

NOTICE OF MEETING

LICENSING SUB COMMITTEE B

**Thursday, 20th April, 2017, 6.00 pm - Civic Centre, High Road,
Wood Green, N22 8LE**

Members: Councillors Vincent Carroll (Chair), Toni Mallett and Ann Waters

Quorum: 3

1. FILMING AT MEETINGS

Please note this meeting may be filmed or recorded by the Council for live or subsequent broadcast via the Council's internet site or by anyone attending the meeting using any communication method. Although we ask members of the public recording, filming or reporting on the meeting not to include the public seating areas, members of the public attending the meeting should be aware that we cannot guarantee that they will not be filmed or recorded by others attending the meeting. Members of the public participating in the meeting (e.g. making deputations, asking questions, making oral protests) should be aware that they are likely to be filmed, recorded or reported on. By entering the meeting room and using the public seating area, you are consenting to being filmed and to the possible use of those images and sound recordings.

The Chair of the meeting has the discretion to terminate or suspend filming or recording, if in his or her opinion continuation of the filming, recording or reporting would disrupt or prejudice the proceedings, infringe the rights of any individual, or may lead to the breach of a legal obligation by the Council.

2. APOLOGIES FOR ABSENCE

3. URGENT BUSINESS

The Chair will consider the admission of any late items of urgent business. (Late items will be considered under the agenda item where they appear. New items will be considered at item 8 below).

4. DECLARATIONS OF INTEREST

A member with a disclosable pecuniary interest or a prejudicial interest in a matter who attends a meeting of the authority at which the matter is considered:

(i) must disclose the interest at the start of the meeting or when the interest becomes apparent, and

(ii) may not participate in any discussion or vote on the matter and must withdraw from the meeting room.

A member who discloses at a meeting a disclosable pecuniary interest which is not registered in the Register of Members' Interests or the subject of a pending notification must notify the Monitoring Officer of the interest within 28 days of the disclosure.

Disclosable pecuniary interests, personal interests and prejudicial interests are defined at Paragraphs 5-7 and Appendix A of the Members' Code of Conduct

5. SUMMARY OF PROCEDURE (PAGES 1 - 2)

The Chair will explain the procedure that the Committee will follow for the hearing considered under the Licensing Act 2003 or the Gambling Act 2005. A copy of the procedure is attached.

6. KAJAL NEWS, 8 COMMERCE ROAD, N22 8ED (PAGES 3 - 38)

7. ALEXANDRA PALACE EXTERNAL AREAS - PARK AND HARD STANDING AREAS, ALEXANDRA PALACE WAY, N22 7AY (PAGES 39 - 328)

8. ITEMS OF URGENT BUSINESS

To consider any new items of urgent business admitted under item 3 above.

Felicity Foley, Principal Committee Co-ordinator
Tel – 020 8489 2919
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Email: felicity.foley@haringey.gov.uk

Bernie Ryan
Assistant Director – Corporate Governance and Monitoring Officer
River Park House, 225 High Road, Wood Green, N22 8HQ

Monday, 10 April 2017

LICENSING SUB-COMMITTEE HEARINGS PROCEDURE SUMMARY	
INTRODUCTION	
1.	The Chair introduces him/herself and invites other Members, Council officers, Police, Applicant and Objectors to do the same.
2.	The Chair invites Members to disclose <ul style="list-style-type: none"> i) any prior contacts (before the hearing) with the parties or representations received by them; and separately ii) any declarations of interest.
3.	The Chair explains the procedure to be followed by reference to this summary which will be distributed in advance.
NON-ATTENDANCE BY PARTY OR PARTIES	
4.	If one or both of the parties fails to attend, the Chair decides whether to: <ul style="list-style-type: none"> (i) grant an adjournment to another date, or (ii) proceed in the absence of the non-attending party. <p>Normally, an absent party will be given one further opportunity to attend.</p>
TOPIC HEADINGS	
5.	The Chair suggests the “topic headings” for the hearing. In the case of the majority of applications for variation of hours, or other terms and conditions, the main topic is: <p>Whether the extensions of hours etc. applied for would conflict with the four licensing objectives i.e.</p> <ul style="list-style-type: none"> (i) the prevention of crime and disorder, (ii) public safety, (iii) the prevention of public nuisance, and (iv) the protection of children from harm.
6.	The Chair invites comments from the parties on any other topic headings to be discussed.
WITNESSES	
7.	The Chair asks whether there are any requests by a party to call a witness and decides any such request.
8.	Only if a witness is to be called, the Chair then asks if there is a request by an opposing party to “cross-examine” the witness. The Chair then decides any such request.
DOCUMENTARY EVIDENCE	
9.	The Chair asks whether there are any requests by any party to introduce late documentary evidence.
10.	If so, the Chair will ask the other party if they object to the admission of the late documents.
11.	If the other party do object to the admission of documents which have only been produced by the first party at the hearing, then the documents shall not generally be admitted.

12.	If the other party object to documents produced late but before the hearing, the following criteria shall be taken into account when the Chair decides whether or not to admit the late documents:	
(i)	What is the reason for the documents being late?	
(ii)	Will the other party be unfairly taken by surprise by the late documents?	
(iii)	Will the party seeking to admit late documents be put at a major disadvantage if admission of the documents is refused?	
(iv)	Is the late evidence really important?	
(v)	Would it be better and fairer to adjourn to a later date?	
THE LICENSING OFFICER'S INTRODUCTION		
13.	The Licensing Officer introduces the report explaining, for example, the existing hours, the hours applied for and the comments of the other Council Services or outside official bodies. This should be as "neutral" as possible between the parties.	
14.	The Licensing Officer can be questioned by Members and then by the parties.	
THE HEARING		
15.	This takes the form of a discussion led by the Chair. The Chair can vary the order as appropriate but it should include:	
(i)	an introduction by the Objectors' main representative	
(ii)	an introduction by the Applicant or representative	
(iii)	questions put by Members to the Objectors	
(iv)	questions put by Members to the Applicant	
(v)	questions put by the Objectors to the Applicant	
(vi)	questions put by the Applicant to the Objectors	
CLOSING ADRESSES		
16.	The Chair asks each party how much time is needed for their closing address, if they need to make one.	
17.	Generally, the Objectors make their closing address before the Applicant who has the right to the final closing address.	
THE DECISION		
18.	Members retire with the Committee Clerk and legal representative to consider their decision including the imposition of conditions.	
19.	The decision is put in writing and read out in public by the Committee Clerk once Members have returned to the meeting.	

Report for: Licensing Sub Committee 20th April 2017

Item number:

Title: New Premises Application – KAJAL NEWS, 8 COMMERCE ROAD
LONDON N22 8ED.

Report authorised by : Daliah Barrett-Licensing Team Leader – Regulatory Services.

Ward(s) affected: BOUNDS GREEN

Report for Key/
Non Key Decision: Not applicable

1. Describe the issue under consideration

- 1.1 This report relates to an application for a new licence submitted by Mr Y Patel, the application seeks the following:

Details of the application are as follows:

Supply of Alcohol
Monday to Sunday 0800 to 2300 hours

For consumption OFF the premises

Opening Hours
Monday to Friday 0530 to 2300 hours
Saturday to Sunday 0630 to 2300 hours
Monday to Sunday 1200 to 2300

For consumption ON the premises

Opening Hours
Monday to Sunday 1200 to 2300

- 1.2 The application form and plan is attached as Appendix 1.

- 1.3 Representation have been received from:

Other Parties
This is attached as Appendix 2

2 Recommendations

In considering the representations received and what is appropriate for the promotion of the licensing objectives, the steps the Sub-Committee can take are:

- Grant the application as requested
- Grant the application whilst imposing additional conditions and/or altering in any way the proposed operating schedule.
- Exclude any licensable activities to which the application relates
- Reject the whole or part of the application

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2.1 Members of the licensing sub committee are asked to note that they may not modify the conditions or reject the whole or part of the application merely because it considers it desirable to do so. It must be appropriate in order to promote the licensing objectives.

3. Background

3.1 The premises has operated as a newsagent and now wishes to offer the sale of alcohol at the premises.

3.2 During the consultation period representation were received from other parties.

3.3 Under the Act representations can be received from responsible authorities or other persons. Representations must be relevant and, in the case of another person, must not be frivolous or vexatious. There are representation from residents and other businesses in the area raising concerns over anti social behaviour in the area. The local SNT have confirmed that there are gangs hanging around the area and generally drinking cough mixture so the chemist in Commerce Road will not serve them anymore. The Police are monitoring any gang activity in the area. The Police have made representation on this matter but that representation has been agreed by the applicant. A copy of the Police representation can be found at Appendix 3.

4. Policy Implications

4.1 The decision should be made with regard to the Secretary of the State's guidance and the Council's Statement of Licensing Policy under the Licensing Act 2003. Where the decision departs from either the Guidance or the Policy clear and cogent reasons must be given. Members should be aware that if such a departure is made the risk of appeal / challenge is increased.

4.2 Equalities impact

At the time of writing this report there were no implications for equality and diversity. Any decision taken by the Licensing Sub-Committee will be in accordance with the four licensing objectives as prescribed by the Licensing Act 2003.

5. Other considerations

5.1 Human Rights

While all Convention Rights must be considered, those which are of particular relevance to the application are:

- o Article 8 – Right to respect for private and family life.
- o Article 1 of the First Protocol – Protection of Property
- o Article 6(1) – Right to a fair hearing.
- o Article 10 – Freedom of Expression

6 Use of Appendices

Appendix 1- Application form

Appendix 2 – Copy of Representation

Appendix 3 – Copy of Police representation

Background papers: Section 182 Guidance
Haringey Statement of Licensing policy

Appendix 1 - APPLICATION FORM

WK/377358

HARINGEY COUNCIL
 LICENSING
 RECEIVED
 - 2 MAR 2017

**Application for a premises licence to be granted
 under the Licensing Act 2003**

PLEASE READ THE FOLLOWING INSTRUCTIONS FIRST

Before completing this form please read the guidance notes at the end of the form.
 If you are completing this form by hand please write legibly in block capitals. In all cases ensure that your answers are inside the boxes and written in black ink. Use additional sheets if necessary.
 You may wish to keep a copy of the completed form for your records.

I/We Yagnesh Patel

(Insert name(s) of applicant)

apply for a premises licence under section 17 of the Licensing Act 2003 for the premises described in Part 1 below (the premises) and I/we are making this application to you as the relevant licensing authority in accordance with section 12 of the Licensing Act 2003

Part 1 – Premises Details

Postal address of premises or, if none, ordnance survey map reference or description Kajal News 8 Commerce Road			
Post town	London	Post code	N22 8ED

Telephone number at premises (if any)	
Non-domestic rateable value of premises	££££ 8000

Part 2 - Applicant Details

Please state whether you are applying for a premises licence as
 Please tick yes

- a) an individual or individuals * please complete section (A)
- b) a person other than an individual *
 - i. as a limited company please complete section (B)
 - ii. as a partnership please complete section (B)
 - iii. as an unincorporated association or please complete section (B)
 - iv. other (for example a statutory corporation) please complete section (B)
- c) a recognised club please complete section (B)
- d) a charity please complete section (B)

- e) the proprietor of an educational establishment please complete section (B)
- f) a health service body please complete section (B)
- g) a person who is registered under Part 2 of the Care Standards Act 2000 (c14) in respect of an independent hospital please complete section (B)
- h) the chief officer of police of a police force in England and Wales please complete section (B)

* If you are applying as a person described in (a) or (b) please confirm:

- Please tick yes
- I am carrying on or proposing to carry on a business which involves the use of the premises for licensable activities; or
 - I am making the application pursuant to a
 - statutory function or
 - a function discharged by virtue of Her Majesty's prerogative

(A) INDIVIDUAL APPLICANTS (fill in as applicable)

Mr <input checked="" type="checkbox"/>	Mrs <input type="checkbox"/>	Miss <input type="checkbox"/>	Ms <input type="checkbox"/>	Other Title (for example, Rev)	
Surname Patel			First names Yagnesh		
I am 18 years old or over				<input checked="" type="checkbox"/> Please tick yes	
Current postal address if different from premises address		4 Morant Place Commerce Road			
Post Town	London		Postcode	N22 8HS	
Daytime contact telephone number					
E-mail address (optional)					

SECOND INDIVIDUAL APPLICANT (if applicable)

Mr <input type="checkbox"/>	Mrs <input type="checkbox"/>	Miss <input type="checkbox"/>	Ms <input type="checkbox"/>	Other Title (for example, Rev)	
Surname			First names		
I am 18 years old or over				<input type="checkbox"/> Please tick yes	

Current postal address if different from premises address			
Post Town		Postcode	
Daytime contact telephone number			
E-mail address (optional)			

(B) OTHER APPLICANTS

Please provide name and registered address of applicant in full. Where appropriate please give any registered number. In the case of a partnership or other joint venture (other than a body corporate), please give the name and address of each party concerned.

Name
Address
Registered number (where applicable)
Description of applicant (for example, partnership, company, unincorporated association etc.)
Telephone number (if any)
E-mail address (optional)

Part 3 Operating Schedule

When do you want the premises licence to start?

Day		Month		Year	
2	9	0	3	2	0
1	7				

If you wish the licence to be valid only for a limited period, when do you want it to end?

Day		Month		Year	

Please give a general description of the premises (please read guidance note1)
Convenience store

If 5,000 or more people are expected to attend the premises at any one time, please state the number expected to attend.

What licensable activities do you intend to carry on from the premises?

(Please see sections 1 and 14 of the Licensing Act 2003 and Schedules 1 and 2 to the Licensing Act 2003)

Provision of regulated entertainment

Please tick yes

- a) plays (if ticking yes, fill in box A)
- b) films (if ticking yes, fill in box B)
- c) indoor sporting events (if ticking yes, fill in box C)
- d) boxing or wrestling entertainment (if ticking yes, fill in box D)
- e) live music (if ticking yes, fill in box E)
- f) recorded music (if ticking yes, fill in box F)
- g) performances of dance (if ticking yes, fill in box G)
- h) anything of a similar description to that falling within (e), (f) or (g) (if ticking yes, fill in box H)

Provision of entertainment facilities:

- i) making music (if ticking yes, fill in box I)
- j) dancing (if ticking yes, fill in box J)
- k) entertainment of a similar description to that falling within (i) or (j) (if ticking yes, fill in box K)

Provision of late night refreshment (if ticking yes, fill in box L)

Supply of alcohol (if ticking yes, fill in box M)

In all cases complete boxes N, O and P

A

Plays Standard days and timings (please read guidance note 6)			<u>Will the performance of a play take place indoors or outdoors or both – please tick</u> (please read guidance note 2)	Indoors	<input type="checkbox"/>
				Outdoors	<input type="checkbox"/>
				Both	<input type="checkbox"/>
Day	Start	Finish	<u>Please give further details here</u> (please read guidance note 3)		
Mon					
			<u>State any seasonal variations for performing plays</u> (please read guidance note 4)		
Tue					
			<u>Non standard timings. Where you intend to use the premises for the performance of plays at different times to those listed in the column on the left, please list</u> (please read guidance note 5)		
Wed					
Thur					
Fri					
Sat					
Sun					

B

Films Standard days and timings (please read guidance note 6)			<u>Will the exhibition of films take place indoors or outdoors or both – please tick</u> (please read guidance note 2)	Indoors	<input type="checkbox"/>
				Outdoors	<input type="checkbox"/>
				Both	<input type="checkbox"/>
Day	Start	Finish	<u>Please give further details here</u> (please read guidance note 3)		
Mon					
			<u>State any seasonal variations for the exhibition of films</u> (please read guidance note 4)		
Tue					
			<u>Non standard timings. Where you intend to use the premises for the exhibition of films at different times to those listed in the column on the left, please list</u> (please read guidance note 5)		
Wed					
Thur					
Fri					
Sat					
Sun					

C

Indoor sporting events Standard days and timings (please read guidance note 6)			<u>Please give further details</u> (please read guidance note 3)
Day	Start	Finish	
Mon			
Tue			<u>State any seasonal variations for indoor sporting events</u> (please read guidance note 4)
Wed			<u>Non standard timings. Where you intend to use the premises for indoor sporting events at different times to those listed in the column on the left, please list</u> (please read guidance note 5)
Thur			
Fri			
Sat			
Sun			

D

Boxing or wrestling entertainments Standard days and timings (please read guidance note 6)			Will the boxing or wrestling entertainment take place indoors or outdoors or both – please tick (please read guidance note 2)	Indoors	<input type="checkbox"/>
Day	Start	Finish		Outdoors	<input type="checkbox"/>
Mon			Please give further details here (please read guidance note 3)	Both	<input type="checkbox"/>
Tue					
Wed			State any seasonal variations for boxing or wrestling entertainment (please read guidance note 4)		
Thur					
Fri			Non standard timings. Where you intend to use the premises for boxing or wrestling entertainment at different times to those listed in the column on the left, please list (please read guidance note 5)		
Sat					
Sun					

E

Live music Standard days and timings (please read guidance note 6)			Will the performance of live music take place indoors or outdoors or both – please tick (please read guidance note 2)		Indoors	<input type="checkbox"/>
					Outdoors	<input type="checkbox"/>
					Both	<input type="checkbox"/>
Day	Start	Finish	Please give further details here (please read guidance note 3)			
Mon						
Tue						
			State any seasonal variations for the performance of live music (please read guidance note 4)			
Wed						
Thur						
			Non standard timings. Where you intend to use the premises for the performance of live music at different times to those listed in the column on the left, please list (please read guidance note 5)			
Fri						
Sat						
Sun						

F

Recorded music Standard days and timings (please read guidance note 6)			<u>Will the playing of recorded music take place indoors or outdoors or both – please tick</u> (please read guidance note 2)	Indoors	<input type="checkbox"/>
				Outdoors	<input type="checkbox"/>
				Both	<input type="checkbox"/>
Day	Start	Finish	<u>Please give further details here</u> (please read guidance note 3)		
Mon					
Tue					
			<u>State any seasonal variations for the playing of recorded music</u> (please read guidance note 4)		
Wed					
Thur					
			<u>Non standard timings. Where you intend to use the premises for the playing of recorded music at different times to those listed in the column on the left, please list</u> (please read guidance note 5)		
Fri					
Sat					
Sun					

G

Performances of dance Standard days and timings (please read guidance note 6)			Will the performance of dance take place indoors or outdoors or both – please tick (please read guidance note 2)	Indoors	<input type="checkbox"/>
Day	Start	Finish		Outdoors	<input type="checkbox"/>
Mon			Please give further details here (please read guidance note 3)	Both	<input type="checkbox"/>
Tue			State any seasonal variations for the performance of dance (please read guidance note 4)		
Wed			Non standard timings. Where you intend to use the premises for the performance of dance at different times to those listed in the column on the left, please list (please read guidance note 5)		
Thur					
Fri					
Sat					
Sun					

H

<p>Anything of a similar description to that falling within (e), (f) or (g) Standard days and timings (please read guidance note 6)</p>			<p><u>Please give a description of the type of entertainment you will be providing</u></p>		
Day	Start	Finish	<p><u>Will this entertainment take place indoors or outdoors or both – please tick</u> (please read guidance note 2)</p>	Indoors	<input type="checkbox"/>
Mon				Outdoors	<input type="checkbox"/>
				Both	<input type="checkbox"/>
Tue			<p><u>Please give further details here</u> (please read guidance note 3)</p>		
Wed					
Thur			<p><u>State any seasonal variations for entertainment of a similar description to that falling within (e), (f) or (g)</u> (please read guidance note 4)</p>		
Fri					
Sat			<p><u>Non standard timings. Where you intend to use the premises for the entertainment of a similar description to that falling within (e), (f) or (g) at different times to those listed in the column on the left, please list</u> (please read guidance note 5)</p>		
Sun					

I

Provision of facilities for making music Standard days and timings (please read guidance note 6)			<u>Please give a description of the facilities for making music you will be providing</u>	
			<u>Will the facilities for making music be indoors or outdoors or both – please tick</u> (please read guidance note 2)	
			Indoors	<input type="checkbox"/>
			Outdoors	<input type="checkbox"/>
			Both	<input type="checkbox"/>
Day	Start	Finish	<u>Please give further details here</u> (please read guidance note 3)	
Mon				
			<u>State any seasonal variations for the provision of facilities for making music</u> (please read guidance note 4)	
Tue				
			<u>Non standard timings. Where you intend to use the premises for provision of facilities for making music at different times to those listed in the column on the left, please list</u> (please read guidance note 5)	
Wed				
Thur				
Fri				
Sat				
Sun				

J

Provision of facilities for dancing Standard days and timings (please read guidance note 6)			<u>Will the facilities for dancing be indoors or outdoors or both – please tick</u> (see guidance note 2)	Indoors <input type="checkbox"/>	
				Outdoors <input type="checkbox"/>	
				Both <input type="checkbox"/>	
			<u>Please give a description of the facilities for dancing you will be providing</u>		
Day	Start	Finish	<u>Please give further details here</u> (please read guidance note 3)		
Mon					
Tue			<u>State any seasonal variations for providing dancing facilities</u> (please read guidance note 4)		
Wed					
Thur			<u>Non standard timings. Where you intend to use the premises for the provision of facilities for dancing entertainment at different times to those listed in the column on the left, please list</u> (please read guidance note 5)		
Fri					
Sat					
Sun					

K

Provision of facilities for entertainment of a similar description to that falling within i or j Standard days and timings (please read guidance note 6)			<u>Please give a description of the type of entertainment facility you will be providing</u>	
Day	Start	Finish	<u>Will the entertainment facility be indoors or outdoors or both – please tick</u> (please read guidance note 2)	Indoors <input type="checkbox"/>
Mon				Outdoors <input type="checkbox"/>
				Both <input type="checkbox"/>
Tue			<u>Please give further details here</u> (please read guidance note 3)	
Wed				
Thur			<u>State any seasonal variations for the provision of facilities for entertainment of a similar description to that falling within i or j</u> (please read guidance note 4)	
Fri				
Sat			<u>Non standard timings. Where you intend to use the premises for the provision of facilities for entertainment of a similar description to that falling within i or j at different times to those listed in the column on the left, please list</u> (please read guidance note 5)	
Sun				

L

Late night refreshment Standard days and timings (please read guidance note 6)			Will the provision of late night refreshment take place Indoors or outdoors or both – please tick (please read guidance note 2)	Indoors	<input type="checkbox"/>
Day	Start	Finish		Outdoors	<input type="checkbox"/>
Mon			Please give further details here (please read guidance note 3)	Both	<input type="checkbox"/>
Tue					
Wed			State any seasonal variations for the provision of late night refreshment (please read guidance note 4)		
Thur					
Fri			Non standard timings. Where you intend to use the premises for the provision of late night refreshment at different times, to those listed in the column on the left, please list (please read guidance note 5)		
Sat					
Sun					

M

Supply of alcohol Standard days and timings (please read guidance note 6)			Will the supply of alcohol be for consumption (Please tick box) (please read guidance note 7)	On the premises	<input type="checkbox"/>
				Off the premises	<input checked="" type="checkbox"/>
				Both	<input type="checkbox"/>
Day	Start	Finish	State any seasonal variations for the supply of alcohol (please read guidance note 4)		
Mon	08.00	23.00			
Tue	08:00	23:00			
Wed	08:00	23:00			
Thur	08:00	23:00			
Fri	08:00	23:00			
Sat	08:00	23:00			
Sun	08:00	23:00			

State the name and details of the individual whom you wish to specify on the licence as premises supervisor

Name Yagnesh Patel	
Address [REDACTED] Commerce Road London	
Postcode	[REDACTED]
Personal Licence number (if known) To be applied for	
Issuing licensing authority (if known) Haringey Council	

N

Please highlight any adult entertainment or services, activities, other entertainment or matters ancillary to the use of the premises that may give rise to concern in respect of children (please read guidance note 8)
NONE EXCEPT FOR THE SALE OF ALCOHOL

O

Hours premises are open to the public Standard days and timings (please read guidance note 6)			State any seasonal variations (please read guidance note 4)
Day	Start	Finish	
Mon	05:30	23:00	Non standard timings. Where you intend the premises to be open to the public at different times from those listed in the column on the left, please list (please read guidance note 5)
Tue	05:30	23:00	
Wed	05:30	23:00	
Thur	05:30	23:00	
Fri	05:30	23:00	
Sat	06:30	23:00	
Sun	06:30	23:00	

P Describe the steps you intend to take to promote the four licensing objectives:

a) General – all four licensing objectives (b,c,d,e) (please read guidance note 9)

TRAINING OF ALL STAFF ON THE PREMISES TO ENSURE THAT THEY UNDERSTAND AND ADHERE TO THE LAW RELATING TO THE SALE OF ALCOHOL. REFRESHER TRAINING WILL BE GIVEN ON A REGULAR BASIS AND TRAINING RECORDS WILL BE KEPT AND MADE AVAILABLE TO POLICE OR COUNCIL OFFICIALS ON REQUEST

b) The prevention of crime and disorder

CCTV INSTALLED THAT MEETS POLICE GUIDELINES, AND MAINTAINED SO FULLY OPERATIONAL 24 HOURS DAILY. RECORDINGS TO BE KEPT FOR A MINIMUM OF 31 DAYS AND TO BE MADE AVAILABLE TO POLICE/COUNCIL OFFICERS IF REQUIRED. CCTV CAMERAS TO SHOW CLEAR HEAD AND SHOULDER IMAGES OF ALL CUSTOMERS ENTERING THE PREMISES.
ALARM SYSTEM IN PLACE
SHUTTERS AT FRONT WINDOWS

c) Public safety

ALL STAFF TRAINED TO DEAL WITH ANY OUTBREAK OF FIRE AT THE PREMISES. FIRE EXTINGUISHERS INSTALLED AND REGULARLY SERVICED IN ACCORDANCE WITH FIRE AUTHORITY GUIDELINES
TO COMPLY WITH ANY REQUIREMENTS OF THE FIRE AUTHORITY

d) The prevention of public nuisance

ANYONE WHO IS DRUNK OR UNDER 18 OR APPEARS TO BE BUYING ALCOHOL FOR SOMEONE WHO IS DRUNK OR UNDER 18 WILL BE REFUSED THE SALE OF ALCOHOL

e) The protection of children from harm

CHALLENGE 25 TO BE OPERATED AT ALL TIMES, AND ANYONE ATTEMPTING TO BUY ALCOHOL WHO APPEARS TO BE UNDER THE AGE OF 25 WILL HAVE TO PROVIDE PHOTO ID IN THE FORM OF AN INDUSTRY APPROVED PROOF OF AGE IDENTITY CARD, PASSPORT OR PHOTO DRIVING LICENCE TO PROVE THAT THEY ARE 18 OR OVER. SIGN TO BE DISPLAYED AT POINT OF SALE - 'NO PROOF OF AGE - NO SALE'. A REFUSALS/INCIDENT BOOK, DETAILING ALL INCIDENTS WHERE ALCOHOL AND OTHER AGE RELATED PRODUCTS ARE REFUSED, AND ANY OTHER RELEVANT INCIDENTS, IS TO BE KEPT AND MADE AVAILABLE TO AUTHORISED OFFICERS ON REQUEST.

Please tick yes

- I have made or enclosed payment of the fee
- I have contacted the plan of the premises
- I have sent copies of this application and the plan to responsible authorities and others where applicable
- I have enclosed the consent form completed by the individual I wish to be premises supervisor, if applicable
- I understand that I must now advertise my application
- I understand that if I do not comply with the above requirements my application will be rejected

IT IS AN OFFENCE, LIABLE ON CONVICTION TO A FINE UP TO LEVEL 6 ON THE STANDARD SCALE, UNDER SECTION 158 OF THE LICENSING ACT 2003 TO MAKE A FALSE STATEMENT IN OR IN CONNECTION WITH THIS APPLICATION

Part 4 – Signatures (please read guidance note 10)

Signature of applicant or applicant's solicitor or other duly authorised agent (See guidance note 11). If signing on behalf of the applicant please state in what capacity.

Signature	
Date	1.3.2017
Capacity	AGENT

For joint applications signature of 2nd applicant or 2nd applicant's solicitor or other authorised agent. (please read guidance note 12). If signing on behalf of the applicant please state in what capacity.

Signature	
Date	
Capacity	

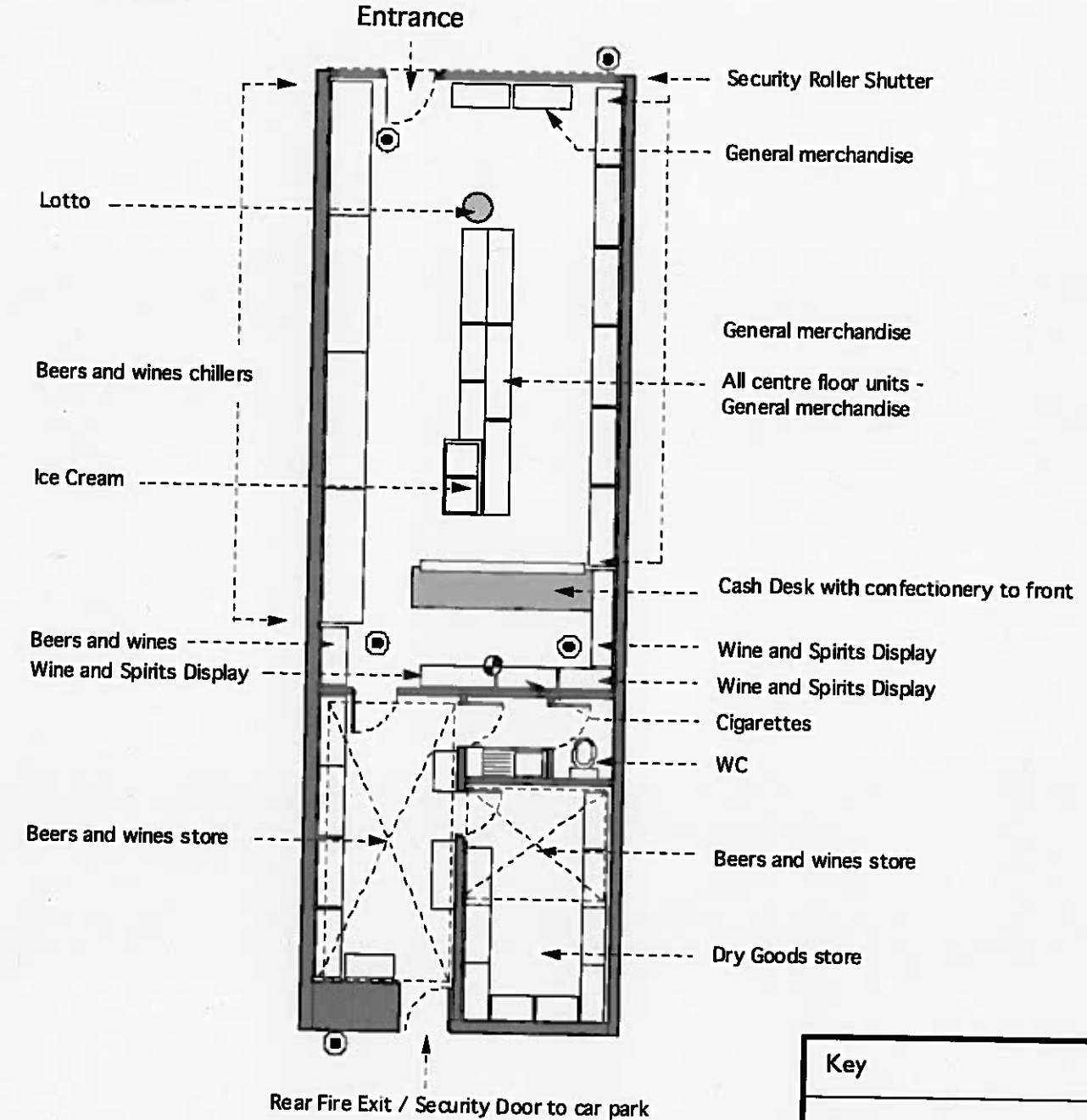
Contact name (where not previously given) and postal address for correspondence associated with this application (please read guidance note 13)

LICENSING SERVICES AGENCY
18 BENGEO STREET

Post town	HERTFORD	Post code	SG14 3ES
Telephone number (if any)	01992 554958		
If you would prefer us to correspond with you by e-mail your e-mail address (optional)			
licensing.service.agency@ntlworld.com			

Commerce Road

Ground Floor



Key	
	CCTV Camera
	General Purpose Fire Extinguisher

Licensing Services Agency
 16 Bengeo Street
 Hertford SG14 3ES

Do Not Re-scale /resize
 This scale should measure 5 cm when printed

PRINT OUT AT A4

Date 24 February 2017
 Scale 1:100
 Drawing:
 Ground Floor Plan

Site Address
 8 Commerce Road
 London N22 8ED

Appendix 2 - REPRESENTATIONS FROM OTHER PARTIES



LICENSING ACT 2003 - REPRESENTATION FORM

To make a representation in respect of an application for a Premises Licence or Club Premises Certificate please complete the following form. For representations to be considered relevant they must relate to one or more of the four "Licensing Objectives" (listed below).

