

## AGENDA

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## **Supporting Statement from Paul Robertson, Residential Services, Environmental Health**

### **Premises Application: Mr Rob Henderson – Lenthor Farm**

- 1) My name is Paul Robertson and I am an Environmental Health Officer working within Residential Services part of Environmental Health. I hold an Honours Degree in Environmental Health and a post-graduate diploma in Acoustics and Noise Control Engineering. I have 30 years' experience of investigating noise nuisance complaints including amplified music from outdoor entertainment events.
- 2) I am the consultee with respect to the Prevention of Public Nuisance for this application. I have looked at the history of complaints regarding the Lenthor farm site, carried out a site visit with the landowner and applicant (Mr Henderson), and held discussions with the applicant on how public nuisance can be prevented.

### **Lenthor Farm Site history**

- 3) Historically there have been complaints of noise regarding musical events at the site – both public events and private parties from 2006. Some have been high profile such as the Willowman festival.
- 4) More recently, since 2015, there have been 28 noise complaints about events at this site. Details of these complaints can be viewed within Appendix 1. As a result of the number of complaints over time, this has shown itself to be a noise sensitive location.
- 5) In 2017 a similar event was held by the same applicant. As part of this application Mr Henderson submitted a detailed noise management plan stating how noise levels would be controlled to prevent nuisance – with a complaints phone line and staff who could visit the location and assess/amend sound levels. This was accepted as credible by the officer at the time.
- 6) Fifteen complaints of noise disturbance were received over the course of the event and can be viewed in Appendix 1 shaded in blue. These allege noise and sleep disturbance after 2am when the entertainment ceased, which would indicate the noise management plan had not been effective.
- 7) A map of the location of the entertainment and complaint addresses are illustrated in Appendix 2 to this report. Some of the locations where reports were received have been removed from the map because they clearly identify the client.
- 8) It can be seen that complaints are far-reaching across Northallerton to a distance of 4km. In my experience this is typical of noise from an outdoor event as –
  - tents and open air stages do not provide for the containment of entertainment noise,
  - the wind direction is uncontrollable and carries noise downwind,
  - low frequency from bass will travel very long distances,
  - rural areas have a low background noise level, especially during the evening and night.

### **Guidance on preventing public nuisance**

- 9) There is no current valid guidance on what level of disturbance is acceptable, however when investigating noise complaints the Environmental Protection Act 1990 noise nuisance will

vary depending on its duration, level and impact. A key factor we consider is the impact on the use of a property and what it stops the occupant from doing - in this case in particular the impact on sleep.

- 10) A Code of Practice on Environmental Noise at Concerts (Appendix 3) was devised to assist those planning a musical event, and local Environmental Health Officers whose responsibility it is to enforcing the aforementioned nuisance provisions. Although this is no longer in force, it is a useful guide to those who provide and regulate outdoor entertainment noise to prevent nuisance. The document contains a number of practical steps on how to manage noise levels, and includes a table of recommended noise levels at the nearest noise sensitive properties to prevent unreasonable disturbance. The guide also states that for events continuing or held between the hours of 23:00 and 09:00 the music noise should not be audible within noise sensitive premises with windows open. I have referred the applicant to this document.

### **Site visit and assessment**

- 11) A site visit was carried out on the January 11th with the applicant, the noise engineer and the owner of the land. A site plan was provided with an event plan with a short statement on the prevention of public nuisance section 3.3 (see Appendix 4).
- 12) Mr Henderson outlined his proposals for the event in wanting to provide live music on four stages - 1 outdoors and 3 in tents until midnight, with two or three disco's operating concurrently from midnight to 2am. I raised concerns with Mr Henderson about impact on sleep particularly for music entertainment which occurred after 12 midnight if heard at residential properties and the history of complaints regarding previous events. He has made a general undertaking to reduce the levels after midnight but without any specific details.
- 13) I have carried out a desktop calculation to estimate the sound levels that will be experienced as a result of two discos', one on a stage and one in a tent, between midnight and 2am. Tents do not provide any sound insulation so effectively the noise is all 'outside'. Because the applicant has proposed to reduce the sound levels after midnight, I have considered each sound source to be at a very conservative level – of 85 dB (A) (decibels) - which is a lot quieter than a typical night club. I have taken into account the site's elevated position up a hill, in open countryside. I have calculated the music noise levels at receivers nearby, based on the previous areas of complaint, to indicate the likely sound levels and the potential impact on people trying to sleep. Some postcodes have been disguised to protect the anonymity of the complainants. The results are shown in Table 1 overleaf.

