

**HACKNEY ENVIRONMENTAL  
OPERATIONS**

**COMMUNITY & WIRELESS FESTIVAL  
EXTERNAL CLEANSING 2017**

**OPERATIONAL PLAN**

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## 1. **The Event**

1.1.1 The London Borough of Haringey will host Community & Wireless Festivals 2017 on 1<sup>st</sup>, 7<sup>th</sup>, 8<sup>th</sup> & 9<sup>th</sup> July 2017 in Finsbury Park. Community Festival taking place on Saturday 1<sup>st</sup> July and Wireless Festival the following weekend on Friday 7<sup>th</sup>, Saturday 8<sup>th</sup> and Sunday 9<sup>th</sup> July.

1.1.2 The event will be managed by Festival Republic Ltd.

## 1.2 **The Site**

1.2.1 The part of Finsbury Park designated as the Event Location will be fenced off with a further secure external perimeter of fencing on Finsbury Park outside the Event Location.

1.2.2 Access to the event will be through Finsbury Park via the Finsbury Park Entrance on Seven Sisters Road.

## 1.3 **Visitor and pedestrian routes**

1.3.1 The event is expected to attract up to 45,000 people each day. Most spectators are expected to travel to the event on foot, by bicycle or using local transport. Finsbury Park Station, Manor House Station and the surrounding streets are expected to be very busy from approximately midday on the 4 show days

## 1.4 **Transport Centres**

1.4.1 Local transport centres, including Finsbury Park Station and Manor House Station, are expected to become extremely busy with pedestrians both prior to the event commencing and once it finishes. This is likely to result in a substantial increase in litter and waste levels and special arrangements for the cleansing of external streets in the 3 neighbouring boroughs (Hackney, Haringey & Islington).

## 1.5 **Event Hours**

1.5.1 The event will open for ticketed spectators from TBC. Ticket holders will pass through security screening on entry. Items such as glass bottles and cans will be confiscated if found, and bringing food in to the event will not be permitted.

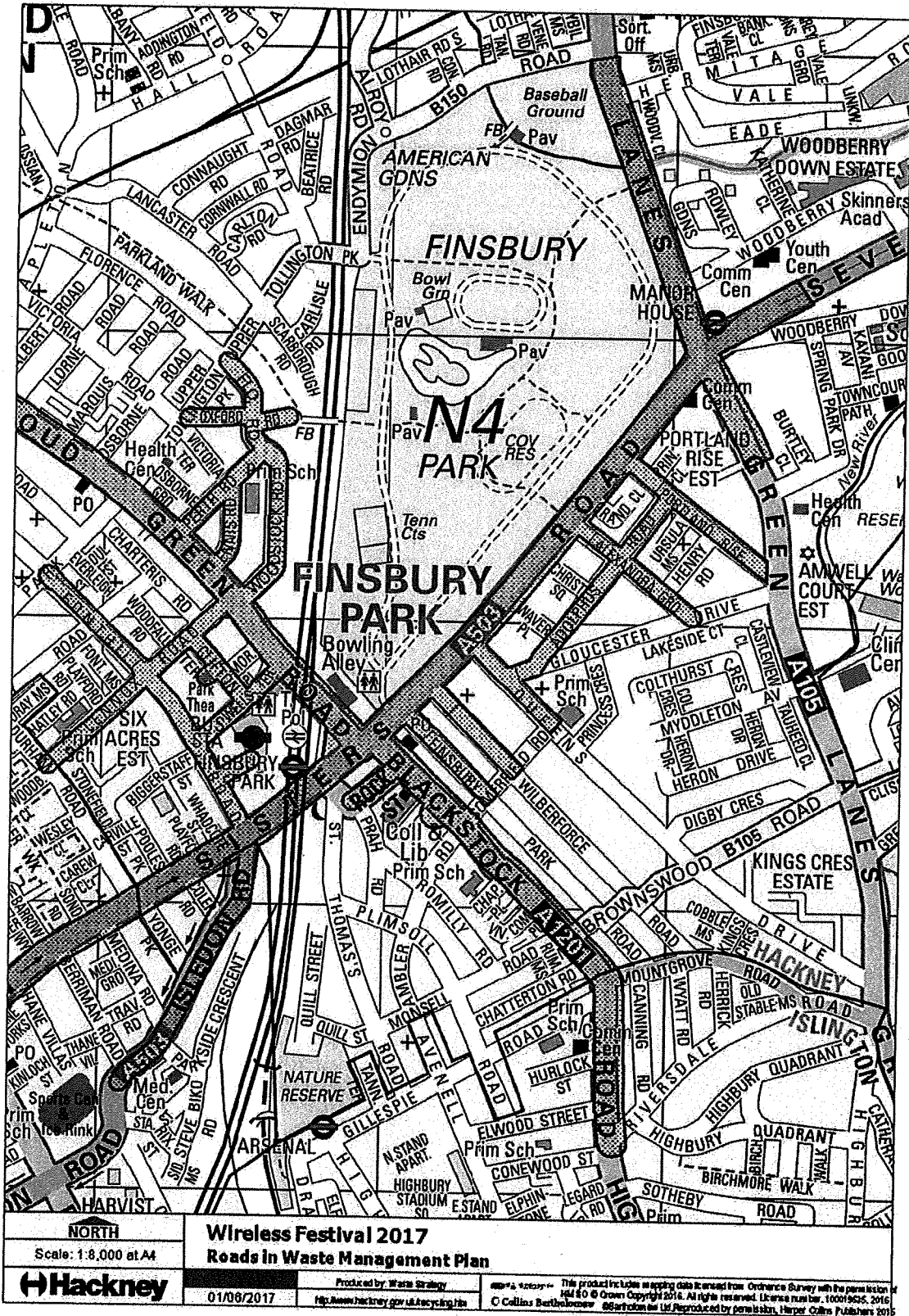
1.5.2 The first music act is scheduled to start at (TBC) and therefore spectators will have the opportunity to purchase food and drink prior to the event getting underway. Concessions stands and bars selling these items will continue to trade throughout the event and therefore large amounts of waste, recycling and litter are expected to be generated throughout the day and evening.

