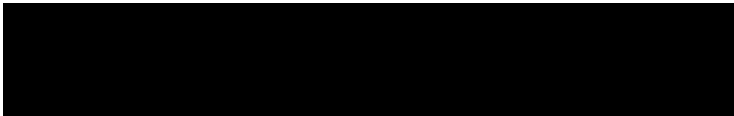


LICENSING ACT 2003

Representation from John Fredericks

3 Oak Drive, Burghfield Common, READING RG7 3JF



Please note the Council is required under the Licensing Act 2003 (Hearings) Regulations 2005 to provide the applicant with copies of the relevant representations made.

Application to which the Representation refers:

Application Reference	16/01174/LQN
Name of Premises:	Recreation Ground
	Recreation Road
	Burghfield Common
	READING
	RG7 3EN

Under the Licensing Act 2003, for a representation to be relevant it must be one that is about the likely effect of the application on the promotion of the four licensing objectives.

Please give details of your representation(s) and include information as to why the application would be unlikely to promote any of the following objective(s):

0. Preamble

0.1. The Event has characteristics of both a small event (based on the site) and large event (based on the multi-day nature). It is located within a quiet residential neighbourhood in a semi-rural setting, and the local residents are accustomed to a way of life characterised by this. In commenting on this Application, I have borne this context in mind, and my comments reflect the fact that my property shares a boundary with the Site, a fact which gives me an insight as to the site's regular utilisation and relative tranquility.

0.2. Although the Application seeks permission to operate on Friday, Saturday and/or Sunday (max 2 days per event) the advertising states that this first event is for Friday and Saturday operation only. This is a relief. I do not consider such an event would be appropriate to be licensed on this site after Sunday afternoon for the reasons stated below.

1. The Prevention of Crime and Disorder:

1.1. Current day-to-day use of the Recreation Ground includes use by teenagers and young adults, and this brings with it issues of minor drug and alcohol abuse, along with occasionally rowdy behaviour, especially in the summer months, when evenings are longer and young people have relatively few formal requirements on their time.

1.2. The Application would allow for up to 5,000 attendees, and the availability on-site of alcohol is likely to cause an increase in crime, both petty (such as graffiti or property vandalism), as well as more serious disorder as attendees left site. The main egress would occur after the entertainment had ended, making the task of marshalling more difficult to manage effectively.

1.3. No adequate policing plan has been included in the Application, and the goodwill of the site's neighbours is likely to be pushed beyond reasonable limits as a consequence. A post-event dog patrol will not be sufficient to control attendees dispersing radially from the site, neither will the 4-man SIA-licensed security team (said to be being provided during the event) be sufficient to manage the anticipated dispersal plan.

2. Public Safety:

- 2.1. Minimum standards for H&S and Welfare at events of this type are set out in The Event Safety Guide (The Purple Book, as it's commonly known). The Application provides scant detail as to how compliance with minimum standards of safety and welfare will be achieved, other than to state that the number of safety marshals will comply with safety guidelines, and that an arbitrary 1:100 stewarding ratio is to be employed. Depending on the nature of the entertainment, this is unlikely to be sufficient, especially at peak times (e.g. before, during and after headline acts, when attendees are likely to be in greater numbers and less compliant, due to the effects of alcohol).
- 2.2. No Traffic Management Plan (TMP) has been identified in the Application. Depending on the numbers attending the Event, it is likely that a TMP will be essential to ensure local residents and those driving or walking through the immediate area are not exposed to additional risk. It is also unlikely that sufficient car parking capacity can be provided, as parking generally reaches capacity around the Recreation Road area with the few dozen vehicles involved in the weekend football matches. This is for around 50 or so football participants. Few of the local roads have markings to restrict parking, as such restrictions are generally not needed. The likelihood of hundreds of attendees (a fair proportion of whom are likely to have driven) would result in chaos and significant additional risk to local residents and their children.
- 2.3. The Site is used on a daily basis by many dog owners, and also parents with young children. They make use of the outdoor space to exercise their dogs and allow their children to use the public play facilities in the north corner of the Site. The proposed envelope of the Site (indicated only by a rough sketch in the Application) seem to include the entire Recreation Ground demise, with no concession to dog owners or other local residents to continue to enjoy the use of the Site, for which they all pay Council Tax.
- 2.4. A workable compromise, that would show an element of considerate concession on the part of the Applicant, would be to exclude a ~10m corridor to the SW and SE extents of the Recreation Ground, to allow dog walkers to exercise their animals, and allow pedestrian access to local residents while the Event is in the build-up, operation and load-out phases. This area is marked in the Council's own online drawings mostly in green, so would be relatively easy to define. It is attached here as **Annex A**. This excluded L-shaped corridor would include the mature trees, thereby removing the need to protect them as part of the Applicant's safety and environmental protection planning, and the resulting clear zone would be very easy for Event stewards and security staff to monitor and

manage. Assuming Heras fencing to the external boundary of the licensed site, stewarded gates in this fencing adjacent to the west, south and east corner pedestrian access points, while not providing public entry points for the site, would provide emergency egress in the event of any major incident occurring at the Event.

3. The Prevention of Public Nuisance:

- 3.1. The local neighbourhood already has to deal with low-level public nuisance, caused largely by bored teenagers and young adults. Litter in local gardens is a consequence of this, although with proper site cleaning and exit point management, it should be possible to keep any additional problems to a minimum. A reasonable gesture to the local residents would be for roving litter-picking squads to patrol the local streets, removing and disposing of litter under the control of the Applicant, both during and after the event. Given the desire of the applicant to foster good relations with the local residents, I'm sure this would be deemed a reasonable requirement.
- 3.2. The issue of noise nuisance has not been dealt with adequately in the Application. Indeed, the stated methodology is entirely inappropriate for assuring local residents are able to enjoy the noise levels that occur generally.
- 3.3. No mention is made of disruption or noise nuisance to local residents during the build, load-in and load-out phases of the Event. This will cause disruption to local roads and potentially noise nuisance, unless plant operation and work curfew times are established to prevent night-time operations. This might prove to be difficult for the Applicant, if regular Sunday football fixtures are intended to be played the day after the Event, as there will be insufficient daytime hours in which to load out and clear the site before football starts.
- 3.4. It is inappropriate to state a peak SPL (sound level) at an arbitrary radius from the main PA or delay towers as the basis for defining a noise nuisance management plan. The Council's attention is drawn to the Code of Practice on Environmental Noise Control at Concerts (1995). Although now 20 years old, this is still regarded as the basis for best practice to ensure environmental noise is controlled and managed effectively, to the benefit of all stakeholders. A copy is attached at **Annex B**. Attention is drawn to Appendix III of this document, as it sets out very clearly an example of how noise nuisance should be defined, controlled and managed.