Postcode of previous complaint	Town	Distance from Event	Estimated Noise levels between 00:00 and 02:00 in dB(A)
DL6 1HA	Northallerton	3 km	28
DL6 2UG	Brompton	1.1 km	37
DL7 8WD	Northallerton	3.2 km	28
DL6 3SA	Northallerton	4 km	25
DL6 1ST	Northallerton	2.9 km	27
DL6 1DJ	Romanby	3.9 km	25
DL7 0LQ	Northallerton	3.6 km	24
DL6 1LA	Northallerton	2.8 km	27
DL6 1LD	Northallerton	2.9 km	27
DL6 ===	Winton	360 m	47
DL7 8NN	Romanby	4.5 km	23
DL6 ===	Brompton	280 m	48
DL6 1LD	Northallerton	2.8 km	27

Table 1: Estimated Noise Levels between Midnight and 2am with two discos's operating.

14) The background noise – the noise when the event is not operating – will vary across these locations, but in most cases will exceed the existing background noise, which is typically 25 dB (A). This calculation has not taken into account wind direction or bass noise from musical entertainment that will travel the furthest and will be heard as a ‘boom boom’ type noise in the receiving properties.

15) As a result of this assessment I feel unable to support this application as it stands, because of the noise from amplified disco type music between 12am and 2am will be heard by many residents. Following discussions with the applicant I suggested alternative entertainment such as silent disco or acoustic performances however he has confirmed he wishes to proceed with the disco music.

## Conclusion

16) The applicant wishes to hold live music entertainment outdoors up until 12 midnight. Although the guidance in Appendix 3 says that 11pm is the cut off time for audibility in neighbouring houses, we have tried to support the applicant by taking into account that it is an infrequent event. Noise will still be heard until midnight but will be managed with our assistance by agreeing a suitable level at the nearest noise sensitive properties.

17) Because of previous complaints this service has offered to assist Mr Henderson in setting noise levels at the mixer desks so that the disturbance during the event can be minimised and provide out of hours noise monitoring to ensure controls are effective up until 12 midnight. Mr Henderson has agreed to this and to notifying all local residents of the events and providing a number to contact should they be affected by noise. Providing these controls are in place and maintained during the event this Service would support live music until midnight.

18) However due to the history of previous noise complaints regarding activities on the site, the history of complaints about Mr Henderson's previous event in 2015, and the calculations supporting that disco entertainment after 12 midnight would be heard at residential properties and the likelihood this would have a direct impact on sleep, this Service is unable to support the application in its current form up until 2am.

Date	Address	Issue
28/09/15	Brompton, DL6	Loud music on Saturday 26th September 2015, ending approx. 02:30. Police were called about the noise
08/08/16	Winton, DL6	Complaint about the granting of TEN for a proposed event on 16th to 18th September 2016 due to a history of noise disturbance from loud music events on site. References that events until 02:00 are likened to the times nightclubs operate.
19/09/16	Northallerton, DL6	Noise complaint
19/09/16	Not provided	Noise was unacceptable
19/09/16	Brompton, DL6	Loud music audible within every room of property
19/09/16	Winton, DL6	Noise complaint
17/09/17	Winton, DL6	Very loud music from the event. Went on until 02:30 Saturday night and doesn't know how much more resident can take from the noise.
17/09/17	Northallerton, DL6	Loud bass noise until 02:00 preventing from sleeping. Contacted the event organiser on Facebook but only contacted after the event. Voicemail 02:10 stating loud music for the second night in a row is keeping resident awake. Alleges friends and neighbours have reported similar issues.
17/09/17	Not provided	Loud music until 02:45 on 17/09/2017, and loud music last night which would be heard in Yafforth. Music heard in house with window shut.
17/09/17	Brompton, DL6	15th, 16th and 17th September loud repetitive bass beat which caused sleep disturbance until 02:00. Stated event should have finished earlier, recommending 22:00 on a Sunday night.
17/09/17	Northallerton, DL7	Loud music, particularly bass noise heard within all rooms of property. Contacted the event organiser with complaint and no change in noise level
17/09/17	Northallerton, DL6	Loud music, particularly bass noise audible in all rooms in property with windows closed. Also prevented going to sleep due to time it ended.
17/09/17	Northallerton, DL6	Complaint 01:25 Loud music, particularly bass noise with faint lyrics until early hours of morning which prevented sleep and caused headache.
16/09/17	Northallerton, DL6	Complaint at 23:57 loud bass noise heard in house
18/09/17	Northallerton, DL7	Loud bass noise which prevented sleep
18/09/17	Northallerton, DL6	Noise complaint
18/09/17	Northallerton, DL6	Loud music all weekend, but particularly bad on Sunday till midnight
17/09/17	Not provided	Voicemail 02:10 stating loud music for the second night in a row is keeping resident awake. Alleges friends and neighbours have reported similar issues.
18/09/17	Romanby, DL7	Noise level unacceptable and prevented children from sleeping who have health issues
20/09/17	Brompton, DL6	Unacceptable levels of music noise heard all throughout house with the windows closed.
18/09/17	Northallerton, DL6	Loud music caused sleepless nights on 15th and 16th September. Ended at midnight on a Sunday night which was very late for people working Monday
09/09/18	Brompton, DL6	Email complaint relates to additional complaint logged 00:14 9th September 2018 regarding loud drumming music on site
02/10/18	Brompton, DL6	Email complaint 00:10 that loud music from a live band banging is causing considerable stress to residents.