## 2. External Event Cleansing & Waste Management

### 2.1 Outside the Arena

- 2.1.1 Hackney Environmental Operations have been hired to perform the external street cleansing and waste management in areas surrounding the event. These areas encompass the surroundings streets, stations and high footfall areas where there is likely to be an impact on cleansing standards. These areas covers the borders of LB Haringey, LB Hackney & LB Islington
- 2.1.2 All areas covered by the licence conditions of the event will be maintained to a good standard before and during show days and will be left in a good standard after the event.
- 2.1.3 A map highlighting the area covered is shown at **Section 2.2**
- 2.1.4 4 teams will be deployed from 12:00 – 00:00 covering the streets highlighted in External Cleansing Route Map across the 3 borough boundaries surrounding Finsbury Park and Finsbury Park & Manor House Underground Stations. 2 Mechanical Brooms with driver and side sweeper will patrol the areas covered continuously throughout show days ensuring streets are clear of litter with a 7.5 tipper vehicle in front removing any bagged or large items of waste. 2 dedicated sweepers will be deployed to cover Finsbury Park & Manor House stations. Their positioning will be led by expected crowd flow information from Festival Republic during entrance and egress. There will be a strong focus on maintaining Finsbury Park Gate, the main entrance to the event. All waste produced by businesses along the streets covered will be removed and disposed of. This waste will not be counted towards the reported tonnages for the event as it is likely to skew the true outturns. North London Waste Authority the statutory waste authority for all 3 boroughs have been informed that Hackney will be collecting waste from outside its own borough boundary.
- 2.1.5 The external cleansing operation will be managed on all 4 days by Richard Bonshor who managed the waste management and cleansing both internally and externally during Wireless 2016. Communication channels to the Production & Traffic Management teams will be arranged during the build stages of the event

## 2.2 External Cleansing Route Map



WIRELESS 2017 LICENCE REVIEW

SUPPLEMENTARY NOISE REPORT OF JIM GRIFFITHS

VC-102770-EW-RP-0002-FIN

28 SEPTEMBER 2018



VANGUARDIA  
SOUND SYSTEMS

DOCUMENT CONTROL

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<b>DOCUMENT NUMBER</b>	VC-102770-EW-RP-0002-FIN	<b>ISSUE DATE</b>	28 SEPTEMBER 18
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REVISION	NOTES	DATE ISSUED
R02	AFTER CLIENT REVIEW	20 SEPTEMBER 2018
R03	REVIEW OF ADDITIONAL REPS	23 SEPTEMBER 2018
R04	UPDATED NOISE COMS DIAGRAM	27 SEPTEMBER 2018
FIN	QA	28 SEPTEMBER 2018

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## 1. INTRODUCTION

### PERSONAL STATEMENT

- 1.1. I confirm that I am a company director and founder of Vanguardia Limited, a company specialising in the field of acoustics in the leisure and entertainment sectors. From its origins in 2006, the company has now grown to the largest independent acoustic consultancy in the UK with offices in London, Manchester and the South East.
- 1.2. I have over 35 years' experience as a consultant in the field of acoustics. I am a Fellow of the Institute of Acoustics, Chairman of the London Branch of the Institute and was awarded the Institute's Tyndall Medal for my contribution to entertainment acoustics. I have a wide range of experience in all technical aspects related to acoustics, noise and vibration and have project managed numerous innovative projects as well as presenting evidence at legal proceedings and public inquiries. I presented evidence before The House of Lords Select Committee specifically on the issues of vibration. I have presented over 40 technical papers nationally and internationally on noise and acoustics mainly dealing with noise management from entertainment. Over the last 30 years I have had direct personal and overall management responsibility for advising local authorities, venue owners, event organisers and private individuals on the setting of noise limits; and the monitoring and management of noise impact for pop concerts and festivals at more than 1,500 such events.
- 1.3. I sat on the Noise Council Working Party for the Code of Practice on Environmental Noise Control at Concerts [1] (The Pop Code) and my research papers were used to develop the noise guidelines presented in this publication.
- 1.4. I was also appointed to the working party which was formed to refresh the Pop Code and also appointed to the working party to provide noise guidance for other licensed premises.
- 1.5. In 2006 I was awarded the Defra government research contract to assess noise from Pubs and Clubs [2] which is referenced later in my report.