Please note all representations will be made available for applicants to view. If you make a representation objecting to the application it is likely that you will be called upon to attend a hearing and present your objection before a Licensing Committee.

Personal Details	
Name:	<div style="border: 1px solid black; padding: 5px; text-align: center;"> HARINGEY COUNCIL LICENSING RECEIVED 31 MAR 2017 </div>
Address:	
Postcode:	

Licence application you wish to make a representation on
<i>You do not need to answer all of the questions in this section, but please give as much information as you can:</i>
Application Number: WK/377358
Name of Licensee: YAGNESH PATEL
Name of Premises (if applicable): KAJAL NEWS
Premises Address (where the Licence will take effect): 8 Commerce Road, Wood Green, London
Postcode: N22 8ED

Reason/s for representation
<i>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. Any representations that are considered to be vexatious or frivolous will not be considered (please see Haringey Council's leaflet Variations, Representations and Appeals for Premises Licences and Club Premises Certificates).</i>
<i>Fill in reason/s for your representation in the space provided under each Licensing Objective it relates to.</i>

The Prevention of Crime and Disorder:

I am the owner of the grocer shop with a premises licence to sell alcohol ("my shop"). The applicant's shop is three doors away from my shop. The Haringey Council ("Council") is the landlord to both shops.

There should be a user clause/covenant in the applicant's lease prohibiting effectively selling alcohol from any shops within the vicinity of my shop. The applicant's Council lease could have been varied at a time when the commercial property officer of the Council was away on maternity leave.

Two neighbouring shops both selling alcohol is against the Council policy. In any event, it makes no sense that two shops within 100 meters both selling alcohol.

My shop has been established in its present form, since January 2014, and therefore I have the goodwill of all the local consumers of alcohol.

The only way the applicant could compete with my shop is to sell alcohol cheaper than my shop. This will naturally increase the availability and consumption of alcohol and at the same time increase incidents of alcohol abuse by the local consumers.

This is against all four Licensing objectives, namely, (1) prevention of crime and disorder, (2) public safety, (3) the prevention of public nuisance and (4) the protection of children from harm

The provision of a CCTV camera does not resolve the problem. Licensing authority must strive to prevent crime and disorder. CCTV would only deal with detection of crime, not prevention of them.

I should point out that there are plenty of alcohol related problems locally already. The location has an infamous reputation of being a young yobs corner. More than that it is recognised locally as somewhere in which the notorious gangs known as 'Wood Green Boys' and 'Tottenham Boys' often congregate. I believe the local police are very well aware of the problems caused by the local gangs in and around Commerce Road. There are many social housing units and many HMOs close by. The growth of HMOs in particular in the immediate area has noticeably increased the incidence of nuisance in the area. An additional shop selling cheap alcohol opening 7 days a week from 8 am to 11 pm will only increase the problem.

I note that there are other neighbours who have already made similar representations to object to the application.

Public Safety:

The granting of the premises licence will cause issues with public safety. See representations made for in Section 1 above

The Prevention of Public Nuisance

The granting of the premises licence will increase the public nuisance in the area. See representation made in section 1 above

The Protection of Children from Harm

There are schools in the area. The granting of the premises licence will not be able to protect children from harm from those who abuse alcohol. The See representations made in section 1 above.

The Octagon AP Academy is located on Commerce Road. Its website describes itself as supporting "up to 70 primary and secondary learners who have experienced difficulties with their learning and behaviour in mainstream school". The school is made up of "up to 25% oflearners [who] have a Statement of Special Educational Needs/Education Health Care Plan". Vulnerable children will be at particular risk of harm from those who abuse alcohol.

I, Mr Riza Yavuz,, hereby declare that all information I have submitted is true and correct.

Signed: _____

Date: _____

Please send completed form to:

Haringey Council Licensing Team
Alexandra House,
Level 6,
10 Station Road,
Wood Green
London, N22 7TR

I from
Would not
like to see another off-licence
in this area. We have enough
trouble from alcohol intake and
drug selling. Our business are
suffering because of it.

HARINGEY COUNCIL
LICENSING
RECEIVED
29 MAR 2017

Anderson Chanel

From:
Sent: 30 March 2017 11:47
To: Licensing
Subject: Application fro Drinks Licence by Yagnesh Patel at 8 Commerce Road Wood Green N22

Dear Sirs

I am the Lessee at _____ Tenant of Haringey Council.

I am writing to object to the granting of a drinks Licence in respect of the above application as there is already 1 such Licence on the Parade. The Parade is small and there is no need for a further licence. We already have gangs of youths hanging around and a further Licence will aggravate the situation and cause further disruption to the businesses on the Parade.

Kindly acknowledge safe receipt.

Sent from Windows Mail

29th March 2017

BOROUGH OF HARINGEY

It has been made to our attention that an application has been made by Kajal News to open an off-licence. We strongly object to this application as there is no need for another store in this small parade to be selling alcohol. This road has seen a number of problems with drugs and alcohol and adding another store to be selling alcohol will only add to the problems. There is already a rubbish problem with bottles of alcohol being left on the street which can easily be picked up by a small child or injure pedestrians and this rubbish will only increase with Kajal News selling alcohol as well. The opening of this application will also put a strain on the already struggling NHS as we have already seen an increase in alcohol related problems with some of our patients.

We hope you take into consideration our concerns.

Many Thanks

Appendix 3 - REPRESENTATION FROM METROPOLITAN POLICE



**METROPOLITAN
POLICE**

Working together for a safer London

POLICE REPRESENTATION

Name and address of premises:

Kajal News, 8 Commerce Road, Wood Green, London, N22 8ED.

Type of Application: New Premises Licence.

I wish to make representation on the following:

- Prevention of crime and disorder

If this application were granted in full or part, I would recommend the following alterations be made to the licence conditions. I also suggest that additional conditions be attached to the licence, as set out below, to further promote the licensing objectives.

	Current Conditions	Recommendation
1		<p>A digital CCTV system to be installed in the premises.</p> <p>Cameras must be sited to observe the entrance doors from both inside and outside.</p> <p>Cameras on the entrances must capture full frame shots of the heads and shoulders of all people entering the premises i.e. capable of identification.</p> <p>Cameras must be sited to cover all areas to which the public have access including any outside smoking areas.</p> <p>Provide a linked record of the date, time of any image.</p> <p>Provide good quality images - colour during opening times.</p> <p>Have a monitor to review images</p>

		<p>and recorded quality.</p> <p>Be regularly maintained to ensure continuous quality of image capture and retention.</p> <p>Member of staff trained in operating CCTV at venue during times open to the public.</p> <p>Digital images must be kept for 31 days. The equipment must have a suitable export method, e.g. CD/DVD writer so that Police can make an evidential copy of the data they require. Copies must be available within a reasonable time to Police on request.</p>
2		<p>An incident log shall be kept at the premises and made available on request to the Police, which will record the following:</p> <ul style="list-style-type: none"> (a) all crimes reported to the venue (b) all ejections of patrons (c) any complaints received (d) any incidents of disorder (e) seizures of drugs or offensive weapons (f) any faults in the CCTV system or searching equipment or scanning equipment (g) any refusal of the sale of alcohol (h) any visit by a relevant authority or emergency service.

If these conditions were accepted in full I would withdraw my representation.

Officer: Mark Greaves
Licensing Officer Haringey Police

Tel: 020 3276 0150

Mark.Greaves@Met.Police.UK

Date: 3rd April 2017

Report for: Licensing Sub Committee 20th April 2017

Item number:

Title: Application for a New Premises Licence: Alexandra Palace - External Areas- Park and Hard Standing Areas- Alexandra Palace Way, London N22.

Report authorised by: Daliah Barrett-Licensing Team Leader – Regulatory Services.

Ward(s) affected:

Report for Key/
Non Key Decision: Not applicable

1. Describe the issue under consideration

- 1.1 Members are requested to determine an application for a New Premises Licence in respect of Alexandra Park grounds, having regard to representations received and the requirement to promote the four licensing objectives. The application is for an indefinite premises licence to be granted for a capacity of up to 49,999 to cover a variety of events but with constraints on the types of events and how many per year.

During the consultation period letters of representation were received from the Responsible Authorities, namely the Enforcement Response, Metropolitan Police and The Licensing Authority. Representations were also received from other parties. This hearing is required by the Licensing Act 2003, because relevant representations have been made. A mediation meeting was arranged by Alexandra Palace to meet with residents prior to the Licensing Sub Committee hearing.

The chart below shows the level of capacity for each size event (small, medium & large), the regularity this type of event may occur.

These events would be where music is the prime purpose of the event:

EVENT TYPE	CAPACITY	REGULARITY
LARGE	15,000 - 30,000	4 times per year
MEDIUM	5,000 - 14,999	3 times per year
SMALL	0 - 4,999	9 times per year

The chart below shows the level of capacity for each size event (small, medium & large) the regularity.

These events would be where music is not the prime purpose of the events;

EVENT TYPE	CAPACITY	REGULARITY
LARGE	20,000 - 50,000	3 times per year
MEDIUM	5,000 - 19,999	8 times per year
SMALL	0 - 4,999	15 times per year

This page is intentionally left blank

A premises licence is required in respect of any premises where it is intended to conduct one or more of the four licensable activities, these being:

- The sale of alcohol
- The supply of alcohol (in respect of a club)
- Regulated entertainment
- The provision of late night refreshment

The application seeks the following times for the various licensable activities:

Regulated Entertainment: Plays, Films, Boxing or Wrestling Entertainments, Live Music, Recorded Music, Performance of Dance, Provision of Facilities for Making Music, Provision of Facilities for Dancing

Monday to Saturday 0900 to 2230
Sunday 1000 to 2200

Supply of Alcohol
Monday to Saturday 0900 to 2230
Sunday 1000 to 2200

For consumption ON and OFF the premises

Opening Hours – Please note the area in question is an open park land and the roadway running through it is accessible 24 hours a day 7 days a week.

The application has been properly made and all procedures correctly followed. The application has been attached as Appendix A. At A1 is the noise management plan carried by Vanguardia on behalf of Alexandra Palace.

- 1.2 Alexandra Palace itself already holds a Premises Licence and that licence does not form any part of the matter under consideration on this application. The park grounds are made up of 196 acres of park land and is surrounded mainly by residential properties.

There is a private road that runs through it which is operated and maintained by the Alexandra Palace Trust. The road is open for use by the public and is a designated bus route for the W3 bus.

- 1.3 Representation has been received from:

Enforcement Response - B1
Licensing Authority -B2
Metropolitan Police -B3
Other Parties - C
Other Parties – against- C1
Other Parties –in support- C1
These are attached as Appendices B and C

2 Recommendations

The following options are open to the Panel:

- (i) to grant the application in full and on the terms and conditions contained within the application to include any applicable mandatory conditions;
- (ii) to grant the application as above, modified to such an extent as considered necessary to satisfy any relevant representations and promote the licensing

- objectives; or
(iii) to reject the application in whole or in part, if it is appropriate in promoting the licensing objectives.

2. Licensing Policy and Government Advice

- 2.1 The Council has adopted a licensing policy and this is available from the Licensing Section, and at the hearing. Relevant Sections of the policy are brought to the attention of Members within the Licensing Officers report at section 4.0.
- 2.2 The Home Secretary has issued Guidance under Section 182 of the Licensing Act 2003. This is available on the Government's website, www.homeoffice.gov.uk. It was last revised in March 2015. Relevant Sections of this advice are brought to Members attention within the Licensing Officers report.

3. Background

- 3.1 Alexandra Palace has hosted a variety of events in its outside space over a number of years, this includes the Capital Radio Jazz Festival, annual fireworks event and events such as the Red Bull Soap Box Event as well as other community based events such as Foodies Festival and the Summer Festival events.

In the past Alexandra Palace have applied for individual licences to cover for any licensable activity that was being undertaken at the events.

- 3.2 Under the Act representations can be received from Responsible Authorities or other persons. Representations must be relevant and, in the case of other persons, must not be frivolous or vexatious.
- 3.3 Noise management consideration
- 3.4 The majority of the representations received from 'other parties' voice concerns over the likelihood of noise nuisance from external events.
The noise management report is advising of the probable areas of the park that events could take place, the list and a map of the areas in question can be found at 2.2 and 2.3 of the the Vanguardia report. The report advises that the option of utilising the 15db above background as currently utilised at Finsbury Park may not be best suited for Alexandra Palace and the option of setting a 75db level across the park would be the most viable option in terms of enabling the applicants to be able to offer viable music concerts on site. The Enforcement Response officer has provided an informative briefing note and recommendation at Appendix B1.
- 3.5 Noise Council code of practice on environmental noise at concerts The CIEH website http://www.cieh.org/policy/noise_council_environmental_noise.html offers the following note about the Code of Practice:
"Large music events involving high powered amplification give pleasure to thousands of people each year. However, the noise from these events can cause disturbance to those living in the vicinity. The purpose of this code is to provide guidance on how such disturbance or annoyance can be minimised.

Various guidelines and criteria are described in the code, covering a range of events from a single concert to a full season. Compliance with the guidelines and the other criteria given will enable successful concerts to be held whilst keeping to a minimum the disturbance caused by the noise.

First published in 1995, the code does not take account of the Licensing Act 2003 and

should be used with caution as it is a code of practice and not statutory guidance.

There is a question about any "distinction between events which have music as their primary purpose and those which do not have music as their primary purpose. All external events which will create noise levels over and above background levels should be considered together. It is the impact in terms of noise nuisance which is important not the nature of the event." A copy of the Code of Practice is attached at Appendix D.

Where events have noise which is licensable or not then the Enforcement Response team will investigate complaints and apply the nuisance criteria to any action which they may take.

3.6 One of the representations submitted presented an additional noise management report which was carried out in September 2011 called a "Research into Attitudes to Environmental Noise from Concerts this was sponsored by the Department for Environment, Food and Rural Affairs [DEFRA]. It was a social study of attitudes to music noise of those residing in the vicinity and those attending such events. The Enforcement Response Officer has provided an explanatory briefing note of The report at Appendix E.

3.7 Concerns raised in Representations from Other Parties: Appendix B

The letters of representation against the application highlight the following:

- The frequency of events
- proposed noise levels.
- The disruption to the area caused by events.
- The behaviour of crowd as they ingress and egress the events.
- Potential for road closures and traffic diversions.
- The hours for licensable activities in particular with the showing of films.
- Alcohol availability at events.

Letters in support of the application have welcomed: Appendix C

- The opportunity to lift the profile of the area
- The revenue it will bring to the area
- Businesses were in support of the application.

3.8 The prevention of public nuisance could include low level nuisance, perhaps affecting a few people living locally. Licence conditions should not duplicate other legislation.

Necessary and appropriate conditions should normally focus on the most sensitive periods and may address disturbance as customers enter or leave the premises, but it is essential that conditions are focused on measures within the direct control of the licence holder.

Other Legislation

Environmental Health Officers have extensive powers under the Environmental Protection Act 1990 to control a noise nuisance, including a power of immediate closure.

4. Policy Implications

4.1 The decision should be made with regard to the Secretary of the State's guidance and the Council's Statement of Licensing Policy under the Licensing Act 2003. Where the decision departs from either the Guidance or the Policy clear and cogent reasons must be given. Members should be aware that if such a departure is made the risk of appeal /

challenge is increased.

4.2 The Licensing Authority considers that restrictions may be made to the proposed hours of use where, after receiving relevant representations, the council considers it appropriate for the promotion of the licensing objectives to do so. The council will take into account the existing pattern of licensed premises in an area when considering what is appropriate to promote the objectives. Applications which are significantly out of character for a locality will need to demonstrate that granting the hours sought will not impact on the licensing objectives, given the potential for neighbouring premises to be adversely impacted. In considering this application Members will be aware of the makeup of the area and the location of the venue and give consideration to the potential for noise nuisance to nearby residents. This is not limited to music noise but also includes people noise from patrons leaving the venue at various times throughout an evening/night, that prolongs any noise nuisance for residents.

4.3 Guidance issued under section 182 of the Licensing Act 2003:
As stated in the guidance "Each application on its own merits"
Each application must be considered on its own merits and in accordance with the licensing authority's statement of licensing policy;

- In all cases the Members should make their decision on the civil burden of proof, that is "the balance of probability."
- In all cases Members should consider whether or not primary legislation is the appropriate method of regulation and should only consider licence conditions when the circumstances in their view are not already adequately covered elsewhere.
- The Government has advised that conditions must be tailored to the individual type, location and characteristics of the premises and events concerned. Conditions cannot seek to manage the behaviour of customers once they are beyond the direct management of the licence holder and their staff and standardised conditions should be avoided where they cannot be shown to be appropriate. (1.16/1.17)

4.4 The Council's Licensing Policy generally expects applicants to address the licensing objectives and discuss how to do this with the relevant responsible authorities.

The Licensing Authority expects applicants to have sought advice and to be able to explain how they will address problems, especially where a negative impact is likely on local residents or businesses. The Licensing Policy recognises that staggered hours can make a positive contribution to alcohol related issues but that consideration will be given to imposing stricter conditions in respect of noise control where premises are close to residents.

4.5 The obvious areas for Members to consider, if they believe there is a problem and it is proportionate to consider conditions are:

- Can internal works, actions or equipment reduce the noise leakage
- Does the problem justify curtailing the activities that are being requested. If
- Members are minded to do this they must ensure conditions are clear and readily enforceable. For example "Classical Music Only" is not capable of legal definition and is unenforceable.

- Does the problem justify limiting the hours or place of particular activities. For example "no music in specific areas of the venue at any time and no music past 22:30hrs" although the premises can stay open until 01:00hrs"

- 4.6 The Licensing Authority will consider attaching conditions to prevent nuisance, in particular Members may wish to consider the following: (this list is not exhaustive):
- hours of opening (this needs to be balanced against potential disorder caused by artificially early closing times)
 - Whether certain parts should be restricted in their use
 - Whether or not certain activities should have to close at an early hour, for example live music
 - Conditions controlling noise or vibration (for example, noise limiters).
 - Prominent clear and legible notices at all exits requesting the public to respect the needs of local residents and leave the premises and area quietly.

5.0 Equalities impact

At the time of writing this report there were no implications for equality and diversity. Any decision taken by the Licensing Sub-Committee will be in accordance with the four licensing objectives as prescribed by the Licensing Act 2003.

6. Other considerations

6.1 Human Rights

While all Convention Rights must be considered, those which are of particular relevance to the application are:

- o Article 8 – Right to respect for private and family life.
- o Article 1 of the First Protocol – Protection of Property
- o Article 6(1) – Right to a fair hearing.
- o Article 10 – Freedom of Expression

7 Use of Appendices

- Appendix A Application form and supporting document
- Appendix A1 – Copy of Noise Report from Vanguardia
- Appendix B- Representations received.
- Appendix B1- Enforcement Response
- Appendix B2 - Licensing Authority
- Appendix B3 - Metropolitan Police
- Appendix C - Other Parties
- Appendix C1- Other Parties – Against application
- Appendix C2 Other Parties –In support of application
- Appendix D - Code of Practice on Environmental Noise at Concerts
- Appendix E – Briefing on Research into Attitudes to Environmental Noise from Concerts

Background papers: Section 182 Guidance
Haringey Statement of Licensing Policy

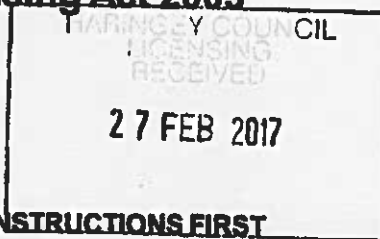
Appendix A – APPLICATION FORM

LICENSING ACT 2003
Section 17



Haringey

Application for a premises licence to be granted under the Licensing Act 2003



Reference number

PLEASE READ THE FOLLOWING INSTRUCTIONS FIRST

Before completing this form please read the guidance notes at the end of the form. If you are completing this form by hand please write legibly in block capitals. In all cases ensure that your answers are inside the boxes and written in black ink. Use additional sheets if necessary. You may wish to keep a copy of the completed form for your records.

We Alexandra Palace Trading Limited

apply for a premises licence under section 17 of the Licensing Act 2003 for the premises described in Part 1 below (the premises) and I/we are making this application to you as the relevant licensing authority in accordance with section 12 of the Licensing Act 2003

Part 1 - Premises details

Alexandra Palace	
Alexandra Palace Way	
Post town	LONDON
Postcode	N22 7AY

Telephone number at premises (if any)

0208 365 2121

Non-domestic rateable value of premises

£100

Part 2 - Applicant details

Please state whether you are applying for a premises licence as

- a) an individual or individuals*
- b) a person other than an individual*
- i. as a limited company
- ii. as a partnership
- iii. as an unincorporated association; or
- iv. other (for example a statutory corporation)

Please tick yes

- please complete section (A)
- please complete section (B)
- please complete section (B)
- please complete section (B)
- please complete section (B)

(1) Insert name and address of relevant licensing authority and its reference number (optional)

(2) Insert name(s) of applicant

- c) a recognised club please complete section (B)
- d) a charity please complete section (B)
- e) the proprietor of an educational establishment please complete section (B)
- f) a health service body please complete section (B)
- g) a person who is registered under Part 2 of the Care Standards Act 2000 (c14) in respect of an independent hospital please complete section (B)
- h) the chief officer of police of a police force in England and Wales please complete section (B)

* If you are applying as a person described in (a) or (b) please confirm:

Please tick yes

- I am carrying on or proposing to carry on a business which involves the use of the premises for licensable activities; or
- I am making the application pursuant to
 - a statutory function; or
 - a function discharged by virtue of Her Majesty's prerogative

(A) INDIVIDUAL APPLICANTS (fill in as applicable)

Mr Mrs Miss Ms Other title (for example, Rev)

Surname First names

I am 18 years old or over Please tick yes Date of birth Day Month Year

Current postal address if different from premises address

Post town Postcode

Daytime contact telephone number

E-mail address (optional)

SECOND INDIVIDUAL APPLICANT (if applicable)

Mr Mrs Miss Ms Other title (for example, Rev)

Surname First names

I am 18 years old or over Please tick yes Date of birth Day Month Year

Current postal address if different from premises address

Post town Postcode

Daytime contact telephone number

E-mail address (optional)

(B) OTHER APPLICANTS

Please provide name and registered address of applicant in full. Where appropriate please give any registered number. In the case of a partnership or other joint venture (other than a body corporate), please give the name and address of each party concerned.

Name	Alexandra Palace Trading Limited
Address	Alexandra Palace Way London N22 7AY
Registered number (where applicable)	
Description of applicant (for example partnership, company, unincorporated association etc.)	Charitable trust overseeing a heritage entertainment venue
Telephone number (if any)	0208 365
E-mail address (optional)	

Part 3 - Operating Schedule

When do you want the premises licences to start?

Day	Month	Year
01	04	2017

If you wish the licence to be valid only for a limited period, when do you want it to end?

Day	Month	Year

Please give a general description of the premises (please read guidance note 1)

Alexandra Park has a rich history of staging events and was home to a horse racing track which until 1970 hosted some very large race meetings and as London's only race track. The Park has also hosted events such as the Capital Radio Jazz festival and consistently since its creation has hosted one of London's premier fireworks displays. Since 2009 the events business at Alexandra Palace has grown with the venue becoming one of London's premier entertainment venues, welcoming over one million people each year.

In recent years the park has hosted events such as the Red Bull Soap Box Race attended by 20,000 visitors and the annual Fireworks display which is attended by 50,000 per day

The Park is made up of 196 acres of public park land and operated and maintained by Alexandra Palace charitable trust. The site is home to 9 separate tenants including a Garden Centre, Children's Nursery and a Boating Lake. The Park is also home to Alexandra Palace which currently holds a premises license for its events. It is important to note that the license application for Alexandra Park is a separate license to the existing premises license in place for the Alexandra Palace.

The Park has a private road running through it which is operated and maintained by Alexandra Palace Charitable Trust. The Road is open for public use and is a designated bus route (W3).

--

If 5,000 or more people are expected to attend the premises at any one time, please state the number expected to attend

This premises license will allow for a variety for events to take place with the park with maximum capacity of 50,000 permitted up to 3 times a year

The following table (a) shows the maximum amount of events that will be staged that relate to events where music is primary purpose of entertainment

Table a)

EVENT TYPE	CAPACITY	REGULARITY
LARGE	15,000 - 30,000	4 times per year
MEDIUM	5,000 - 14,999	3 times per year
SMALL	0 - 4,999	9 times per year

The following table (b) shows the maximum amount of events that will be staged that relate to events where music is not the primary purpose of entertainment

Table b)

EVENT TYPE	CAPACITY	REGULARITY
LARGE	20,000 - 50,000	3 times per year
MEDIUM	5,000 - 19,999	8 times per year
SMALL	0 - 4,999	15 times per year

What licensable activities do you intend to carry on from the premises?
(Please see sections 1 and 14 of the Licensing Act 2003 and Schedule 1 and 2 to the Licensing Act 2003)

Provision of regulated entertainment

Please tick yes

- a) plays (if ticking yes, fill in box A)
- b) films (if ticking yes, fill in box B)
- c) indoor sporting events (if ticking yes, fill in box C)
- d) boxing or wrestling entertainment (if ticking yes, fill in box D)
- e) live music (if ticking yes, fill in box E)
- f) recorded music (if ticking yes, fill in box F)
- g) performances of dance (if ticking yes, fill in box G)
- h) anything of a similar description to that falling within (e), (f) or (g) (if ticking yes, fill in box H)

Provision of entertainment facilities for:

- l) making music (if ticking yes, fill in box I)
- j) dancing (if ticking yes, fill in box J)
- k) entertainment of a similar description to that falling within (i) or (j) (if ticking yes, fill in box K)

Provision of late night refreshment (if ticking yes, fill in box L)

Supply of alcohol (if ticking yes, fill in box M)

In all cases complete boxes N, O and P

A

Plays			Will the performance of a play take place indoors or outdoors or both - please tick <input type="checkbox"/> (please read guidance note 2) Indoors <input type="checkbox"/> Outdoors <input checked="" type="checkbox"/> Both <input type="checkbox"/>
Day	Start	Finish	
Mon	09.00	22.30	Please give further details here (please read guidance note 3)
Tue	09.00	22.30	
Wed	09.00	22.30	State any seasonal variations for performing plays (please read guidance note 4)
Thur	09.00	22.30	
Fri	09.00	22.30	
Sat	09.00	22.30	
Sun	10.00	22.00	

B

Films			Will the exhibition of films take place indoors or outdoors or both - please tick <input type="checkbox"/> (please read guidance note 2) Indoors <input type="checkbox"/> Outdoors <input checked="" type="checkbox"/> Both <input type="checkbox"/>
Day	Start	Finish	
Mon	09.00	23.30	All films shown will have the correct age limit in place and all ticket holders will need to be able to show ID in order to access the film screening as a condition of entry
Tue	09.00	23.30	
Wed	09.00	23.30	Films will aim to start at sunset so the 23.00 is needed for films in high summer
Thur	09.00	23.30	
Fri	09.00	23.30	Non-standard timings. Where you intend to use the premises for the exhibition of films at different times from those listed in the column on the left, please list (please read guidance note 5)
Sat	09.00	23.30	N/A all films will be shown within the times shown in the left column
Sun	10.00	23.00	

C

Indoor sporting events Standard days and timings (please read guidance note 6)			Please give further details here (please read guidance note 3) N/A this is for outdoor events only.
Day	Start	Finish	
Mon			State any seasonal variations for indoor sporting events (please read guidance note 4)
Tue			
Wed			Non-standard timings. Where you intend to use the premises for indoor sporting events at different times from those listed in the column on the left, please list (please read guidance note 5)
Thur			
Fri			
Sat			
Sun			

D

Boxing or wrestling entertainments Standard days and timings (please read guidance note 6)			Will the boxing or wrestling entertainment take place indoors or outdoors or both - please tick <input type="checkbox"/> (please read guidance note 2)
Day	Start	Finish	Indoors <input type="checkbox"/> Outdoors <input checked="" type="checkbox"/> Both <input type="checkbox"/>
Mon	09.00	22.30	Please give further details here (please read guidance note 3)
Tue	09.00	22.30	
Wed	09.00	22.30	State any seasonal variations for boxing or wrestling entertainment (please read guidance note 4)
Thur	09.00	22.30	
Fri	09.00	22.30	Non-standard timings. Where you intend to use the premises for boxing or wrestling entertainment at different times from those listed in the column on the left, please list (please read guidance note 5)
Sat	09.00	22.30	
Sun	10.00	22.00	

E

Live music			Will the performance of live music take place indoors or outdoors or both - please tick <input type="checkbox"/> (please read guidance note 2)
Day	Start	Finish	
Standard days and timings (please read guidance note 6)			Indoors <input type="checkbox"/> Outdoors <input checked="" type="checkbox"/> Both <input type="checkbox"/>
Mon	09.00	22.30	Full details regarding how live music will operate within the park can be found in the operating schedule
Tue	09.00	22.30	
Wed	09.00	22.30	There will be no seasonal variations
Thur	09.00	22.30	
Fri	09.00	22.30	There will be a limit to the amount of times live music can be staged within Alexandra Park. This has been shown within the operating schedule. The license will allow for 4 large music events up to 30k, 3 medium sized music events up to 15k and 9 smaller music events up to 5k. A full breakdown of this is shown in the operating schedule
Sat	09.00	22.30	
Sun	10.00	22.00	

F

Recorded music			Will the playing of recorded music take place indoors or outdoors or both - please tick <input checked="" type="checkbox"/> (please read guidance note 2)
Day	Start	Finish	
Standard days and timings (please read guidance note 6)			Indoors <input type="checkbox"/> Outdoors <input checked="" type="checkbox"/> Both <input type="checkbox"/>
Mon	09.00	22.30	
Tue	09.00	22.30	
Wed	09.00	22.30	
Thur	09.00	22.30	
Fri	09.00	22.30	The recording of live music may take place in connection with a live event or as a stand alone aspect of entertainment
Sat	09.00	22.30	
Sun	10.00	22.00	

G

Performances of dance Standard days and timings (please read guidance note 6)			Will the performance of dance take place indoors or outdoors or both - please tick <input checked="" type="checkbox"/> (please read guidance note 2)
Day	Start	Finish	Indoors <input type="checkbox"/> Outdoors <input checked="" type="checkbox"/> Both <input type="checkbox"/>
Mon	09.00	22.30	Please give further details here (please read guidance note 3)
Tue	09.00	22.30	
Wed	09.00	22.30	State any seasonal variations for the performance of dance (please read guidance note 4)
Thur	09.00	22.30	
Fri	09.00	22.30	Non-standard timings. Where you intend to use the premises for the performance of dance entertainment at different times from those listed in the column on the left, please list (please read guidance note 5)
Sat	09.00	22.30	
Sun	10.00	22.00	

H

Anything of a similar description to that falling within (e), (f) or (g) Standard days and timings (please read guidance note 6)			Please give a description of the type of entertainment you will be providing
Day	Start	Finish	Will this entertainment take place indoors or outdoors or both - please tick <input checked="" type="checkbox"/> (please read guidance note 2)
Mon			Indoors <input type="checkbox"/> Outdoors <input type="checkbox"/> Both <input type="checkbox"/>
Tue			Please give further details here (please read guidance note 3)
Wed			
Thur			State any seasonal variations for entertainment of a similar description to that falling within (e), (f) or (g) (please read guidance note 4)
Fri			
Sat			Non-standard timings. Where you intend to use the premises for the entertainment of similar description to that falling within (e), (f) or (g) at different times from those listed in the column on the left, please list (please read guidance note 5)
Sun			