To paraphrase the method – the appropriate basis for assessing and specifying noise control is to establish and agree normal background noise levels, followed by propagation tests using the Event PA system once installed and commissioned, and SPL limits set such that Music Noise Levels do not exceed either a specified LEQ (A-weighted average) value, or an uplift in the average noise level as previously measured at any noise sensitive premises. In this instance, the term “noise sensitive premises” would mean neighbouring houses. A correlation is then established between this MNL and the resulting SPL at the mix position. This allows the mix engineer to limit his levels at his position, such that the MNL at the noise sensitive premises is likely to be within the agreed limits. It remains the Event licensee’s responsibility to ensure (by way of ongoing monitoring at the mixer position during the event and overall site noise monitoring by the noise consultant) that noise levels remain compliant throughout the event.

- 3.5. I conducted some tests yesterday, albeit it using consumer equipment, to get an idea of LEQ values around the site. The hand-marked plan using a screenshot of the council’s online map (**Annex C**) shows 1 minute and 5 minute LEQ values, sampled at 0930-1030 Monday 12th September. They vary between 46dBA and 55dBA, with traffic noise and a nearby angle grinder being the primary sources of noise readings exceeding 50dBA. I took an additional 5 minute LEQ sample in my own garden to the south west of the Site at 2100 that evening, which gave a reading of 40dBA. It is very quiet here.
- 3.6. It is clear that noise levels in the evening are significantly quieter than daytime readings, and this would be at a time when local residents, many of whom have young children, expect to be able to enjoy the peace and quiet of their location. The Application requests permission to operate until 11pm on a Sunday (though the event which is currently being advertised is for Friday and Saturday only). Sunday night is an entirely inappropriate time for young children to be prevented from sleeping at night due to noise nuisance. For that matter, Friday and Saturday are similarly precious hours for children to sleep.
- 3.7. Having been involved in the planning and management of many large- and mega-scale events in my career, I can appreciate the dilemma facing the Council and the Applicant, especially since the aims of the Event are stated as being entirely charitable. In this instance, however, I am one of the residents whose peaceful enjoyment of their property is affected. I believe that daytime SPL levels are less of an issue than those occurring during the evenings. The prospect of significant MNLs and crowd noise up to and beyond a 2300 noise curfew time are unacceptable in this context. Low frequency components ($\leq 125\text{Hz}$) are also likely to be more objectionable than higher frequencies, and must be controlled

appropriately.

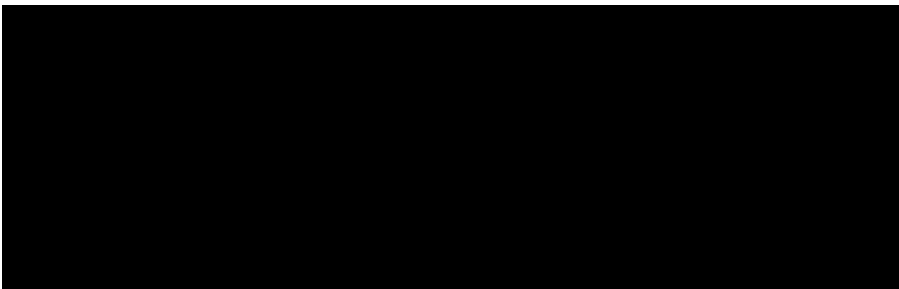
3.8. No MNL values have been stated in the Application, and I was unable to find any guidelines on the West Berkshire website as to any code of practice published by them regarding noise control for outdoor events. In the absence of such a publication, I have consulted a recent (2012) equivalent publication issued by Bath & NE Somerset (**Annex D**). This sets out practical steps that describe a sensible real world implementation of best practice. Does West Berkshire's code of practice exist, and is it similarly based on the 1995 Noise Council's publication (**Annex B**)? From experience, I would expect an MNL uplift of no more than 20dB at the nearest sensitive premises (edge of site) during the day, with a reduced figure (5-10dB) in the evening. In my experience, the proximity of sensitive neighbouring premises will render this sort of noise performance almost impossible to achieve, and might be considered as grounds to force a rethink of the event, as the Event Organiser will want to keep the interest levels of attendees high to maximise his revenue and their enjoyment, and this is will rely on music noise as a stimulating factor.

4. The Protection of Children from Harm:

4.1. Having read other respondents' comments, I do not have anything further to add, other than the points raised above relating to noise nuisance and public safety risk, all of which are every bit as applicable to children as they are to the population in general, if not more so.

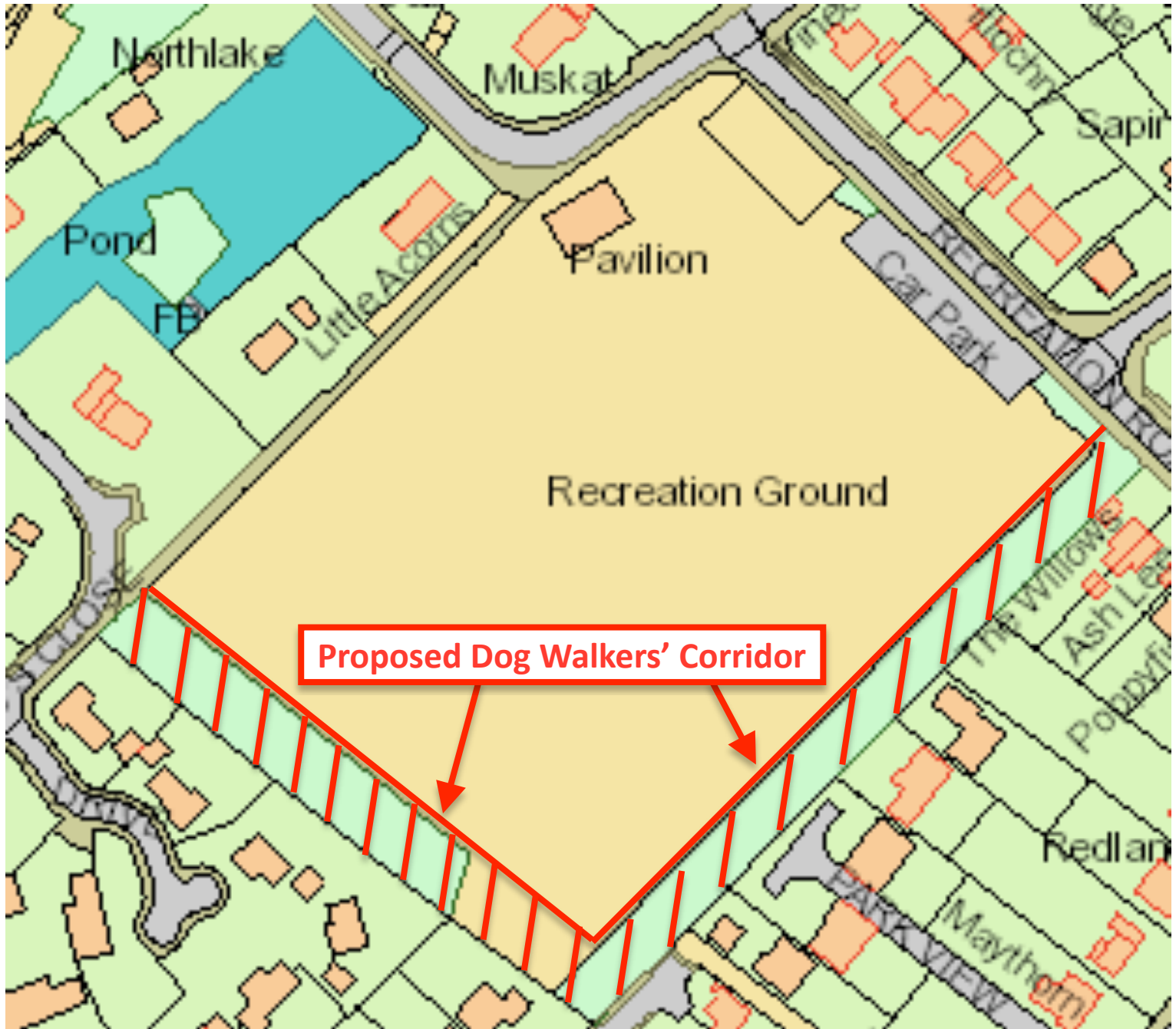
I would welcome any feedback regarding the Council's actions and decisions regarding this application, and would be willing to assist the Applicant where feasible in order to mitigate any of the risks and issues identified above.