### INSTRUCTION AND SCOPE OF REPORT

- 1.6. I have been instructed by Live Nation (Music) UK Limited, the Premises Licence Holder of Premises Licence LN0012182 which authorises a number of events at Finsbury Park. I have issued an initial report [1] related to the application for a review from the Friends of Finsbury Park in respect to the Wireless Festival in 2017. This report provides supplementary evidence which considers the representations related to the events held at Finsbury Park in 2018 and provides an update of the noise and vibration aspects for this year's music events.

## GLOSSARY

17. A glossary of acoustic terms is given in Appendix A.

## 2. REVIEW OF REPRESENTATIONS & CONTROL FOR 2018

- 2.1. Further to my first report [1] primarily dealing with representations for 2017 as part of the review, I have now reviewed all the representations that were sent to Haringey Council in relation to the 2018 music events held in Finsbury Park. These I understand are now part of the Licence Review process.
- 2.2. In addition to the review, Vanguardia has produced a draft Post Concert Report [2] dealing with both the noise and vibration monitoring for all the events in 2018. In summary, the report concludes that:-
- All the noise results throughout the Wireless event held at Finsbury Park in 2018, met the licence conditions in respect of noise.
  - The vibration measurements undertaken in residents properties showed peak vibration levels that coincided with when patrons were jumping in the park in time with the music. The vibration levels are likely to cause residents to complain but these vibration incidences only occur for a limited time over the period of the events. Given the modest overall intensity, relative short duration and the limited time this occurs, this is not judged to be a public nuisance.
  - The vibration levels are also well below (a factor of 10 times below) the levels required to give rise to any cosmetic damage to properties as per the guidance given in BS7385 [4].
- 2.3. The conclusions of this report will be highlighted when dealing with some of the key issues raised within the representations.

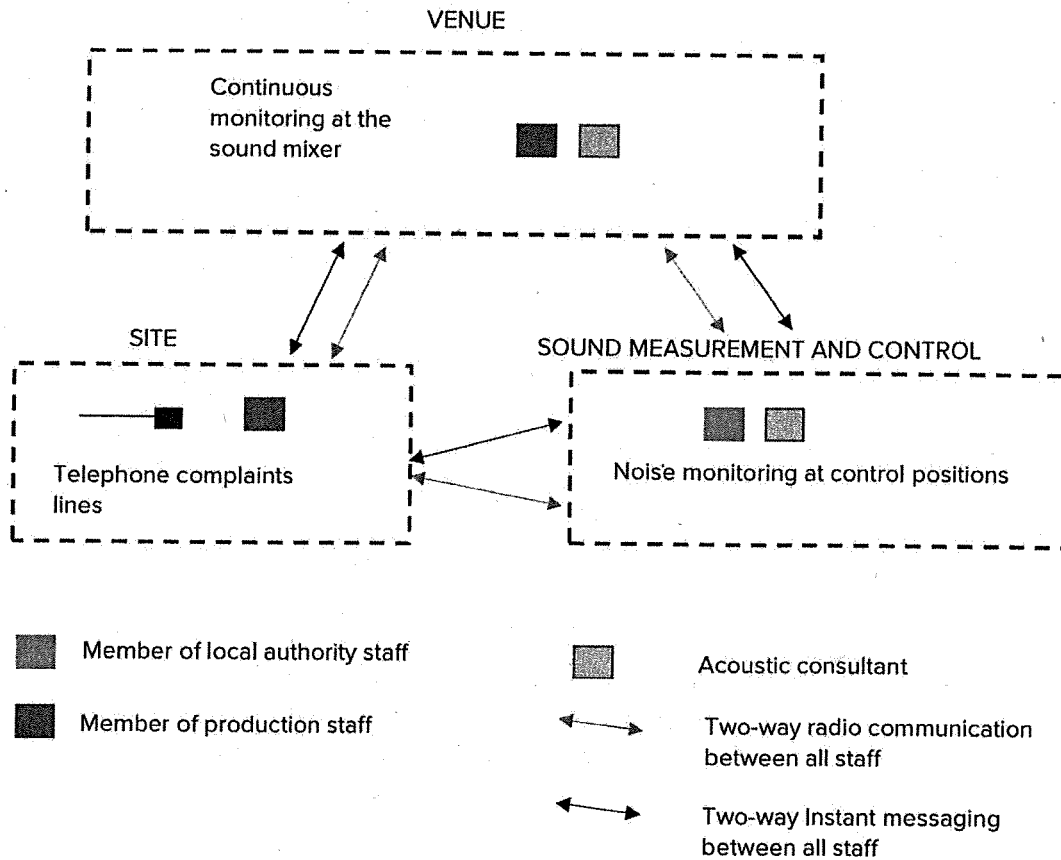
### NOISE CONTROL FOR 2018

- 2.4. A comprehensive noise management plan was implemented for 2018 which included:-
- Pre-event acoustic modelling of the stage and speaker positioning
  - Pre-event liaison with Haringey Council and attendance at SAG's
  - Sound propagation tests prior to the event to fine tune the sound systems to minimise environmental impact.
  - Noise monitoring and control throughout the events taking measurements on and off site at all monitoring positions (Figure 2.1).
  - Use of the real-time MeTrao analysis system to establish the main noise source and frequency of sound causing any issues off-site (this was an improvement

recorded by an independent audit by Environmental Health Practitioners who stated 'the noise monitors on stage fed directly into the Metrao system and helped to set the offsite levels allowing the consultants to send messages to the sound engineers when there was a risk of the noise levels being met or overtaken and thus ensuring the MNL offsite was effectively controlled)'.  
'

- Liaison with the promoter, sound company and Haringey Officers by having regular meetings and communications via two-way radios and WhatsApp groups (this was an improvement recognised by Rockwell Charles from Haringey Council).
- Logging complaints and visiting complainants that requested a visit taking both noise and vibration measurements as appropriate. Complaints via the 'hot-line' were immediately forwarded by radio and WhatsApp to enable a speedy response.
- Undertaking vibration measurements both on and off site. This was completed for the first time this year.