Provision of facilities for making music			Please give a description of the facilities for making music you will be providing No fixed facilities for making music have been planned to date
Standard days and timings (please read guidance note 6)			Will the facilities for making music be indoors or outdoors or both - please tick <input type="checkbox"/> (please read guidance note 2) Indoors <input type="checkbox"/> Outdoors <input checked="" type="checkbox"/> Both <input type="checkbox"/>
Day	Start	Finish	Please give further details here (please read guidance note 3)
Mon	09.00	22.30	
Tue	09.00	22.30	
Wed	09.00	22.30	State any seasonal variations for the provision of facilities for making music (please read guidance note 4)
Thur	09.00	22.30	
Fri	09.00	22.30	Non-standard timings. Where you intend to use the premises for provision of facilities for making music at different times from those listed in the column on the left, please list (please read guidance note 5)
Sat	09.00	22.30	
Sun	10.00	22.00	

Provision of facilities for dancing			
Standard days and timings (please read guidance note 6)			Will the facilities for dancing be indoors or outdoors or both - please tick <input type="checkbox"/> (please read guidance note 2) Indoors <input type="checkbox"/> Outdoors <input checked="" type="checkbox"/> Both <input type="checkbox"/>
Day	Start	Finish	Please give further details here (please read guidance note 3)
Mon	09.00	22.30	
Tue	09.00	22.30	
Wed	09.00	22.30	State any seasonal variations for providing dancing facilities (please read guidance note 4)
Thur	09.00	22.30	
Fri	09.00	22.30	Non-standard timings. Where you intend to use the premises for the provision of facilities for dancing entertainment at different times from those listed in the column on the left, please list (please read guidance note 5)
Sat	09.00	22.30	
Sun	10.00	22.00	

K

Provision of facilities for entertainment of a similar description to that falling within I or J			Please give a description of the type of entertainment facility you will be providing N/A
Standard days and timings (please read guidance note 8)			Will the entertainment facility be indoors or outdoors or both - please tick <input type="checkbox"/> (please read guidance note 2) Indoors <input type="checkbox"/> Outdoors <input type="checkbox"/> Both <input type="checkbox"/>
Day	Start	Finish	Please give further details here (please read guidance note 3)
Mon			
			State any seasonal variations for the provision of facilities for entertainment of a similar description to that falling within I or J (please read guidance note 4)
Tue			
			Non-standard timings. Where you intend to use the premises for the provision of facilities for entertainment of a similar description to that falling within I or J at different times from those listed in the column on the left, please list (please read guidance note 5)
Wed			
Thur			
Fri			
Sat			
Sun			

L

Late night refreshment Standard days and timings (please read guidance note 6)			Will the provision of late night refreshment take place indoors or outdoors or both - please tick <input type="checkbox"/> (please read guidance note 2)
Day	Start	Finish	Indoors <input type="checkbox"/> Outdoors <input type="checkbox"/> Both <input type="checkbox"/>
Mon			Please give further details here (please read guidance note 3) N/A
Tue			
Wed			State any seasonal variations for the provision of late night refreshment (please read guidance note 4)
Thur			
Fri			Non-standard timings. Where you intend to use the premises for the provision of late night refreshment at different times from those listed in the column on the left, please list (please read guidance note 5)
Sat			
Sun			

M

Supply of alcohol Standard days and timings (please read guidance note 6)			Will the sale of alcohol be for consumption - please tick box <input type="checkbox"/> (please read guidance note 7)
Day	Start	Finish	On the premises <input type="checkbox"/> Off the premises <input type="checkbox"/> Both <input checked="" type="checkbox"/>
Mon	09.00	22.30	State any seasonal variations for the supply of alcohol For full details relating to the supply of alcohol please refer to the operating schedule attached to this document
Tue	09.00	22.30	
Wed	09.00	22.30	Non-standard timings. Where you intend to use the premises for the supply of alcohol at different times from those listed in the column on the left, please list (please read guidance note 5)
Thur	09.00	22.30	
Fri	09.00	22.30	
Sat	09.00	22.30	
Sun	10.00	22.00	

State the name and details of the Individual whom you wish to specify on the license as premises supervisor

Personal Licence:
 Issued by: City of Westminster
 Valid from October 2005

N

Please highlight any adult entertainment or services, activities, other entertainment or matters ancillary to the use of the premises that may give rise to concern in respect of children (please read guidance note 8)

No adult entertainment will take place as part of this license

O

Hours premises are open to the public

Standard days and timings
 (please read guidance note 6)

Day	Start	Finish
Mon		
Tue		
Wed		
Thur		
Fri		
Sat		
Sun		

State any seasonal variations (please read guidance note 4)

Alexandra Park is a public park open to the public at all times with no clear way to restrict access at any times. With Alexandra Palace Way, a highway used by both the general public and London Transport running through the Park, the noted premises will remain open to access at all times. Therefore the requirements of this license refer to the activity that may take place rather than when the park will be open. Hours stated within this license relate to licensable activity within an agreed licensable area shown within the ESMP.

Each event will have a full event management plan which will show whether the site will have restricted or unrestricted access to the licensable activity. This event management plan will be specific to each

Non-standard timings. Where you intend to use the premises to be open to the public at different times from those listed in the column on the left, please list (please read guidance note 5)

P Describe the steps you intend to take to promote the four licensing objectives:

a) General - all four licensing objectives (b, c, d, e) (please read guidance note 9)

Please see attached Operating schedule for more details on section Pa -Pd

b) The prevention of crime and disorder

Please see attached Operating schedule for more details on section Pa -Pd

c) Public safety

Please see attached Operating schedule for more details on section Pa -Pd

d) The prevention of public nuisance

Please see attached Operating schedule for more details on section Pa -Pd

e) The protection of children from harm

Please see attached Operating schedule for more details on section Pa -Pd

CHECKLIST:

Please tick

- I have made or enclosed payment of the fee
- I have enclosed the plan of the premises
- I have sent copies of this application and the plan to responsible authorities and others where applicable
- I have enclosed the consent form completed by the individual I wish to be premises supervisor, if applicable
- I understand that I must now advertise my application
- I understand that if I do not comply with the above requirements my application will be rejected

IT IS AN OFFENCE, LIABLE ON CONVICTION TO A FINE UP TO LEVEL 5 ON THE STANDARD SCALE, UNDER SECTION 158 OF THE LICENSING ACT 2003 TO MAKE A FALSE STATEMENT IN OR IN CONNECTION WITH THIS APPLICATION

Part 4 - Signatures (please read guidance note 10)

Signature of applicant or applicant's solicitor or other duly authorised agent. (Please read guidance note 11)
If signing on behalf of the applicant please state in what capacity.

Signature 

Date 24/2/17

Capacity Director of Event Operations

For joint applications signature of 2nd applicant, 2nd applicant's solicitor or other authorised agent.
(Please read guidance note 12)

If signing on behalf of the applicant please state in what capacity.

Signature

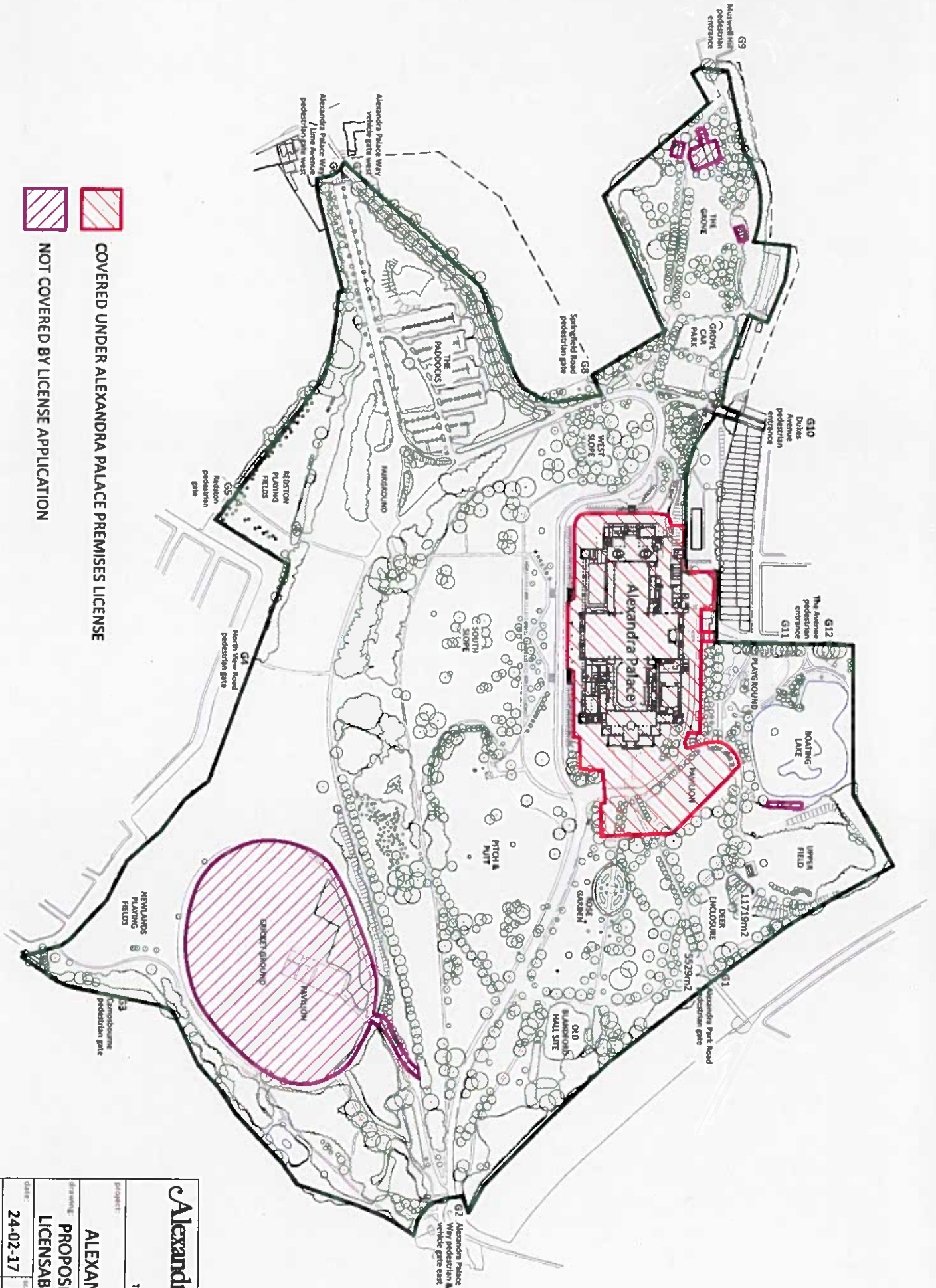
Date

Capacity

Contact name (where not previously given) and postal address for correspondence associated with this application (please read guidance note 13)	
Alexandra Palace Alexandra Palace Way	
Post town London	Postcode N22 7AY
Telephone number (if any) 0208 365 2121	
If you would prefer us to correspond with you by e-mail your e-mail address (optional)	

Notes for Guidance

1. Describe the premises. For example the type of premises, its general situation and layout and any other information which could be relevant to the licensing objectives. Where your application includes off-supplies of alcohol and you intend to provide a place for consumption of these off-supplies you must include a description of where the place will be and its proximity to the premises.
 2. Where taking place in a building or other structure please tick as appropriate. Indoors may include a tent.
 3. For example the type of activity to be authorised, if not already stated, and give relevant further details, for example (but not exclusively) whether or not music will be amplified or unamplified.
 4. For example (but not exclusively), where the activity will occur on additional days during the summer months.
 5. For example (but not exclusively), where you wish the activity to go on longer on a particular day e.g. Christmas Eve.
 6. Please give timings in 24 hour clock (e.g 18:00) and only give details for the days of the week when you intend the premises to be used for the activity.
 7. If you wish people to be able to consume alcohol on the premises please tick 'on the premises', if you wish people to be able to purchase alcohol to consume away from the premises please tick 'off the premises'. If you wish people to be able to do both please tick 'both'.
 8. Please give information about anything intended to occur at the premises or ancillary to the use of the premises which may give rise to concern in respect of children, regardless of whether you intend children to have access to the premises, for example (but not exclusively) nudity or semi-nudity, films for restricted age groups, the presence of gaming machines.
 9. Please list here steps you will take to promote all four licensing objectives together.
 10. The application form must be signed
 11. An applicant's agent (for example solicitor) may sign the form on their behalf provided that they have actual authority to do so.
 12. Where there is more than one applicant, both applicants or their respective agents must sign the application form.
 13. This is the address which we shall use to correspond with you about this application.
 14. The information you have provided will be held by the Council on computerised and manual files. The data may also be disclosed to other departments within the Council or other organisations, but only in order to ensure compliance with relevant legislation or to detect and prevent fraud or a crime.
-



Alexandra Palace	
Alexandra Palace Way London N22 7AW T: +44 (0) 208 365 2121	
Project:	ALEXANDRA PARK
Drawn:	PROPOSED SITE FOR LICENSABLE ACTIVITY
Date:	24-02-17
Scale:	1:6000 @ A4
Drawn:	NJK
Checked:	
File:	AP.17.15/01

1. INTRODUCTION

1.1 General Information

Included in this Operating Schedule is general information and event management detail relating to the application for a Premises License to be granted to Alexandra Palace Trading Limited. The Operating Schedule may include issues that are covered under legislation other than the Licensing Act 2003. These have been included to demonstrate responsible management of the Park as a whole. These are not issues that should be recorded as licence conditions as they are a duplication of other legislation and the licensing framework is quite specific in warning against imposing licence conditions that repeat what is enacted in other legislation.

It is intended that a variety of events would be held under this Premises License throughout each year. Each event will have individual requirements and will vary in size. For this reason, each event will be required to produce an Event Safety Management Plan (ESMP) which will contain specific information to each event. The ESMP will remain a work in progress document that may only be subject to changes which are not major variations to the granted Premise License and with the consent of the Licensing Authority up to 7 days before the commencement of each event or within a timeframe to be specified by the Licensing Authority. Any changes will not adversely impact on promoting the Licensing Objectives or the draft of suggested License Conditions that APTL have provided in Section 32 of this Operating Schedule for the consideration of the Licensing Authority.

1.3 Abbreviations

APPCT	Alexandra Park and Palace Charitable Trust
APTL	Alexandra Palace Trading Limited
CCTV	Close Circuit Television
DBS	Disclosure and Barring Service
DPS	Designated Premises Supervisor
ECR	Event Control Room
ECRM	Event Control Room Manager
EHO	Environmental Health Officer
ELT	Event Liaison Team
ESG	Event Safety Guide – A guide to health, safety & welfare at music and similar events
ESMP	Event Safety Management Plan
FOH	Front of House
LAS	London Ambulance Service
LBH	London Borough of Haringey
LBF	London Fire Brigade
LPG	Liquid Petroleum Gas
MIP	Major Incident Plan
NMP	Noise Management Plan
OS	Operating Schedule
PET	Polyethylene Terephthalate
PLH	Premises Licence Holder
PNC	Police National Computer
PSIA	Private Security Industry Association
TESS	The Event Safety Shop
TMP	Traffic Management Plan
TRO	Traffic Regulation Order
SAG	Safety Advisory Group

2. GENERAL INFORMATION

2.1 Background

This license application relates to the parkland of Alexandra Park and does not cover the areas of the site that are covered by the current Premises License for Alexandra Palace. However, Alexandra Park and Palace Charitable Trust (APPCT) through its trading subsidiary, Alexandra Palace Trading Limited, has a great deal of experience delivering a wide variety of events from exhibitions and sporting events to concerts and large outdoor events. Throughout these events, APTL has a proven track record of complying with the Licensing Objectives to ensure compliance.

Alexandra Park has a rich history of staging events and was home to a horse racing track, which until 1970 hosted some very large race meetings and as London's only race track. The Park has also hosted events such as the Capital Radio Jazz festival and consistently since its creation has hosted one of London's premier fireworks displays. Since 2009 the events business at Alexandra Palace has developed strongly and become one of London's premier entertainment venues, welcoming over one million people each year. Although the Park has been used in part for events under specific licenses e.g. The Red Bull Soap Box Derby and annual Fireworks Display, it is an area that has not been utilised to its full potential.

Operationally APTL have delivered its events programme with little or no impact on the Park or local residents. Each event has been delivered within its own bespoke operational framework for delivering events within the Park has been a barrier to the development of events in the Park and is operationally inefficient. The reason that APTL is applying for a Premises License is to allow events to take place within the Park within an agreed framework.

APTL will work with preferred and experienced contractors to deliver each event, covering aspects such as crowd management, noise monitoring and management, traffic management, medical provision, staging and demonstrable structures, trading and waste removal. Each of these aspects will be required to have its own risk assessment and method statement and will form part of the Event Safety Management Plan for each event.

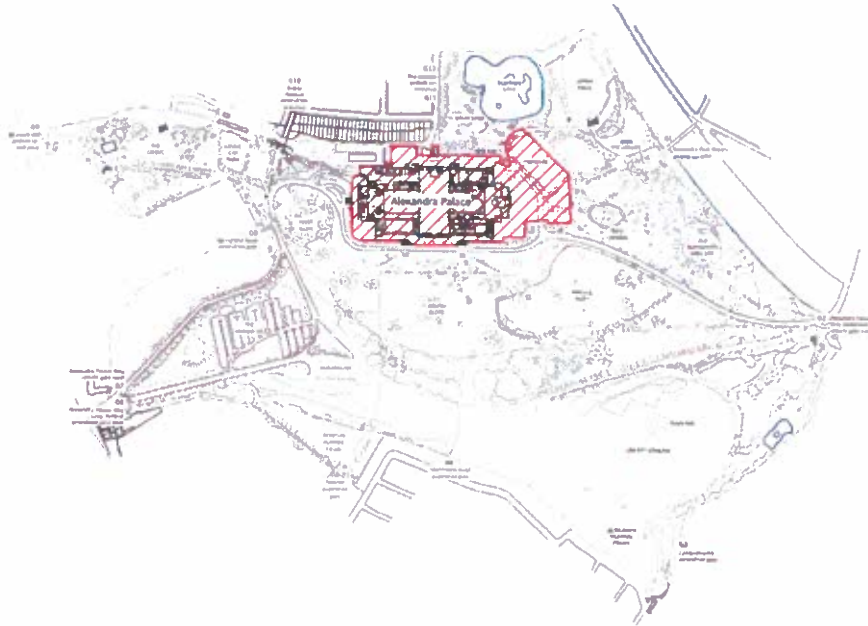
The impact of any event on local residents will be mitigated to a fair and reasonable level with considerations and policies in place to manage issues such as frequency of events, noise, crowd and transport impact. APTL commits to ensuring each event has a dedicated phone number & email address for residents to provide feedback pre, post and during each event which will be communicated to the residents through a variety of mediums.

2.2 Description of Premises

Alexandra Park consists of 196 acres of undulating and flat parkland with some tarmacked areas. The Park has 12 entrances and a private road running through it. It is serviced by a bus route and an over ground train station. As previously mentioned the Park has a long history of holding large scale public events; from the annual fireworks display attended by 50,000 to events such as the Red Bull Soap Box Derby attended by 15,000 people. In its distant history, the Park itself was home to the Alexandra Palace House Race Course.

2.3 Site Plan of Alexandra Park

The plan below shows the site where the license is sought. The area within red shows the is area covered by the existing Alexandra Palace Premises License



3. OVERVIEW OF MANAGEMENT OF ALEXANDRA PARK

3.1 Strategic Management Team

Chief Executive Officer (CEO)

The Chief Executive of Alexandra Park and Palace Charitable Trust has overall responsibility for the work of the Trust and its trading company

Deputy Chief Executive

The DCEO is responsible for the operational and commercial management of Alexandra Park and Palace.

Director of Event Operations

The Director of Event Operations is responsible for activities relating to event planning and delivery

3.2 Operational Management Team

Park Management

Alexandra Park is managed by The Alexandra Park Manager on a day to day basis on behalf of Alexandra Palace and Park Charitable Trust. This role takes responsibility for the management, cultivation and safety of activities within the Park. A dedicated grounds team operated under contract is responsible for the upkeep of the park. Although a key stakeholder the Parks Manager and the grounds team are not responsible for the delivery of the licensing objectives

Event Day Management

Each event will have a nominated event manager who will take responsibility of the operational planning, coordination and delivery of each event. At times when the lead event manager is not on site a nominated duty manager will take on the role as the lead site manager.

When either party is operating in this role they will be responsible for all tactical and operational decisions across the site. (Classified internally as a Silver role)

The team responsible for this will be based within Alexandra Palace. During an event this role is likely to be based in a remote position within the park or sitting as the lead manager within the Event Liaison Team (ELT).

Event Liaison Team

The Event Liaison Team (ELT) is the key team responsible for ensuring operational decisions are carried out as required by the Event Manager (Venue 1). This team is detailed later within the licensing objectives.

3.3. Safety Advisory Group

Throughout the Operating Schedule, reference is made to the Safety Advisory Group. This group would normally comprise of representatives from London Borough of Haringey Licensing, London Borough of Haringey Environmental Health Services, London Borough of Haringey Health & Safety, London Borough of Haringey Trading Standards and Emergency Planning, Metropolitan Police Services, London Fire Brigade and London Ambulance Service. Detailed and regular pre-event meetings will be held with the London Borough of Haringey and other statutory agencies through the Safety Advisory Group (SAG) to ensure that all bodies are satisfied with the planning arrangements.

3.4 Contractors

For all events that take place within Alexandra Park competent contractors will be used. Unless approved by the Safety Advisory Group the traffic management, crowd management and medical provision will be delivered by the suppliers already contracted to Alexandra Palace. These teams have gone through robust checks and are regularly reviewed to ensure safe delivery, competence and good customer experience. All contractors have suitable experience of delivery within the site and are trained in Alexandra Palace emergency procedures.

Additional contractors for an event will be suitably vetted by APTL to ensure experience, adequate liability insurance and risk assessments.

3.5 Catering Management

For all events when alcohol is served a designated premises supervisor (DPS) will be the main point of contact for correspondence with licensing authority regarding any matters relating to the sale of Alcohol. Whenever alcohol is being served the bar operation will always ensure a suitable number of staff who hold a personal license.

The details of the catering operation will be included within the ESMP and will cover the following.

- Adequate supervision of alcohol sales
- Adoption of the Challenge 25 policy, including clear signage.
- That all refusals are noted and logged and made available to view on request by the appropriate persons
- That all staff serving alcohol will receive suitable training and that all training records will be kept for reference

4.0 THE LICENSE APPLICATION

4.1 Premises Capacity

The maximum capacity sought for this license is 50,000 limited to a fixed amount of times per annum. As previously mentioned the Park has hosted several large events in the past up to this capacity and is well equipped to manage events of varying sizes. Due to the history of larger capacity crowds attending the venue ingress and egress plans have been tried and tested successfully and APTL commit to ensuring that access to the premises will continue to be controlled and all areas monitored to ensure that safe crowd densities are not exceeded. On all ticketed events a suitable and sufficient means of counting visitors into the Premises will be put in place to ensure the maximum permitted capacity is not exceeded. The event specific ESMP will contain how the intended capacity will be reached and capacity for each event will be agreed via the SAG prior to the event being publicly announced. A specific risk assessment including an ingress and egress plan will be produced along with a detailed stewarding and security schedule.

4.2 Event Type, Capacity and Regularity

APTL commissioned The Event Safety Shop (TESS), one of the leading event safety consultants in the events in industry, to produce a site survey. The findings of the report identified safe capacities within each area of the park and also the types of events that would be suitable in each space.

On further examination of the findings of the report and relation to the subsequent report provided by Vanguardia Acoustics to look at ways of limiting noise impact outside of the Park to mitigate impact of each event on local residents, Park users and relevant stakeholders. APTL would like to apply for a Premise License that encompasses two event types. The first type would be where the main Licensing Activity was live or recorded music and other subsequent Licensing Activities i.e. dancing is the prime purpose of the event. The second type would be where music is not the prime purpose of the activity.

4.2.1 Event Type 1.

The chart below shows the level of capacity for each size event (small, medium & large), the regularity this type event may occur. These events would be where music is the prime purpose of the event and the levels required to deliver those events;

EVENT TYPE	CAPACITY	REGULARITY
LARGE	15,000 - 30,000	4 times per year
MEDIUM	5,000 – 14,999	3 times per year
SMALL	0 – 4,999	9 times per year

4.2.2 Event Type 2.

The chart below shows the level of capacity for each size event (small, medium & large) the regularity. The events would be where music is not the prime purpose and the levels required to deliver these events;

EVENT TYPE	CAPACITY	REGULARITY
LARGE	20,000 - 50,000	3 times per year
MEDIUM	5,000 – 19,999	8 times per year
SMALL	0 – 4,999	15 times per year

APTL will commit to operating no events after 22:30 Monday to Saturday and 22:00 on a Sunday, the only exception to this is when showing a film where the license requirement is extended to 23:30.

On all events covered under this license where amplified live or recorded music is the primary source of entertainment an acoustic consultant will produce an event specific Noise Management Plan which will be presented to the SAG for their agreement and an onsite representative will ensure compliance with noise levels at each event. Please see Section 19.

APTL will also have a staffed noise complaint line. If complaints are received they will be passed on to the acoustic consultant to deal with in real time. Details of each complaint will be taken down onto an agreed format log sheet. When the complaint has been resolved, a copy shall be provided to the Licensing Authority.

It should be noted that 'times' in the tables above refers to number of event open days and not individual number of events.

4.3 Planned Licensable activity

As with the current operation within Alexandra Palace the intention is to be able to host a wide range of activities within Alexandra Park, catering to new audiences. The table below gives an overview of what the license is looking to incorporate and the house licensable activity could take place

Licensable Activity		Days	Hours
Provision of Regulated Entertainment			
A	Plays	Mon – Sat	09.00-22.30
		Sun	10.00-22.00
B	Films	Mon – Sat	09.00-23.30
		Sun	10.00-22.30
C	Indoor Sporting Events	n/a	n/a
D	Boxing or Wrestling	Mon – Sat	09.00-22.30
		Sun	10.00-22.00
E	Live Music	Mon – Sat	09.00-22.30
		Sun	10.00-22.00
F	Recorded Music	Mon – Sat	09.00-22.30
		Sun	10.00-22.00
G	Performance of Dance	Mon – Sat	09.00-22.30
		Sun	10.00-22.00
H	Anything of similar description to A, B, C, D, E, F, G	Mon – Sat	09.00-22.30
		Sun	10.00-22.00
I	Making Music	Mon – Sat	09.00-22.30
		Sun	10.00-22.00
J	Dancing	Mon – Sat	09.00-22.30
		Sun	10.00-22.00
K	Similar to making music (i) or Dancing (j)	Mon – Sat	09.00-22.30
		Sun	10.00-22.00

5.0 LICENSING OBJECTIVES

Operational procedures and policies will be produced and implemented to support the four licensing objectives which are as follows:

- A. The prevention of crime and disorder;
- B. Public safety;
- C. The prevention of public nuisance;
- D. The protection of children against harm

These procedures will form the Event Safety Management Plan specific to each event and will provide the detail of how the Premises in accordance with the granted License will operate. This ESMP document will be scalable relating to the size and impact of an event.

Alexandra Palace Trading Limited is aware that the information in this draft Operating Schedule will be available within the public domain. Therefore, due to security and safety issues some of the information set out below is given in summary form only by way of an overview of the measures that will be taken. Further information will be given to the Responsible Authority Contacts as necessary.

6.0 PREVENTION OF CRIME & DISORDER

6.1 Crowd Management

For each event APTL will use the incumbent crowd management company to undertake all on site crowd management. They will need to meet strict criteria and have experience of working at similar events. The Crowd Management Plan (CMP) will work under the direct control of APTL who will work closely with the relevant members of the SAG to ensure this licensing objective is met and that all aspects of on-site crime and disorder is dealt with accordingly.

Each event will have its own Crowd Management Plan forming part of the general ESMP. The CMP will identify any potential risk relating to crime and disorder and look at ways to mitigate these risks. This will cover areas such as on site security and safety, entry and search protocol, perimeter security, restricted items, CCTV and tackling anti-social behaviour as required.

The Crowd Management Plan will identify security numbers and positions and give clear guidance to all security and stewarding personal as to their roles and responsibilities on the event day

Any ejections will take place by licensed security personnel and in agreement with the Licensing Authority and Metropolitan Police.

6.2 Prevention of Theft

Each event will be risk assessed before being launched to identify its risk level with regard to potential high levels of theft on site. The appointed security company will be responsible for mitigating any on site theft and will react accordingly. When felt appropriate by APTL or the SAG a covert security team will be in place to identify any potential thefts and anyone involved in any illegal activity.

6.3 Misuse of Drugs and Alcohol

All events will have a zero-tolerance policy to illegal substances and legal highs and anyone found to be entering the premises or using either of these on site will be dealt with accordingly in co-operation with the Metropolitan Police.

6.4 Egress

APTL and their appointed security provider will work closely with the Metropolitan Police and local transport agencies to ensure appropriate levels of management are applied to accommodate the safe passage of visitors away from Alexandra Park after each event.

For all events attended by over 10,000 and finishing after 20:00hrs a security team will be positioned in specific areas of the Park to assist with the egress of visitors.

The security provider will support the ELT in ensuring Challenge 21 is enforced at all bars in accordance with the events alcohol management policy as each alcohol outlet will contain at least one SIA accredited security officer.

6.5 Cash and Management Policy

Each event will have its own unique cash management policy. ATM's will be available when deemed necessary in relation to the demands of the event.

6.6 Residents and Stakeholders

Prior to the commencement of, and post agreement with the SAG, all events will advertise a phone number and an email address will be made available for local residents and Park users to use to contact APTL with any concerns they have. This service will be available on all event days. Log sheets will be kept of all calls and any issues will be dealt with immediately.

7.0 PUBLIC SAFETY

7.1 Event Safety Management Plan

For each event an Event Safety Management Plan (ESMP) will be compiled. This document will be scalable according to the size , impact and any risk associated with the event. The ESMP will cover all aspects of the event planning and delivery with particular emphasis on how the event will be delivered in a safe manor. Examples of areas this will cover are sown below.

- Security policies
- Emergency procedures
- Medical Management Plan
- Ensuring safe site infrastructure
- Noise management plan
- Production details
- Full information of artists and performers
- Build and Breakdown Schedule

7.1 Risk Assessment

A risk assessment will be undertaken for each event to identify areas where public safety could be compromised. This risk assessment will seek to mitigate these risks by elimination or management of the risk

The risk assessments will cover but not be limited to all activities, structures and crowd dynamics across the event.

These risks will be covered and discussed in detail during each planning meeting and SAG meeting.

A detailed Fire Risk Assessment will be undertaken for all activity covered within this license application. This will identify fire risk and make recommendations for mitigating fire risks and will form part of the ESMP.

7.2 Crowd Management Plan

The crowd management plan (noted previously under crime and disorder) will also identify areas of potential risk to public from high density areas and other crowd related issues. This will ensure all areas are looked at and that the event site is laid out in a way as to minimise any crowd related issues. The crowd management plan will cover the following areas

- Ingress
- Gate/ticket management
- Search and confiscation procedures
- Site circulation
- Proactive and Reactive Response to on site incidents
- Securing access/perimeter
- Securing alcohol management policy
- Back stage management
- Stage barrier management
- Cash management
- Presence at bars
- Management of egress
- Evacuation and emergency planning procedures

7.3 Pyrotechnics/Special Effects

Any special effects, pyrotechnics, lasers or fire related activity used at any event will require its own dedicated risk assessment to identify any risk and that the risk is mitigated to ensure the activity is carried out safely.

7.4 Food Safety

APTL will liaise throughout the planning process with Haringey Environmental Health for planned activities relating to food handling and hygiene. As part of the event specific ESMP APTL will provide the Licensing Authority with a full list of all food and non-food traders (including crew, artist and guest catering), detailing their names, addresses, type of operation and proposed locations within the event site. APTL will ensure that no other food traders (including crew, artist and guest catering) are admitted to the licensed site. No trader vehicles approved at the event will be parked on a slope, unless the vehicles have been adequately chocked. APTL will ensure that any concession found to be contravening any conditions of this OS, the ESMP or the Premises Licence will cease trading.