Date	Address	Issue
29/06/18	Brompton, DL6	Complaint about noise from the increasing activity on site e.g. weddings, camping, mini festivals
01/07/18	Brompton, DL6	14th July? Event on site which caused disturbance until approx. 00:30 the Sunday morning before it stopped.
13/04/18	Brompton, DL6	Excessive and unacceptable noise from Lenthor Farm 13 & 14 April 2018. Recording of loud music noise provided by resident at 23:00 in bed with window open and can clearly hear live music band playing as if attending event themselves.
13/04/18	Brompton, DL6	Loud music from event
18/06/18	Brompton, DL6	Complaint about no change when complaints are made about noise from Lenthor Farm



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# **Code of Practice on Environmental Noise Control at Concerts**

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**THE NOISE COUNCIL**

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## 1.0 INTRODUCTION

- 1.1 Large music events involving high powered amplification are held in sporting stadia, arenas, open air sites and within lightweight buildings. These events give pleasure to hundreds and in some cases thousands of people. However, the music from these events can cause disturbance to those living in the vicinity. The purpose of this code is to give guidance on how such disturbance or annoyance can be minimised.
- 1.2 This Code of Practice has been prepared by the Noise Council through a Working Party comprising specialists who are experienced in the particular problems that can arise with environmental noise control at concerts and similar music events. A list of members of the working party is shown in Appendix II and a list of technical papers providing some background data and more detailed information is given in Appendix I.
- 1.3 Various guidelines and criteria are described in this document covering a range of events from the single occasional concert to a full season. It is believed that compliance with the guidelines and the other advice given here will enable successful concerts to be held whilst keeping to a minimum the disturbance caused by noise. It is recognised, though, that full compliance with this code may not eliminate all complaints, and local factors may affect the likelihood of complaints.
- 1.4 This Code is not designed to address the question of environmental noise arising from discotheques, clubs and public houses, nor environmental noise affecting noise sensitive premises which are structurally attached to the venue.

- 1.5 This Code is designed to assist those planning a music event, those responsible for licensing such events and those responsible for enforcing the nuisance provisions of the Environmental Protection Act 1990 (England and Wales) and the Control of Pollution Act 1974 (Scotland). It addresses the environmental problem of noise from the performance and sound checks only. Other environmental impacts of concerts and the question of meeting the requirements of the Noise at Work Regulations 1989 and the guidance given in the Health and Safety Executive's Guide to Health, Safety and Welfare at Pop Concerts and similar events are beyond the scope of this document.
- 1.6 Compliance with this Code of Practice does not of itself confer immunity from legal obligations.
- 1.7 The Noise Council is keen to receive accounts of the practical application of the Code in order to improve and enhance its content.

## 2.0 DEFINITIONS

Background Noise Level:	The prevailing sound level at a location, measured in terms of the $L_{A90,T}$ , on an equivalent day and at an equivalent time when no concert or sound checks are taking place.
dB(A):	The A-weighted sound pressure level whereby various frequency components of sound are weighted (equalised) to reflect the way the human ear responds to different frequencies.
Delay Tower:	An additional set of loudspeakers employed to provide a better spread of sound to the audience.
$L_{Aeq}$ :	The equivalent continuous noise level which at a given location and over a given period of time contains the same A-weighted sound energy as the actual fluctuating noise at the same location over the same period.
$L_{A90,T}$ :	The A-weighted sound pressure level exceeded for 90% of the measuring period (T).
Mixer:	The location where the main sound system is controlled. As well as ensuring the correct sound balance between the various performers, the overall level of sound for the audience is controlled at this location.