Figure 2.1 Monitoring and Communications



## GENERAL CONCERNS RAISED IN THE REPRESENTATIONS

2.5. I have reviewed all the representations and completed an analysis of each complaint related to the nature of the complaint in respect of noise and vibration. This analysis is provided in Appendix C. The main categories of concern are;

- a) General Music Noise,
- b) Vibration/low frequency bass/buildings swaying,
- c) the positions of the assessment locations and updating of background noise levels,
- d) noise from patrons leaving the park,
- e) helicopter noise
- f) offensive language from artists.

2.6. Before I deal with these in turn, I comment on the specific matters raised by the statutory authorities.

### **Jan Hart (Islington Council - Services Director – Public Protection)**

2.7. Whilst Jan Hart raises some important concerns for residents living in the London Borough of Islington, she does not suggest that the event is a public nuisance on noise or vibration grounds. She provides some helpful comments on updating the background noise levels and requests that consideration should be given to revised locations including one location in Islington. I feel these are positive suggestions.

### **Eubert Malcolm (Haringey Council – Head of Community Safety & Enforcement)**

2.8. Mr Malcolm outlines the further pro-active noise management that has been adopted over the past 2 years. These include the MeTrao monitoring software that recognises frequencies causing problems off-site as well as the implementation of vibration monitoring in residential properties. In conclusion based on Mr Malcolm's experience, he does not consider there to have been a public nuisance by the conclusions that *'the licensing objectives were not undermined'*.

### **Mr Rockwell Charles (Haringey Council – Enforcement Response Team (Noise Team))**

2.9. Mr Charles also highlights additional measures that were employed this year by the Council. These included the investment in new real time analysers capable of recording low frequency sounds and utilising condition 108 to restrict low frequency noise from 40Hz to 125 Hz. He also raises the improved real-time communications via Whatsapp (the group included the promoter,

acoustic consultants and the council). From Mr Charles experience, he also concluded that the event was not a public nuisance as defined by the licensing objectives.

**Cllr Caroline Selman (Hackney Council - Cabinet Member for Community Safety)**

2.10. The Councillor raises music noise and the noise from event-goers and reports that residents have reported unacceptable levels of vibration within their homes. Noise management procedures have been further improved for 2018 and vibration monitoring was also employed this year to assess the degree of vibration from the event.

2.11. Cllr Selman also suggests revised noise criteria where the music noise (MNL) shall not exceed the 15dB (LAeq 5minute) above background (representative LA90) or 65dB (LAeq 5 minute) whichever is the lowest. There are two issues with this suggestion.

- Firstly a 5 minute assessment is too short to give a representative assessment of music. The Noise Council Code of Practice [3] specifically states that a 15 minute LAeq should be adopted. This temporal averaging is used at nearly all other concert and festival sites.
- The second concern is the words '*whichever is lowest*'. At some sites (as for example that exist at present) the ambient LAeq without the music maybe above 65LAeq and therefore it is simply not reasonable to accept a lower noise level from the festival than that which already exists in the general environment. I agree that the monitoring locations need to be reviewed and that the baseline results need to be re-measured as suggested by other representations.

**A) General Music Noise**

2.12. The majority of the representations are aimed at the general level of the music from the festival. This can be seen from my analysis in Appendix C. There will be disturbance from music festivals especially in urban areas where residents live close to parks, open spaces and open-air stadia. In the context of public nuisance consideration needs to be given to the classic tests for nuisance e.g. level, duration, timing, frequency of occurrence, nature and character of area. Given that the licence conditions are in accordance with the Noise Council Code [3] and the noise conditions for Wireless festival were met, I consider that the licensing objectives in respect of public nuisance have been met. In addition, a comprehensive noise management plan was implemented throughout the event using state-of-the-art noise monitoring techniques (MeTrao) to assess the noise on and off site in real-time.

**B) Vibration/low frequency Bass/Buildings swaying**

- 2.13. There have been a number of complaints of vibration and buildings swaying from time to time during the festival. There has been some speculation that it is a result of the low frequency bass beat of the music. To investigate these complaints, Live Nation requested Vanguardia to take vibration measurements on and off site for the 2018 events.
- 2.14. Measurements were made throughout the event days at the FoH main stage mixer location and at 2 Sunflower Court where complaints had previously arisen. Additional measurements were also made at 13 Sunflower Court during the Wireless festival again following a report of complaints of swaying.
- 2.15. Following our analysis of these data this year, we can confirm that the vibration induced into the building causing swaying appears to be a direct result of patrons jumping in time with the music. This only occurs for a limited time during the festival period.
- 2.16. This effect has been confirmed by visually seeing the people jumping from a resident's apartment and witnessing the vibration at the same time. In addition, the peak vibration levels recorded at the FOH position when the audience is jumping generally correlates with the peak levels recorded in the residents property.
- 2.17. There are two main issues related to vibration. These are:
- The disturbance caused to people
  - the risk of damage to buildings.
- 2.18. In terms of people exposure, research has shown that people are significantly more sensitive to vibration than buildings. In fact people are at least 10 times more sensitive to vibration before any effects occur on a building. Human response values for vibration are given in BS6472 [5] which gives values for vibration for the day and night, while short term exposure such as people's exposure to construction activities such as piling are dealt with in BS 5228 [6]. This standard gives the following advice (which is often used for the assessment of short term exposure) as shown in table 2.1.