7.5 Event Control Room

For all large events attended by over 20,000 people an event control room will be in operation with a dedicated Event Liaison Team. For all other smaller events the security control room will be in place and staffed accordingly

7.6 Sanitary Provision

Each event will have an assessment to determine how many toilets are required. The Purple Guide (Event Safety Guide) will be used as guidance to help form decisions regarding numbers. Other factors like event type, demographic and historical evidence will be used as a consideration. Dedicated Toilets will be provided at all entry gates for staff. Dedicated and exclusive toilets will be made available for all catering areas; they will be positioned in areas out of bounds to non-accredited personnel. Dedicated disabled access toilets will be in place across the event site.

7.7 Capacity

A risk assessment will take place prior to each event to understand the safe capacity for the event. The maximum capacity sought for this Premise License is 50,000. All events will have an ESMP which will show how the intended capacity will be reached. The capacity for each event will be agreed by the SAG prior to the event being announced. The tables below shows the capacities and regularity of events applied for.

Table 1 (4.7.1): Events where music is the prime purpose of the activity

Table 2 (4.7.2): events where music is not the prime purpose of activity

7.7.1 Events where music is the prime content

EVENT TYPE	CAPACITY	REGULARITY
LARGE	15,000 - 30,000	4 times per year
MEDIUM	5,000 – 14,999	3 times per year
SMALL	0 – 4,999	9 times per year

7.7.2 Events where music is not the prime content

EVENT TYPE	CAPACITY	REGULARITY
LARGE	20,000 - 50,000	3 times per year
MEDIUM	5,000 – 19,999	8 times per year
SMALL	0 – 4,999	15 times per year

7.8 Medical Provision Plan

The Medical Provisions Plan will form part of the ESMP. This will include an event specific medical risk assessment that will identify risk and make recommendations as to the level of medical responders on site, the type of medical responders and whether any ambulances or other vehicles are required. For larger events that are deemed to carry a higher risk a field triage will be available. For all events the main Alexandra Palace Medical Centre based within the building will be available for use throughout the event.

Alexandra Palace will consult with both the purple guide and local medical agencies to agree on appropriate medical numbers for each event. This will be based on event type, demographic and capacity.

8.0 THE PREVENTION OF PUBLIC NUISANCE

The management of public nuisance will be managed through pre-event planning arrangements with the SAG. The agreed areas that relate to the prevention of public nuisance will be covered in the event management plan

8.1 Noise

A noise management report has been undertaken and sets out the following noise limitations for two types of events covered within this license;

8.1.1 Events where music is the prime purpose of entertainment

MAXIMUM SOUND LEVELS	REGULARITY
L _{Aeq, 15 min} 75dB	4
L _{Aeq, 15 min} 65dB	2
L _{Aeq, 15 min} 55dB	10

8.1.2 Events where music is not the prime purpose of entertainment

MAXIMUM SOUND LEVELS	REGULARITY
L _{Aeq, 15 min} 65dB	3
L _{Aeq, 15 min} 55dB	23

No events will operate after 22.30 Monday – Saturday and 22.00 on a Sunday

On all events covered under this license where amplified music is the primary source of entertainment a noise monitoring company will be used to ensure compliance with noise levels.

Alexandra Palace will also have a staffed noise complaint line to receive any complaints from local residents and pass them on to the noise management team.

8.2 Off-site Crowd Management

The appointed crowd management company will work with the venue and the SAG to ensure the safe passage of public off site. The planning and details of how this is activated will depend significantly on the size and type of the event

For all events attended by over 10,000 people a team of security and stewards will be in position along Bedford Road to ensure crowds move away from the site with minimal impact to local residents. Where required and if there is a main exit on the Muswell Hill side of the site additional security will be in position at Buckingham Lodge to ensure any public disorder is dealt with immediately.

At all events with over 10,000 attendees security will also be based at Dukes Avenue Entrance

For large events attended by over 15,000 discussion will take place with Haringey Council Highways team and TFL to discuss road closures which should be in place to help with the safe ingress and dispersal of crowds after an event.

8.3 Transport Management Plan

All events will include a transport management plan as part of the ESMP. This will demonstrate how visitors will commute to the area and highlight any concerns with overcrowding on local transport networks. The plan will also clearly demonstrate how visitors can easily connect with local transport hubs post event with only reasonable impact on the surrounding areas.

For all events a proactive approach will be made through marketing channels to encourage visitors to use public transport and not private motorised transport.

8.4 Offsite Site Litter

A team of cleaners will be in place to collect and dispose of any related litter in and around exits and walkways from the park on event days. This will also involve ensuring areas around the entrance to Alexandra Palace Train Station are kept free of litter as far as is reasonable.

8.5 Informing Residents

For all events attended by over 15,000 people a day a letter drop will take place in the surrounding area. This will give suitable notification of the event, the event timings and a helpdesk number to call on the day. This helpdesk number will also be shown on the Alexandra Palace website.

Within this letter information regarding any planned road closures or bus diversions, if appropriate, will also be included.

9.0 THE PROTECTION OF CHILDREN FROM HARM

9.1 Risk Assessment

For all events a risk assessment will take place to identify any risks specific to children. The findings of this will inform the event management approach relating to children and vulnerable adults on site.

9.2 Missing and Found Policy

For all events a lost and found child policy will be in place. All key staff will be made aware of how to escalate either of these scenarios. This will form part of the ESMP that will be discussed with the SAG.

6.3 Alcohol Policy Relating to Minors

All bars will operate under Challenge 21 on all bars. This will be signed across all bars and form a key part of bar staff and security briefing. All refusals will be recorded at each bar in a refusal book.

Any minor seen with alcohol during an event will have the alcohol confiscated by a licensed member of security and may be ejected from the event

6.4 Sanitary Provision

Toilets suitable for children will be available at any events where minors are likely to attend. In addition to this there will be a provision for a mother and baby changing room.

6.5 Age Restrictions

Age restricted films indicating nudity or semi-nudity will not be shown in the presence of children. This will be clearly stated at point of sale

Within the risk assessment a fair assessment will be made on the appropriate age policy for an event. For all events where music is the primary licensable activity anyone under the age of 14 must be accompanied by an adult over the age of 21, this will be stated on all event related literature and in the Terms and Conditions of Entry as printed on all tickets and as signed on all entrances where applicable.

6.6 Staffing

At each event, all relevant staff will be DBS accredited and proportionate amounts of female staff will be employed with both the medical and security/stewarding teams.

10.0 Draft License Conditions for the consideration of the Licensing Authority

The following are suggested conditions which, if granted by the Licensing Authority, APTL is proposing be attached to the Premises Licence. These draft conditions have been developed using APTL's experience in producing events and in consultation with relevant stakeholders and local residents. As the applicant of this Premise Licence APTL and accepts that the Licensing Committee will impose final conditions.

- 1. The final confirmed ESMP for each specific event will be available to the Licensing Authority and responsible authorities a minimum of 1 week before the commencement of each event. Ongoing changes to the ESMP shall be discussed and agreed with the Licensing Authority and other Responsible Authorities via regular Safety Advisory Group meetings*
- 1a. APTL shall fully comply with the contents of the ESMP for each specific event which shall convert to a condition of the licence on receipt of the approval in writing from the Licensing Authority.*
- 2. The Licensing Authority shall determine if any alterations to the Event Safety Management Plan require an application pursuant to the Licensing Act 2003: the decision of the Licensing Authority in this regard is final.*
- 3. APTL shall ensure that appropriate personnel within the management structure of each event, including contractors and sub-contractors, shall be aware of the conditions applied to the Licence.*
- 4. The nominated Gold Commander from APTL's Executive Team or a nominated deputy shall be available at each event at all times during the hours when the premises are open to the public.*
- 5. It is the responsibility of APTL to as far as practicable ensure that any promoter, performer or other person connected with any event taking place in Alexandra Park does not breach, or permit or contribute to any breach of any term, condition or restriction of this Premise Licence before, during or after any event in as far as the conditions of the Licence refer thereto. APTL shall have a primary and continuing obligation and responsibility to ensure the safety of all persons on the premises, both in normal and emergency situations and take all necessary precautions to fulfil that obligation. Note: the granting of the Licence does not absolve APTL from any obligations under any other enactments and, in particular, the Health and Safety at Work, etc. Act 1974.*
- 6. Authorised Officers of the Licensing Authority, Environmental Health, Metropolitan Police, Trading Standards, the Security Industry Authority and London Fire Brigade and, any other authority deemed appropriate by the Licensing Authority in advance of each event, shall at all times have free access to the premises for the duration of the licence period for the purpose ensuring compliance with the conditions of this licence and shall have access to all necessary records and documentation.*
- 7. Structures and Barriers - APTL shall ensure that all temporary demountable structures including stages, marquees, barriers, grandstands, towers and any other structure listed in the industry guide conform to The Institution of Structural Engineers "Temporary Demountable Structures - Guidance on Design, Procurement and Use" - Second Edition 1999 (ISBN 1 874266 45 X) or to any guidance that supersedes this.*
- 8. Medical Provision - for each specific event APTL shall provide medical provision to a minimum of that determined by a risk score as per the Event Safety Guide or any standard that supersedes it.*

9. Noise - An event specific Noise Management Plan shall be drawn up and agreed with the Licensing Authority. The plan shall identify how noise arising from the holding of each event shall be effectively controlled so as to minimise the risk of public nuisance.

10. Security & Stewarding- APTL shall identify the roles and responsibilities of security, stewards, their managers and supervisors to be undertaken at each event.

11. Roles identified as requiring licensing under the Private Security Industry Act 2001 shall only be undertaken by persons appropriately licensed by the Security Industry Authority.

12. Security and stewarding staffing levels shall be determined by way of risk assessment conducted by APTL and shall be to the satisfaction of the Metropolitan Police and the Licensing Authority.

13. Food Safety - APTL shall ensure that food traders that are already registered under the Food Hygiene (England) Regulations 2006 shall be allowed to provide food and drink at any event held under this Premise License.

14. For the Exhibition of Films;

The admission of children under the age of 18 to film exhibitions permitted under the terms of this licence shall be restricted in accordance with any recommendations made by the following;

- **the British Board of Film Classification (BBFC,) where the film has been classified by that Board, or the Licensing Authority where no classification certificate has been granted by the BBFC, or, where the Licensing Authority has notified APTL that section 20 (3) (b) (74 (3)(b) for clubs) of the Licensing Act 2003 applies to the film**

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Appendix A1 – VANGUARDIA NOISE REPORT

**ALEXANDRA PALACE PARK
VENUE NOISE ASSESSMENT**

NOISE ASSESSMENT

VC-102212-EN-RP-01

R00

MAY 2016



VANGUARDIA
CONSULTANTS

DOCUMENT CONTROL

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REVISION	NOTES	DATE ISSUED

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1. INTRODUCTION

- 1.1. Vanguardia Consulting has been commissioned by Alexandra Palace Trading Ltd to provide a noise assessment of the noise impact of concerts and events in and around Alexandra Palace Park.
- 1.2. The purpose of this document is to provide co-ordinated information based on existing guidance and experience on the following:
 - Establish and agree an appropriate approach for the assessment of the noise impact of different events in the outdoor spaces around Alexandra Palace Park.
 - Provide an assessment of the noise impact of different types of events at nearby noise sensitive properties with regard to established guidance used to assess music noise from outdoor events to assist in applying noise limits to events around the park.
 - Provide initial advice for proposed events on the South East slope of the park in front of Alexandra Palace and The Grove.
- 1.3. It is intended that this document is considered a 'live' document which may evolve accordingly as a result of on-going liaison between Alexandra Palace, Haringey Council and local residents, and that this assessment covers only additional events in the outdoor spaces around Alexandra Palace. It is not intended to apply to existing events and noise limits applied to events such as the firework display, cinema event and Red Bull Soapbox which would continue to operate in the same way they have done in previous years.
- 1.4. A glossary of acoustic terms is shown in Appendix A.

CONSULTANTS EXPERIENCE

- 1.5. Vanguardia Consulting is an independent acoustic consultancy specialising in the field of sound, noise and acoustics related to entertainment venues. The team of consultants have many years' experience dealing with some of the largest and most innovative sound and acoustic projects in the UK, including Wembley Stadium, the Millennium Dome, The Millennium Stadium, Wembley Arena and Earls Court.
- 1.6. The consultants have successfully provided sound management advice, including noise control, at over 1000 concerts during the past 25 years. These concerts have ranged from relatively small scale events at green field sites to major events staged at national stadia providing entertainment for tens of thousands of people.
- 1.7. The company director also sat on the UK Noise Council Working Party which prepared the Code of Practice on Environmental Noise Control at Concerts (1995). They have also managed Government research projects related to sound and noise aspects of the entertainment business.

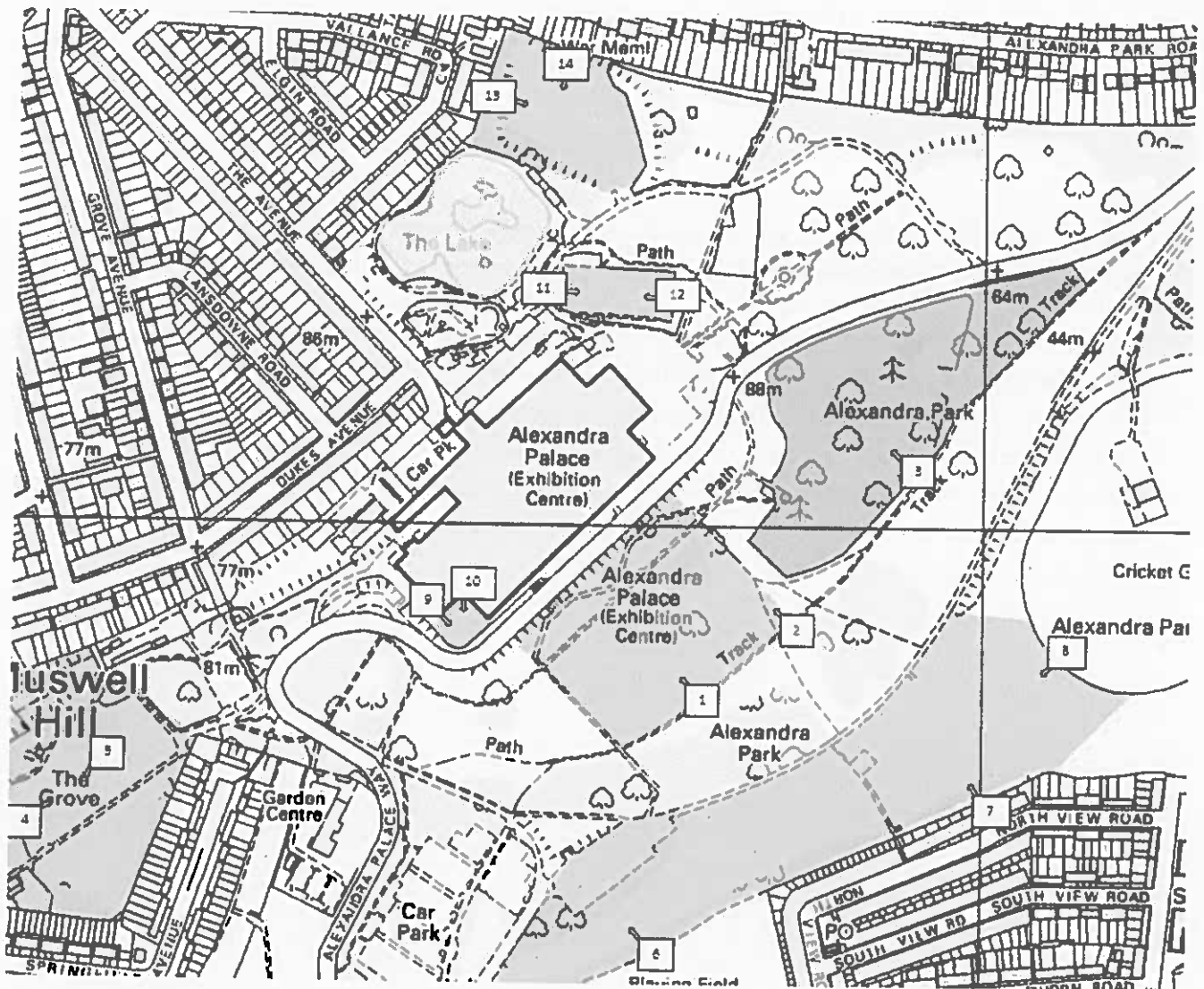
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- 1.8. As well as the provision of sound and acoustic design/management for entertainment venues, the company deals with the whole range of acoustic, noise and vibration issues and our staff have presented expert testimony at planning and licensing hearings, magistrates and high courts, Judicial Reviews and House of Commons and House of Lords Select Committees.**

2. PROPOSED EVENT SITES

- 2.1. Alexandra Palace have expressed a desire to hold events at a number of potential external spaces around Alexandra Palace including Alexandra Park which is situated to the South East of the Alexandra Palace venue. The proposed events range from small scale corporate, media, brand and food festival type events to larger scale cinema and music events. Music may not be the primary source for some events.
- 2.2. The following areas have been identified as being suitable for holding different types of events.
1. On the South-East slope in Alexandra Palace Park with the stage orientated towards Alexandra Palace.
 2. On the South-East slope in Alexandra Palace Park located further towards the east with the stage orientated towards Alexandra Palace.
 3. The golf club with the stage orientated towards the North-West
 4. At The Grove to the West of Alexandra Palace with the stage orientated towards the North East.
 5. At The Grove to the West of Alexandra Palace with the stage orientated towards the South West.
 6. At the South of Alexandra Palace Park with the stage orientated towards the North West.
 7. At the South East of Alexandra Palace Park with the stage orientated towards the North West.
 8. At the South East of Alexandra Palace Park adjacent to the cricket ground with the stage orientated towards the South West.
 9. In the area on the South West corner of Alexandra Palace with the stage orientated towards the South East.
 10. In the area on the South West corner of Alexandra Palace with the stage orientated towards the South.
 11. In the area on the North East corner of Alexandra Palace with the stage orientated towards the East.
 12. In the area on the North East corner of Alexandra Palace with the stage orientated towards the West.
 13. On the football field to the North of the boating lake with the stage orientated towards the East.
 14. On the football field to the North of the boating lake with the stage orientated towards the South West.

2.3. A plan showing the proposed event areas and sound system orientations is shown in the following figure 1:

Figure 1 Proposed event areas



2.4. It is intended that the venue is to be as flexible as possible in terms of event areas and stage locations in order to cater for a variety of events and client requirements.

PROPOSED EVENTS

2.5. The following events have been initially proposed for the external areas:

- Locations 1 / 2 / 3 (South East Slope) – A 2 day arts and music festival including spoken word, cabaret and artists similar to Elbow, Massive Attack and Belle and Sebastian performing on a main stage.
- Locations 1 / 2 / 3 (South East Slope) – A standalone low key Jazz or similar concert.
- Location 1 / 2 / 3 (South East Slope) - A community festival to include performances from local bands and artists.
- Location 4 / 5 (Grove) – Theatre, comedy and low level / acoustic performances.

2.6. The other potential event areas would be used for events ranging from small scale corporate media, brand and food festival type events where music may not be the primary source of entertainment.

2.7. It is proposed that each event area would operate under a separate entertainment licence. Alternatively, specific areas could be grouped together under separate licences depending on the noise impact at different noise sensitive areas during different events, for example under a licence for the North of Alexandra Palace and one for the South of Alexandra Palace. An alternative approach could be to allow a specified number of major event days where music is the primary source of entertainment and a further number of days with a lower limit for events where music is not the primary source of entertainment, for example comedy festivals.

3. ENTERTAINMENT NOISE CRITERIA

NOISE COUNCIL'S CODE OF PRACTICE ON ENVIRONMENTAL NOISE CONTROL AT CONCERTS (1995)

- 3.1. The established guidance for noise from outdoor music events is contained in the Noise Council's Code of Practice on Environmental Noise Control at Concerts (1995). The recommended noise limits contained within the Code of Practice for events held between the hours of 09:00 and 23:00 hours are summarised in the following Table 1.

Table 1 Recommended Noise Limits

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

- 3.2. Based on the initial proposals, taking the guidance from table 1 above, the suggested criteria is that the Music Noise Level (MNL) should not exceed the background noise level by more than 15 dB(A) over a fifteen minute period. However, additional factors should be taken into account in the determination of noise limits as discussed below.
- 3.3. Since its publication in 1995, there have been a number of recommended modifications to the Code and as a result, the Code of Practice has been under review for some time and is currently with the Chartered Institute of Environmental Health. These modifications are being considered as a result of changes in the live entertainment industry, demand for outdoor events over the past 20 years and the change to the licensing regime with the implementation of the Licensing Act 2003.
- 3.4. One of the main criticisms of the Pop Code is that the range in the number of events per year with the same LAeq noise criterion is too large and that the difference between 75dBA for up to three event days per year and a music noise level not exceeding the background noise level by more than 15 dB(A) over a 15-minute period may be too large for the corresponding increase in the number of event days each year. For example, 3 events per year has a similar impact on the community than 4 events but 12 events have a different impact on the community.

- 3.5. It is recognised that although it provides useful guidance, the existing Code of Practice may not be applicable to every event type and genre, particularly where music may not be the primary source of entertainment or be continuous over the duration of the event. Therefore, the assessment of a rock concert should not be considered in the same way as for example, a theatrical performance or cinema screening.
- 3.6. In addition, although the Code recognises the noise impact on the community in the step down in permitted noise levels as the number of event days increase, it does not provide categories based on the duration of an event. For example, a three-day festival lasting for twelve hours each day should not be considered in the same way as an event of two hours over more days. In our experience, the Code is generally applied to concerts and music festivals with high powered amplification lasting for between eight and twelve hours on each day.
- 3.7. The Code of Practice is designed to provide guidance for noise at outdoor concerts and balance the potential disturbance in the local community against the enjoyable experience of the audience. Numerous venues within the United Kingdom have operated and continue to operate successfully with offsite noise limits in excess of the limits provided for each type of venue and over more concert days than those provided in the guidance of the Code of Practice. Furthermore, our experience suggests that local communities are more tolerant of high profile events and those which benefit charities such as Live 8, Help for Heroes, ARK Gala Dinner and local communities (Muse Teignmouth, Devon).
- 3.8. The following table 2 provides examples of venues in the United Kingdom which operate outside of the guidance of the Code of Practice and have done for a number of years. These examples are restricted to concerts and festivals, the majority of which last for approximately eleven hours on each show day.

Table 2 Noise criteria at UK venues

Venue	Number of Concert Days per Year	Licence Condition	Additional Information
London			
Hyde Park	8 in 2014	75dB LAeq,5min measured 1m from the façade of any noise sensitive premises	
Victoria Park	4 in 2014	75dB LAeq,15min measured 1m from the façade of any noise sensitive premises	Low frequency limit removed from previous events
Trafalgar Square	40 events with amplified music	75dB LAeq,5min measured 1m from the façade of any noise sensitive premises	
Clapham Common	4 approx	Varies between 60-71dB LAeq,15min depending on monitoring location. Based on background noise level	Additional Low Frequency Limit
Central Park, East Ham	4 in 2007	75dB LAeq,15min measured 1m from the façade of any noise sensitive premises	

Kennington Park	Unkown	Varies between 62-72dB LAeq,15min depending on monitoring location	Additional Low Frequency Limit
Streatham Common	Unknown	Varies between 61-72dB LAeq,15min depending on monitoring location	Additional Low Frequency Limit
Brockwell Park	Unknown	Varies between 58-70dB LAeq,15min depending on monitoring location	Additional Low Frequency Limit
Regents Park	Unknown	Varies between 64-69dB LAeq,15min depending on monitoring location	Low frequency assessed but no limit set
Crystal Palace Park	No longer used	75dB LAeq,5min measured 1m from the façade of any noise sensitive premises	
Other UK Venues			
Platt Fields	2 in 2012	Not to cause a nuisance. A limit of 75dB LAeq,15min measured 1m from the façade of any noise sensitive premises has been adopted for events	
Bestival	3	75dB LAeq,15min measured 1m from the façade of any noise sensitive premises until 0000hrs	
Isle of Wight Festival	3	75dB LAeq,15min measured 1m from the façade of any noise sensitive premises until 0000hrs	
V Festival Telford	2	70dB LAeq,15min measured 1m from the façade of any noise sensitive premises	Limit increased from 65dB LAeq,15min from previous events
Heaton Park, Manchester	2 in 2014	80dB LAeq,15min measured 1m from the façade of any noise sensitive premises	
Reading Festival	3	68dB LAeq,15min (70dB LAeq,15min for last 2 acts each day) measured 1m from the façade of any noise sensitive premises	Limit increased from 65dB LAeq,15min from previous events
Milton Keynes National Bowl	3 in 2014	75dB LAeq,15min measured 1m from the façade of any noise sensitive property	Low frequency limit removed from previous events
Godiva Festival, Coventry	3	70dB LAeq,15min (68dB LAeq,15min on Sunday) measured 1m from the façade of any noise sensitive premises	Limit increased from 65/60dB LAeq,15min from previous events
Mercedes Benz World, Weybridge	3	70dB LAeq,15min at the nearest noise sensitive premises	
South Park, Oxford	1	75dB LAeq,15min, measured 1m from the façade of any noise sensitive premises	
Warwick Castle	Approx 3	70dB LAeq,1min measured 1m from the façade of any noise sensitive premises	

- 3.9. In some of these examples, the Code of Practice guidance for 'Other Urban and Rural Venues' for noise levels is exceeded by up to 10dB and the number of event days are more than twice those recommended.
- 3.10. It is understood that the Licensing Authority, Haringey Council include a condition in the premises licence for outdoor events which requires that music from events 'should not cause a nuisance' at any noise sensitive property. In the absence of any specific noise limits, external events are managed to varying offsite noise limits ranging from a target noise level of 5dB above the background noise level and music

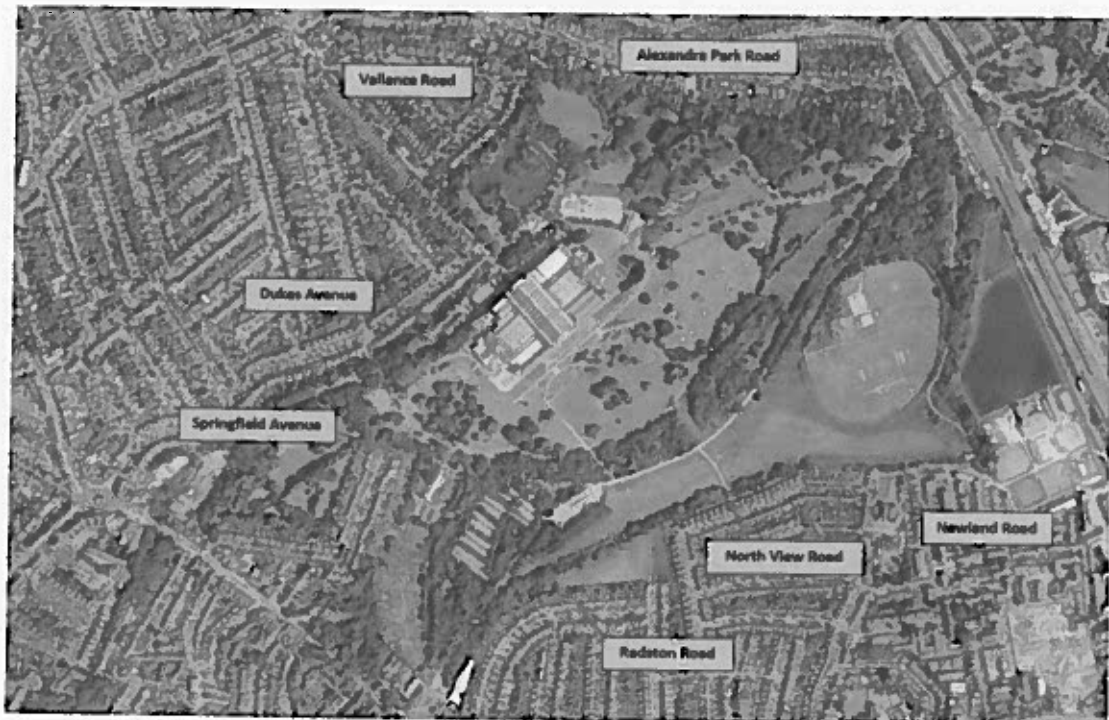
entertainment noise level + existing ambient noise level (Luna Cinema) to 65dBL_{Aeq,15min} (Red Bull Soapbox) at specific noise monitoring locations. These events are subject to an agreed noise management plan.

3.11. Noise predictions are shown in section 5 of this report.

4. BACKGROUND NOISE SURVEY

- 4.1. An attended background noise survey was carried out on the evening of Saturday 23rd April 2016 between 1900hrs and 2300hrs in accordance with the guidance contained in the Code of Practice on Environmental Noise Control at Concerts (1995).
- 4.2. Continuous noise measurements were recorded at locations representative of the nearest noise sensitive properties to the venue and the noise prediction locations as follows:
- MP1 – Alexandra Park Road
 - MP2 – Vallance Road
 - MP3 – Dukes Avenue
 - MP4 – Springfield Avenue
 - MP5 – Redston Road
 - MP6 – North View Road
 - MP7 – Newland Road
- 4.3. The noise monitoring locations are shown in the following figure 2:

Figure 2 Background noise monitoring locations



4.4. The noise monitoring equipment used for the survey is shown in the following table 3.

Table 3 Details of noise monitoring equipment

Equipment Type	Manufacturer	Serial Number	Calibration Due
Sound Level Meter	Larson Davis	831 - 4097	28 th December 2017
Pre-Amplifier		36956	
Microphone		157669	
Sound Level Meter	Larson Davis	831 - 4096	28 th December 2017
Pre-Amplifier		36955	
Microphone		154251	
Sound Level Meter	Larson Davis	Sound Expert - 3316	27 th May 2017
Pre-Amplifier		27649	
Microphone		LW139016	
Sound Level Meter	Larson Davis	Sound Expert - 3318	1 st April 2018
Pre-Amplifier		27651	
Microphone		158290	
Sound Level Meter	Larson Davis	Sound Expert - 3813	18 th March 2018
Pre-Amplifier		27653	
Microphone		135909	
Sound Level Meter	Larson Davis	Sound Expert - 3815	17 th November 2017
Pre-Amplifier		28033	
Microphone		155504	
Sound Level Meter	B&K	2250 - 2611539	30 th March 2017
Pre-Amplifier		12940	
Microphone		2625092	
Calibrator	Larson Davis	Cal-200 / 3482	8 th April 2017

4.5. The meters were calibrated before and after the survey and no significant drift in calibration was observed.

4.6. The meteorological conditions during the survey are provided in the following table 4.

Table 4 Meteorological conditions

Time	Average Temperature °C	Dominant Wind Direction N.E.S.W	Average Wind Speed Ms ⁻¹	Precipitation mm
19:00 - 20:00	8.1	West	0	0
20:00 - 21:00	6.9	West	0	0
21:00 - 22:00	5.7	West	0	0
22:00 - 23:00	5.5	West	0	0

4.7. The following table 5 shows a summary of the ambient and background noise measurements at each location.

Table 5 Summary of background noise measurements

Time	MP1		MP2		MP3		MP4		MP5		MP6		MP7	
	L _{Aeq}	L _{A90}	L _{Aeq}	L _{A90}	L _{Aeq}	L _{A90}	L _{Aeq}	L _{A90}	L _{Aeq}	L _{A90}	L _{Aeq}	L _{A90}	L _{Aeq}	L _{A90}
	dB (A)													
19:00	52.2	43.2	52.9	42.5	59.2	47.9	46.8	38.8	50.8	43.2	48.7	40.4	51.0	43.4
19:15	53.2	41.9	53.7	42.2	60.3	46.3	49.6	40.3	52.0	43.7	49.5	40.3	52.3	43.8
19:30	51.7	41.7	51.7	41.7	59.4	45.1	49.2	39.0	49.7	42.0	48.9	39.5	52.0	43.2

19:45	54.7	41.5	56.0	42.3	60.8	45.4	51.4	40.5	51.0	42.8	51.5	40.0	53.1	43.7
20:00	49.1	38.8	49.9	39.4	59.3	42.6	44.7	37.5	44.3	39.3	44.8	37.0	48.6	40.5
20:15	52.1	39.5	51.0	39.1	58.5	42.7	47.5	37.6	46.8	40.0	47.0	37.1	49.9	40.6
20:30	50.2	39.2	52.9	39.3	56.8	43.7	50.4	39.0	48.6	39.6	49.2	38.1	52.8	42.3
20:45	49.6	39.3	52.0	41.4	57.2	43.9	49.8	37.5	50.2	40.1	50.9	38.9	55.6	43.4
21:00	49.0	38.0	49.0	38.5	60.2	41.3	48.8	35.0	48.8	38.3	49.4	36.5	53.1	41.9
21:15	43.6	36.8	47.7	37.4	60.4	36.1	39.3	34.3	42.4	37.8	43.0	36.0	52.5	40.9
21:30	44.9	36.1	44.0	36.7	54.4	34.8	45.0	34.4	45.3	38.2	46.1	36.0	50.7	40.5
21:45	46.3	37.0	43.2	37.1	53.3	36.5	45.5	35.1	45.6	39.0	45.8	36.6	52.7	42.5
22:00	51.4	37.9	43.9	38.3	53.2	35.7	43.1	35.9	44.2	39.5	45.0	38.1	51.0	41.7
22:15	42.7	37.4	42.3	38.7	53.7	36.1	47.0	36.5	46.7	39.9	47.0	38.0	50.4	41.7
22:30	41.3	36.5	41.6	38.9	53.0	35.3	44.3	35.4	43.3	38.6	45.1	37.4	50.0	41.3
22:45	53.5	38.6	43.9	39.0	54.3	35.2	51.4	37.1	47.2	40.0	47.1	38.1	54.3	41.9

5. PREDICTED NOISE LEVELS

5.1. Noise predictions have been carried out using IMMI noise modelling software to predict the noise impact at the following noise sensitive locations. The software is a recognised and approved package for the prediction of sound levels.