Yours faithfully



John Fredericks, (BMus (Hons) Tonmeister

Annex A



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

Annex B

THE NOISE COUNCIL

CONTENTS		PAGE
1.0	Introduction	1
2.0	Definitions	3
3.0	Guidelines	6
4.0	Recommended Noise Control Procedure	10
	- Planning	10
	- Before the Event	11
	- During the Event	11
Appendix I	References	13
Appendix II	Noise Council Working Party	14
Appendix III	Examples of Licensing Conditions	15

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 ¹ 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⁺, to the approval of the Licensing Authority, no later than..... weeks prior to the event. The noise control consultant⁺ 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⁺ 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 thandB(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 thandB(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⁺ regarding noise levels shall be implemented.
- 7.0 The appointed noise control consultant⁺ 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:

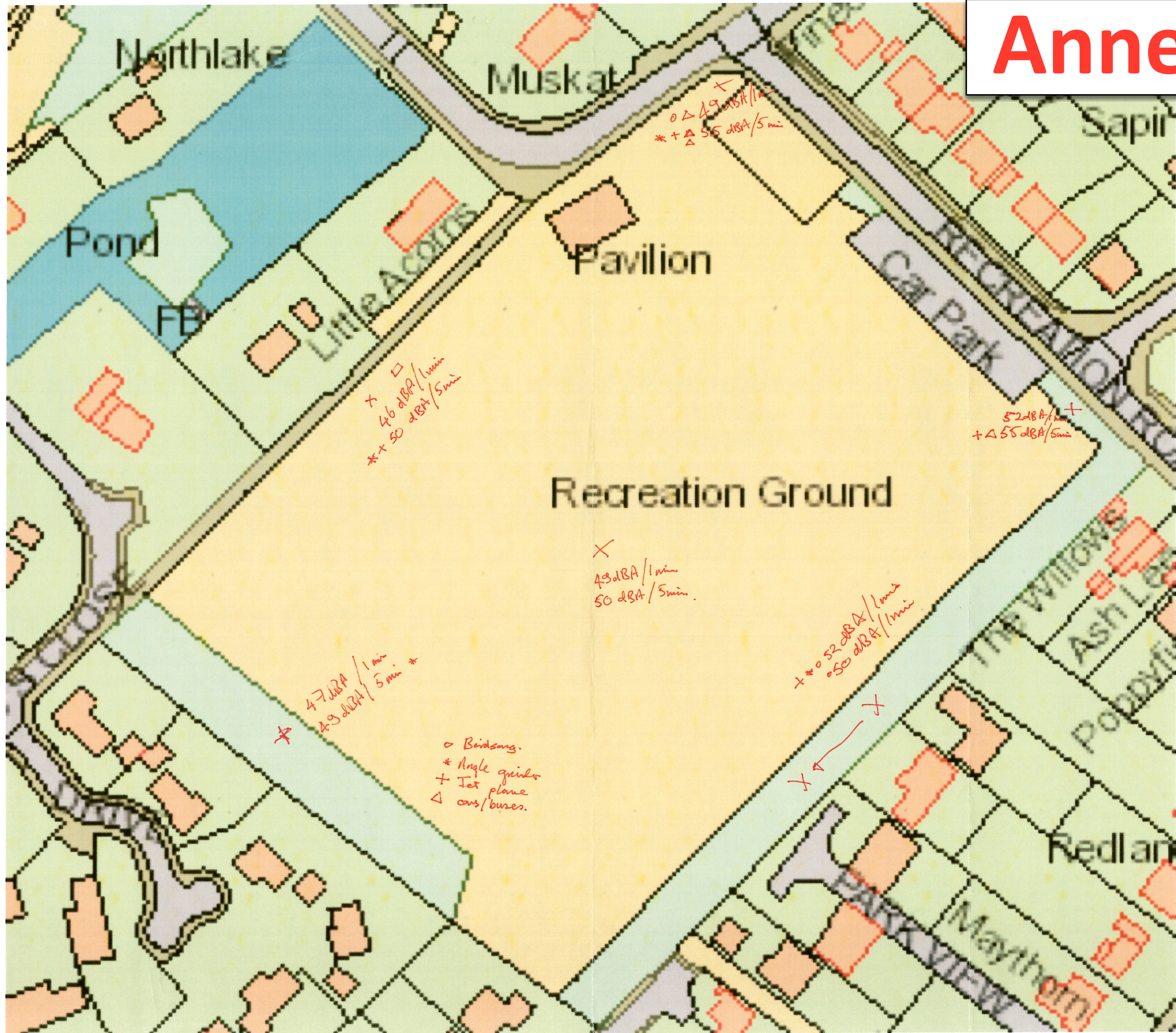
- The Chartered Institute of Environmental Health
- The Institute of Acoustics
- The Royal Environmental Health Institute of Scotland
- The Institute of Occupational Safety & Health

© 1995

The Noise Council, Chadwick Court, 15 Hatfields,
ISBN 0 900103 51 5 Tel: 0171 928 6006

London SE1 8DJ
Fax: 0171 928 6953

Annex C



Annex D

Bath & North East Somerset Council

Code of Practice and Guidance Notes on Noise Control for Concerts and Outdoor Events

September 2012
Version 3.0

Environmental Protection
1st Floor, Lewis House
Manvers Street
Bath
BA1 1JG

Tel: 01225 477563
Environmental_Protection@bathnes.gov.uk

Acknowledgements

Bath and North East Somerset Council acknowledge the work of Elmbridge Borough Council, Luton Borough Council and Oxford City Council in relation to the control of noise at outdoor events, in the preparation of this Code.