2.1 Guidance on the effects of various vibration levels

Vibration Level (PPV)	Effect
0.14mm.s-1	Vibration might be just perceptible in the most sensitive situations for most vibration frequencies associated with construction. At lower frequencies, people are less sensitive to vibration.
0.3mm.s-1	Vibration might be just perceptible in residential environments.
1.0mm.s-1	It is likely that vibration of this level in residential environments will cause complaint, but can be tolerated if prior warning and explanation has been given to residents.
10mm.s-1	Vibration is likely to be intolerable for any more than a very brief exposure to this level.

2.19. The table shows that Peak particle Velocity (PPV) levels of around 1mm/s will cause complaint although this can be avoided if prior warning is given. In terms of potential building damage, guide values shown in Table 2.2 indicate that the start of cosmetic damage would be at 15mm/s.

Table 2.2 Vibration Levels for Buildings BS7835-2.

Line (see Figure B.1)	Type of building	Peak component particle velocity in frequency range of predominant pulse	
		4 Hz to 15 Hz	15 Hz and above
1	Reinforced or framed structures Industrial and heavy commercial buildings	50 mm/s at 4 Hz and above	50 mm/s at 4 Hz and above
2	Residential or light commercial buildings	15 mm/s at 4 Hz increasing to 20 mm/s at 15 Hz	20 mm/s at 15 Hz increasing to 50 mm/s at 40 Hz and above

NOTE 1 Values referred to are at the base of the building.

NOTE 2 For line 2, at frequencies below 4 Hz, a maximum displacement of 0.6 mm (zero to peak) is not to be exceeded.

2.20. The peak values recorded at 2 Sunflower court ranged from 1.1 to 1.2 mm/s and these increased for 13 Sunflower court to up to 4 mm/s. As can be seen from table 2.1 people are likely to complain at these levels, but the recorded values are way below the values presented for the start of any cosmetic damage to buildings in table 2.2, let alone any structural damage.

2.21. Our independent acoustic consultant employed to assess this effect at Finsbury Park this year was Dani Fiumicelli who has over 25 years' experience in noise and vibration. His independent statement assessing the vibration impact is presented in Appendix B and he confirms that although the vibration and swaying was just detectable, it only occurred for a very small period of time and this could not be regarded as a statutory or public nuisance.



- 2.22. In addition to Mr Fiumicelli's statement, I can confirm that this effect has occurred at a number of other venues used for staging music events. Finsbury Park is not unique. I have specifically witnessed this effect at some events held at Hyde Park and Earls Court and no public nuisance was reported by the authorities for these events.
- 2.23. The PPV values are similar to the levels people often experience during construction for activities such as piling (the frequency for patrons jumping however is generally lower) although construction activities regularly continue significantly longer than the infrequent occurrences at a music event.
- 2.24. The results of the measurements also show that the PPV levels are well below those given in BS7385 [4] which is the onset of any cosmetic damage in buildings and therefore there is no risk to damage to residential properties. This has been confirmed Haringey Council's Building Control Department during the SAG debrief.
- 2.25. In summary therefore, whilst I understand the residents concerns that have been raised about the effect of vibration, given the short duration of the events and the modest intensity of the level, I do not consider this effect to be a public nuisance. This is supported by the independent assessment from Mr Fiumicelli.

**C) the positions of the assessment locations and updating of background noise levels,**

- 2.26. A number of representations have referenced the need for a review of the noise monitoring locations and an update of the background noise measurements. I agree with these comments and I will be arranging for background measurements to be made in conjunction with local authority representatives. A monitoring methodology would also be agreed in advance.
- 2.27. I will also be discussing a suitable monitoring location in Islington Council as per the request from Jan Hart.

**D) Noise from patrons leaving the park**

The noise from patrons is addressed in the egress plan which is part of the Event Management Plan which is agreed with Haringey Council officers. This is updated on a yearly basis to minimise the impact of egress including noise.

**E) Helicopter noise**

Helicopters are used by the Police to assess public safety and crime. Clearly there has to be a balance struck between the licensing objectives in respect of public safety and public nuisance. Live Nation successfully uses a professional drone to assess crowd safety and I understand that this service has been offered to the police, although the offer was initially

declined. However, subsequently the Police have agreed to review the position at Live Nations request.