- Dukes Avenue
- Springfield Avenue
- North View Road
- Alexandra Park Road
- Station Road
- Newland Road
- Vallance Road
- Redston Road

5.2. Noise predictions have been carried out at a height of 1.5m for each scenario based on the information supplied by Alexandra Palace for each proposed event area.

5.3. The following assumptions have been made in predicting noise levels at the receptor locations:

- Noise predictions have been made based on the intended coverage of the sound system and data from similar previous events to achieve a nominal entertainment noise level for music performances of 95dB(A) at the mixing desk position, at either 30m from the proposed sound source for small to medium sized events and 40m for larger scale events. The offsite noise predictions should then be adjusted to suit the type of event proposed for each area. For reference, the following table 6 shows the typical entertainment noise levels expected at the mixing desk position for different types of events

Table 6 Typical mixing desk levels for different types of event

Event Type	Typical Noise Levels in Audience Area
Large Scale Music Event / Concert	98-100 dB, LAeq,T
Small Scale Music Event / Concert	95-98 dB, LAeq,T
Classical Music Concerts	90-95 dB, LAeq,T
Cinema Events	90-95 dB, LAeq,T
Live Sports Events	85-90 dB, LAeq,T
Small Scale Events with Incidental Music	80dB, LAeq,T

Markets	70 dB, LAeq,T
Ice Skating	70 dB, LAeq,T
Exhibitions	70 dB, LAeq,T
Sporting Activity Events (eg Triathlon)	65-70 dB, LAeq,T

- The sound systems have been modelled as 'line array' systems which is the most common type of system used for most events. The horizontal dispersion data is taken from a JBL Vertec 4889 line array sound system at a trim height of 8m for small and medium scale events and 10m for larger scale events
- Ground attenuation effects as per ISO 9613
- Moderate downwind propagation as per ISO 9613

5.4. For reference, the Noise Council's Code of Practice on Environmental Noise Control at Concerts (1995) states that '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'.

PREDICTED NOISE LEVELS

5.5. The following table 7 shows a summary of the predicted noise levels at the model receptor points at the nearest noise sensitive locations for each modelled scenario. Additional model receptors have been added to the model where there are noise sensitive properties closer to the stage than those used at representative locations. In addition to this data noise contours have been plotted to assess the noise impact at all nearby community receptors. The noise contour plots are provided in Appendix B:

Table 7 Predicted noise levels for each stage location at receptor locations

Location	Scenario														13	14	
	1	2b	2	2b	3	3b	4	5	6	7	8	9	10	11			12
Mining Dest	95	95	95	95	95	95	95	95	95	95	95	95	95	95	95	95	
Dukes Avenue	57	52	51	49	46	44	73	61	64	52	49	59	61	55	59	49	56
Springfield Avenue	68	68	64	69	61	59	68	56	71	63	61	65	71	38	42	51	59
North View Road	69	67	69	67	65	63	80	52	81	73	75	69	66	39	51	44	54
Alexandra Park Road	58	53	58	56	61	59	58	45	57	61	52	33	32	70	64	72	66
Station Road	56	56	59	57	59	56	53	41	55	60	52	44	39	56	47	56	48
Newland Road	61	61	63	62	64	62	57	47	59	68	69	59	53	57	49	56	53
Vallance Road	52	51	60	57	67	85	61	48	50	59	53	47	45	69	74	72	74
Springfield Ave (2)	-	-	-	-	-	-	-	70	-	-	-	-	-	-	-	-	-
Vallance Road (2)	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
AP Park Rd (2)	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	81	77
Redston Road	-	-	85	64	63	61	-	-	81	62	67	-	-	-	-	79	83
North View Road (2)	-	-	-	-	-	-	-	-	-	94	85	-	-	-	-	-	-

* Additional model receptor points

	Description	Mixer Distance From	Sound System Trim Height
1	South-East slope in Alexandra Palace Park with the stage orientated towards Alexandra Palace	40	10
1(b)	South-East slope in Alexandra Palace Park with the stage orientated towards Alexandra Palace	30	8
2	South-East slope in Alexandra Palace Park located further towards the east with the stage orientated towards Alexandra Palace.	40	10
2(b)	South-East slope in Alexandra Palace Park located further towards the east with the stage orientated towards Alexandra Palace.	30	8
3	The golf club with the stage orientated towards the North-West	40	10
3(b)	The golf club with the stage orientated towards the North-West	30	8
4	The Grove towards North East	30	8
5	The Grove towards South West	30	8
6	Alexandra Palace Park towards North West	30	8
7	Alexandra Palace Park towards North West	40	10
8	Alexandra Palace Park towards South West	40	10
9	South West Corner of AP Towards South East	30	8
10	South West Corner of AP Towards South	30	8
11	North East Corner of AP towards East	30	8
12	North East Corner of AP towards West	30	8
13	Football Field Boating Lake towards East	30	8
14	Football Field Boating Lake towards South West	30	8

LIMITATIONS OF NOISE MODEL

5.6. Whilst the noise prediction model provides a relatively accurate indication of the noise impact at noise sensitive properties, it can in no way guarantee the actual operational noise levels of an event as meteorological conditions such as temperature inversions and wind direction may have a significant (up to 15dB) effect on noise levels at noise sensitive properties during an event, the effects of which cannot be readily predicted.

6. NOISE ASSESSMENT

- 6.1. The guidance from the Code of Practice advises that for all venues used for 4-12 events per calendar year, the music noise level (MNL) should not exceed the background noise level by more than 15dB(A) over a fifteen-minute period at the nearest noise sensitive premises is recommended for events finishing no later than 2300hrs. A background noise survey has been carried out in accordance with the guidance provided in the Noise Council's Code of Practice on Environmental Noise Control at Concerts (1995) to establish the existing background noise levels and noise limits that should be adopted at the nearest noise sensitive properties.
- 6.2. For each of the background noise measurement positions the LAF90, 15-minute data have been arithmetically averaged over the whole of the survey duration (19:00 – 23:00) and rounded to 0 decimal places. The resulting averaged noise levels are provided in the following Table 8 along with the noise limit for events if based on an entertainment noise level of 15 dB above the background noise level at each receptor location. In addition, the LAeq measurements have been logarithmically averaged over the duration of the survey and provided in the table below.

Table 8 Summary of background / ambient noise levels & off-site noise limits (background noise level + 15dB)

Location		Average LAeq	Average LAF90	Resulting Off-Site Limit
MP1	Alexandra Park Road	51	39	54
MP2	Vallance Road	51	40	55
MP3	Dukes Avenue	58	41	56
MP4	Springfield Avenue	48	37	52
MP5	Redston Road	48	40	55
MP6	North View Road	48	38	53
MP7	Newland Road	52	42	57

- 6.3. In the case of the noise measurements taken at Dukes Avenue, the average LAeq is already more than 15dB above the average background noise level even without entertainment noise.
- 6.4. The following table 9 provides an assessment of the predicted entertainment noise levels for each event location if a noise limit of LA90 (background noise level) + 15dB was to be adopted for all events. In addition, the maximum entertainment level achievable and event type is provided for each proposed location.

Table 9 Comparison of predicted and off-site noise limits (L_AF₉₀ + 15dB)

Ref	Location	Noise Limit (L _A F ₉₀ +15dB)	Predicted noise level (Based on nominal entertainment noise level of 95dB)																
			1	1b	2	2b	3	3b	4	5	6	7	8	9	10	11	12	13	14
LIP1	Alexandra Palace Road	84	98	93	88	84	81	79	78	77	77	77	77	77	77	77	77	77	77
-	Alexandra Palace Road 2+	84	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
LIP2	Vallance Road	86	52	51	60	57	67	65	61	48	50	58	57	49	49	49	49	49	49
-	Vallance Road 2+	86	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
LIP3	Dukes Avenue	88	57	52	51	49	46	44	73	61	64	72	46	59	61	51	59	49	56
LIP4	Springfield Avenue	82	48	48	64	63	61	59	68	58	73	63	61	65	71	48	42	51	58
LIP5	Pedilton Road	86	-	-	65	64	63	61	-	-	-	61	62	67	-	-	-	-	-
LIP6	North View Road	82	48	67	69	67	65	63	60	52	61	73	75	68	66	59	51	44	53
-	North View Road 2+	82	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
LIP7	Heald Road	87	61	61	63	62	64	62	57	47	58	68	69	58	53	57	49	50	51
Maximum difference between predicted level and noise limit			16	18	16	14	12	10	17	6	20	41	32	18	19	18	10	28	29
Maximum entertainment noise limit			70	70	70	81	82	85	78	80	87	84	82	78	78	70	76	80	88
Viable event type			Small scale event with incidental music	Small scale event with incidental music	Small scale event with incidental music	Small scale event with incidental music	Small scale event with incidental music	Live sport event	Small scale event with incidental music	Classical Concert Cinema	Sporting activity eg. juggling	None	None	Small scale event with incidental music	Libraries Exhibitions Ice skating etc	Small scale event with incidental music	Libraries Exhibitions Ice skating etc	Libraries Exhibitions Ice skating etc	Sporting activity eg. juggling

6.5. Table 9 demonstrates that if a noise limit of background +15dB were to be adopted for events, only small scale events or events with low level background music significantly below 95dBA would be viable at the majority of locations apart from scenario 4 at the Grove with the stage orientated towards the South West where classical concert and cinema type events would be viable.

6.6. The following table 10 provides an assessment of entertainment noise levels and the viability of holding events if a noise limit based on the guidance from the Code of Practice for 1 – 3 event days per calendar year of 65dBL_{Aeq,15min} was adopted.

Table 10 Comparison of predicted and off-site noise limits (65dBL_{Aeq,15min})

Ref	Location	Noise Limit (65dBL _{Aeq,15min})	Predicted noise level (Based on nominal entertainment noise level of 95dB)																
			1	1b	2	2b	3	3b	4	5	6	7	8	9	10	11	12	13	14
LIP1	Alexandra Palace Road	85	58	53	58	56	61	59	58	63	57	61	57	51	52	51	51	51	51
-	Alexandra Palace Road 2+	85	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
LIP2	Vallance Road	85	52	51	60	57	67	65	61	48	50	58	57	49	49	49	49	49	49
-	Vallance Road 2+	85	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
LIP3	Dukes Avenue	86	57	52	51	49	46	44	73	61	64	72	46	59	61	51	59	49	56
LIP4	Springfield Avenue	85	48	48	64	63	61	59	68	58	73	63	61	65	71	48	42	51	58
LIP5	Pedilton Road	85	-	-	65	64	63	61	-	-	-	61	62	67	-	-	-	-	-
LIP6	North View Road	86	48	67	69	67	65	63	60	52	61	73	75	68	66	59	51	44	53
-	North View Road 2+	86	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
LIP7	Heald Road	85	61	61	63	62	64	62	57	47	58	68	69	58	53	57	49	50	51
Maximum difference between predicted level and noise limit			4	3	4	2	2	0	8	-4	16	20	20	4	5	6	9	16	18
Maximum entertainment noise limit			81	82	81	83	83	86	87	80	79	86	78	81	80	80	88	78	77
Viable event type			Classical Concert Cinema	Classical Concert Cinema	Classical Concert Cinema	Classical Concert Cinema	Classical Concert Cinema	Small scale music concert	Live sport event	Small scale music concert	Small scale event with incidental music	Sporting activity eg. juggling etc	Libraries Exhibitions Ice skating etc	Classical Concert Cinema	Classical Concert Cinema	Classical Concert Cinema	Live sport event	Small scale event with incidental music	Small scale event with incidental music

6.7. Table 11 provides an assessment of entertainment noise levels if a noise limit of 75dBL_{Aeq,15min} was adopted for events in external areas in line with other London venues such as Victoria Park and Hyde Park and those provided in Table 2 of this report.

Table 11 Comparison of predicted and off-site noise limits (75dB_LAeq,15min)

Ref	Location	Noise Limit (75dB _L Aeq,15min)	Predicted noise level (Based on nominal entertainment noise level of 65dB)																
			1	1b	2	2b	3	3b	4	5	6	7	8	9	10	11	12	13	14
LIP1	Alexandra Palace Road	75	58	53	58	56	61	59	58	45	57	61	52	33	32	70	64	72	66
	Alexandra Palace Road 2*	75	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	75	81
LIP2	Wallance Road	75	52	51	60	57	67	65	62	48	50	59	53	37	45	69	74	72	74
	Wallance Road 2*	75	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	81	77
LIP3	Dukes Avenue	75	57	52	51	49	46	44	73	61	64	52	49	59	61	55	59	49	56
LIP4	Spainsfield Avenue	75	68	68	64	63	61	59	68	56	71	63	61	65	71	38	42	51	59
LIP5	Redston Road	75	-	-	65	64	63	61	-	-	81	82	67	-	-	-	-	-	-
LIP6	North View Road	75	69	67	69	67	65	63	60	52	61	72	75	60	69	39	51	44	54
	North View Road 2*	75	-	-	-	-	-	-	-	-	94	85	-	-	-	-	-	-	-
LIP7	Herford Road	75	61	61	63	62	64	62	57	47	58	68	69	39	53	57	45	56	53
Maximum difference between predicted level and noise limit			-6	-7	-6	-6	-6	-10	-2	-14	6	10	10	-6	-4	-6	-1	6	8
Maximum entertainment noise limit			101	102	101	103	103	106	97	100	90	78	98	101	90	100	98	90	87
Visible event type*			Small scale music concert	Small scale music concert	Small scale music concert	Small scale music concert	Small scale music concert	Small scale music concert	Small scale music concert	Small scale music concert	Classical Concert / Cinema	Exhibition / Ice skating etc	Live sport event	Small scale music concert	Small scale music concert	Small scale music concert	Small scale music concert	Classical Concert / Cinema	Live sport event

6.8. The application of a noise limit based on the background noise level + 15dB or 65dB_LAeq,15min restricts the type of event and area that would be viable, allowing for a mixing desk level of around 90dBA which would be suitable for cinema or classical music type events. A limit of 75dB_LAeq,15min would provide more flexibility in the type of event and location that would be feasible, allowing for a mixing desk level of around 100dBA required for popular music acts..

6.9. A possible approach in agreeing noise limits for events would be to assess each event on a case by case basis and apply entertainment noise limits based on the event type and whether music is the primary source of entertainment, duration and finishing time. For each proposed event, an event summary provided by the event promoter to include but not limited to the number of days, start and finish times, noise predictions assessing the noise impact, any noise mitigation measures that will be adopted for the event and an event specific noise management plan. This approach would enable all parties to make informed decisions about the viability of the event based on events already held during that calendar year. For example, if 2 event days with a noise limit of 75dB_LAeq,15min had been agreed during that calendar year, a further number of event days may be agreed at a lower level such as 15dB above the background noise level. Alternatively, different areas could operate under different external licences to allow for a noise limit of 75dB_LAeq,15min for up to three events per calendar year. This would not apply to events already held at the venue.

INITIAL PROPOSED EVENTS

6.10. It is initially proposed that a 2 day arts and music festival, a standalone jazz or similar concert and community event are to be held on the south east slope and comedy / theatre performances and low level acoustic performances in the Grove area. The following Table 12 provides a summary of the maximum permissible entertainment noise levels depending on the noise limit that could be adopted for the South East slope and The Grove.

Table 12 Summary of viable events

Scenario									
Location	1	1b	2	2b	3	3b	4	5	
Maximum Noise Level for Background + 15dB	79	79	79	81	83	85	78	90	
	Small scale event with incidental music	Small scale event with incidental music	Small scale event with incidental music	Small scale event with incidental music	Small scale event with incidental music	Small scale event with incidental music	Live sport event	Small scale event with incidental music	Classical Concert / Cinema
Maximum Noise Level for 65dB _L A _{eq} ,15min	91	92	91	93	93	95	87	99	
	Classical Concert / Cinema	Classical Concert / Cinema	Classical Concert / Cinema	Classical Concert / Cinema	Classical Concert / Cinema	Classical Concert / Cinema	Small scale music concert	Live sport event	Small scale music concert
Maximum Noise Level for 75dB _L A _{eq} ,15min	101	102	101	103	103	105	97	109	
	Small scale music concert	Small scale music concert	Small scale music concert	Small scale music concert	Small scale music concert	Small scale music concert	Small scale music concert	Small scale music concert	Small scale music concert
Description							Mixer Distance from Stage	Sound System Trim Height	
1. South-East slope in Alexandra Palace Park with the stage orientated towards Alexandra Palace							40	10	
1(b). South-East slope in Alexandra Palace Park with the stage orientated towards Alexandra Palace							30	8	
2. South-East slope in Alexandra Palace Park located further towards the east with the stage orientated towards Alexandra Palace.							40	10	
2(b). South-East slope in Alexandra Palace Park located further towards the east with the stage orientated towards Alexandra Palace.							30	8	
3. The golf club with the stage orientated towards the North-West							40	10	
3(b). The golf club with the stage orientated towards the North-West							30	8	
4. The Grove towards North East							30	8	
5. The Grove towards South West							30	8	

SUMMARY

6.11. The noise assessment indicates the following:

- **South-East slope in Alexandra Palace Park:** With an entertainment noise level of 15dB above background, only small events with incidental music would be viable. If an entertainment noise limit of 65dB_LA_{eq},15min was to be adopted for events, classical / jazz concerts and cinema events would be viable. If a limit of 75dB_LA_{eq},15min was to be adopted for events as at Victoria Park and Hyde Park, full scale music concerts would be viable.
- **South-East slope in Alexandra Palace Park (located further East):** With an entertainment noise level of 15dB above background, only small events with incidental music would be

viable. If an entertainment noise limit of $65\text{dB}_{\text{Aeq},15\text{min}}$ was to be adopted for events, classical / jazz concerts and cinema events would be viable. If a limit of $75\text{dB}_{\text{Aeq},15\text{min}}$ was to be adopted for events full scale music concerts would be viable. A 2dB improvement in entertainment noise levels may be achieved at this location if the mixing desk was located at 30m from the stage and the sound system flown at a height of 8m instead of 10m.

- **The Golf Club with the stage orientated towards the East:** With an entertainment noise limit of 15dB above background, small scale events with incidental music or live sports events would be viable. If an entertainment noise limit of $65\text{dB}_{\text{Aeq},15\text{min}}$ was to be adopted for events, classical / jazz concerts and small scale music events would be viable. If a limit of $75\text{dB}_{\text{Aeq},15\text{min}}$ was to be adopted for events full scale music concerts would be viable. A 2dB improvement in entertainment noise levels may be achieved at this location if the mixing desk was located at 30m from the stage and the sound system flown at a height of 8m instead of 10m.
- **The Grove with the stage orientated towards the North-East:** With an entertainment noise limit of 15dB above background, only small scale events with incidental music would be viable. If an entertainment noise limit of $65\text{dB}_{\text{Aeq},15\text{min}}$ was to be adopted for events, live sports events with commentary would be viable. If a limit of $75\text{dB}_{\text{Aeq},15\text{min}}$ was to be adopted for events small scale music concerts would be viable.
- **The Grove with the stage orientated towards the South-West:** With an entertainment noise limit of 15dB above background, classical / jazz concerts and cinema screenings would be viable. If an entertainment noise limit of $65\text{dB}_{\text{Aeq},15\text{min}}$ or $75\text{dB}_{\text{Aeq},15\text{min}}$ was to be adopted for events, small scale music concerts would be viable.

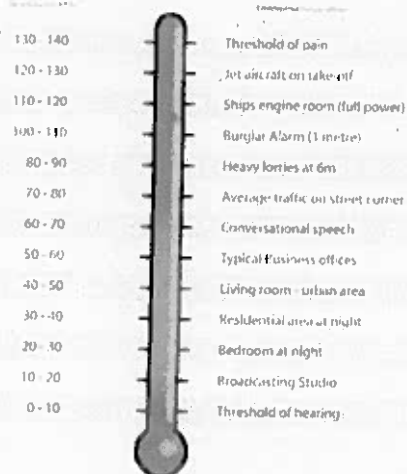
6.12. Noise measurements recorded at the Luna Cinema event indicate that noise levels were around 50dBA at Redston Road and not audible at Dukes Avenue and Vallance Road. Whilst the reference noise measurements from the mixing desk are not available, based on our experience of this type of event, they would likely to be around 90dBA. These measurements are significantly lower (more than 10dB) than those predicted, most likely as a result of meteorological conditions and sound system design and setup. This suggests that events with noise levels up to around 95dBA may be viable and still achieve a noise limit of 15dB above the background noise level. In addition, the results also demonstrate that the noise impact from events held in external areas will vary depending on where the event is held. For example, properties to the North of Alexandra Palace are unlikely to be affected by events held on the South slope.

6.13. Therefore, in addition to the application of noise limits based on the number of events, further consideration may also be given to permitting different event areas to operate under separate external licences, allowing for a specified number of event days in each area, for example 3 event days at $75\text{dB}_{\text{Aeq},15\text{min}}$ on the South-East slope and a further 3 event days at $75\text{dB}_{\text{Aeq},15\text{min}}$ in The Grove.

7. APPENDIX A

GLOSSARY OF TERMS

- 7.1. 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.
- 7.2. 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.
- 7.3. 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.
- 7.4. 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:



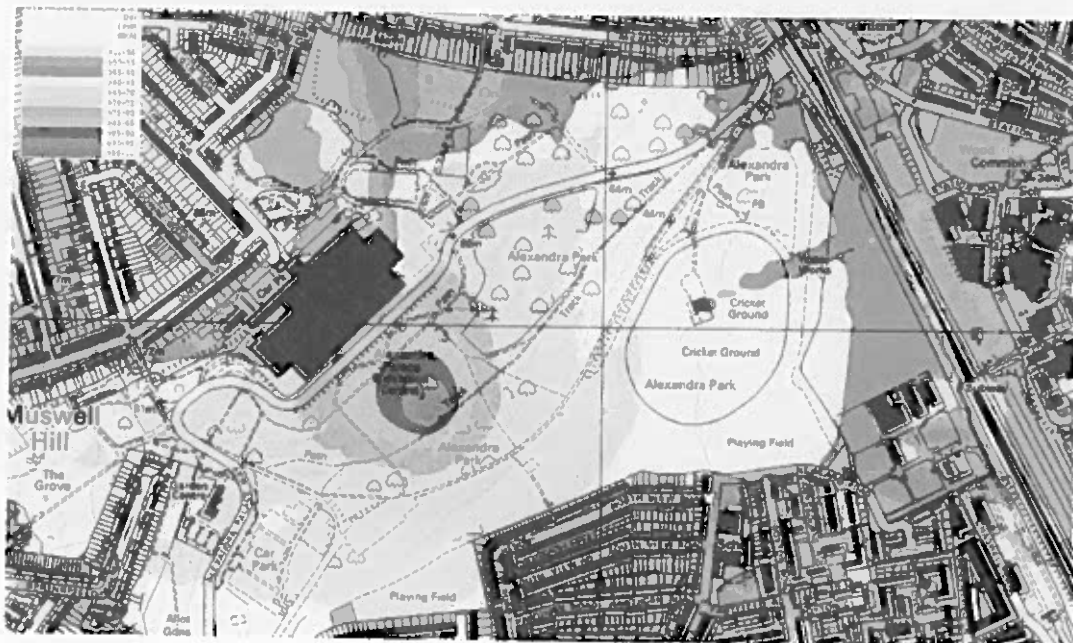
8. APPENDIX B

NOISE CONTOUR PLOTS

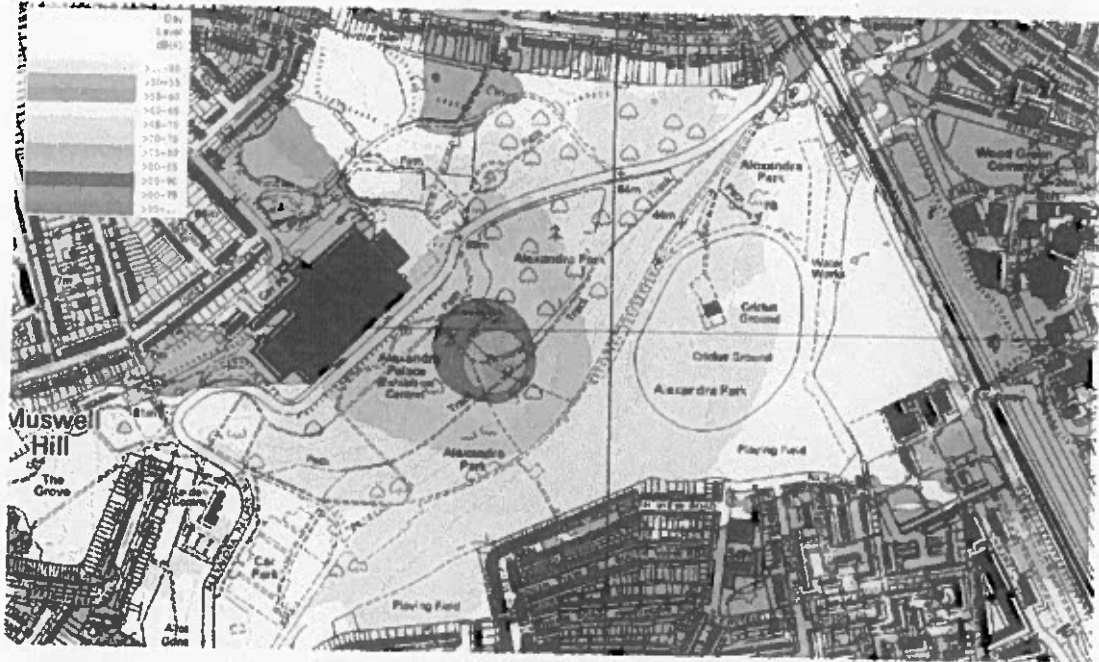
Scenario 1: South-East slope in Alexandra Palace Park with stage orientated towards Alexandra Palace



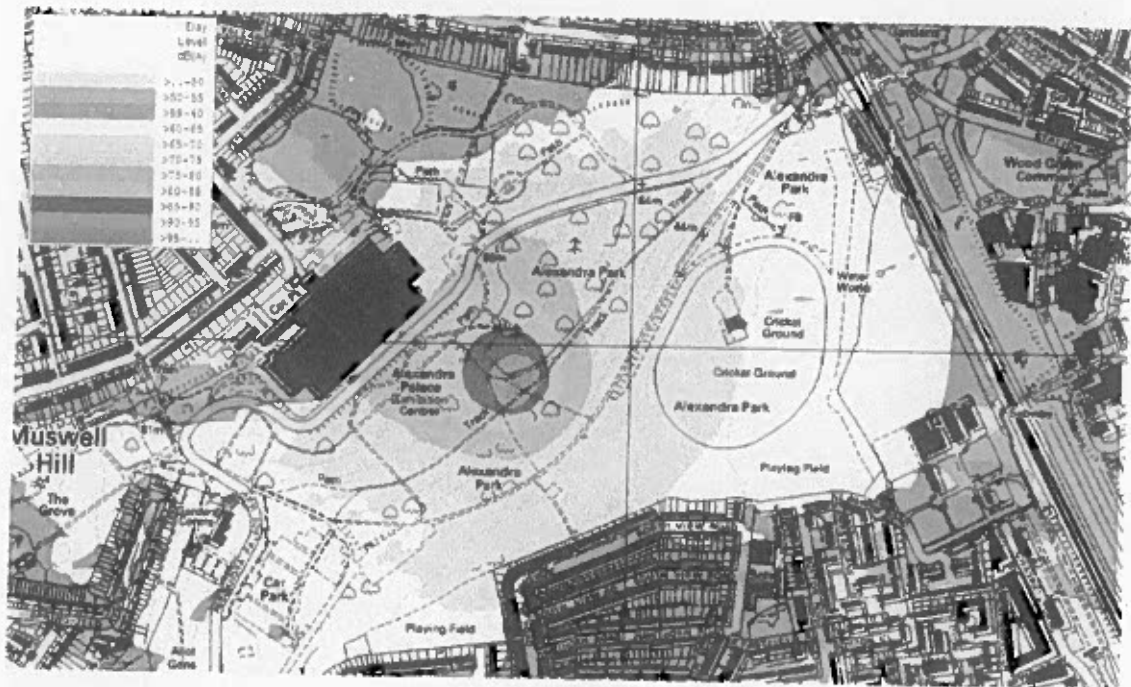
Scenario 1(b): South-East slope in Alexandra Palace Park with the stage orientated towards Alexandra Palace (Mixing desk at 30m from stage and sound system flown at 8m)



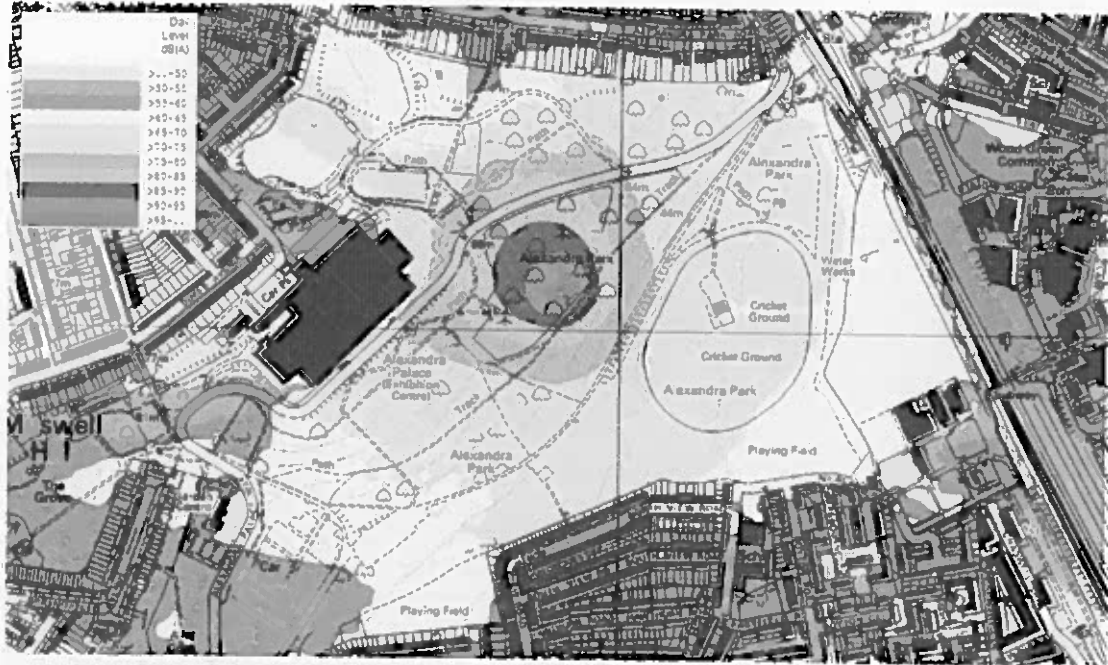
Scenario 2: South-East slope in Alexandra Palace Park located further towards the East with stage orientated towards Alexandra Palace