CONTENTS

1.0	Introduction	Page 4
2.0	Purpose of the Code	Page 5
3.0	Principles of the Code	Page 6
4.0	Relevant Legislation and Guidance	Page 7
4.1	Environmental Protection Act 1990	Page 7
4.2	Code of Practice on Environmental Noise Control at Concerts	Page 7
4.3	Licensing Act 2003	Page 8
5.0	Event Guidance	Page 9
5.1	Event Information	Page 9
5.2	Noise Conditions	Page 9
6.0	Preparations before the Event	Page 11
6.1	Event Location	Page 11
6.2	Performance Areas	Page 11
6.3	Bands and Live Music	Page 11
6.4	Sound System	Page 12
6.5	Local Geography and Topography	Page 13
6.6	Loudspeaker Location	Page 13
6.7	Types of Event	Page 13
6.8	Council Owned Sites	Page 13
6.9	Cumulative Event Days	Page 13
6.10	Public Relations	Page 14
6.11	Other Permissions and Liaison	Page 14
7.0	Measuring Noise	Page 15
7.1	Noise Monitoring	Page 15
7.2	Acoustic Consultants	Page 16
8.0	During and After the Event	Page 17
8.1	Setting Up	Page 17
8.2	During the Event	Page 17
8.3	After the Event	Page 17
9.0	Conclusion	Page 18
10.0	Appendix One – Event Information	Page 19
11.0	Appendix Two – Event Checklists	Page 22
12.0	Appendix Three – Liaison with other Authorities	Page 26

1.0 INTRODUCTION

- 1.1 Bath and North East Somerset Council supports entertainment and cultural events within the community that include music. However, the Council is also keen to ensure that an appropriate balance is achieved between the organisers' objectives, an attendee's enjoyment of such events and the interests of the community at large, who may be affected by such functions.
- 1.2 This document sets out the Council's approach in respect of controlling noise from outdoor events. The approach is essentially one based on active engagement with the Council's Environmental Protection Team at the earliest possible stage to ensure that the potential for noise disturbance is minimised. The document also outlines the relevant legal framework associated with such events as well as offering some guidance on the control of noise.
- 1.3 The Council hopes that by following this code of practice - as well as complying with relevant legislation - the right balance can be achieved between the needs of the event organiser and the musicians who are performing, and the right of the local community not to be unduly disturbed by noise.
- 1.4 This Code applies to all event organisers including Bath & North East Somerset Council.

2.0 PURPOSE OF THE CODE

2.1 This code of practice and guidance is aimed at:

- Interested parties who are involved in the planning or hosting of outdoor events in Bath and North East Somerset, which have the potential for noise;
- outdoor event organisers and promoters;
- owners of land where outdoor events may take place; and
- acoustic consultants.

2.2 These events may include music concerts, sporting events, discos in temporary structures, fairgrounds, etc. They could range in size from celebrations at a local pub for a special event up to a major pop concert.

3.0 PRINCIPLES OF THE CODE

- 3.1 An Event Information Questionnaire (see Appendix 1) must be prepared and submitted to the Council's Environmental Protection Team at as early a stage in the planning of an event as possible, but
- at least **two months** before the event for medium or large events (500-1500 attendees),
 - and **one month** before the event for small events (less than 500 attendees).
- 3.2 Upon receiving the Event Information and associated information, the Council will advise the organiser whether, in its view, it believes that the event has the potential to cause an undue noise disturbance to the local community despite the intended control measure. The Council's Environmental Protection Team will work with interested parties to resolve any noise problems. However, there may be instances where more formal action is required, in accordance with the Council's Enforcement Policy.
- 3.3 It is recommended that an appropriate Event Checklist (see Appendix 2) is also completed prior to the event. Should the Council be satisfied that the proposed event has the potential to cause unreasonable disturbance and that the Organiser has not mitigated this potential, the Environmental Protection Team may take formal enforcement action, including the service of an Abatement Notice under the provisions of the Environmental Protection Act 1990.
- 3.4 If the terms of an Abatement Notice are not complied with, and evidence to substantiate this is obtained, then the organiser of the event will normally be prosecuted for the offence of failing to comply with the notice.
- 3.5 Where an event organiser disregards the recommendations and guidance contained within this document, then any future events undertaken by the same organiser will attract a higher degree of scrutiny, and greater emphasis will be placed on dealing with them on a formal basis from the outset.
- 3.6 This guidance will normally be applied to all outdoor events that have the potential to cause noise nuisance, other than in exceptional or unusual circumstances, in which case, any departure from this policy will only be as approved by the Environmental Protection Team Manager.

4.0 RELEVANT LEGISLATION AND GUIDANCE

4.1 Environmental Protection Act 1990

- 4.1.1 Each year, Bath and North East Somerset Council receive a number of complaints about noise from outdoor music events. The Council aims to work with all parties to resolve any noise problems that may arise, however there may be occasions when formal action is necessary to protect the interests of residents.
- 4.1.2 Where it is established that noise from an event is causing, or is likely to cause, a statutory nuisance under Part III of the Environmental Protection Act 1990, this legislation requires the Council to serve an Abatement Notice, requiring that the nuisance is abated. It is a criminal offence not to comply with such a notice and may result in prosecution with a maximum penalty on conviction of a fine of up to £20,000. It is therefore important that effective noise control procedures are implemented.
- 4.1.3 The Council's Enforcement Policy states that enforcement notices may be served where it is considered that a more informal approach would be ineffective. It also allows for enforcement notices to be served without prior discussion with the prospective recipient in cases where immediate action is required in the interest of environmental protection.

4.2 Code of Practice on Environmental Noise Control at Concerts

- 4.2.1 This national Code of Practice was issued by the Noise Council and is the most up to date guidance on the control of noise from outdoor concerts. It is available free from the Chartered Institute of Environmental Health website at http://www.cieh.org/policy/noise_council_environmental_noise.html
- 4.2.2 That Code of Practice recommends the sound levels that should be achieved at noise sensitive premises for events that take place between the hours of 09:00 hrs and 23:00 hrs. The recommended sound levels are dependent upon the nature of the area and the number of events held in a year. It should be noted that compliance with the Code of Practice does not, of itself, confer immunity from legal obligations. If the event is to continue after 23:00 hrs it should be inaudible at the nearest noise sensitive premises.
- 4.2.3 The table below indicates the maximum Music Noise Levels (MNL) recommended by the code of practice for functions that do not go beyond 23:00 hours.