**F) Offensive language from artists**

The current licensing conditions already address this issue as they clearly state:-

*The Licensee shall reasonably request that performers do not sing or play any vulgar, obscene or banned songs or carry out indecent acts or make any vulgar gestures, actions or remarks during the performance. He shall also ensure that the attire of the performers do not offend the general public, e.g., attire which expose the groin, private parts, buttock or female breast(s).*

*The Licensee shall reasonably request that the songs / acts performed do not offend or denigrate any race or religion, demean, humiliate or insult the dignity of any section of the community.*

2.28. I understand Live Nation will reinforce these conditions to artists and their management and agents.

### 3. SUMMARY

- 3.1. Both statutory authorities from Haringey and Islington confirm that whilst there is some disturbance, the festivals at Finsbury Park do not cause a public nuisance.
- 3.2. All the representations have been analysed (Appendix C) and the main noise sources raised by the representations include:-
- General Music Noise,
  - Vibration/low frequency Bass/Buildings swaying,
  - the positions of the assessment locations and updating of background noise levels,
  - noise from patrons leaving the park,
  - helicopter noise
  - offensive language from artists.
- 3.3. All these points are addressed in my reports. My conclusion is that the noise and vibration from events on Finsbury Park do not cause a public nuisance. Furthermore, the magnitude of the vibration is well below the levels which could cause cosmetic damage to buildings. This has been confirmed by Haringey Council's Building Control at the SAG debrief meeting.

#### 4. REFERENCES

- [1] Wireless 2017 Licence Review – Noise Assessment Report of Jim Griffiths, VC-102770-EW-RP-0001-FIN, 2 August 2018.
- [2] Finsbury Park Events 2018 – Post Concert Report, VC-102622-PCR-001, September 2018.
- [3] Code of Practice on Environmental Noise Control at Concerts, Noise Council, 1995.
- [4] British Standard BS 7385: Part 2: 1993 Evaluation and measurement for vibration in buildings Part 2. Guide to damage levels from ground-borne vibration
- [5] British Standard BS 6472: 2008 Guide to evaluation of human exposure to vibration in buildings (1 Hz to 80 Hz).
- [6] British Standard BS 5228: Part 2: 2009+A1 2014 'Code of practice for noise and vibration control on construction and open site.

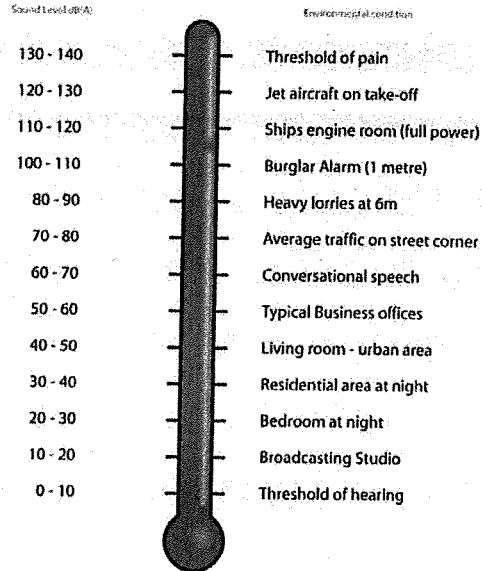
## APPENDIX A - GLOSSARY OF ACOUSTIC TERMS

Noise is defined as unwanted sound. The range of audible sound is from 0dB to 140dB, which is taken to be the threshold of pain. The sound pressure detected by the human ear covers an extremely wide range. The decibel (dB) is used to condense this range into a manageable scale by taking the logarithm of the ratio of the sound pressure and a reference sound pressure.

The frequency response of the ear is usually taken to be about 18Hz (number of oscillations per second) to 18,000Hz. The ear does not respond equally to different frequencies at the same level. It is more sensitive in the mid-frequency range than at the lower and higher frequencies, and because of this, the low and high frequency component of a sound are reduced in importance by applying a weighting (filtering) circuit to the noise measuring instrument. The weighting which is most used and which correlates best with the subjective response to noise is the dB(A) weighting. This is an internationally accepted standard for noise measurements.

The ear can just distinguish a difference in loudness between two noise sources when there is a 3dB(A) difference between them. Also when two sound sources of the same noise level are combined the resultant level is 3dB(A) higher than the single source. When two sounds differ by 10dB(A) one is said to be twice as loud as the other.

The subjective response to a noise is dependent not only upon the sound pressure level and its frequency, but also its intermittency. Various indices have been developed to try and correlate annoyances with the noise level and its fluctuations. The parameter used for this measure is Equivalent Continuous Sound Pressure Level ( $L_{Aeq}$ ). The A-weighted sound pressure level of a steady sound that has, over a given period, the same energy as the fluctuating sound under investigation. It is in effect the energy average level over the specified measurement period (T) and is the most widely used indicator for environmental noise. A few examples of noise of various levels are given right.



## **APPENDIX B – STATEMENT FROM DANI FIUMICELLI**

I am a member of both the Chartered Institute of Environmental Health Officers and the Institute of Acoustics and have been dealing with a wide range of noise and vibration issues since 1986, for the first 16 years as an EHO in north London (LB's Barnet, Camden and Islington) and since 2002 as a consultant to private sector, local and central government clients. Noise from outdoor concerts was the theme of my MSc thesis and I have monitored and managed noise from more than 100 music festivals since 1996.