Music Event:	A concert or similar event where live or recorded music is performed by a solo or group of artists before an audience.
Music Noise:	The noise from the music and vocals during a concert or sound checks and not affected by other local noise sources.
Music Noise Level (MNL):	The $L_{Aeq}$ of the music noise measured at a particular location.
Noise Consultant:	A person given responsibility by the organiser of the event for monitoring noise levels in accordance with the prevailing conditions, and who has the ability and authority to make decisions and implement changes in noise level during the event.
Noise Monitoring Position:	The location of the microphone within the venue from which the level of sound is monitored and controlled. For outdoor venues, this location tends to be at the mixer.
Noise-sensitive Premises:	Includes premises used for residential purposes hospitals or similar institutions, education establishments (when in use), or places of worship (during recognised times and days of worship) or any premises used for any other purposes likely to be affected by the Music Noise.
Other Urban Venue:	An urban park or similar area which is not normally used for major organised events.

Rural Venue: A park, open space or grounds of a country house in a rural area not normally used for major organised events.

Sound Engineer: Person employed to control the sound quality of the music for the audience.

Urban Stadia or Arenas: A regular venue for major sporting or similar events in an urban area.

### 3.0 GUIDELINES

3.1 The Music Noise Levels (MNL) when assessed at the prediction stage or measured during sound checks or concerts should not exceed the guidelines shown in Table 1 at 1 metre from the façade of any noise sensitive premises for events held between the hours of 0900 and 2300.

**TABLE 1**

Concert days per calendar year, per venue	Venue Category	Guideline
1 to 3	Urban Stadia or Arenas	The MNL should not exceed 75dB(A) over a 15 minute period
1 to 3	Other Urban and Rural Venues	The MNL should not exceed 65dB(A) over a 15 minute period
4 to 12	All Venues	The MNL should not exceed the background noise level <sup>1</sup> by more than 15dB(A) over a 15 minute period

**Notes to Table 1**

1. The value used should be the arithmetic average of the hourly  $L_{A90}$  measured over the last four hours of the proposed music event or over the entire period of the proposed music event if scheduled to last for less than four hours.
2. There are many other issues which affect the acceptability of proposed concerts. This code is designed to address the environmental noise issue alone.
3. In locations where individuals may be affected by more than one venue, the impact of all the events should be considered.
4. For those venues where more than three events per calendar year are expected, the frequency and scheduling of the events will affect the level of disturbance. In particular, additional disturbance can arise if events occur on more than three consecutive days without a reduction in the permitted MNL.
5. For indoor venues used for up to about 30 events per calendar year an MNL not exceeding the background noise by more than 5dB(A) over a fifteen minute period is recommended for events finishing no later than 2300 hours.

6. Account should be taken of the noise impact of other events at a venue. It may be appropriate to reduce the permitted noise from a concert if the other events are noisy.
7. For venues where just one event has been held on one day in any one year, it has been found possible to adopt a higher limit value without causing an unacceptable level of disturbance.

3.2 For events continuing or held between the hours 2300 and 0900 the music noise should not be audible within noise-sensitive premises with windows open in a typical manner for ventilation.

**Notes to Guideline 3.2**

1. The use of inaudibility as a guideline is not universally accepted as an appropriate method of control. References 6 & 7 (Appendix 1) set out the various issues. This guideline is proposed as there is insufficient evidence available to give more precise guidance.
2. Control can be exercised in this situation by limiting the music noise so that it is just audible outside the noise sensitive premises. When that is achieved it can be assumed that the music noise is not audible inside the noise sensitive premises.

3.3 The nature of music events means that these guidelines are best used in the setting of limits prior to the event (see 4.0).

3.4 Assessment of noise in terms of dB(A) is very convenient but it can underestimate the intrusiveness of low frequency noise. Furthermore, low frequency noise can be very noticeable indoors. Thus, even if the dB(A) guideline is being met, unreasonable disturbance may be occurring because of the low frequency noise. With certain types of events, therefore, it may be necessary to set an additional criterion in terms of low frequency noise, or apply additional control conditions.

**Notes to Guideline 3.4**

1. It has been found that it is the frequency imbalance which causes disturbance. Consequently there is less of a problem from the low frequency content of the music noise near to an open air venue than further away.

2. Although no precise guidance is available the following may be found helpful (Ref 8):  
A level up to 70dB in either of the 63Hz or 125Hz octave frequency band is satisfactory; a level of 80dB or more in either of those octave frequency bands causes significant disturbance.