Concert days per calendar year, at the same venue	Venue Category	Guideline
1 to 3	Urban Stadia or Arenas	The MNL expressed as an L_{Aeq} should not exceed 75dB(A) over a 15 minute period
1 to 3	Other Urban and Rural Venues	The MNL expressed as an L_{Aeq} should not exceed 65dB(A) over a 15 minute period
4 to 12	All Venues	The MNL expressed as an L_{Aeq} should not exceed the background noise level by more than 15dB(A) over a 15 minute period

4.3 Licensing Act 2003

- 4.4 Any premises where regulated entertainment or the sale or supply of alcohol takes place must either have a Premises Licence or must be the subject of a Temporary Event Notice (TEN). If such activities take place without the benefit of either then an offence may be committed. For further information see the Council's website at www.bathnes.gov.uk/licensing or else contact the Council's Licensing Team.
- 4.5 Please be aware that a TEN can only be used for functions where the number of the members of the public in attendance is less than 500. Please also note that for legal reasons, a Premises Licence can take an average of six to eight weeks before it is granted even where all the details of the application have been discussed and agreed before the application is submitted.

5.0 EVENT GUIDANCE

5.1 Event Information

- 5.1.1 The Environmental Protection Team requires initial information about your event as detailed in Appendix 1. Event Checklists have also been provided in Appendix 2 for small and large events. These Checklists summarise the main aspects of the Code which you should comply with and have regard to, depending on the size and scale of your event.
- 5.1.2 Organisers will need to demonstrate that the location of all external stages and marquees where music is to be played has been planned so as to minimise their impact on the noise sensitive premises identified.
- 5.1.3 Organisers will need to demonstrate that the programme of events for stages and marquees where music is to be played has been planned so as to minimise the impact on the noise sensitive premises identified.
- 5.1.4 Any measures to mitigate the noise levels from the music sources must also be considered, for example the use of delay or circuit speakers, and compressors or limiters on the sound system.

5.2 Noise Conditions

- 5.2.1 Based on the Event Information and whether or not the appropriate checklist has been completed and submitted for the concert or event, the Responsible Authority for Environmental Health (Environmental Protection) may seek to apply conditions controlling the hours and noise levels at the event through the licensing regime. Such conditions may include:
- All amplified music in an outside marquee or in the open air shall finish no later than (*) hours.
 - Rehearsals and sound checks are permitted only between the following hours: (*) hours to (*) hours.
 - Music from the concert or event is permitted only between the following hours: (*) hours to (*) hours.
 - Music from other sources (e.g. food traders, fairground rides) is permitted only between the following hours: (*) hours to (*) hours.
 - The control limits set at the mixer position shall be adequate to ensure that the Music Noise Level shall not at any noise sensitive premises exceed [(*)dB(A) over a fifteen minute period / the background noise level by 15dB(A) over a fifteen minute period] throughout the duration of the concert or event.
 - The control limits set at the mixer position shall be adequate to ensure that the Music Noise Level shall not at any noise sensitive premises exceed [(*)dB(A) over a

fifteen minute period / the background noise level by 15dB(A) over a fifteen minute period] throughout the duration of the concert or event.

- The control limits set at the mixer position shall be adequate to ensure that the Music Noise Level shall not at any noise sensitive premises exceed [(*)dB(A) over a fifteen minute period / the background noise level by 15dB(A) over a fifteen minute period] throughout the duration of any rehearsal or sound check for the concert or event.
- The control limits set at the mixer position shall be adequate to ensure that the Music Noise Level shall not at any noise sensitive premises exceed [(*)dB over a fifteen minute period / the background noise level by (*)dB over a fifteen minute period in the 63Hz and 125Hz octave frequency bands] throughout the duration of the concert or event.
- The control limits set at the mixer position shall be adequate to ensure that the Music Noise Level shall not at any noise sensitive premises exceed [(*)dB over a fifteen minute period / the background noise level by (*)dB over a fifteen minute period in the 63Hz and 125Hz octave frequency bands] throughout the duration of any rehearsal or sound check for the concert or event.
- The Event Organiser shall have full control over the sound amplification equipment and the volume shall be adjusted according to the requirements of the Responsible Authority for Environmental Health (Environmental Protection).
- The Event Organiser shall ensure that all persons (including individual sound engineers) involved with the sound system are informed of the sound control limits and that any instructions from the Responsible Authority for Environmental Health (Environmental Protection) regarding noise levels are complied with.
- Unrestricted access to the front of house position and backstage areas shall be allowed at all times to the Responsible Authority for Environmental Health (Environmental Protection) for the purpose of sound level measurements, communications with the nominated noise consultant / sound engineer and monitoring licence conditions.
- All complaints about noise received by the site office / event organiser shall be logged, and shall be notified to the Responsible Authority for Environmental Health (Environmental Protection) within [*] minutes of the complaint being received.
- The Event Organiser shall effect full control over traders or other organisations on site where there is amplified music being played. At the request of the Responsible Authority for Environmental Health (Environmental Protection) the Event Organiser shall arrange for the volume to be reduced or the playing to cease, or if necessary the equipment to be confiscated.

6.0 PREPARATIONS BEFORE THE EVENT

6.1 Event Location

- 6.1.1 When deciding the location for your event, you need to consider the potential impact that noise from the event may have on local residents. Is the proposed site suitable? If it is surrounded by residential properties the site may not be appropriate or very tight controls on noise may be required.
- 6.1.2 You will need to consider all of the potential noise sources including, music, people, fairground rides, loudspeakers, public address systems etc. If there are residents in close proximity to the site, you will need to take steps to reduce the impact that your event will have on them.

6.2 Performance Areas

- 6.2.1 Once the site is decided upon, you need to consider the most appropriate position on the site for the stage and consider the direction of the speakers. There will be a higher sound output in the forward direction of the speakers and lower sound output from the rear, although output from the rear of the speakers will still be significant. Loudspeakers should be facing away from noise sensitive premises.

