If I can be of any assistance during this process, please do not hesitate to contact me.

Yours sincerely,

[Redacted signature]  
Brett Cuming  
Administration Manager  
Central Film School London



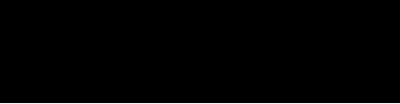
Central Film School London, [Redacted]  
[Redacted] Registered Company Number: 06544395  
www.centralfilmschool.com





20<sup>th</sup> July 2014

Whitechapel Gallery



**Letter of Support:** *Close-Up Cinema* (Damien Sanville)

To whom it may concern:

I would like to express my strong interest in, and support for the Close-Up Cinema Project.

I was the former editor (2002-2009) of *Vertigo* Magazine, which is now fully incorporated into Close-Up's free online archive. As the Film Curator for the Whitechapel Gallery I have also had the opportunity to work in partnership with Close-Up on various programmes that have proved to be extremely successful.

I look forward to the launch of this new and unique cinema venue and trust that we will be working in close partnership in the near future. As such, I fully support Close-Up's premises licence application as it will enable them to expand on the crucial work they have achieved so far and further enhance the cultural value of the East End and its surroundings.

This could not be more important and timely. As venues close or are threatened across the capital (e.g. Riverside Studios, Horse Hospital), this bold project, seeking to maintain the communal experience of cinema-going across the full range of moving image culture, and in a social and convivial environment, is crucially necessary. I wholeheartedly endorse this project and would encourage its support.

The Whitechapel Gallery in London's East End is over 100 years old and is a globally recognized institution advocating contemporary art. It hosts a year-round film schedule of international, innovative artists' moving image work across all genres. I am the curator of this content.

Yours sincerely,  
*Signed digitally*

20<sup>th</sup> July 2014

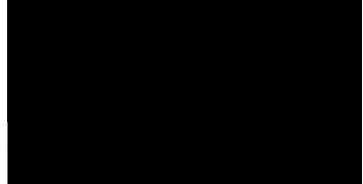
Gareth Evans

Film Curator, Whitechapel  
Gallery



- .....
- Director**  
Iwona Blazwick OBE
  - Chairman**  
Robert Taylor
  - Trustees**  
Duncan Ackery  
Ed Eisler  
Ann Gallagher  
Runa Islam  
Cllr Denise Jones  
Michael Keith  
Keir McGuinness  
Farshid Moussavi  
Dominic Palfreyman  
Atul Patel  
Catherine Petitgas  
Alice Rawsthorn  
Andrea Rose OBE  
Sukhdev Sandhu  
Nitin Sawhney  
Alasdhair Willis
  - Company Secretary**  
Stephen Crampton-Hayward

Whitechapel Gallery



Whitechapel Gallery Trustee Limited is a private limited company, registered in England and Wales, registered company no. 4093862 and the corporate trustee of Whitechapel Gallery, registered charity no. 312162. VAT no. 863 586 582.

## **8. Support Petition**

To follow under separate cover.