I was part of the noise monitoring team for the Wireless 2018 festival and on the Friday afternoon I was advised that complaints regarding vibration, had been received from nearby residents along Seven Sisters Road. I visited a resident on the third floor of Clover Court and they invited me into their flat and explained how they were concerned that they were intermittently experiencing the building "shaking" and were worried about its safety. The resident's flat was on the front of Clover Court over looking Seven Sisters Road and Finsbury Park, and the block was the closest residential development to the rear of the main stage at a distance of approximately 100 to 125 metres.

When I first entered the flat the performance on the main stage was nearing its end. The resident of the flat invited me to sit down in their front room overlooking the park. After a short time I noted a brief period of a few seconds of a slight swaying like motion. This did not seem to be directly linked to the rise and fall of the music I could hear. Unfortunately, the act on the main stage finished and I asked if I might return when a new act was playing, the resident agreed and I left. As agreed, I returned later in the evening and was invited to sit in the resident's front room. A new act was starting on the main stage and after a few moments I felt the same slight swaying movement I had experienced earlier. The resident kindly allowed me to stay with them for nearly an hour. During this time I noticed around 7 brief periods of the swaying movement. The shortest duration was around 2 to 3 seconds and the longest nearly 12 seconds; several periods were close together, others more dispersed. Although the movement happened when the music was loudest it did not seem to be precisely related to the music as it would start after an increase in level and fade away before the level dropped. I then watched the festival from the resident's front window and noticed that the swaying movement occurred when the majority of the audience were jumping together in time and would decay when fewer people jumped or the jumping became less synchronised. I checked this several times and formed the view that the crowd jumping in unison was the cause of the movement that could be felt at Clover Court. I have dealt with vibration in regard to many construction, railway and residential projects and whilst the movement was perceptible I was confident it was substantially below levels that British and International standards advise as thresholds for

even minor cosmetic damage to buildings etc. I advised the resident of this as a common response to feeling vibration in a building is for people to be concerned about its structural integrity. I was aware that vibration monitoring was being carried out nearby and when I checked the measured levels were indeed well below British and International standards for minor cosmetic damage to structures. The level of vibration was relatively modest and mostly less than or similar to what I have experienced from construction projects more frequently over longer periods.

On the Sunday late afternoon I was forwarded a complaint regarding vibration for a resident of Sunflower Court on Seven Sisters Road (adjacent to Clover Court). When I visited this resident I again experienced short periods of modest swaying movement similar to what I had experienced in Clover Court the previous evening. This resident's flat did not have a view of the park so I couldn't directly link the vibration to crowd jumping, but it was again not directly linked to fluctuations in the level of music but did rise after the music had started and decayed before the music ebbed. I stayed at the residents flat for around 30 minutes and noted around 5 episodes of the vibration of around 2 to 8 seconds duration. The residents seemed most concerned about the possible effect of the vibration on the structure of the building they occupied. Consequently, I again advised that I was confident the levels were well below relevant standards for even cosmetic damage to be caused.

In conclusion, given the day time manifestation of the vibration, its infrequent occurrence, the modest overall intensity, the brief period of each episode of vibration and the short overall duration of the vibration over the event period (i.e. it would occur for only a fraction of the overall time that the music was occurring); that although the vibration was noticeable beyond the park boundaries it was not causing common law nuisance, statutory nuisance or public nuisance.

APPENDIX C - ANALYSIS OF REPRESENTATIONS

Name	Representing	Key points - Noise and vibration	New monitoring locations/baseline	General music	Noise from people in Street	Low Frequency, buildings swaying, windows rattling, vibration	Artists Language	Helicopters
J Hart								
E Malcolm	Islington Council	Review monitoring locations, new location in Islington, update baseline measurements Improvement with complaints since 2014, benefits of new monitoring system, new vibration measurements, No Public Nuisance	Y					
C Selman	Haringey Council Cabinet Member - Hackney Council	General noise and vibration and presented proposed conditions Listed Improvements	Y	Y	Y	Y		
S Farrow R Charles	Haringey Council	Undertook independent measurements, listed improvements and No Public Nuisance						
C Potter	Haringey Council	General noise & buildings swaying, measuring points, language used by artistes	Y	Y	Y	Y	Y	
J Longley	Resident	Surprised by low level of music						



K Duffy	Resident	General noise and vibration and presented proposed conditions		Y			Y	
P Vaccaro	Resident	General noise and vibration + helicopters		Y		Y		Y
M Tucker	Resident	General Noise		Y				
C & S Edis	Resident	General noise and vibration + helicopters		Y		Y		Y
K Borowski	Resident	General noise		Y				
A Calder	Resident	General noise and vibration + helicopters		Y		Y		Y
M Leonard	Resident	General noise and Vibration		Y		Y		Y
N Purves	Resident	N/A - did not reference noise/vibration		Y		Y		
J Taylor	Resident	General noise + windows rattle						
C Carter	Resident	General noise		Y				
B Jackson	Resident	General noise + whole building vibrates + wishes for monitoring location nearby	Y	Y		Y		Y
H Worger	Resident	N/A - did not reference noise/vibration						
B Tavner	Resident	General noise + helicopters		Y				Y
M Ball	Resident	N/A - did not reference noise/vibration						
L Shrier	Resident	N/A - did not reference noise/vibration						
D Williams	Resident	N/A - did not reference noise/vibration Low frequency + Review noise limits	Y	Y				Y