6.3 Bands and Live Music

- 6.3.1 The amplification of most bands consists of amplifiers and speakers for the instruments and vocalists. The sound is mixed and balanced by a Sound Engineer at a sound desk prior to the performance. The use of noise limiters/compressors are advised for the main stage as this sets a maximum volume for the music. It is also important to set maximum levels for the low frequency levels (bass) as these cause the most disturbance to local residents. Seek advice from the sound engineer you employ.
- 6.3.2 In order that the performers can be aware of the sound around them, a "backline" of speakers is positioned on stage. This is not controlled by the sound desk and it is essential, therefore, that the Sound Engineer is made fully aware of the necessary restrictions on sound levels and so is in a position to set up the backline to enable full control to be exercised during the performance. Organisers should satisfy themselves that the levels are set accordingly. This is especially important, since when the performance is taking place the sound desk will be in control of only about 15-20% of the total volume of sound produced.
- 6.3.4 One of the most frequently encountered problems is that an unnecessarily large amount of sound equipment is provided, which makes effective control very difficult. The output of the sound system(s) should be suitable for the size of the event, and as a general rule it should be calculated on the basis of 1KW per 100 people in the audience expected.
- 6.3.5 It is important that bands booked to appear should be aware of the need to be sensitive to potential noise problems and should accept restrictions that may be

imposed. In some cases verbal assurances have been proven quite inadequate and organisers are strongly advised to include suitable clauses in contracts so as to ensure that they retain effective control over sound levels.

- 6.3.6 An advantage of using a single production company to run a particular stage is that the sound engineer may be the same for all bands and this makes liaison much more straightforward.
- 6.3.7 Where more than one entertainment venue is proposed they should be spread throughout the premises or site. Simultaneous performances should be held at different places so as to minimise the likelihood of large crowds being drawn to one place. This will also avoid music from one sound system interfering with another and noise levels being increased as a result. There should be a conscious effort to plan quieter entertainment at the end of the concert or event. Sensitive sites should be reserved for non-amplified music and only used early in the programme.
- 6.3.8 It is always difficult to keep the programme running to schedule. Bands take longer than expected to set up or fail to arrive on time and slippage frequently takes place. Organisers should make sure that sufficient change over time is allowed between bands.

6.4 Sound Systems

- 6.4.1 Employ a sound system whenever possible that uses circuit speakers (i.e., a range of relatively low powered speakers sited around the premises or site marquee rather than one with a bank of speakers on either side of the stage to force sound out over the whole audience). Ensure that the sound engineer strictly controls the low frequency levels of the music, as this causes the most disturbance to local residents.
- 6.4.2 Ensure, when booking a sound engineer, that they fully understand the need to work within the restrictions imposed and are prepared to accept direction from the Premises Licence Holder, Event Organiser, or Responsible Authority regarding sound levels. You are recommended to draw up a suitable contract giving clear and detailed information about your expectations regarding the management of acceptable sound levels based on this code of practice..

6.5 Local Geography and Topography

6.5.1 Local geography and topography can provide both benefits and problems.

Feature	Comment
Wind	Noise can be carried by the prevailing wind towards noise receptors. If the prevailing wind is away from the audience to the performers then the audience will have difficulty hearing the performers and the temptation is to turn up the volume. Noise receptors downwind will suffer as a result.
Water	Noise carries well across stretches of water such as rivers or lakes and this can cause noise problems.
Hills	Can provide useful noise barriers.
Trees	These do not provide an effective noise barrier so do not rely on them.
Nearby buildings	Noise may be reflected off nearby buildings and this may direct the sound in unexpected directions.

6.6 Loudspeaker Location

6.6.1 Modern day loudspeakers are normally able to direct sound at a target area, i.e. the audience. You should ensure that loudspeakers are focused on the area where the audience will be, in order to reduce the over-spill into the surrounding area. You need to consider the area where the audience will be located and ensure that your sound engineers set up the music system accordingly.

6.7 Type of Event

6.7.1 You should consider the type of performers that you are going to have. Some acts will result in higher sound levels than others, for example, solo singers are likely to be quieter than bands. Some acts may have higher levels of low frequency noise. Low frequency noise has more energy than high frequency noise and will travel further and penetrate buildings. Low frequency noise can result in increased disturbance to local residents and may require additional control measures.

6.8 Council Owned Sites

6.8.1 If the proposed event site is on land owned by the Council, there may be terms and conditions of the land hire agreement which you will need to comply with. You should contact the Council's Events Office on 01225 396181 for further information on hiring Council owned open-air sites.

6.9 Cumulative Event Days

6.9.1 If your event, or the total number of events held at the venue, exceeds three days in any year then the maximum noise level recommended by the Code of Practice is reduced— see paragraph 4.3.2 above. This is regardless of whether these events were organised by you or someone else.

6.10 Public Relations

6.10.1 We strongly recommend that you let local residents and businesses know in advance that events are going to take place so that they can make alternative arrangements, for themselves, and their pets, should they wish to do so. This could be done by leafleting the households and businesses around the site. You should provide the telephone number for the complaints hotline in order that they may contact you should they have any concerns during the event.

6.11 Other Permissions and Liaison

6.11.1 You may need specific consents or licences before the function can go ahead and this may include Planning Permission and/or a Premises Licence under the Licensing Act 2003. It is essential that these are obtained before any booking of the event venue is finalised or advance publicity undertaken or tickets sold.

6.11.2 You may also need to liaise with other enforcement authorities including Avon Fire and Rescue, Bath and North East Somerset Public Protection, Highways and Planning Teams, and The Avon and Somerset Constabulary. Contact details of all these agencies are included in Appendix Three.

7.0 MEASURING NOISE

7.1 Noise Monitoring

- 7.1.1 Officers from the Responsible Authority for Environmental Health (Environmental Protection) may monitor such events. They should receive co-operation from the Premises Licence Holder or Organisers in charge of the entertainment when carrying out monitoring inspections. They may monitor the event to ensure that no unreasonable disturbance is being caused, no statutory nuisance is being created and the conditions on the Premises Licence are being complied with.
- 7.1.2 A Premise Licence Holder or a member of the organisers or a designated person shall be responsible for monitoring the noise level/and any noise complaints received regarding the event. The noise level should be monitored
- 7.1.3 Throughout the event any advice/or instruction given by the Environmental Health Officer shall be complied with.
- 7.1.4 An inspection will normally be made before the start of the concert or event to check on its general organisation and layout, with further inspections carried out during the course of the event. Officer(s) may request a reduction in sound levels if they are satisfied that it is necessary for compliance with the noise conditions set for preventing unreasonable disturbance. The propagation of sound is frequently complex and may be affected by atmospheric conditions. There are occasions when sound levels (especially low frequency music) appear to be relatively low close to the source but are still intrusive some considerable distance away.
- 7.1.5 Organisers should not rely solely on the Environmental Health Officers to advise them of noise problems. Wherever possible the organisers should monitor noise levels at noise sensitive premises around the premises or site to assess whether noise is likely to be disturbing.
- 7.1.6 To be able to carry out your own noise monitoring using measurements, you need to be competent in using a sound level meter. These can be complex and the more sophisticated instruments will require training before they can be used correctly. Some basic meters can be purchased cheaply from high street electronics stores, however these are not recommended for monitoring noise from outdoor events. The meter used must be capable of applying an A weighting and be capable of automatically calculating LAeq.
- 7.1.7 "A weighting" allows a sound level meter to measure noise in a way that approximates to how a human ear hears noise.
- 7.1.8 LAeq is a way of measuring noise over a period of time to produce a single measurement that approximates to the average of all the noise levels occurring during that time period.
- 7.1.9 If you do carry out your own monitoring using a sound level meter, you will need to measure the following two parameters during the event to establish whether you are

complying with the recommendations included in the Code of Practice on Environmental Noise Control at Concerts:

- $L_{Aeq, 15 \text{ mins}}$
- $L_{Aeq, 1 \text{ min}}$

7.1.10 It is also recommended that you monitor frequency levels in octave bands, particularly the 63 and 125 Hertz octave bands.