- 3.5 Complaints may occur simply because people some distance from the event can hear it and that, consequently, they feel the music must be loud even though the guidelines are being met. In fact topographical and climatic conditions can be such that the MNL is lower at locations nearer to the venue.
- 3.6 Although care has been taken to make these guidelines compatible with what occurs at existing venues, this may not be the case at every location. Where arrangements are satisfactory with either higher or lower noise levels than those contained in the guidelines, these limits should continue.
- 3.7 It has been found that if there has been good public relations at the planning stage between the event organisers and those living nearby, annoyance can be kept to a minimum.
- 3.8 The music noise level should be measured using an integrating-averaging sound level meter complying with type 2 or better of BS6698. The background noise level should be measured using a sound level meter complying with type 2 or better of BS5969. Time weighting F (fast response) should be used.
- 3.9 When measuring  $L_{Aeq}$  in order to determine the music noise level, care must be taken to avoid local noise sources influencing the result. When the local noise is intermittent, a series of short term  $L_{Aeq}$  measurements should be made of the music noise while the local source is absent or has subsided to typically low or mean minimum values. An average of these short term

readings will give an estimate of the music noise level. A further option would be to measure the A-weighted sound pressure level on a sound level meter complying with type 2 or better of BS5969 with the time weighting set to S (slow response) when the music is loudest and not influenced by local noise. If the local source is continuous, make a measurement of the  $L_{Aeq}$  of the local source when the music is not occurring, and make a correction to the measured  $L_{Aeq}$  when the music is occurring to obtain an estimate of the music noise level.

- 3.10 The nature of many concerts requires the sound volume level to be increased during the event to enhance the performance. The prevailing noise control restrictions should be borne in mind so that the sound volume at the start of the event is not too high, hence allowing scope for an increase during the event.
- 3.11 Some concerts are accompanied by associated activities (e.g. fairgrounds) which can be noisy. These should be taken into account when setting the limit for the music noise level.
- 3.12 When monitoring the music noise level, the sound of the audience applause can be a significant contributor. It is not possible to address this issue precisely; instead it is recommended that any such effect be noted.

## 4.0 RECOMMENDED NOISE CONTROL PROCEDURE

4.1 This procedure has been developed over several years and found to provide an effective means of addressing the problem of environmental noise control at events. The main features of the procedure are set out below and references are made to various technical papers which give more details.

### Planning

4.2 Determine the sound propagation characteristics between the proposed venue and those living nearby who might be affected by noise, and carry out an appropriate background noise survey. This should be undertaken by a competent person who is experienced in noise propagation and control, particularly from music events.

4.3 Check the viability of the event against the relevant guideline levels. This is achieved by determining from 4.2 above the sound level experienced by the audience which would allow the guidelines to be met. Research shows that the music noise level in the audience by the mixer position at pop concerts is typically 100dB(A), and that levels below 95dB(A) will be unlikely to provide satisfactory entertainment for the audience.

4.4 Prospective licensees should give the local authority as much notice as possible of the proposed event especially if more than one event is planned during a calendar year.

4.5 The local authority should make use of licensing conditions and statutory powers to implement the procedures described in this Code of Practice. Examples of possible conditions are given in Appendix III.

4.6 The Noise Consultant should be appointed.

#### **Before the Event**

4.7 Install the loudspeaker system early enough to enable alignment and orientation to be optimised to minimise noise disturbance.

4.8 Carry out a sound test prior to each event to ascertain the maximum level that can prevail at the monitoring position to enable the guidelines to be met. This effectively calibrates the system, taking into account as far as possible prevailing weather conditions, and, for indoor events, the sound insulation of the venue.

#### **Notes to Guideline 4.8**

1. It should be remembered that the introduction of an audience to a venue increases the acoustic absorption present. This has the effect of reducing the sound level in the venue for a given amplifier setting compared with the sound test. This should be borne in mind when setting the limit levels.

#### **During the Event**

4.9 Advertise and operate an attended complaint telephone number through which noise complaints can be channelled. This will enable an immediate response to the complaints to be given and the Noise Consultant to judge whether or not any adjustment to the music noise level is needed.

4.10 Establish a communication network between all those involved in noise

control. This should include the local police authority.

Note to Guideline 4.10

1. It is difficult to communicate effectively in noisy environments, especially in the vicinity of the mixer. It has been found helpful for those involved in the communication network to use head-sets with their two way radio systems.

4.11 Carry out noise monitoring within the venue at the noise monitoring position and at sample locations outside the venue throughout the event. If the event is employing one or more delay towers, additional noise monitoring may be needed inside the venue to control the sound output from them.