M Treacy	Resident	No obligations at all					
A Mcananey	Resident	Language					Y
B Shaw	Resident	General noise					
A Anderson	Resident	General noise + vibration				Y	
L McCullagh	Resident	General noise					
S McCullagh	Resident	General noise					
N Stacey	Resident	General noise					
S Bano	Resident	General noise				Y	
S Islam	Resident	General noise				Y	
F Von Gemmern	Resident	N/A - did not reference noise/vibration					
R Suzuki	Resident	General noise + vibration				Y	
C Selman	Resident	Public noise					Y
D Bazargan	Community safety cabinet member + resident	General noise + vibrations + review reference levels				Y	Y
P McCullagh	Resident	N/A - did not reference noise/vibration					
E Lowe	Resident	Low frequency + general noise + helicopters				Y	Y
K Pateman	Resident	General noise + helicopters				Y	Y
A Kozlowski-Hunt	Resident	Low frequency + general noise + helicopters				Y	Y
C Potter	Resident	General noise + vibration				Y	
P Hyde	Resident	All areas of noise	Y			Y	Y
	Resident	N/A - did not reference noise/vibration					



WIRELESS 2017 LICENCE  
REVIEW

VC-102770-EW-RP-0002-FIN

VANGUARDIA

SUPPLEMENTARY NOISE  
REPORT OF JIM  
GRIFFITHS

28 SEPTEMBER 2018

S Hunt	Chair – friends of Finsbury park				Y		Y		Y		Y
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WIRELESS 2017  
LICENCE REVIEW  
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OF JIM  
GRIFFITHS

VC-102770-EW-RP-0002-FIN

28 SEPTEMBER 2018

VANGUARDIA  
LIMITED

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**Guthrie, Rosie**

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**From:** Jennifer Wilson <jwilson@festivalrepublic.com>  
**Sent:** 28 September 2018 13:04  
**To:** Claire Armstrong  
**Subject:** FW: Pair of free tickets to wireless

**From:** Daniel Earnshaw <DEarnshaw@ourladys.hackney.sch.uk>  
**Sent:** 27 June 2018 10:42  
**To:** Jennifer Wilson <jwilson@festivalrepublic.com>  
**Subject:** Pair of free tickets to wireless

Jennifer

Can I just thank you again for the offer of the free tickets to this year's wireless festival.

We used them as an incentive to our Sixth form students to be on top of work and completing tasks and the impact was amazing.

Would there be any way for the school to secure four tickets for next year's wireless event.

We would be happy to pay for them, but if we could have this as a carrot for students from the beginning of the academic year then I feel the positive impact would be even greater.

Thanks again.

Dan Earnshaw  
**Assistant Head Teacher**

Our Lady's Convent High School  
6-16 Amhurst Park, London N16 5AF  
T: 0208 800 2158 ext 302  
E: [dearnshaw@ourladys.hackney.sch.uk](mailto:dearnshaw@ourladys.hackney.sch.uk)  
W: [www.ourladys.hackney.sch.uk](http://www.ourladys.hackney.sch.uk)

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**From:** Jennifer Wilson [<mailto:jwilson@festivalrepublic.com>]  
**Sent:** 07 June 2018 11:21  
**To:** Daniel Earnshaw <[DEarnshaw@ourladys.hackney.sch.uk](mailto:DEarnshaw@ourladys.hackney.sch.uk)>  
**Subject:** RE: Pair of free tickets to wireless

Dear Daniel,

Thank you very much for getting back to us and for taking us up on this offer.  
We are delighted to confirm we can provide you with two free tickets to the festival for the day of your choosing.

In order to receive the tickets please provide us with the names of the pupils who will be receiving the tickets and the preferred day; Friday 6<sup>th</sup>, Saturday 7<sup>th</sup> or Sunday 8<sup>th</sup> July. Please note, the tickets are only valid for the name holders given to us and they cannot be sold or passed on as this will invalidate the tickets.

Please ensure to get back to us by Friday 22<sup>nd</sup> June 2018 with the final names and chosen day. The tickets will then be posted to you once all festival tickets are released.

Thanks again and if you have any questions please don't hesitate to get in touch.

Many thanks,  
Jenny



**Jenny Wilson / Festival Assistant**

E-Mail: [JWilson@festivalrepublic.com](mailto:JWilson@festivalrepublic.com) Tel: +44 (0)207 009 3000 ext 81174

Website: [www.festivalrepublic.com](http://www.festivalrepublic.com)

Address: Festival Republic Limited | Regent Arcade House | 19-25 Argyll St | London | W1F 7TS

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**From:** Daniel Earnshaw [<mailto:DEarnshaw@ourladys.hackney.sch.uk>]

**Sent:** 21 May 2018 11:44

**To:** Jennifer Wilson <[jwilson@festivalrepublic.com](mailto:jwilson@festivalrepublic.com)>

**Subject:** Pair of free tickets to wireless

Dear All,

Please accept this email as notice of interest regarding the free tickets for the festival.

Thanks

Dan Earnshaw  
Assistant Head Teacher

Our Lady's Convent High School  
6-16 Amhurst Park, London N16 5AF  
T: 0208 800 2158 ext 302  
E: [dearnshaw@ourladys.hackney.sch.uk](mailto:dearnshaw@ourladys.hackney.sch.uk)  
W: [www.ourladys.hackney.sch.uk](http://www.ourladys.hackney.sch.uk)

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