7.1.11 If you are in doubt as to your or your staff's capability to use a sound level meter, and noise measurements form a critical part of your control measures, then you will need to employ a noise consultant.

7.1.12 Depending on the size of the event, it may be necessary to take noise measurements, however, you will still need to regularly monitor the event by listening to the noise and noting a description of what can be heard at points around the boundary of your premises. For more complete definitions of noise terms you should consult British Standard 7445.

7.2 Acoustic Consultants

7.2.1 It is expected that, for large events and for some medium events, a suitably qualified acoustic consultant will be employed to help to plan the event and to monitor noise levels throughout the event.

7.2.3 The Institute of Acoustics is the professional body for acoustic consultants and there is a list of registered consultants on their website at www.ioa.org.uk You may also wish to look at the website of the Association of Noise Consultants : www.association-of-noise-consultants.co.uk It is recommended that you discuss who you propose appointing with Bath and North East Somerset Council, (in terms of the relevance of their experience and qualifications), before placing the contract.

8.0 DURING AND AFTER THE EVENT

8.1 Setting up

- 8.1.1 A sound propagation test should be carried out on the day of the event, after 10:00 hours, to ensure that the sound levels at the agreed monitoring positions are as expected, taking into account the weather conditions on the day. If the agreed sound levels at the sound desk need to be adjusted this should be done, the levels noted and preferably the controls taped over to prevent any further adjustment.

8.2 During the event

- 8.2.1 It is expected that the event organiser will be responsible for monitoring noise levels and ensuring that they comply with any agreed noise conditions. However, where complaints have been received, or there is reason to suspect that licence conditions may not be complied with, the Council may also carry out monitoring of events.
- 8.2.2 Sound levels should be monitored from the agreed monitoring positions throughout the event and a record kept of the monitoring results. Action should be taken to reduce noise levels where the agreed noise levels are exceeded, and a record kept of the reason for the breach and the action taken to resolve the problem.
- 8.2.3 The complaint hotline should be manned at all times during the event, from before the sound propagation test and until all members of the public have left the premises. Any complaints should be passed on to the responsible person as appointed by the event organiser. Action should be taken to investigate all complaints and, where appropriate, remedial action taken.
- 8.2.4 Please remember that noise levels set during the sound propagation test may vary at noise sensitive premises and may need to be reduced in the light of experience. Please remember that whilst setting maximum levels is recommended, sound levels should not be run at these levels if lower noise levels are sufficient for the purposes of the event.

8.3 After the Event

- 8.3.1 The results of the noise monitoring should be sent to the Council along with details of any complaints received and the action taken to resolve them. If you have plans to run the event again, you should keep a checklist of what went well and what could be improved next time.

9.0 CONCLUSION

Remember that you are running a large event that has the potential to cause serious noise pollution and so have a corresponding professional duty of care.

However if you:

- choose a suitable location;
- plan the event with noise control in mind and complete the Event Checklist;
- follow all relevant codes of practice;
- run the event so as to minimise the generation and spread of noise;
- respond to complaints appropriately;
- do not cause a statutory noise nuisance;
- comply with other relevant legislative requirements;

then the Council believes that the right balance can be achieved between the organiser's objectives, the attendee's enjoyment and the rights of the local community not to be unduly disturbed by noise.

We welcome your feedback on this document. Please direct your views to environmental_protection@bathnes.gov.uk

10.0 Appendix One – Event Information

We need you to supply your event planning information well in advance of the event date so that any potential for noise nuisance arising from the event can be carefully managed from the outset. . Please fill in the Event Information Questionnaire and return it to the Environmental Protection Team This information, plus a site plan and an Itinerary of bands and music will enable the Team to give you helpful and detailed advice.. The aim is to make sure that your event can go ahead without causing unnecessary disturbance.

**Event Information Questionnaire
(Information Required by Environmental Protection)**

1. Name and Address of Premises/Site:

.....

2. Date of the Event:..... Maximum Numbers:.....

3. Start Time:..... Finish Time:.....

4. Names, Duties and Telephone Numbers of the Premises Licence Holder/Organiser:

Name	Duties	Tel. Number

(Ensure that the person responsible for the control of noise during the event is identified)

5. Name: Premises Licence Holder/Organisers in charge of the event:

.....

6. Plan of the premises/site to a scale of 1:500 attached: Yes/No

(Plan to show the locations of all music areas/fairground rides and dimensions of marquees and other temporary structures to be used during the event)

7. Details of the Sound Engineer or Production Company to be Employed

Name:.....

Address:.....

.....

.....Tel Number:.....

1. Signed:..... 2. Signed:.....
Print Name:..... Print Name:.....
(Premises Licence holder as named in (Organiser of Event as named in 5 above)
5 above)
Date:..... Date:.....

The completed application for should be sent to:

**Responsible Authority – Environmental Protection
Environmental Services
1st Floor Lewis House
Manvers Street
BATH
BA1 1JG**

Please make sure the following are enclosed:

- Itinerary of bands and music (required as soon as possible before the event)
- Scale plan showing the premises/site to be used

11.0 Appendix Two – Event Checklists

The two Checklists below suggest issues that you might need to address to prevent causing noise disturbance.

It is unlikely that there will be the same potential for noise nuisance from small and medium sized events as from larger-scale events, and therefore the control measures required may differ. It is for the applicant to propose how they intend to control noise from the event(s) taking into account the Council's guidance, as contained in this document.

There are two checklists, one for small events and one for larger events. The expected audience number at your event and the duration of your event will determine which checklist you use. .

Prior to the event taking place, the Environmental Protection Team would request that the '*Before the Event*' section has been completed. The sections relating to '*During the Event*' and '*After the Event*' will serve as a useful reminder of appropriate actions to comply with the requirements of the Code during and after the event.