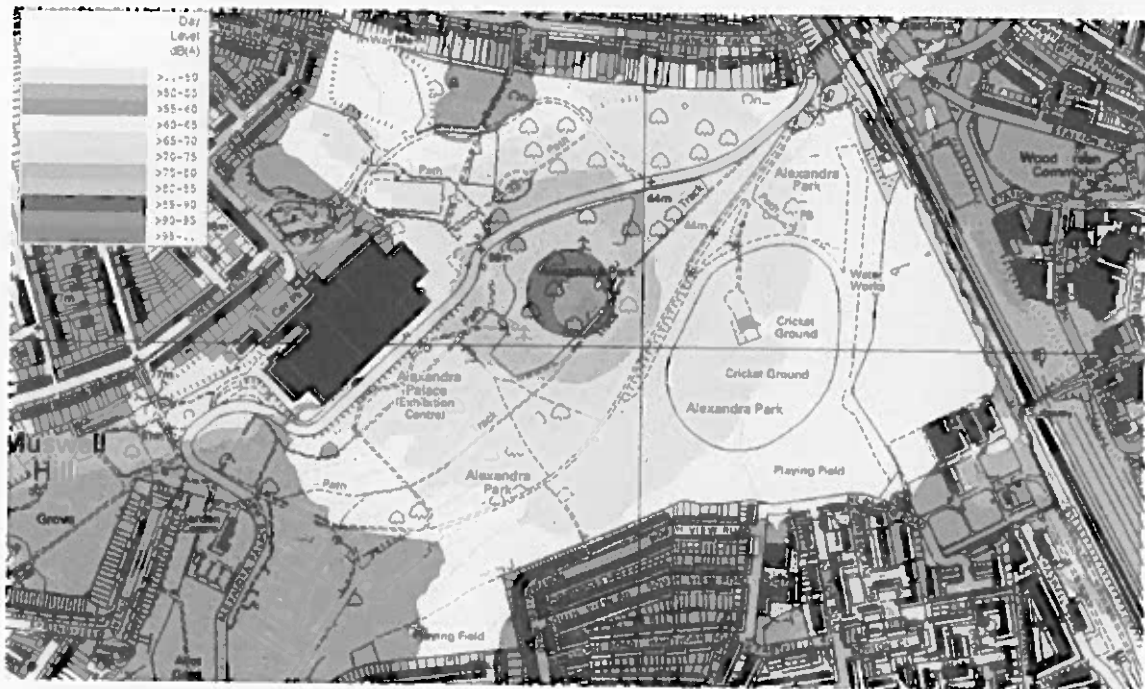
Scenario 2(b): South-East slope in Alexandra Palace Park located further towards the East with stage orientated towards Alexandra Palace (Mixing desk at 30m from stage and sound system flown at 8m)



Scenario 3: The Golf Club with the stage orientated towards the North-West



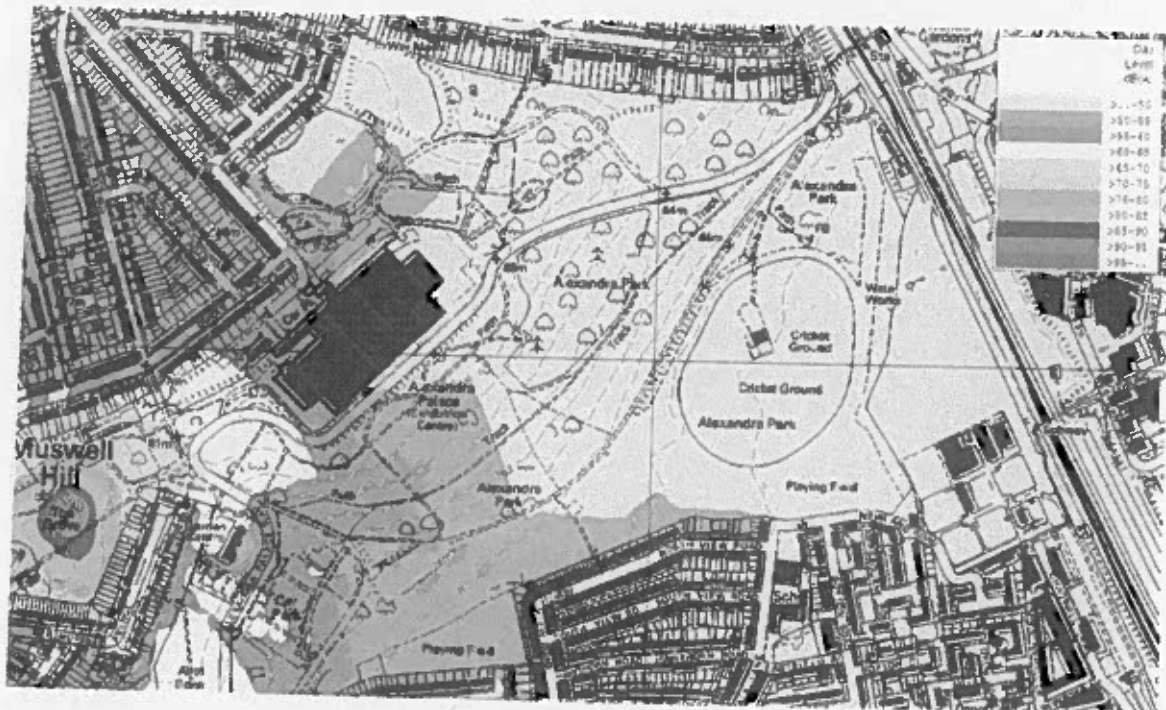
Scenario 3(b): The Golf Club with the stage orientated towards the North-West (Mixing desk at 30m from stage and sound system flown at 8m)



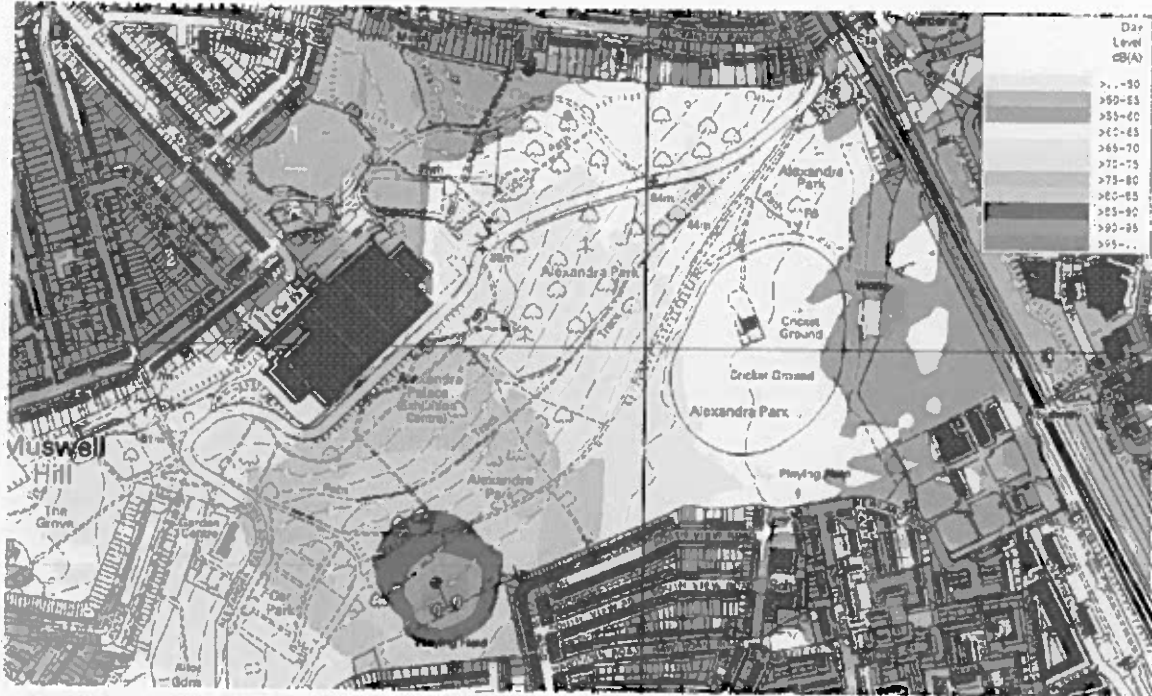
Scenario 4: The Grove with stage orientated towards the North-East



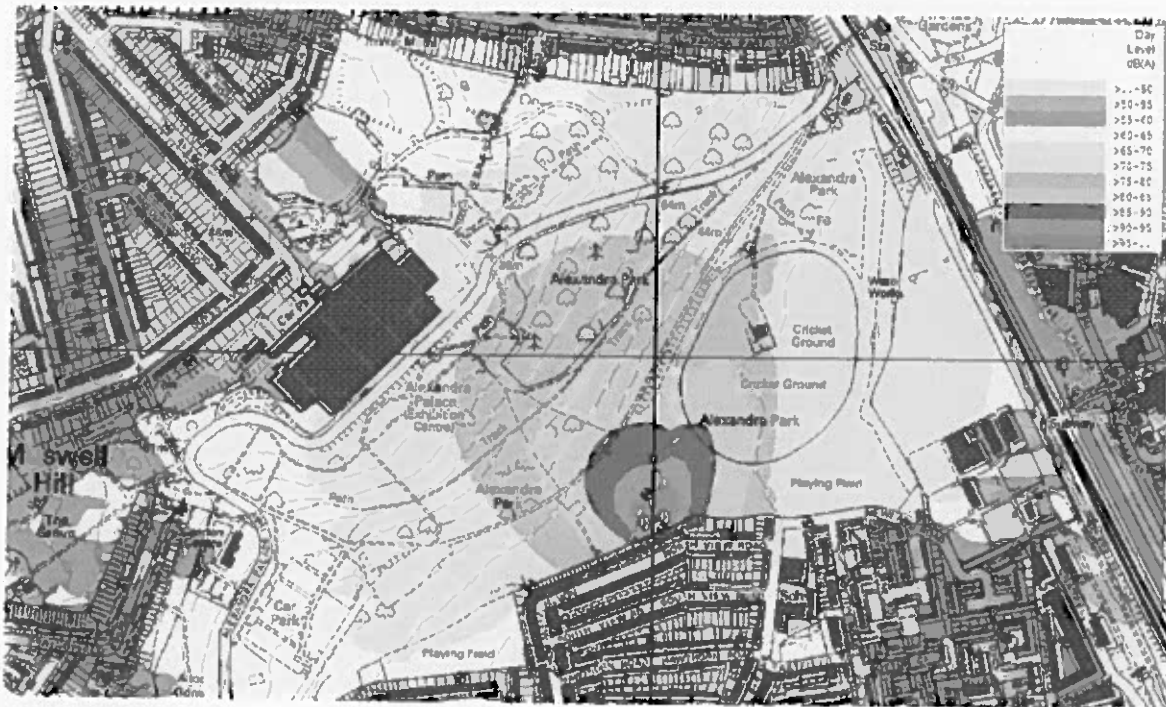
Scenario 5: The Grove with stage orientated towards the South West



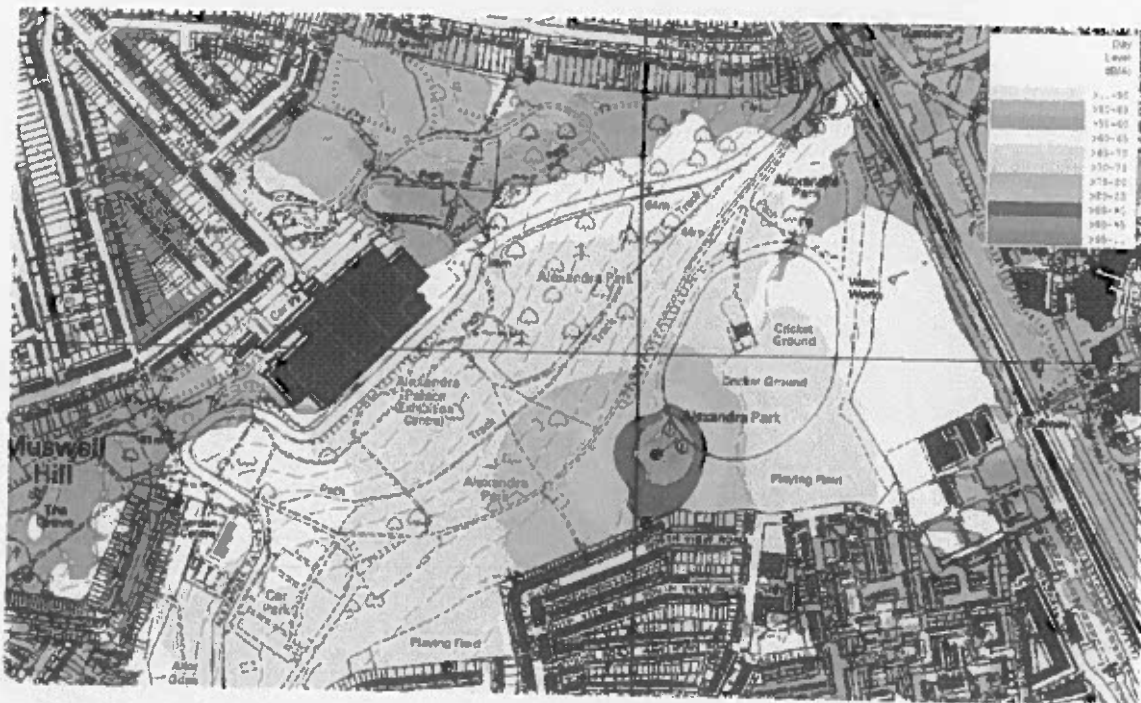
Scenario 6: Alexandra Palace Park with Stage orientated towards the North-West



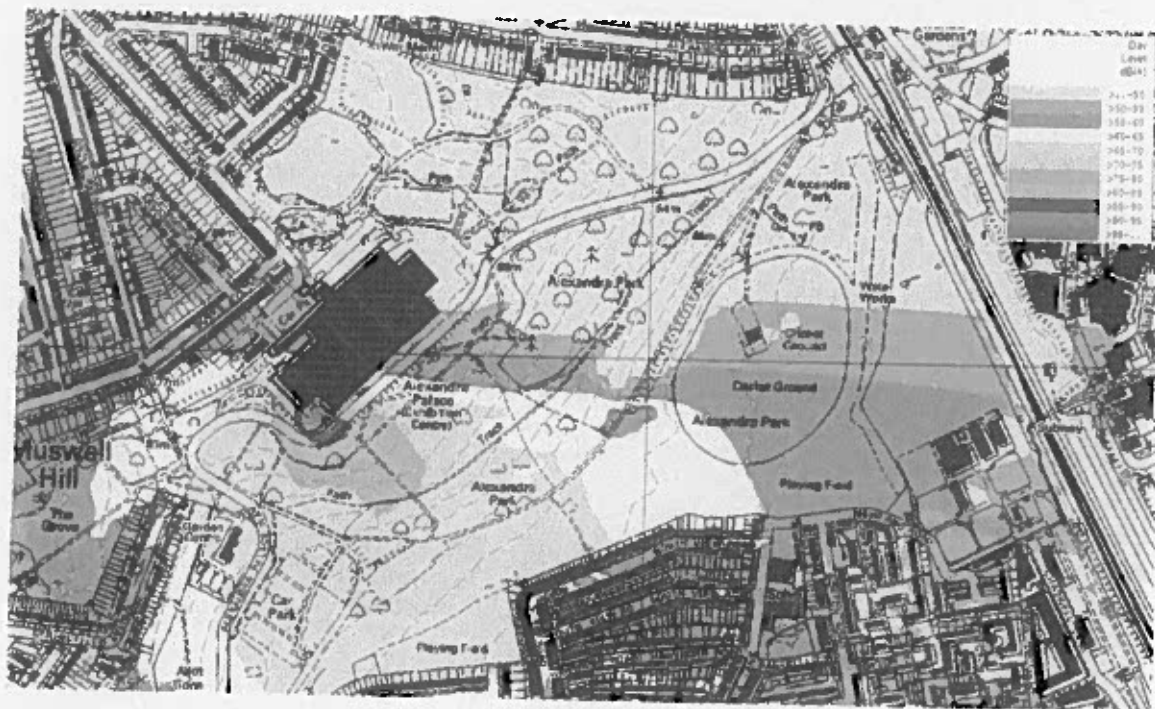
Scenario 7: Alexandra Palace Park with Stage orientated towards the North-West



Scenario 8: Alexandra Palace Park with stage orientated towards South West



Scenario 9: South-West corner of Alexandra Palace with stage orientated towards the South East



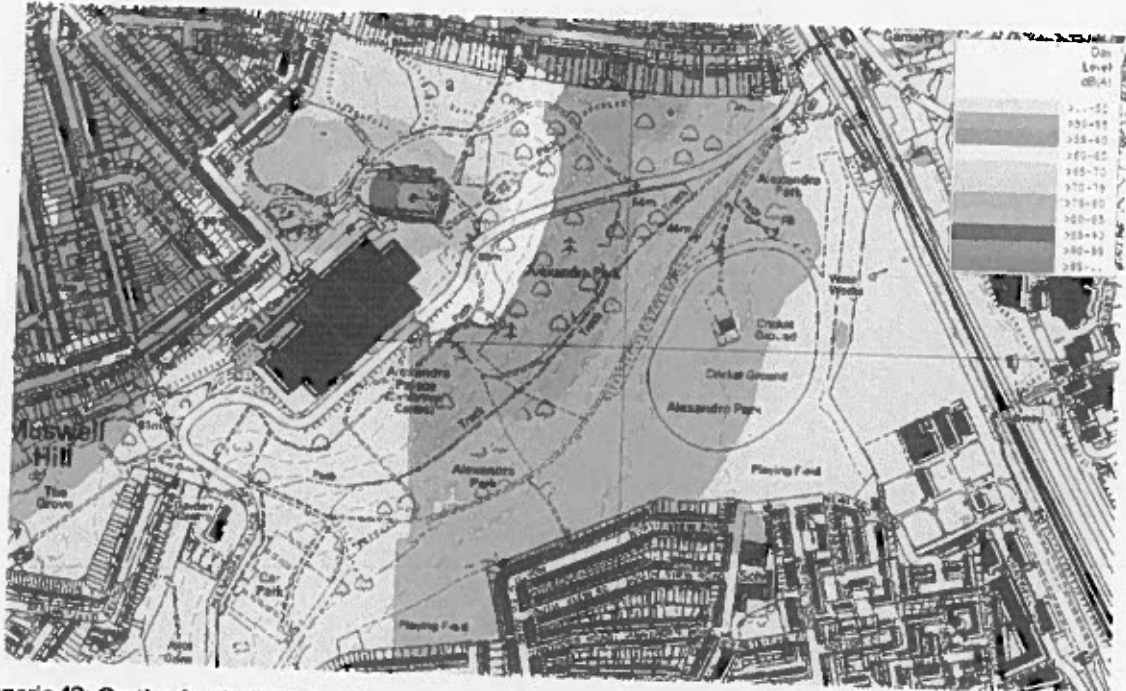
Scenario 10: South-West corner of Alexandra Palace with stage orientated towards the South



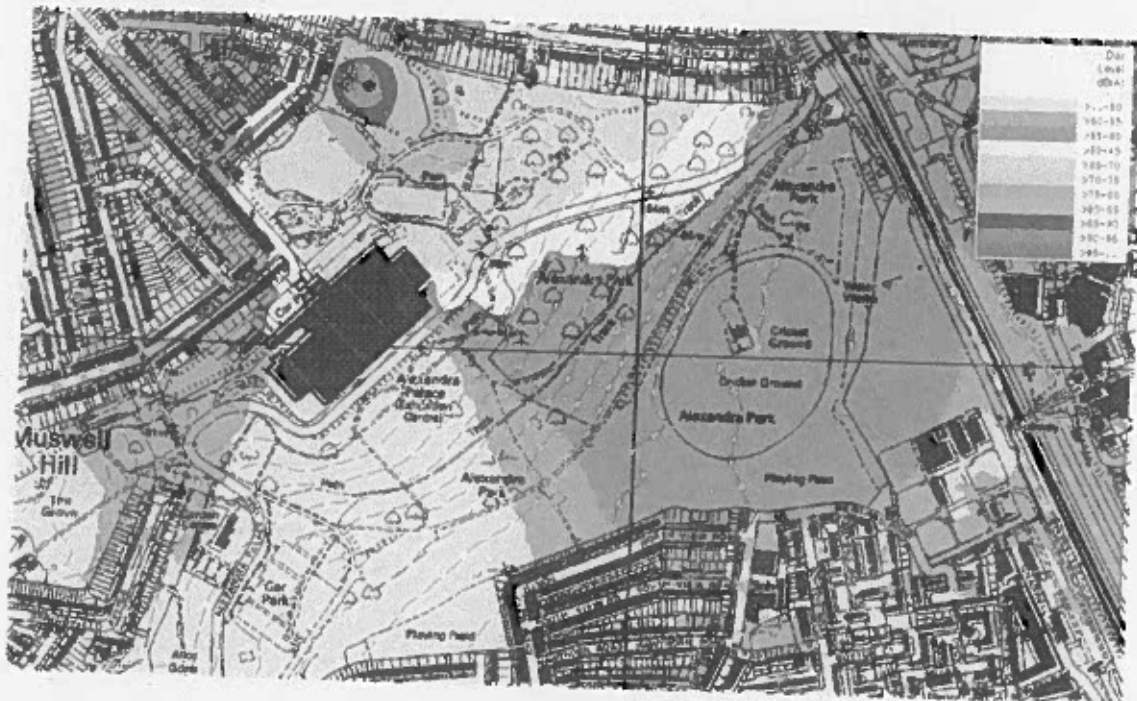
Scenario 11: North-East corner of Alexandra Palace with stage orientated towards the East



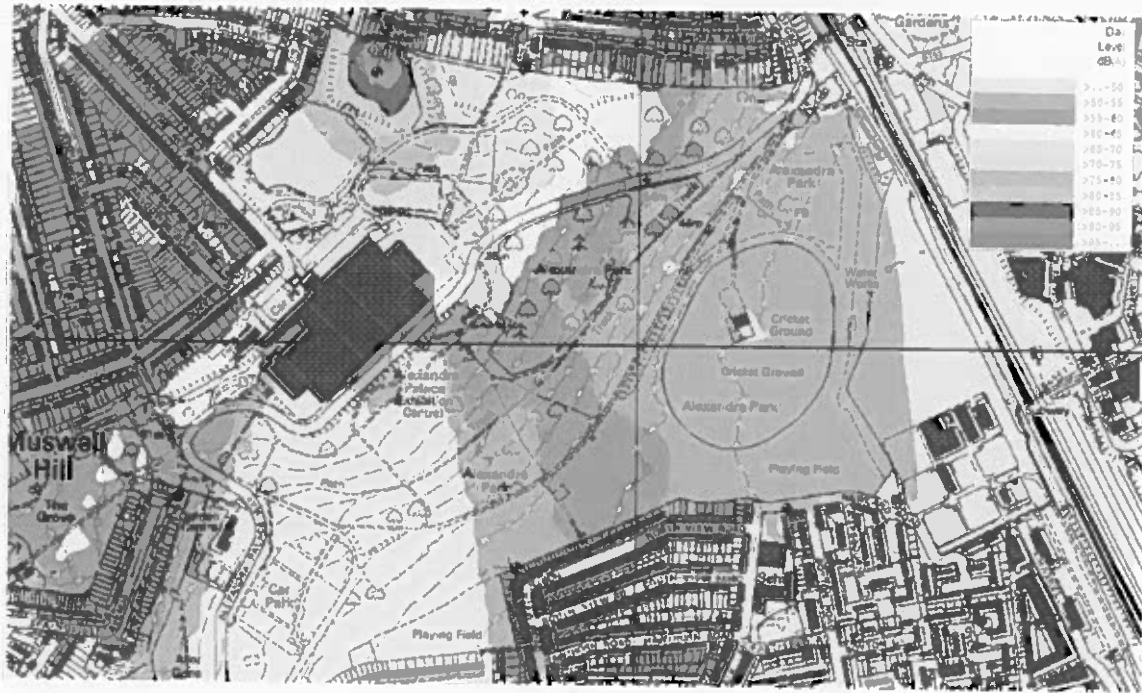
Scenario 12: North-East corner of Alexandra Palace with stage orientated towards the West



Scenario 13: On the football fields adjacent to the boating lake with the stage orientated towards the East



Scenario 14: On the football fields adjacent to the boating lake with the stage orientated towards the South-West



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**APPENDIX B- REPRESENTATIONS FROM RESPONSIBLE
AUTHORITIES**

APPENDIX B1 – ENFORCEMENT RESPONSE

Licensing Consultation

To: Licensing Officer

From: Enforcement Response Officer (Noise)

Name of Officer preparing representation: Derek Pearce

Our Reference: WK376854

Date: 22nd March 2017

Premises: Alexandra Palace, Alexandra Palace Way, Wood Green, London, N22 7AY

Type of application: New

I would like to confirm that I have considered the above proposal with regard to the prevention of public nuisance on behalf of the Enforcement Response (Noise) Team & would like to make representations to the Application;

Section 8 of the operating schedule addresses the prevention of public nuisance and states that no events will operate after 22:30 Monday – Saturday and after 22:00 on a Sunday.

On all events covered under this license where amplified music is the primary source of entertainment a noise monitoring company will be used to ensure compliance with noise levels. Alexandra Palace will also have a staffed noise complaint line to receive any complaints from local residents and pass them on to the noise management team.

Sound levels are proposed in the operating schedule as follows:

Section 8.1.1 Events where music is the prime purpose of entertainment

MAXIMUM SOUND LEVELS	REGULARITY
L _{Aeq, 15 min} 75dB	4
L _{Aeq, 15 min} 65dB	2
L _{Aeq, 15 min} 55dB	10

8.1.2 Events where music is not the prime purpose of entertainment

MAXIMUM SOUND LEVELS	REGULARITY
L _{Aeq, 15 min} 65dB	3
L _{Aeq, 15 min} 55dB	23

It is our experience that it is important to set maximum sound levels for outside events. The Music Noise Level (MNL) should not exceed the identified levels appropriate to the type of event when measured at one metre from the façade of any noise sensitive premises for events held between the hours 09:00 and 22:30.

The operating schedule also suggests Draft License Conditions.

In paragraph 9 under the "Noise" heading

An event specific Noise Management Plan (NMP) shall be drawn up and agreed with the Licensing Authority. The plan shall identify how noise arising from the holding of each event shall be effectively controlled so as to minimise the risk of public nuisance.

In order for the sub committee to make an informed decision I have set out below a discussion on the likelihood of impact on residents with reference to events which have been held at Finsbury Park

What impact may noise from events have on the local community?

Amplified music noise levels at music festival events will be set by the Council as conditions in the Premises Licence.

Promoters will be required to engage an independent noise consultant to provide advice during the planning of events and to actively manage noise levels throughout event days.

The Council have noise team officers working to ensure compliance with licence conditions.

Noise will be audible to residents living nearby but noise levels will be monitored.

Residents affected by noise will be able to contact the helpline that will be in operation on event days to register their concerns with the festival team.

How is noise from concerts at Finsbury Park managed?

Noise conditions for the Finsbury Park Premises Licences are based around guidance in the Code of Practice on Environmental Noise Control at Concerts (the Code of Practice) which recognises that music from such events can cause disturbance to those living in the vicinity but gives guidance on how such disturbance or annoyance can be minimised.

It states that even full compliance with the code may not eliminate all complaints and that local factors may affect the likelihood of complaints. The Code of Practice recommends various levels dependant on the frequency of use of the venue in question.

The Code suggests that additional limits are imposed for events which continue past 23:00 but all amplified music at Alexandra Park [outside] events is planned to finish by 22:30 (22:00 on a Sunday).

For 1 – 3 concert days per calendar year the code recommends that the Music Noise Level (MNL) should not exceed 75dB(A) (LA_{eq} 15min) over a 15 minute period.

For 4 – 12 concert days per calendar year the code recommends that the Music Noise Level (MNL) should not exceed the background by more than 15dB(A) over a 15 minute period. (LA_{eq} 15min).

The Code recognises that assessment of noise in dB(A) is convenient but can underestimate the intrusiveness of low frequency noise and this is often less of a problem near to an open air event than further away. Complaints may occur some distance from an event simply because people can hear it and consequently there is a perception that

the guidelines are not being met. Topographical and climatic conditions can be such that the MNL is lower at locations nearer to the venue.

What will the Premises Licence require the promoter to do about noise?

Conditions on Premises licences will require that noise levels are monitored to provide an assessment of the exposure of residential properties surrounding the Park.

Where noise limits are based on background noise levels it is not possible to apply a noise limit to every property around the Park but areas selected may be based on providing a representative background noise level for those properties in the vicinity.

If the noise limits are being achieved close to the venue, they would most likely be lower at distances further from the venue. This does not mean that those living further away will not be disturbed. If a noise complaint is received, the appointed acoustic consultant and the Council licensing / noise enforcement officer is able to assess whether the Premises licence conditions are being met.

What are the noise limits at other outdoor spaces in London?

The noise limits currently set in the Finsbury Park licenses are significantly lower than other London venues.

- Victoria Park has a noise limit of 75dB LA_{eq}, 15min and
- Hyde Park has a limit of 75dB LA_{eq}, 5min for a similar number of events annually
- Clapham Common has a noise limit of 75dB LA_{eq} 15mins

The guidance recognises that the MNL at the mixer desk is typically 100dB(A) and that less than 95dB(A) is unlikely to provide satisfactory entertainment for the audience. Sound levels are taken at the height of a hand held sound level meter (or the height of a typical tripod e.g. 1.5m high).

The Alexandra Park application "Operating schedule" states the following:

On all events covered under this license where amplified live or recorded music is the primary source of entertainment an acoustic consultant will produce an event specific Noise Management Plan (NMP) which will be presented to the SAG for their agreement and an onsite representative will ensure compliance with noise levels at each event. see Section 19.

APTL will also have a staffed noise complaint line. If complaints are received they will be passed on to the acoustic consultant to deal with in real time. Details of each complaint will be taken down onto an agreed format log sheet. When the complaint has been resolved, a copy will be provided to the Licensing Authority.

We would ask the sub-committee to note that:

Noise which relates to irregular bursts of sound and impulsive noise is more likely to cause noise nuisance because of its sudden nature, intensity and fluctuations in noise levels. Noise assessments which consider average ambient noise levels (LA_{eq}) should be treated with caution as ambient noise levels do not accurately depict how a recipient hears or experiences noise as it occurs or the sudden alarming effect of loud impulsive noise. Noise from a single event may amount to a statutory nuisance.

High levels of ambient noise will mask a proportion of music noise which is likely to reduce the level of annoyance. Complaints are likely to increase where music noise is clearly audible within noise sensitive premises above existing ambient noise levels.

Relevant factors: According to the Code of Practice the number of events is a relevant factor to consider. Each circumstance has its own factors which may be taken into account.

Note: Excessive noise from regulated entertainment may cause statutory noise nuisance under section 79 (1) (g) Environmental Protection Act 1990. There is no set level at which noise becomes a nuisance [cause unreasonable interference with a person's use of their home materially impacting on comfort and amenity.] Compliance with a published code of practice may be a factor taken into account when assessing nuisance. The test of nuisance considers a number of factors: location, time of occurrence, duration, frequency, convention, importance, value to the community and difficulty in avoiding external effects upon receptors.