4.12 Although the limit value set at 4.8 above would be in terms of 15 minute  $L_{Aeq}$ , useful control can be exercised by monitoring the  $L_{Aeq}$  over one minute periods. This enables an early warning to be obtained of possible breaches in the 15 minute limit. It is sometimes appropriate to set an additional control limit in terms of the one minute  $L_{Aeq}$  (typically some 2-3dB(A) above the 15 minute value) and to use a level recorder display to assist the sound engineer in checking compliance with the limit. The Noise Consultant should advise the sound engineer of any breaches in the prescribed noise limit, to enable a reduction in level as appropriate. The sound engineer should also be advised of occasions when the limit has only just been met.

## APPENDIX I

### References

1. Noise Control Techniques and Guidelines for Open Air Concerts, J.E.T. Griffiths (ProcIOA, Vol. 7, Part 3, 1985).
2. A Noise Control Procedure for Open Air Pop Concerts, J.E.T. Griffiths, S.W. Turner and A.D. Wallis (ProcIOA, Vol 8, Part 4, 1986).
3. Noise Control in the Built Environment, edited by John Roberts and Diane Fairhall, Gower Technical, 1988 (Chapters 1, 2 and 3).
4. Environmental Noise Guidelines proposed for the new Health & Safety Executive Guide for Pop Concerts, J.E.T. Griffiths and A. Dove (ProcIOA, Vol 14, Part 5, 1992).
5. A Survey of Sound Levels at Pop Concerts, J.E.T. Griffiths (HSE Contract Research Report No 35/1991).
6. Inaudibility - an Established Criterion, A.W.M. Somerville (ProcIOA, Vol 13, Part 8, 1991).
7. Noise Control at All-night Acid House Raves, K. Dibble (ProcIOA, Vol 13, Part 8, 1991).
8. A study of Low Frequency Sound from Pop Concerts, J.E.T. Griffiths, J. Staunton and S. Kamath (ProcIOA, Vol 15, Part 7, 1993)

## APPENDIX II

### Noise Council Working Party Membership

S.W. Turner*	Technical Director, TBV Science
A. Somerville*	Department of Environmental Health, City of Edinburgh District Council
A.D. Wallis*	Cirrus Research Limited
J. Bickerdike	Leeds Polytechnic
K. Dibble	Ken Dibble Acoustics
J.E.T. Griffiths	Director, Travers Morgan Environment
S.S. Kamath	Director, Pollution & Scientific, London Borough of Brent.
J. Sargent	Building Research Establishment
J. Staunton	Associate, Travers Morgan Environment

\* Full members of the Noise Council

## APPENDIX III

### Sample Conditions Concerning Environmental Noise Control at Concerts

- 1.0 The licensee shall appoint a suitably qualified and experienced noise control consultant<sup>+</sup>, to the approval of the Licensing Authority, no later than..... weeks prior to the event. The noise control consultant<sup>+</sup> shall liaise between all parties including the Licensee, Promoter, sound system supplier, sound engineer and the licensing authority etc. on all matters relating to noise control prior to and during the event.
  
- 2.0 If not already carried out, the noise control consultant<sup>+</sup> shall carry out a survey to determine the background noise levels (as defined by the Code of Practice on Environmental Noise Control at Concerts) at..... locations around the venue representative of the noise sensitive premises likely to experience the largest increase in noise/highest noise level\* as a result of the concert. The information obtained from this survey shall be made available to the licensing authority..... weeks prior to the event.
  
- 3.0 A noise propagation test shall be undertaken at least..... hours prior to the start of the event in order to set appropriate control limits at the sound mixer position. The sound system shall be configured and operated in a similar manner as intended for the event. The sound source used for the test shall be similar in character to the music likely to be produced during the event.

- 4.0 The control limits set at the mixer position shall be adequate to ensure that Music Noise Level (MNL) shall not at any noise sensitive premises exceed.....dB(A) over a 15 minute period/the background noise level by more than .....dB(A) over a 15 minute period\* throughout the duration of the concert.
- 5.0 The control limits set at the mixer position shall be adequate to ensure that the MNL shall not at any noise sensitive premises exceed.....dB(A) over a 15 minute period/the background noise level by more than .....dB(A) over a 15 minute period\* throughout any rehearsal or sound check for the event.
- 6.0 The Licensee shall ensure that the promoter, sound system supplier and all individual sound engineers are informed of the sound control limits and that any instructions from the noise control consultant<sup>+</sup> regarding noise levels shall be implemented.
- 7.0 The appointed noise control consultant<sup>+</sup> shall continually monitor noise levels at the sound mixer position and advise the sound engineer accordingly to ensure that the noise limits are not exceeded. The Licensing Authority shall have access to the results of the noise monitoring at any time.
- 8.0 Rehearsals and sound checks are permitted only between the following hours:  
.....hrs to.....hrs.