Checklist for Noise Control at **Small** Outdoor Events

This checklist is appropriate for events:

- Where there are 500 people or less in attendance;
- Where the event is limited to one day only;
- Where the regulated entertainment ends before 11.00pm

BEFORE THE EVENT	Done? Yes/No
1. Decide who will be the noise control person for the event. This person will deal with complaints and will control noise on the day of the event.	
2. Visit the event site and make a list of all addresses which may be affected by noise from the event.	
3. Choose a mobile phone number which will act as a Complaint Hotline. The noise control person must have this with them throughout the event.	
4. Write a letter and deliver it to all the addresses on the list you have made above. This letter should tell people about: <ol style="list-style-type: none"> 1. The event (you could offer free tickets and invite people along); 2. Start and finish times; 3. The Complaint Hotline number if they want to make a complaint. 	

DURING THE EVENT	Done? Yes/No
5. Place generators away from residential properties and if possible behind a building or screen. Always use the quietest generators available	
6. Test the Complaint Hotline number to make sure it's working. It's usually best to have the phone on 'vibrate' as you may not hear calls during the event.	
7. Walk around the local area regularly. Listen out for music noise from the event at the nearest houses, flats and businesses. Make a note of the areas you've visited and what you heard. If you can hear music from the event, reduce volume levels as much as possible. Usually the bass part of the music is the most disturbing, so reducing the volume of the bass can help.	
8. Deal with any noise complaints in a professional way and take them seriously: <ul style="list-style-type: none"> • Ask the caller for their name, address and contact number; • Advise the caller that their complaint will be investigated; • Listen to noise levels near the caller's property • Take action to deal with any noise problems; • Call the person who made the complaint to let them know what you have done • Make a note of everything you do 	
9. Make sure the event finishes at the advertised time.	

Any questions?

Please contact the Environmental Protection Team

- 01225 477563
- Environmental_Protection@bathnes.gov.uk
- www.bathnes.gov.uk

Checklist for Noise Control at **Large** Outdoor Events

This checklist is appropriate for events:

- Where there are more than 500 people in attendance;
- Where the event will run for one or more days.

BEFORE THE EVENT	Done? Yes/No
1. Decide who will be the noise control person for the event. This person will deal with complaints and will control noise on the day of the event.	
2. Appoint a noise consultant . You should use someone who is a member of: <ul style="list-style-type: none"> • Association of Noise Consultants, Tel: 01727 896092, www.association-of-noise-consultants.co.uk • Institute of Acoustics, Tel: 01727 848195, www.ioa.org.uk <p>You will need a noise consultant even if you are organising a free or charity event.</p>	
3. Give your noise consultant a copy of this Code of Practice which should be complied with for the duration of the event.	
4. Visit the event site and make a list of all addresses which may be affected by noise from the event.	
5. Choose a mobile number which will act as a Complaint Hotline. The noise control person must have this mobile phone with them throughout the event.	
6. Write a letter and deliver it to all addresses on the list you have made above. This letter should tell people about: <ul style="list-style-type: none"> • The event (you could offer free tickets and invite people along); • Start and finish times; • The Complaint Hotline number if they want to make a complaint. 	
7. Email a copy of your letter to Environmental_Protection@bathnes.gov.uk <p>In your email, include:</p> <ul style="list-style-type: none"> • A list of addresses your letter has been delivered to; • The name and contact details of the noise control person; • The name and contact details of your noise control consultant. 	

DURING THE EVENT	Done? Yes/No
8. Test the Complaint Hotline number to make sure it's working. It's usually best to have the phone on 'vibrate' as you may not hear calls during the event.	
9. Test the contact numbers you have for your consultant.	
<p>10. Deal with any noise complaints in a professional way and take them seriously:</p> <ul style="list-style-type: none"> • Ask the caller for their name, address and contact number; • Advise the caller that their complaint will be investigated by your noise consultant; • Pass the details to your noise consultant and ask them to investigate; • Ask your consultant to let you know what action has been taken; • Call the person who made the complaint to let them know what you have done; • Make a note of everything you do. <p>If your consultant tells you that the music is too loud, you must ensure that the volume levels are reduced. Usually the bass part of the music is the most disturbing, so reducing the volume of the bass can help.</p>	
11. Make sure the event finishes at the advertised time	

AFTER THE EVENT	Done? Yes/No
12. Get a report from your noise consultant about the event and email a copy to Environmental_Protection@bathnes.gov.uk	

Any questions?

Please contact the Environmental Protection Team

- 01225 477563
- Environmental_Protection@bathnes.gov.uk
- www.bathnes.gov.uk

12.0 Appendix Three – Liaison with Other Authorities

You may need to contact other enforcement authorities in order to ensure that they do not have any additional requirements. Below are website contact details for other responsible authorities that will find it useful to know of your event plans in advance. Contacting and liaising with them is your responsibility as event organiser. You should not assume because you have contacted the Environmental Protection Team of Bath and North East Somerset Council that any details of the event have therefore been passed on to any other of the council departments or authorities listed below.

Ambulance Service - **www.gwas.nhs.uk**

Food Safety - **www.bathnes.gov.uk/healthandsocial/foodsafety**

Health and Safety at Work - **www.bathnes.gov.uk/business/healthandsafety**

Licensing - **www.bathnes.gov.uk/business/LicencesStreetTrading**

Avon and Somerset Police - **www.avonandsomerset.police.uk**

Avon Fire and Rescue - **www.avonfire.gov.uk**

Planning - **www.bathnes.gov.uk/environmentandplanning/planning**

Annex E

LA2003 Applications

Premises Licence, Club Premises Certificate and Variations

Reference	Applicant	Address of Premises	Details of Application	Last date for Representations
16/01174/LQN	Mr Glyn Townsend, Mr Timothy Ansell, Mr Christian Peter Frankum	Burghfield Common Recreation Ground, Recreation Ground, Recreation Road, Burghfield Common, Reading, Berkshire, RG7 3EN	Application for a new premises licence - Recorded Music – Fri to Sun: 11:00 – 23:00; Supply of Alcohol & Live Music – Fri: 12:00 – 23:00; Sat & Sun: 11:00 - 23:00	13/09/16
16/01242/LQN	Gourmet Burger Kitchen Ltd	17 Market Place, Newbury, RG14 5AA	Variation - change of layout of premises, addition of alcohol off sales and removal of 2 Operating Schedule conditions originally imposed by TVP	15/09/16

A Public Register showing the address, operating schedule and plan of a premise can be viewed by appointment at the Council Offices by contacting:

Environmental Health (Licensing)
West Berkshire District Council
Market Street
Newbury
RG14 5LD
Tel. 01635 519184

[Email : Licensing@westberks.gov.uk](mailto:Licensing@westberks.gov.uk)

For more information regarding licensing, please visit the [Department of Culture, Media and Sport's website.](#)