The following is abstracted from the application:

The following table (a) shows the maximum amount of events that will be staged that relate to events where music is primary purpose of entertainment

Table a)

EVENT TYPE	CAPACITY	REGULARITY
LARGE	15,000 - 30,000	4 times per year
MEDIUM	5,000 - 14,999	3 times per year
SMALL	0 - 4,999	9 times per year

The following table (b) shows the maximum amount of events that will be staged that relate to events where music is not the primary purpose of entertainment

Table b)

EVENT TYPE	CAPACITY	REGULARITY
LARGE	20,000 - 50,000	3 times per year
MEDIUM	5,000 - 19,999	8 times per year
SMALL	0 - 4,999	15 times per year

E

Live music			Will the performance of live music take place indoors or outdoors or both - please tick <input type="checkbox"/> (please read guidance note 2)
Day	Start	Finish	
Mon	09.00	22.30	Indoors <input type="checkbox"/> Outdoors <input checked="" type="checkbox"/> Both <input type="checkbox"/>
			Full details regarding how live music will operate within the park can be found in the operating schedule
Tue	09.00	22.30	
			There will be no seasonal variations
Wed	09.00	22.30	
			There will be a limit to the amount of times live music can be staged within Alexandra Park. This has been shown within the operating schedule. The license will allow for 4 large music events up to 30k, 3 medium sized music events up to 15k and 9 smaller music events up to 5k. A full breakdown of this is shown in the operating schedule
Thur	09.00	22.30	
Fri	09.00	22.30	
Sat	09.00	22.30	
Sun	10.00	22.00	

In May 2016 Vanguardia were commissioned by Alexandra Palace to produce a report titled "Alexandra Palace Park noise assessment"

In section 3 the report discusses possible noise criteria with reference to the Code of Practice on Environmental Noise Control at Concerts (the Code of Practice or the Pop Code).

They highlight in paragraph 3.4 that a criticism of the Pop Code is that the range in the number of events per year with the same LAeq noise criterion is too large and that the difference between 75dBA for up to three event days per year and a music noise level not exceeding the background noise level by more than 15 dB(A) over a 15-minute period may be too large for the corresponding increase in the number of event days each year. For example, 3 events per year has a similar impact on the community than 4 events but 12 events have a different impact on the community.

In paragraph 3.8 a number of events are highlighted which depart from the Pop Code criteria.

In paragraph 4 the report states that an attended background noise survey was carried out on the evening of Saturday 23rd April 2016 between 19:00hrs and 23:00hrs in accordance with the guidance contained in the Code of Practice on Environmental Noise Control at Concerts.

The report then predicts noise levels at locations around the park but states that whilst the noise prediction model provides a relatively accurate indication of the noise impact at noise sensitive properties, it can in no way guarantee the actual operational noise levels of an event as meteorological conditions such as temperature inversions and wind

direction may have a significant (up to 15dB) effect on noise levels at noise sensitive properties during an event, the effects of which cannot be readily predicted.

Table 7 Predicted noise levels for each stage location at receptor locations

Location	Scenario																
	1	1b	2	2b	3	3b	4	5	6	7	8	9	10	11	12	13	14
Mixing Desk	95	95	95	95	95	95	95	95	95	95	95	95	95	95	95	95	95
Dukes Avenue	57	52	51	49	46	44	73	61	64	52	49	59	61	55	59	49	56
Springfield Avenue	68	68	64	63	61	59	68	56	71	63	61	65	71	38	42	51	59
North View Road	69	67	69	67	65	63	60	52	81	73	75	69	66	39	51	44	54
Alexandra Park Road	58	53	58	56	61	59	58	45	57	61	52	33	32	70	64	72	66
Station Road	56	56	59	57	59	56	53	41	55	60	52	44	39	56	47	56	48
Newland Road	61	61	63	62	64	62	57	47	59	68	69	59	53	57	49	56	53
Vallance Road	52	51	60	57	67	65	61	46	50	59	53	47	45	69	74	72	74
Springfield Ave (2)	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Vallance Road (2)	-	-	-	-	-	-	-	70	-	-	-	-	-	-	-	-	-
AP Park Rd (2)	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Redston Road	-	-	65	64	63	61	-	-	-	-	-	-	-	-	-	81	77
North View Road (2)	-	-	-	-	-	-	-	-	81	62	67	-	-	-	-	79	83
	-	-	-	-	-	-	-	-	-	94	85	-	-	-	-	-	-

It may be noted that most predicted levels are significantly below the 75dB level and action would need to be taken were any level to be identified above 75dB. In summary if a 75dB level were to be agreed this would not have the effect that everyone outside their premises would be affected in the same way.

Paragraph 6.9 offers a possible solution

"A possible approach in agreeing noise limits for events would be to assess each event on a case by case basis and apply entertainment noise limits based on the event type and whether music is the primary source of entertainment, duration and finishing time. For each proposed event, an event summary provided by the event promoter to include but not limited to the number of days, start and finish times, noise predictions assessing the noise impact, any noise mitigation measures that will be adopted for the event and an event specific noise management plan. This approach would enable all parties to make informed decisions about the viability of the event based on events already held during that calendar year. For example, if 2 event days with a noise limit of 75dB LAeq,15min had been agreed during that calendar year, a further number of event days may be agreed at a lower level such as 15dB above the background noise level. Alternatively, different areas could operate under different external licences to allow for a noise limit of 75dB LAeq,15min for up to three events per calendar year. This would not apply to events already held at the venue."

I consider that this approach should be given consideration by the Licensing sub-committee

For reference the following applies to Finsbury Park events

Appendix 1– monitoring points and background levels

Approved locations representative of the noise sensitive premises likely to experience the greatest increase in noise levels as a result of events held in Finsbury Park

Location	Background Noise Level [Hourly LA90] 19:00-23:00hrs	Notes	Noise Limit (dB(A) LA _{eq} , 15min)
Seven Sisters Road, N4 [LB Hackney]	63 dB(A)	Taken approx. mid-way along park length. Very busy main road-traffic predominates.	78 dB(A)
Adolphus Road, N4 [LB Hackney]	51 dB(A)	Taken mid-way between Gloucester Drive & Alexandra Grove. Runs parallel to Seven Sisters Road-minimal traffic-shielded by medium rise flats.	66 dB(A)
Woodstock Road, N4	47 dB(A)	Taken at North bend. Separated from park by busy railway line-rear bedrooms face Park.	62 dB(A)
Stapleton Hall Road, N4	41 dB(A)	Taken 30m East of junction with Quernmore Road. Residential- minimal traffic-located on a hill overlooking North side of Park.	56 dB(A)
Lothair Road South, N4	46 dB(A)	Taken 30m East of junction with Alroy Road. Parallel to Endymion Road.	61 dB(A)
Rowley Gardens, N4 [LB Hackney]	49 dB(A)	Taken centre of "quadrangle". On East side of Park & in middle of high rise flats.	64 dB(A)

Sound levels at the monitoring points should not exceed the above background by more than 15dB when measured as a 15 minute LA_{eq}

GLOSSARY OF 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 unit of frequency is Hz. 1 Hz is one pressure fluctuation in one second. The frequency response of the ear is usually taken to be about 16Hz (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 electronic filter matches the variation in the frequency sensitivity of the meter to that of the human ear. 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.

Examples of various noise levels are given below:

Sound Level dB(A)

- 0 – 10 Threshold of hearing
- 10 - 20 Radio Studio
- 20 – 30 Bedroom at night
- 30 – 40 Municipal Library
- 40 – 50 Living room in an urban area
- 50 – 60 Typical Commercial Office
- 60 – 70 Loud conversation
- 70 – 80 Average traffic on a busy street corner
- 80 – 90 Inside a city bus / underground train
- 100 – 110 Typical alarm clock (1 yard away)
- 110 – 120 car horn (1 yard away)
- 120 – 130 Pneumatic drill (1 yard away)
- 130 - 140 Threshold of pain

The subjective response to a noise is dependent not only upon the sound pressure level and its frequency, but also its intermittency.

LA_{eq}: Equivalent Continuous Sound Pressure (ambient) Level 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 can be considered to be the average energy level over the specified measurement period (t) and is a widely used indicator for environmental noise.

LAN: the A-weighted sound level exceeded for % of the measurement period. LA90 is used to define the background noise level, i.e. the noise that would remain once all local noise sources were removed.

APPENDIX B2 – LICENSING AUTHORITY

Recommended Conditions for Alexandra Palace external Premises Licence.

THE PREVENTION OF CRIME AND DISORDER

1. Planning meetings will be held in advance of the events with the Local Authority and other agencies to ensure that they are satisfied with the arrangements.
2. A suitable entry policy will be adopted which will include procedures for the searching of persons and their belongings on entry.
3. The Licensee will require the contractor to be responsible for the bars to operate a strict Challenge 21 policy and all bar staff will be trained to adhere to this policy.
4. Notification and Finish Time
5. The promoter should notify MPS of a proposed event no later than three calendar months prior to the proposed date and provide an Event Management Plan.
6. The finish time PER EVENT must be agreed by the SAG at least one calendar month prior to the event. This must take into account other events or travel issues that may have an impact.
7. Ingress and Egress
8. A comprehensive and satisfactory traffic management plan (TMP), including full details of ingress and egress management. This must be agreed by MPS, LBH (and other impacted local traffic authorities), TFL (as traffic authority and for Underground and Buses) and National Rail. Without the agreement of all parties to the TMP one month before the event, the event cannot take place.
9. When required by the Met Police the event must be supported by a traffic management order (TMO) which will provide the lawful authority for all road closures and traffic diversions. This must have been approved by the relevant traffic authority/ies.
10. Implementation, management and enforcement of the TMP and TMO must be by adequately trained stewards. Sufficient and appropriately briefed and trained staff must be deployed to manage queues at all transport hubs significantly affected by each event.

The locations and timings of these deployments to be agreed with the SAG.

11. Sufficient barriers must be provided in order to facilitate a safe queuing environment and deliver patrons to the stations at a rate that the stations can deal with.

Major incident and contingencies

12. The EMP should incorporate major incident plans and procedures. These plans should address crowd safety issues, RVP's, access by emergency vehicles and arrangements for casualty evacuation.
13. The EMP should also include protocols for transference of control of the event to the MPS Silver commander in the event of a major incident or any incident beyond the capacity of the stewards to deal with.

PUBLIC SAFETY

14. Specific risk assessments will be produced to ensure that all elements of risk are addressed as far as reasonably practicable and suitable and sufficient control measures adopted.
15. An agreed and appropriate level of emergency first aid and ambulance provision will be on site throughout the event. This will include mobile FA patrols, the levels of which will be determined by a medical risk assessment and HSG195.
16. A detailed fire risk assessment will be produced and suitable levels of portable fire fighting equipment will be provided on site.
17. Prior approval will be obtained for the use of any special effects and relevant health and safety information will be provided prior to the event.
18. The applicant will liaise with the London Borough of Haringey Environmental Health Department prior to the events to ensure that the appropriate information is made available in relation to food handling and hygiene.
19. A multi-agency Event Control Room managed by the applicant will be operational throughout events.

General matters

20. Unless otherwise agreed with the Council, the total number of people to be accommodated for the purposes of this Licence, in any event site at any one time shall not be more than **49,999** (this figure must also include security, staff, catering concession staff, performers and employees).
21. The tickets manifest must be shown to the Licensing Officer and a copy kept by LBH.
22. There will be no changes to finalise agreed EMP 1 month before the proposed event.
23. Permission for any deviation from this agreed EMP must be approved by the Licensing Authority before the license holder makes any alterations after this time.
24. The events shall be conducted in compliance with the Purple Guide Book for Safety at Outdoor Concerts.
25. Good quality CCTV Coverage must be provided to cover the concert site and all main public entrances to and from the concert site.
26. The provision and erection of an integrated system of prominent temporary signage, directing patrons to and from the event site.
27. The locations of public toilets should be the subject of prominent directional signage.
28. The provision of adequate Temporary Lighting to be shown on layout map. Emergency lights to be turned on 1 hour before sunset.
29. The provision of adequate receptacles at each entrance to the Park for the storage and removal of seized alcohol.
30. The provision and location of any ticket sales booth for the Concerts must be agreed as part of the EMP.
31. Upon request, authorised Enforcement Officers of the Responsible Authorities on duty in that capacity of Licensing Authority, Environmental Health Team, Metropolitan Police Service and London Fire Brigade, must be provided with security passes for full and free access at all times to each and every part of the licensed area.

32. The Licensee shall ensure that no person below the relevant age shall be permitted to view or participate in any performance subjected to age-related restrictions. Such steps will be set out and agreed as part of the EMP.
33. The Licensee shall reasonably request the performer to refrain from mingling with the audience, especially if there is a risk of an over-zealous audience. Any interaction with the audience must be pre-planned and agreed with the Licensing Authority. If the performer wishes to come down from the stage to interact with the audience, this should not be for more than 15 minutes for the entire performance unless otherwise stipulated by the Licensing Officer. If necessary, the performer must be escorted by sufficient security personnel. The Licensee shall also pre-select/limit the number of audience who wish to go on stage to present perform with the performer. No performer will climb any structure of the stage.
34. 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).
35. 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.
36. The required number of designated disabled car park spaces shall be provided and shown on the layout plan. Induction loops should be provided at customer service points. A platform for disabled viewing must be provided to accommodate the numbers of wheelchair users and people with disabilities attending the events (including their carers where appropriate). The platform should have easy level access to and from the concert site. Dedicated toilet provision shall also be located adjacent to the viewing platform. There should be an adequate number of SIA/Stewards designated to assist in the smooth operation of all facilities in this regard.
37. The timings of events to be agreed to ensure that there is no conflict with nearby schools and concert goers.
38. Any music in the hospitality areas will be played at background levels after the main showdown times.

Communication conditions

39. A plan of the area that must be leafleted by the promoter no less than 14 days before the event is due to begin, this must be agreed with the licensing authority, Parks Service and Councils Highway Authority. This leaflet will have the information relating to any traffic management order, complaints line information, times of rehearsals, travel information, Waste/Litter Management Plan, vehicular access/parking restrictions, pedestrian access restrictions, preferred access routes etc.
40. A community hotline as outlined in the Enforcement Response representation must be provided and staffed by the promoter/or agency. This line must be in operation from 09:00 to midnight on the day of each concert. The facility is for local residents/businesses to call in with any complaints or concerns relating to issues surrounding the concerts. The community hotline number is to be published in the leaflet circulated by the promoter.

41. A contact number for residents for complaints during the build up and break down periods is also to be provided.
42. Complaints or concerns that cannot be dealt with by the promoter should be referred onto the appropriate Agency or the Licensing Officer onsite. A log of all calls must be kept and should be inclusive of name, address, telephone number, details of complaint, action taken, and any resolutions/outcomes.
43. A copy of the log of calls and associated information must be sent by e-mail to the Licensing Officer licensing@haringey.gov.uk following each concert. Figures on ejections from the event due to drugs or excessive alcohol use and or anti-social behaviour must be recorded. A medical breakdown will also need to be recorded and given to the Licensing Authority on request.
44. A communication system must be provided to ensure the effective operation of the site under both normal and emergency evacuation conditions. The Licensee must provide an adequate incident control centre and a rendezvous point for the Police and other emergency services.
45. There shall be a welfare point (or equivalent area) for the reporting and management of lost children. The welfare point will be staffed by trained (and appropriately certified by the Criminal Records Bureau) members of staff who will be in radio contact with the head steward and the safety co-ordinator.

Waste considerations

46. The Waste/Litter Management Plan contained in the Final Event Management Plan must be complied with in full. The pedestrian routes into the park must be looked after by litter teams during and after the Concerts. These areas must be litter free by 6am on the morning after each Concert.
47. A sufficient number of easily identifiable, readily accessible receptacles for refuse must be provided, including provisions for concessions. Arrangements must be made for regular collection. Public areas must be kept clear of refuse and other combustible waste prior to and, so far as is reasonably practicable, during the licensed event.
48. An information point or points to be made available around the site for customers to report concerns, lost phones, bags etc. Staff to be able to assist customers in contacting relevant companies to block phones or to put a stop on lost cards etc.

Alcohol considerations

49. The details in the final EMP relating to the Bars at the Events shall be complied with. The drinks can only be dispensed in plastic/paper cups or plastic bottles. No glass or cans are permitted with the exception of designated hospitality areas to which the public do not have access. SIA security staff must ensure that people in the hospitality area do not come into the main arena with glasses or bottles. Appropriate SIA and stewarding must be in place at all times to ensure that no underage person is sold or is consuming alcohol on the concert site. All bars must close by 22:00 on the night of each event.
50. The name and contact telephone number of the Designated Premises Supervisor shall be displayed in a prominent position on the premises, so that it is clearly visible. Each bar should have a named individual managing the bar and this person must be Personal license holder.
51. Bars will not be permitted to run price promotions, happy hours or other promotions designed to encourage excessive drinking.

52. If mobile drink servers are to be placed in the crowd (MDS), they will need to be accompanied by SIA approved officers throughout the event. We would prefer this service was not offered and customers made to attend the bars to purchase alcohol.

SIA and Stewards

53. The provision of an agreed number of SIA and stewards at agreed locations outside the environs of the Park as part of the EMP, to ensure guidance is being given and directing concert patrons to the concert site both before and after the concerts.
54. All staff should be able to describe the provisions for disabled people's access.
55. The Licence Holder shall employ sufficient numbers of stewards/marshals as required by the size of the event as agreed in the EMP to ensure that patrons leave the premises safely. SIA stewards and general stewards must be proactive in preventing public urination in and around the park and must be fully briefed in this regard.
56. SIA and general Stewards must be proactive and manage large queues forming at sanitary accommodation areas. They must assist in the diversion of spectators from these over-crowded areas to alternative sanitary accommodation.
57. Any queue which forms outside the premises shall be stewarded at all times to ensure that minimal disturbance is caused.
58. The Licensee shall encourage patrons not to congregate outside the premises after the event has finished.
59. Promotional literature and tickets will contain information regarding public transport options and public conveniences and shall request persons to leave the area in an orderly manner.
60. Publicity and signage shall be produced to provide access information in advance of the event.

Sanitation

61. The contact details of the supervisor for the sanitary facilities to be provided to the Licensing Officer.
62. There will be a provision of adequate portable toilet facilities outside the concert site, each block of toilets to be suitably located to serve the event goers both on ingress as well as egress from the event.

Egress

63. Unless otherwise agreed, the Licensee must ensure an Egress Management Plan is presented to and agreed by the Haringey Safety Advisory Group, or their authorised representative, no later than 28 days prior to the event. Please note: The Egress Management Plan may require the closure of surrounding roads with the approval of the relevant authorities.
64. The robust management of this plan may require assistance from the MPS and appropriate costs associated with this will be met by the promoter. Provision of policing requirements should be jointly risk-assessed for each event.
65. For the avoidance of doubt the footprint of the concert will be viewed to include the areas within the traffic management order. Other transport hubs away from Alexandra Palace itself may require additional stewarding from the promoter. Costs are to be met by the promoter.

66. The provision of an agreed number of SIA and stewards at agreed locations outside the event site to ensure event goers do not exit the park into residential streets other than via those exits detailed in the Egress Management Plan.

Health and Safety

67. Adequate rigid barriers or fences designed to adequately resist right-angle and parallel loads commensurate with probable crowd pressure must be provided around any stage and other location where it is necessary to limit crowd pressure in the interests of safety.
68. Details of all marquees, tented structures and temporary structures should be provided including emergency exits and signage, fire warning and fire fighting equipment.
69. All fabric, including curtains and drapes used on stage for tents and marquees, or plastic and weather sheeting, shall be inherently or durably flame retardant to the relevant British Standards. Certificates of Compliance must be available upon request
70. Full structural design details and calculations of any stages and structures, as approved by building control, to be erected within the licensed area, must be submitted to the licensing Authority at least 28 days beforehand. A certificate from a competent person or engineer that a completed structure has been erected in accordance with the structural drawings and design specification must be available for inspection prior to a relevant structure being used during the licensed event.
71. Any moving flown equipment must contain a device or method whereby failure in the lifting system would not allow the load to fall. All hung scenery and equipment must be provided with a minimum of two securely fixed independent suspensions such that in the event of failure of one suspension the load will be safely sustained
72. The Event Organiser, contractor and any staff employed thereof shall comply with the Conditions of this Licence.
73. All functions relating to the setting up, the execution and dismantling of the event, the licensed area and all equipment are carried out in accordance with the Health and Safety at Work etc. Act 1974 and all related regulations, Codes of Practice and Guidance Notes. The Promoter must afford all assistance for the necessary inspections relating to Health and Safety both prior to and during the licensed event. All documentation required by the Health and Safety at Work etc. Act 1974 relating to contractors and employees must be available for inspection by authorised officers at all times during the licensed event.
74. There shall be a welfare point (or equivalent area) for the reporting and management of lost children. The welfare point will be staffed by trained (and appropriately certified by the Criminal Records Bureau) members of staff who will be in radio contact with the head steward and the safety co-ordinator.
75. Notification of any teams to be used related to the protection of merchandise must be shared with the Licensing Authority. Such teams do not have powers to deal with street trading or counterfeit merchandising matters outside of the licensed area.
76. The build up and break down time lines and changes to routes through the Park to be shared with the Licensing Team and Park Service to enable the relevant dates etc to be passed through to the public as part of the EMP.

77. The Licensing Authority reserves the right where it is considered that one or more of the above conditions have not been met to its satisfaction the consent for the event will not be given

THE PREVENTION OF PUBLIC NUISANCE

78. The Licensee will contract a competent acoustic consultant who, in liaison with the Licensing Authority will produce a Noise Management Plan specific to the event. The acoustic consultant representative will be on site throughout the event to ensure that noise levels are met.

Dealing with complaints

79. A complaints book or electronic record will be held on the premises to record details of any complaints received from neighbours through the dedicated noise line and the action taken. The information is to include, where disclosed, the complainant's name, location, date time and subsequent remedial action undertaken. This record must be made available at all times during the event for inspection by council officers of the initial record. Records must be submitted to the Licensing team with a final log to be submitted within a further 7 days.

Prevention of nuisance from light

80. Security lights/tower will be positioned to minimise light intrusion to nearby residential premises.

Stage areas

81. The Licensing Authority should be consulted regarding the siting of all stages in the premises and agree on their location for all productions.
82. The Premises Licence holder / appointed noise consultant shall be aware of the guidance contained in the Code of Practice on Environmental Noise Control at Concerts or any subsequent equivalent Guidance and make use of its recommendations where appropriate to the circumstances of this application.
83. Information provided to residents and businesses 2 weeks prior to the event must include a synopsis of information about the event including dates and times based upon the Premises Licence application, information on how it is intended residents will be protected from excessive noise and details of a dedicated and live complaints telephone line. The Licensing team will provide a list of roads within a reasonable distance from the Park specifying the required distribution list. A draft of the letter to residents and businesses must be provided to the Haringey Licensing team no later than 5 weeks prior to the event.
84. On the day before and on days during the event sound checks and rehearsals shall not exceed 90 minutes duration within an agreed 3 hour window. Times of sound checks and rehearsal will be agreed by the Licensing Authority with a final log to be submitted within a further 7 days. Sound checks and rehearsals are not permitted on any other day.
85. Monitoring of the locations representative of the noise sensitive premises must be undertaken by the appointed noise consultant on behalf of the Premises Licence holder throughout the times where there is regulated entertainment of any kind and readings / noise levels must be stored for subsequent reporting or disclosure to appointed Licensing Authority representatives as they are obtained and upon request at any time. A minimum of two persons must be available outside the park to monitor noise levels and to provide a response to complainants.
86. Any reasonable request of the Licensing officer representative will be complied with by the Premises Licence holder in regard to sound levels.

General

87. A Noise Management Plan which is regularly updated in the run up to the event and is a "Live" document will be made available to the Licensing Authority and their representatives.

THE PROTECTION OF CHILDREN

88. Steps to address the protection of children will be identified in pre-event documentation.

89. The Designated Premises Supervisor will ensure that all bar staff are trained and fully aware and compliant of age verification procedures and requirements for alcohol sales, for example, Challenge 21.

90. Age restricted films indicating nudity or semi-nudity will not be shown in the presence of children.

91. Alcohol may only be sold to individuals over the age of 18 with valid proof of identification with one of the following:

- A valid passport
- A photo driving license issued in a European Union Country
- A proof of age standard card system
- A citizen card, supported by the Home Office

APPENDIX B3 – METROPOLITAN POLICE

THE PREVENTION OF CRIME AND DISORDER

A suitable entry policy will be adopted which will include procedures for the searching of persons and their belongings on entry.

The Metropolitan Police Service (MPS) to have the right to check and, if necessary and appropriate, to veto any artists who are scheduled to perform at an event. This will be discussed in advance with the organisers and, where security and sensitivity allows, the MPS will give reasons for their decision. An initial list of proposed performers should be provided by the organisers to the licensing authority and the MPS no later than 3 months before the event starts, with the final list of performers is to be provided no later than 3 weeks before the event starts.

Where replacements are necessary due to illness or other unforeseen circumstances, details of any replacement performers are to be provided to the MPS as soon as reasonably practicable and prior to any marketing communications.

A communication system must be provided to ensure the effective operation of the site under both normal and emergency evacuation conditions. The Licensee must provide an adequate incident control centre and a rendezvous point for the Police and other emergency services

Ejection or refusal of entry will be carried out by licensed security staff.

The Licensee will require the contractor to be responsible for the bars to operate a strict Challenge 21 policy and all bar staff will be trained to adhere to this policy.

Police Role

The MPS will not perform 'stewarding' roles nor undertake the responsibilities of the event organiser or other agencies, as these are not police core duties, unless there is a formal request from the event organiser or other agency for Special Police Services (SPS), which the MPS agree to provide.

Notification and Finish Time

The MPS to be provided with information including details of nature of event and any external promoter and artists no later than three calendar months prior to the proposed date and provide an Event Management Plan.

The finish time PER EVENT must be agreed by the LSAG at least one calendar month prior to the event. This must take into account other events or travel issues that may have an impact.

Ingress and Egress

A comprehensive and satisfactory traffic management plan (TMP), including full details of ingress and egress management. This must be agreed by MPS, LBH (and other impacted local traffic authorities), TFL (as traffic authority and for Underground and Buses) and rail. Without the agreement of all parties to the TMP one month before the event, the event cannot take place.

The TMP (if required by RAs) must be supported by a traffic management order (TMO) which will provide the lawful authority for all road closures and traffic diversions. This must have been approved by the relevant traffic authority/ies.

Implementation, management and enforcement of the TMP and TMO must be by adequately trained stewards. An event TMO will require these to be CSAS accredited.

Sufficient and appropriately briefed and trained staff must be deployed to manage queues at all transport hubs significantly affected by each event. The locations and timings of these deployments to be agreed with the LSAG.

Sufficient barriers must be provided in order to facilitate a safe queuing environment and deliver patrons to the stations at a rate that the stations can deal with.

The full cost of the TMP, including the TMO, staffing and barrier costs to be met by the organiser/promoter. Any request for the TMP to be supported by police officers, over and above the deployment determined by the MPS as required to discharge the core policing duties associated with each event, must be by way of a request for Special Police Services (SPS) pursuant to Section 25 of the Police Act 1996. The MPS reserves full discretion to refuse any request for SPS, and the TMP must not assume police support.

All drinks should be decanted into plastic glasses or provided in PET bottles.

Crime, disorder and public nuisance

The MPS requires the promoter to work in partnership and make all reasonable efforts to reduce crime and disorder. The MPS seeks the following conditions:

- Where required by Police patrons entering the event should be subject to an effective search as a condition of entry; this may include the use of metal detecting wands and 'metal detecting screening arches' at ingress points. The level of search that patrons should be subjected too should be agreed with the SAG after an intelligence assessment.
- The organiser to provide pre, during and post event crime prevention messaging through all available channels including social media and on-site

screens, this messaging to be agreed with the MPS and be given sufficient prominence on site and on major ingress and egress routes;

- There must be satisfactory stewarding and SIA accredited staff to deal with all reasonable eventualities, to be correctly briefed so they can engage with patrons in order to help prevent crime within the event footprint;

CCTV requirements

Where The MPS deem necessary, CCTV should be provided and the ability to provide recordings of footage in a removable format on site within a reasonable time. This footage should be made available upon request of the MPS; as a guide the minimum requirements for CCTV are as follows:

Cameras on the entrances must capture full frame shots of the heads and shoulders of all people entering the premises i.e. capable of

- a) Identification.
- b) Provide a linked record of the date, time, and place of any image.
- c) Provide good quality colour images during opening times.
- d) Have a monitor to review images and recorded quality.
- e) Be regularly maintained to ensure continuous quality of image capture and retention.
- f) Staff trained in operating CCTV.
- g) Digital images must be kept for 31 days. The equipment must have a suitable export method, e.g. CD/DVD writer so that Police can make an evidential copy of the data they require. Copies must be available within a reasonable time to Police on request.

Where the MPS Gold commander for the event considers it necessary to deploy officers overtly or covertly within the event space then the promoter will facilitate this.

Major incident and contingencies

The EMP should incorporate major incident plans and procedures. These plans should address crowd safety issues, RVP's, access by emergency vehicles and arrangements for casualty evacuation.

The EMP should also include protocols for transference of control of the event to the MPS Silver commander in the event of a major incident or any incident beyond the capacity of the stewards to deal with.

The protection of children from harm

The MPS expects the promoter to operate a robust Challenge 21 policy with regards to the sale of alcohol on site. There should be sufficient provision by appropriately trained and accredited staff to deal with any U18's requiring assistance.

The Licensee shall ensure that no person below the relevant age shall be permitted to view or participate in any performance subjected to age-related restrictions. Such steps will be set out and agreed as part of the EMP.

There shall be a welfare point (or equivalent area) for the reporting and management of lost children. The welfare point will be staffed by trained (and appropriately certified by the Criminal Records Bureau) members of staff who will be in radio contact with the head steward and the safety co-ordinator.

APPENDIX C – REPRESENTATIONS FROM ‘OTHER PARTIES’

**APPENDIX C1 – 'OTHER PARTIES' AGAINST
APPLICATION**

Anderson Chanel

From:
Sent: 25 March 2017 21:51
To: Licensing
Cc:
Subject: Alexandra Palace Grounds Licensing Act 2003 Representation
Attachments: Noise Council Code on Noise Control at Concerts.pdf; ATT00001.htm; NANR292_Napier_Final_Report.pdf; ATT00002.htm

- We wish to make a representation in relation to the licence application for Alexandra Palace Grounds
- Our personal details are _____ and _____ contact emails - _____ and _____
- We qualify to make representations because we live in the area which will be affected by the licence application.
- We are objecting to the licence application on the grounds of the prevention of public nuisance:
 - The application will result in a significant increase in the number of outdoor events with associated noise nuisance.
 - We wish to object because the total number of events at the high noise levels specified in the application will result in an unacceptable level of noise nuisance given the frequency of events specified in the application. Either the number of events needs to be reduced or the noise generated at the events needs to be reduced.
 - As a local resident I value the peace and quiet of this residential area and wish this to continue into the future, particularly in the evenings and weekends.
 - We accept that a balance has to be reached to meet the commercial needs of Alexandra Palace.
 - We submit that the licence application should only be granted if it complies with the "Code of Practice on Environmental Noise Control at Concerts" as produced by The Noise Council.
 - Details of the code of practice can be found at http://www.cieh.org/policy/noise_council_environmental_noise.html and we have attached a copy for information.
 - Specifically we would wish to object to any false distinction between events which have music as their primary purpose and those which do not have music as their primary purpose.
 - All external events which will create noise levels over and above background levels should be considered together. It is the impact in terms of noise nuisance which is important not the nature of the event.
 - As such all events should be captured within the guidelines laid down in the code of practice such that where events are taking place between 4 to 12 days per calendar year per venue the Music Noise Levels should not exceed the background noise level by more than 15dB(A) over a 15 minute period. This is particularly important in our neighbourhood where background noise levels are currently low.
 - We want the the number of events to be limited to 12 per year and for all events the noise levels not to exceed the background noise level by more than 15dB(A) over a 15 minute period . See code of guidance guidelines section 3.1 - Table one.
 - In addition to capture the impact of low frequency noise additional criteria should be set in line with the code of practice. The code of practice states that even if the above guiltiness are met that unreasonable disturbance may be occurring because of low frequency noise. The guidance suggests that a level up to 70dB in either of the 63Hz or 125Hz octave frequency is satisfactory. We wish this limit to be included in any approval in order to control low frequency noise nuisance.
 - We have also attached for information the Napier Research into Attitudes to Environmental Noise from Concerts -2011. This shows that the code of practice is very relevant to real life events which generate noise nuisance. It also shows how increasing noise levels leads to increased levels of annoyance and hence noise nuisance.