9.0 Music from the event is permitted only between the following hours:  
.....hrs to.....hrs.

Note: Suitable noise conditions should also be considered with respect to minimising noise exposure to the audience and people working at the event as advised in the HSE document "Guide to Health, Safety and Welfare at Pop Concerts and Similar Events".

\*delete as appropriate.

\*i.e. the Noise Consultant

## **THE NOISE COUNCIL**

The Noise Council was established by a group of professional bodies concerned with problems relating to noise and vibration in the community and industrial environments. Its aims and objectives are to promote and respond to issues relating to noise and vibration, and to make independent technical and scientific expertise available to international and national agencies, central and local government, commerce and industry.

The Founding Bodies are:

- The Chartered Institute of Environmental Health
- The Institute of Acoustics
- The Royal Environmental Health Institute of Scotland
- The Institute of Occupational Safety & Health

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## Event Plan

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	3.6 Waste Management	10/09/17
	3.7 The Sale of Alcohol to Minors & People Who Are Drunk	10/09/17
	3.8 Noise Policy	10/09/17
	3.9 Water Supply	10/09/17
4	<b>Safety &amp; Emergency Plans</b>	
	4.1 Safeguarding of Children	10/09/17
	4.2 Temporary Structures	10/09/17
	4.3 Extreme Weather Contingency Plan	10/09/17
	4.4 Emergency Procedures/Evacuation/Bomb Threat	08/01/19
	4.5 Fire	10/09/17
	4.6 Crowd disturbance	10/09/17
	4.7 Medical provision/Ambulance parking	10/09/17
	4.8 First aid points	10/09/17
	4.9 Campsite Security	10/09/17
	4.10 Drugs Policy	10/09/17
	4.11 Restriction of Glass on Site	10/09/17

### 1 - EVENT OVERVIEW

The Old Saw Mill Garden Party is a now in it's second year, based in the North East we aim to bring together & showcase eclectic bands, DJ's, performers and art bringing the area up to date with similar events from around the country. The event takes place at a previously established event ground (Lenthor Farm, Stokesley Rd, Brompton, Northallerton DL6 2UD) and consists of an open grassed area surrounded by bushes and trees with a stone circle and some permanent structures.

We are expecting 499people to attend the event, including staff, artists and public.

The event has a number of smaller stages/tents instead of the traditional larger main stage which will have a wider range of music available simultaneously. Site decor will play a large role in our event as we try to create a story and feeling of being immersed in the festival. We are striving to make this a more creative venture than your standard band on a stage event by building shop fronts, houses and custom stages to give the event a wow factor and create an 'experience'. We are working with local artists, Scream Factory (creators of the Kirkleatham Village based halloween town build walkthrough) to make this a reality. Various cafes, food stalls, shops and entertainment will also be available offering a wide range of different goods for shoppers.

The campsite will open at 12:00 on Friday 15th September and the main arena will open at 18:00 on the same day. This will allow for the public to be able to set up camp in good time for the main arena to open.

The Old Saw Mill Garden Parties has already been involved with some of the major festivals and events in the UK including Glastonbury Festival, Solfest, Beat-Herder Festival and massive nights such as Rumpus (London) and Illuminaughty (Manchester). We have come together as a group to bring our experience and knowledge from these events and apply it to create a new type of experience for the area where we all live. We aim to work closely with all parties involved so the event will run as smoothly as possible.

This document and the plans contained therein are intended to outline how the organisers intend to manage the event in accordance with the council's advice including the advice from all interested authorities involved and to the highest level of health, safety & welfare for all workers and attendees.

- The objectives event plan are to:
  - The prevention of crime and disorder
  - Public safety
  - The prevention of public nuisance
  - The protection of children from harm

### **1.1 THE PREVENTION OF CRIME AND DISORDER**

The organisers are in contact with the local police department and are utilising the services of a professional security firm (NCSS) who will have 24 hour coverage during the times the festival is open to the public.

NCSS will supply a total of 4 SIA licenced security staff who will be on site at all times. They will also supply trained security dogs if needed and be in constant radio contact with all stewards and event control.

In addition to the security staff, at least 8 stewards will be stationed at strategic points around festival arena, the main entrance and the campsite. All stewards will be briefed with security staff before the event and all be over the age of 18.

Signs will be placed around the site reminding people not to leave valuables on display and also be given out when people come on to site.

Regular 24 hour patrols will be implemented by SIA staff and stewards while the public are on site. The patrols will be looking out for any fire breaches, persons who are drunk and may wish to leave the site, illegal or unsafe activities/substances/objects. Staff will also be briefed that no one should be asleep in their vehicle with car keys on them as this is an offence.

### **1.2 PUBLIC SAFETY**

Health, safety and welfare of all those attending the event including visitors, workers & staff is a high priority. All workers and staff must work within current legal legislation. All staff will be briefed in Crowd Control, Health and Safety protocol and shift supervisors will be aware of the management arrangements in place to ensure the health and safety of employees and the public throughout the event.

Following an assessment of the risks, risk control measures identified will be implemented along with arrangements to monitor health and safety compliance. All risk assessments, work procedures, training records and certificates will be available to Environmental Health at any time.

Plans to effectively respond to disruptive influences, health and safety incidents and emergencies will be in place, with all relevant individuals aware of their location. Their location will be included in the briefing to staff also.

Medical provision will also be available throughout the event, with all staff being briefed on their location and procedures to follow if required.

Regular 24 hour patrols will be implemented by SIA staff and stewards while the public are on site. The patrols will be looking out for any fire breaches, persons who are drunk and may wish to leave the site, illegal or unsafe activities/substances/objects. Staff will also be briefed that no one should be asleep in their vehicle with car keys on them as this is an offence.

### **3.3 THE PREVENTION OF PUBLIC NUISANCE**

The organisers have taken measures to prevent the possibility of public nuisance. These include a traffic management plan, professional sound equipment with technicians and limiters connected to each sound system and PA, waste management and environmental control.

### **3.4 THE PROTECTION OF CHILDREN FROM HARM**

Although the event is aimed at adults it is recognised that children may attend the event with their families. Our bar staff are experienced and to be briefed on the importance of being vigilant for minors attempting to buy alcohol. Although the site is small we will have a lost children/meeting point near the site office in case a child does get separated from their carer. Stewards and security will also be briefed on what to do in the event of this too.

## 2 - EVENT DETAILS

- 07/09/19 09:00 - Work to begin on site preparation.
- 13/09/19 12:00 - Gates open to public.  
18:00 - Main arena opens to public, bar to open and music to start.
- 13/09/19 02:00 - All amplified music to cease, bar to close and main arena to be cleared of all public.  
11:00 - Main arena opens to public, bar to open and music to start.
- 14/09/19 02:00 - All amplified music to cease, bar to close and main arena to be cleared of all public.  
11:00 - Main arena opens to public, bar to open and music to start.
- 15/09/19 00:00 - All amplified music to cease, bar to close and main arena to be cleared of all public.  
09:00 - Start work taking down main arena.  
12:00 - Public to be asked to leave site by this time.
- 20/09/19 17:00 - Aim to have site cleared of all trace.

## 3 - EVENT MANAGEMENT

### 3.1 CONTACT INFORMATION & ROLES

- Operational responsibilities

Responsibility (examples)	Name
Event Co-ordinators	Rob Henderson & Jonathan Neasham
Safety Officer	Marie Greene
Crowd Management	Andy Stevenson
Volunteers	Marie Greene
First Aid	TBC
Individual elements of the event as required ...	
Stall Management	Rob Henderson

- Key contacts

<b>Responsibility</b>	<b>Name</b>	<b>Contact details (preferably mobile phone)</b>
Jonathan Neasham	Event co-ordinator, Stage Manager	07939594057
Rob Henderson	Event Co-ordinator, Traffic Management	07535092568
Andy Stevenson	Security Officer	07476405450
Marie Greene	Steward Manager	07479935055

### **3.2 CROWD MANAGEMENT**

In addition to aspects mentioned below, other aspects will have a bearing on crowd management, such as:

The design of the venue to allow good entry and exit and to allow for crowd movement and flow.

Audience capacity

Provision of adequate facilities for refreshments, sanitary requirements etc

Clear, effective means of communication with the audience e.g providing information points, knowledgeable staff, signage etc.

To support with effective crowd safety, Herras Fencing was selected as the most appropriate fencing. A suitable supplier, who will be able to provide all the necessary drawings, plans and risk assessment.

This will be supported by a barrier system built in the correct way to ensure it does not pose any risks to the general public.

Many factors may introduce the potential for crowd movement and therefore, need to be considered at the venue and site-design stage, such as:

multiple-stage entertainment - we have provided a variety of well spaced out stage areas which will disseminate the crowd throughout the site. The gig timings are also staggered to support crowd dispersion.

sight-line obstructions or restricted views - there will be limited restricted views, thus reducing likelihood of crowd surging.

location of facilities - facilities have been carefully positioned to make the most of crowd flow.

the psychological state of the audience - we have a relaxed, 'one love' vibe which we encourage via the artists booked and encouraging this via our advertising campaigns.

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