- We also wish to object on the ground of the nuisance which will be caused by the massive increase in the number of people arriving in the area.
 - The public transport service is totally inadequate to meet the demands of a significant number of visitors impacting on local residents who use public transport.
 - Because of the poor public transport links many will decide to come by car and this will have a major impact on both congestion and on parking.
 - The car parks at Alexandra Palace have a small capacity compared to the projected number of visitors at many events. As a result many will park on local roads which are already at capacity.
 - Many of the local roads do not have parking restrictions and even those that do will generally not have restrictions at the times of the outdoor events.
 -
 - Thank you for considering our representations -

Code of Practice on Environmental Noise Control at Concerts

THE NOISE COUNCIL

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1.0 INTRODUCTION

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

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

2.0 DEFINITIONS

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

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

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

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

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

3.0 GUIDELINES

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

TABLE 1

Concert days per calendar year, per venue	Venue Category	Guideline
1 to 3	Urban Stadia or Arenas	The MNL should not exceed 75dB(A) over a 15 minute period
1 to 3	Other Urban and Rural Venues	The MNL should not exceed 65dB(A) over a 15 minute period
4 to 12	All Venues	The MNL should not exceed the background noise level 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_{Aeq} 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).
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6. Inaudibility - an Established Criterion, A.W.M. Somerville (ProcIOA, Vol 13, Part 8, 1991).
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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

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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

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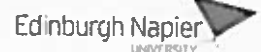
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**RESEARCH INTO ATTITUDES
TO ENVIRONMENTAL NOISE
FROM CONCERTS
(NANR 292)**

September 2011



**THE QUEEN'S
ANNIVERSARY PRIZES
2009**



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1.0 Introduction

- 1.1 The Department for Environment, Food and Rural Affairs (Defra) and the Devolved Administrations commissioned research contract NANR 292 to assist a future review of the Noise Council's Code of Practice on Environmental Noise Control at Concerts.
- 1.2 To inform the review process Ipsos MORI and Edinburgh Napier University's, Building Performance Centre have been appointed to carry out a social study of attitudes to music noise of those residing in the vicinity and those attending such events.
- 1.3 The study is based around 10 concert events held across the UK between May and September 2010.
- 1.4 To compliment the social study Defra have let a secondary contract (NANR 297) to undertake noise monitoring at the events where the social studies were to be undertaken.
- 1.5 The purpose of this report is to analyse the results of the social study together with the event noise to determine potential correlations that will help inform the review of the Noise Council's Code of Practice on Environmental Noise Control at Concerts.
- 1.6 The UK Noise Council Code of Practice on Environmental Noise at Concerts (1995) has, over the last 17 years, been widely adopted and utilised by local authorities and concert promoters. It has provided a framework to achieve a workable balance between the local authorities' obligation to protect noise-sensitive premises, and the local authorities' obligation to facilitate and licence public entertainment events.

- 1.7 The key guidance from the code, which is reproduced below, provides a framework for setting limits on the Music Noise Level based on the type of venue and number of events to be held each year.
- 1.8 *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 facade any noise sensitive premises for events held between the hours of 0900 and 2300.*

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

- 1.9 The Code of Practice event category and guidance Music Noise Level for each of the ten events included in the project are presented in Table 1 overleaf.

Table 1: Code of Practice, Event Classification

Event	Venue Category	Guideline MNL
		$L_{Aeq\ 15min}$
12/5/2010 Green Day, LCCC, Manchester	Urban Stadia	75 dB
26/6/2010 Pink, Hampden Park, Glasgow	Urban Stadia	75 dB
24/6/2010 Pink, Ricoh Arena, Coventry	Urban Stadia	75 dB
7/8/2010 Pride, Preston Park, Brighton	Other Urban	65 dB
12/9/2010 Help for Heroes, Twickenham, London	Urban Stadia	75 dB
11/9/2010 Proms, Singleton Park, Swansea	Other Urban	65 dB
30&31 /5/2010 Evolution, Baltic Sq, Newcastle	Other Urban	65 dB
19/6/2010 Green Day, Wembley Stadium, London	Urban Stadia	75 dB
31/7/2010 Mowtown, Kenwood House, London	Other Urban	65 dB
12/5/2010 KISS, Wembley Arena, London	Indoor venue	N/A

- 1.10 Whilst covered by the Code of Practice general guidance, no specific guideline MNL is given for purpose built indoor concert venues which host over 30 events per year, such as Wembley Arena.

2.0 Analysis Methodology

- 2.1** We have been supplied with the noise levels measured at the mixing desk for each event and the noise levels measured during the event at positions representative of the residential areas around each venue.
- 2.2** Meteorological data for each event has been gathered from the nearest Met Office weather station to the event.
- 2.3** We have also been supplied with the social survey response data from each event.
- 2.4** For those living near the venue, the pertinent section of the social survey to correlate to the measured noise level are Question 17 and the follow on Question 18:
- Q17 Did you hear music from the event, inside your home?**
- Q18 To what extent, if at all, were you annoyed by noise from the event?**
- 2.5** The music audibility response rate to Question 17 for each event is presented in Table 2.

Table 2: Q17 Music Audibility Response Rate

Event	% of respondents who could hear music and expressed an opinion on subjective annoyance	% of respondents stating music inaudible / not heard	Total number of respondents
Green Day, Manchester	75	25	174
Pink, Glasgow	60	40	181
Pink, Coventry	47	53	220
Pride, Brighton	70	30	125
Help for Heroes, Twickenham	48	52	145
Proms, Swansea	43	57	170
Evolution, Newcastle	36	64	275
Green Day, Wembley Stadium	32	68	168
Mowtown, Kenwood House	31	69	123
KISS, Wembley Arena	14	86	144

- 2.6 To allow an analysis of the whole data set, the assumption has been made that respondents who could not hear the music noise were 'not annoyed' by music noise. An analysis has also been undertaken of the 'audible response' sub set for each event.
- 2.7 The data-sets have been integrated into graphical form by constructing a noise model of each event. This enabled a geographical representation of the survey responses alongside the measured music noise levels presented as a noise contour map. In addition, by using the noise model to calculate the noise level at each respondent location, each survey response was able to be specifically linked to an estimated music noise level (eMNL) enabling investigation of a dose-response relationship¹ between music noise and subjective response.

¹ a dose-response relationship describes the change in effect of someone (in this case, annoyance) we might see as a result of differing levels of exposure (or doses) to a stressor (in this case, noise).

3.0 Concert Noise Measurements

3.1 Noise measurements were undertaken at the mixing desk within each venue, except Pride in Brighton where there was no front of house mixing desk. At Pride the measurements were made approximately 10m from the side of the stage. The typical levels recorded during the main act are presented in Table 3.

Table 3: Mixing Desk Noise Levels			
Event	Distance from mixing desk to stage	Typical event Mixer Level <i>L</i> _{Aeq 15min}	Venue Category
Green Day, Manchester	40m	100 dB	Urban Stadia
Pink, Glasgow	65m	<i>Est 98 dB</i>	Urban Stadia
Pink, Coventry	50m	98 dB	Urban Stadia
Pride, Brighton	-	96 dB	Other Urban
Help for Heroes, Twickenham	40m	88 dB	Urban Stadia
Proms, Swansea	40m	<i>Est 85 dB</i>	Other Urban
Evolution, Newcastle	40m	89 dB	Other Urban
Green Day, Wembley Stadium	40m	101 dB	Urban Stadia
Mowtown, Kenwood House	40m	88 dB	Other Urban
KISS, Wembley Arena	Indoor venue	104 dB	Indoor venue

3.2 Event levels were not available for two events. It is expected that the mixing desk level at Pink in Glasgow would be similar to Pink in Coventry. Based on the levels measured around the venue and the distance to the loudspeaker stacks, it is estimated that the Proms event in Swansea is likely to have a mixing desk level of around 85 dBA.

- 3.3 In terms of the Code of Practice event categories, the Help for Heroes concert was the quietest of the Urban Stadium events with a MNL approximately 10 dB lower than the other Stadium events. Conversely the Pride, Brighton event was significantly louder than the rest of the 'Other Urban' events with a MNL approximately 10 dB higher.
- 3.4 Noise measurements were undertaken at a series of residential locations within approximately 1 km distance from each concert venue.
- 3.5 The noise survey data, which covers three 5 minute measurement periods at each position, has been assessed. Most of the noise measurements included audio data, which enabled post-measurement selection of suitable measurement periods most representative of music noise from the concert venue. Periods with high background² noise levels have been discounted from the analysis and the remaining periods have been averaged and tabulated into the following Tables of this Section.
- 3.6 Whilst this selection process has reduced the influence of intermittent background sources, some measurement positions were still affected by significant background noise or otherwise had very low music noise levels. Measurement positions which have an estimated Music Noise Level L_{Aeq} 5 to 10 dBA below the ambient measured level have been highlighted with an '<'; positions where the music was not audible and was therefore likely to be L_{Aeq} 10 dBA below the measured level have been highlighted with an '<<'.

² i.e. noise not associated with the event

Green Day, Manchester

- 3.7 The measured noise levels for each measurement location are given in Table 4, along with an indication of the significance of the concert music content on the measured level.

**Table 4: Ambient noise levels measured in residential areas,
Green Day, Manchester**

Name	L_{Aeq}
Railway Road	< 54.7
Barlow Road	57.1
Gorse Avenue	61.3
Great Stone Road	73.6
Trent Bridge Walk	66.6
Kings Road	59.5
Ayres Road	61.5
Addison Crescent	51.8
Sutherland Road	48.0

< indicates MNL 5 to 10 dB less, << indicates MNL over 10 dB less

Pink, Glasgow

- 3.8 The measured noise levels for each measurement location are given in Table 5, along with an indication of the significance of the concert music content on the measured level.

Table 5: Ambient noise levels measured in residential areas, Pink, Glasgow

Name	L_{Aeq}
Ardmory Avenue	52.6
Battlefield Avenue	<< 52.8
Broadwood Drive	<< 49.0
Cumming Drive	67.2
Green Holme Street	<< 48.4
Kingshurst Avenue	< 49.8
Kingswood Drive	53.0
Myrtle View Road	58.6

< indicates MNL 5 to 10 dB less, << indicates MNL over 10 dB less

- 3.9 The three positions where the MNL was 10 dBA less than background were the first three measurements made, all in the early part of the evening between 18.00hrs and 20.00 hrs. There are no mixing desk levels available for this event, but it has been confirmed by the event monitoring contractor that a support act was performing at a subjectively lower music level than the main act.

Pink, Coventry

- 3.10 The measured noise levels for each measurement location are given in Table 6, along with an indication of the significance of the concert music content on the measured level.

**Table 6: Ambient noise levels measured in residential areas,
Pink, Coventry**

Name	L_{Aeq}
Allied Close	54.7
Arbury Avenue	58.4
Beacon Rd JW St Luke's	< 56.7
Famdale Avenue	< 53.6
Grindle Road	55.1
John Shelton Drive	<< 49.1
Whitmore Park Road	<< 54.0

< indicates MNL 5 to 10 dB less, << indicates MNL over 10 dB less

Pride, Brighton

- 3.11 The measured noise levels for each measurement location are given in Table 7, along with an indication of the significance of the concert music content on the measured level.

Table 7: Ambient noise levels measured in residential areas, Pride, Brighton	
Name	L_{Aeq}
Argyle Road	62.8
Bevant Road	59.0
Ditchling Rise	60.1
Herbert Road	59.7
North Road	53.5
Port Hall Road	< 57.6
Preston Drove	67.3
Preston Park Avenue	72.5
Reigate Road	<< 57.8
Rookery Close	68.4
Rugby Road	60.5
Waldegrave Road	62.1

< indicates MNL 5 to 10 dB less, << indicates MNL over 10 dB less

Help for Heroes, Twickenham

- 3.12 The measured noise levels for each measurement location are given in Table 8, along with an indication of the significance of the concert music content on the measured level.

**Table 8: Ambient noise levels measured in residential areas,
Help for Heroes, Twickenham**

Name	L_{Aeq}
Arnold Crescent	46.9
Beaumont Place	54.5
Cole Park Gardens	48.9
Duke of Cambridge Close	< 52.9
Gainsborough Gardens	< 46.4
Godfrey Avenue	46.2
Lime Grove	51.5
Marlow Crescent	54.3
Stanhope Terrace	49.9

< indicates MNL 5 to 10 dB less, << indicates MNL over 10 dB less

Proms, Swansea

- 3.13 The measured noise levels for each measurement location are given in Table 9, along with an indication of the significance of the concert music content on the measured level.

Table 9: Ambient noise levels measured in residential areas, Proms, Swansea

Name	L_{Aeq}
Admirals Walk	< 45
Eversley Rd	45.9
Kimberley Rd	43.2
Park View Terrace	46.9
Roger Beck Way	< 45.6
Sketty Avenue	43.3

< indicates MNL 5 to 10 dB less, << indicates MNL over 10 dB less

Evolution, Newcastle

- 3.14 The measured noise levels for each measurement location are given in Table 10, along with an indication of the significance of the concert music content on the measured level.

Table 10: Ambient noise levels measured in residential areas, Evolution, Newcastle	
Name	L_{Aeq}
Baltic Quay	59.2
Barker Street	<< 56.5
Brinkburn Street	<< 53.3
Brock Street	< 54.6
Chaucer Close	<< 52.4
Dean Street	<< 60
Howards Street	< 63.9
Mulgrave Terrace	<< 52.1
Quayside	< 62.8
St Ann's Street	54.9

< indicates MNL 5 to 10 dB less, << indicates MNL over 10 dB less

- 3.15 The music from the event was only audible at a few of the measurement positions. This is likely to be due to a combination of factors:
- The music levels at the mixer desk were relatively low, approximately 10 dB below the typical concert level.
 - The event was held in the centre of Newcastle with a number of major road networks around the event site.
 - This event was the only one measured during the daytime period when traffic and background noise is generally higher.

Green Day, Wembley Stadium

3.16 The measured noise levels for each measurement location are given in Table 11, along with an indication of the significance of the concert music content on the measured level.

Table 11: Ambient noise levels measured in residential areas, Green Day, Wembley Stadium	
Name	L_{Aeq}
Empire Court	< 57.2
Jesmond Avenue	53.5
Linden Avenue	50.3
Manor Drive	50.9
Park View	54.2
Tokyngton Community	61.4
Vivian Avenue	53.3
Windsor Crescent	<< 60.1

< indicates MNL 5 to 10 dB less, << indicates MNL over 10 dB less

Mowtown, Kenwood House

- 3.17 The measured noise levels for each measurement location are given in Table 12, along with an indication of the significance of the concert music content on the measured level.

**Table 12: Ambient noise levels measured in residential areas,
Mowtown, Kenwood House**

Name	L_{Aeq}
Bunkers Hill	<< 45.1
Fitzroy Park	51.7
Spainiards Close	< 45.9

< indicates MNL 5 to 10 dB less, << indicates MNL over 10 dB less

KISS, Wembley Arena

- 3.18 The measured noise levels for each measurement location are given in Table 13, along with an indication of the significance of the concert music content on the measured level.

Table 13: Ambient noise levels measured in residential areas, KISS, Wembley Arena	
Name	L_{Aeq}
Alexandra Court	<< 53.1
Dagmar Road	<< 46.0
Empire Court	<< 51.9
Forum House, Engineer Way	<< 55.4
Raglan Court	< 47.9

< indicates MNL 5 to 10 dB less, << indicates MNL over 10 dB less

- 3.19 The music was only audible at one of the measurement positions and was not dominant at this position. This was due to the high level of sound insulation provided by the enclosed arena building.

4.0 Analysis of Concert Noise Responses

Concert Noise Maps

- 4.1 Noise mapping was performed using SoundPLAN 6.4 noise mapping software. An Ordnance Survey street map was used as a mapping base onto which the event noise levels were overlaid from the noise survey data. The propagating noise levels from the venue are shown on the maps using coloured bands, each of which has a 5 dB bandwidth.
- 4.2 The noise maps were optimised by an iterative procedure to provide the best possible agreement with measured sound levels at the positions which were identified as most representative of the Music Noise Level.
- 4.3 Whilst the maps present the best possible agreement, it is not possible for the maps to accurately reflect all the measured noise levels as some of the locations are affected by localised attenuation from buildings and other geographical features. Due to project constraints such features are not included within the noise-response maps, therefore a general limit to their accuracy exists when considering precise locations.
- 4.4 Details of the noise monitoring and survey respondent locations are shown on the noise maps as PDF annotations. Information about each annotation can be viewed by selecting the respective annotation marker when viewing the PDF file in Adobe Reader.
- 4.5 Noise monitoring locations are identified as blue arrows and are annotated with the location and measurement results.
- 4.6 Information about each of the interview responses was entered onto the plan as an annotation, at locations determined using the full address supplied by Ipsos MORI. Each coloured 'star' annotation shows the post code location and subjective response to Survey Question 17 and 18 if the music was audible.

The respondent location 'star' markers are categorised into five colours representing the response to Questions 17 and 18 i.e. Very, Fairly, Not Very, Not at All Annoyed and Inaudible/Can't remember.

- 4.7 Where there are a number of respondents in close proximity to one another, it is easier to interpret the survey responses by zooming in to the location through Adobe Reader.
- 4.8 Whilst the data analysis uses the exact respondent address, in order to maintain anonymity for the respondents, the survey annotation positions have been randomly distributed within 20m of the true survey location and utilise 'stars' as opposed to arrows to indicate the respondent location without precisely identifying them.
- 4.9 The noise maps for each event are presented in Appendix A. To print the noise maps with annotations it is necessary to have Acrobat Adobe Reader version 10 or the full Acrobat Adobe package.
- 4.10 As weather conditions such as wind direction can affect noise propagation, the maps also include details of the wind strength and direction. The full weather data is also reproduced in Appendix B.

Dose Response Relationship

- 4.11 A dose-response relationship has been investigated by linking the social survey response data and the estimated MNL determined from the noise map.
- 4.12 The following sections present analysis tables for each event and a summary of all 10 event responses collated. The dose response relationships are presented in both 5 dB and 10 dB bands.
- 4.13 The full responses to Q17 and Q18 are analysed together, initially based on all respondents including those who could not hear the music. There are a wide

variety of reasons why any individual respondent may have not heard the music, such as:

- High external background noise, traffic etc
- High internal background noise, television etc
- Living room or bedrooms on facades facing away from event
- High level of sound insulation from building facade
- Hearing deficiency

4.14 The responses to Q18 are then analysed separately to look at the opinions of just those who heard the music.

4.15 There are a large number of potential variables which affect an individual's perception to music noise from an event, as listed below. Further discussion can be found on pages 35 to 42 of the Ipsos Mori report.

- Prior knowledge of event
- Windows open / closed during the event
- Children in household
- Music taste
- Shift-work
- Age/hearing ability
- Previous experience of noise from venue
- Background noise level

Augmented dose response relationship

4.16 Following the establishment of the dose response for the measured event noise levels, predictions have been made of the likely change in the percentage of the population either "Fairly Annoyed" or "Very Annoyed" by the concert noise for a theoretical reduction in event noise level.

- 4.17 Predicting this change has been achieved by re-mapping the population within each noise category to the respective response rate for the new noise band they would have been exposed to. For example, when considering a 5 dB reduction in noise, the new -5dB band responses are calculated by applying the response proportions from the previously adjacent lower band. Responses for the new lowest category (eMNL < 35 dB) would be assigned to be “not annoyed”.
- 4.18 For each of the individual events an assessment of the likely change in annoyance rates if the music noise level was lower has been produced. However these predictions are individual to the particular events and therefore have not been collated for all events.

Overall Analysis of All 10 Concerts

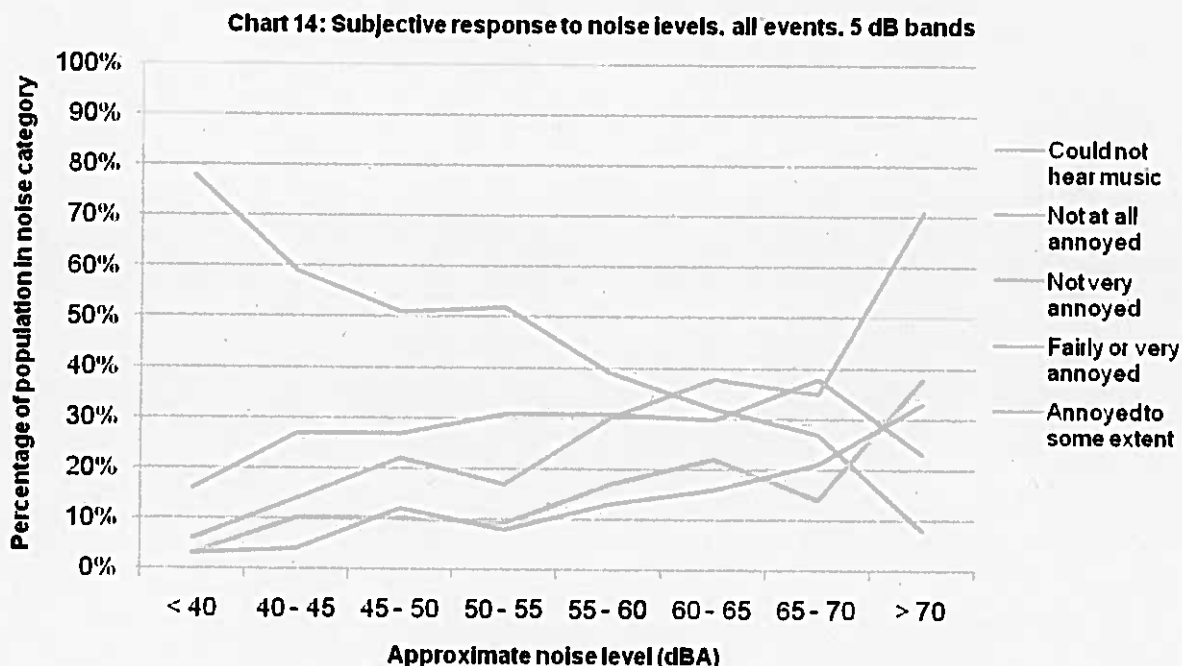
- 4.19 The results from the ten individual events have been collated in order to provide an overall assessment of resident's dose response to music noise from concerts.
- 4.20 Table 14a show the percentage of all respondents giving a subjective response within each of the 5 dB estimated noise exposure bands.

Table 14a: Subjective response to noise levels (5dB categories) all events, all respondents					
Estimated noise level (dBA)	Subjective response				Number of respondents
	Could not hear music	Not at all annoyed	Not very annoyed	Fairly or very annoyed	
Overall	55%	25%	11%	9%	1725
< 40	78%	16%	3%	3%	460
40 - 45	59%	27%	10%	4%	293
45 - 50	51%	27%	10%	12%	222
50 - 55	52%	31%	9%	8%	252
55 - 60	39%	31%	17%	13%	262
60 - 65	32%	30%	22%	16%	137
65 - 70	27%	38%	14%	21%	56
> 70	8%	23%	38%	33%	40

4.21 Table 14b represents the data with the 'Not very annoyed' and 'Fairly or very annoyed' combined to present a category of 'Annoyed to some extent'.

Table 14b: Subjective response to noise levels (5dB categories)				
all events, all respondents				
Estimated noise level (dBA)	Subjective response			Number of respondents
	Could not hear music	Not at all annoyed	Annoyed to some extent	
Overall	55%	25%	20%	1725
< 40	78%	16%	6%	460
40 - 45	59%	27%	14%	293
45 - 50	51%	27%	22%	222
50 - 55	52%	31%	17%	252
55 - 60	39%	31%	30%	262
60 - 65	32%	30%	38%	137
65 - 70	27%	38%	35%	56
> 70	8%	23%	71%	40

4.22 Chart 14 shows the percentage of all respondents giving a subjective response within each of the 5 dB estimated noise exposure bands.



- 4.23 The 5 dB bands present a clear linear dose response relationship, the only anomaly is in the 45 to 50 dB band where slightly higher number of residents are annoyed than in the higher 50-55 dB band.
- 4.24 The tables also gives a clear guide on the percentage of residents that will be aware of the music for any given external level. Again this presents a good linear correlation, with the music inaudibility reducing as the noise levels increase.
- 4.25 There is a clear increase in annoyance response above a MNL of 55 dB and a similar reduction in the number of people that did not notice or could not hear the music.
- 4.26 Table 14b indicates that at around a MNL of 60 dB the percentage of respondents 'annoyed to some extent' rises above both the 'not annoyed' and 'inaudible' categories.

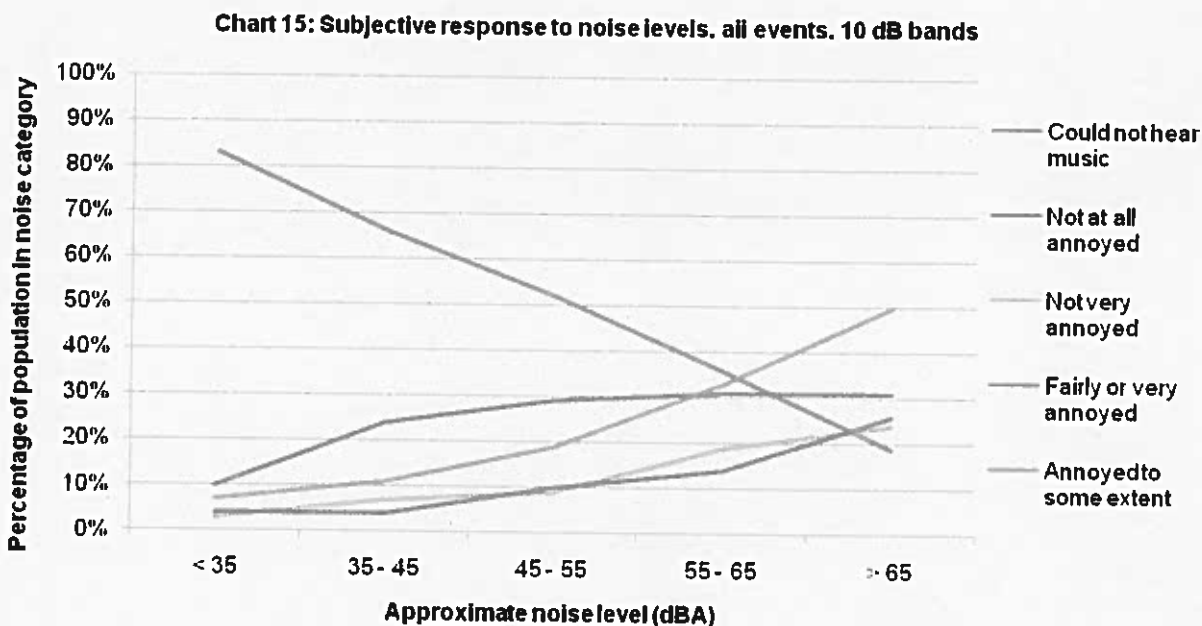
- 4.27 The events surveyed were all managed in accordance with the best practice guidelines contained in the current Code of Practice and all employed an acoustic consultant to oversee the control of music levels. The overall results therefore indicate the typical percentage of residents that may be annoyed at concerts operated under the Code of Practice. However it should be noted that the results may not reflect annoyance rates at concerts without an acoustic consultant monitoring the MNL during the event.
- 4.28 Whilst 9% of all respondents were fairly or very annoyed by the music noise, it should be noted that only 1% of residents actually complained about the noise disturbance. The most common reasons for not making a complaint were that they "had nothing to complain about" (53%) or "event did not have sufficient impact to complain "(33%). This finding is similar to many other areas of impact where simply being annoyed does not necessarily trigger a complaint.
- 4.29 Table 15a shows the percentage of all respondents giving a subjective response within each of the 10 dB estimated noise exposure bands.

Table 15a: Subjective response to noise levels (10dB categories) all events, all respondents					
Estimated noise level (dBA)	Subjective response				Number of respondents
	Could not hear music	Not at all annoyed	Not very annoyed	Fairly or very annoyed	
Overall	55%	25%	11%	9%	1725
< 35	83%	10%	3%	4%	216
35 - 45	66%	24%	7%	4%	537
45 - 55	52%	29%	9%	10%	474
55 - 65	36%	31%	19%	14%	399
> 65	19%	31%	24%	26%	96

4.30 Table 15b represents the data with the 'Not very annoyed' and 'Fairly or very annoyed' combined to present a category of 'Annoyed to some extent'.

Table 15b: Subjective response to noise levels (10dB categories) all events, all respondents				
Estimated noise level (dBA)	Subjective response			Number of respondents
	Could not hear music	Not at all annoyed	Annoyed to some extent	
Overall	55%	25%	20%	1725
< 35	83%	10%	7%	216
35 - 45	66%	24%	11%	537
45 - 55	52%	29%	19%	474
55 - 65	36%	31%	33%	399
> 65	19%	31%	50%	96

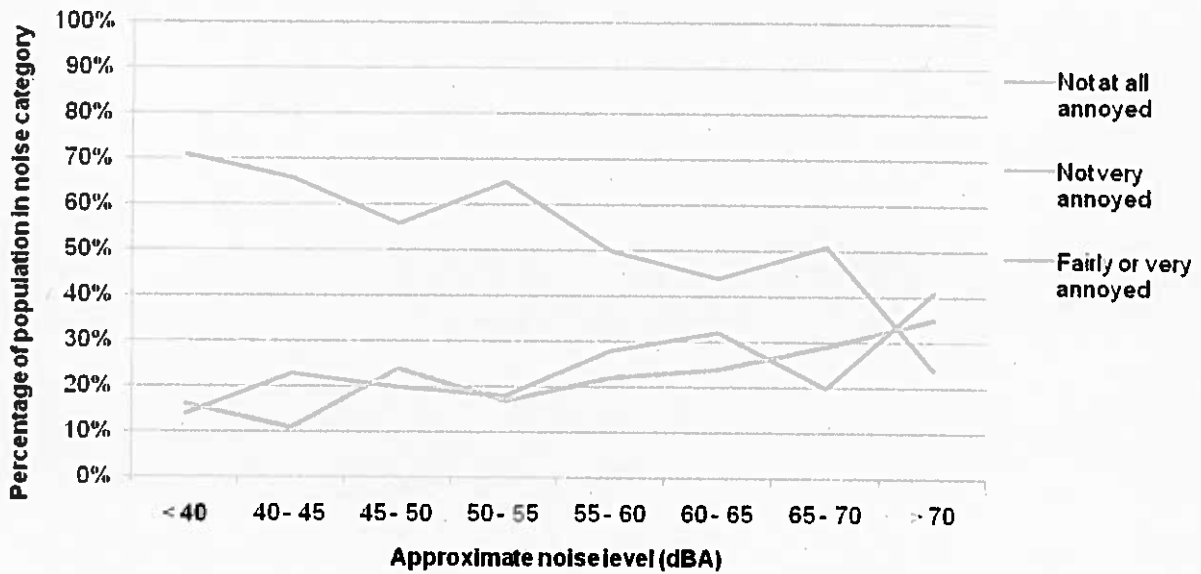
4.31 Chart 15 shows the percentage of all respondents giving a subjective response within each of the 10 dB estimated noise exposure bands.



- 4.32 The 10 dB table shows a slightly more linear response than the 5dB tables as the larger bandwidths smooth the anomalies in the smaller bands.
- 4.33 The results indicate that even at higher music levels at the residential properties there was still a significant proportion of the population in the immediate vicinity of an event that did not hear the music. The reasons for this are discussed in section 4.12.
- 4.34 Therefore a dose response relationship has been established for just the residents who heard the music and expressed an opinion on how annoying it was.
- 4.35 The results given in Table 16 and Chart 16 show the percentage of respondents giving a subjective response to the audible concert music within each of the 5 dB estimated noise exposure bands.

Table 16: Subjective response to <i>audible</i> music (5dB categories)				
Estimated noise level (dBA)	Subjective response			Number of respondents
	Not at all	Not very annoyed	Fairly or very annoyed	
Overall	57%	23%	20%	784
< 40	71%	14%	16%	102
40 - 45	66%	23%	11%	120
45 - 50	56%	20%	24%	109
50 - 55	65%	18%	17%	120
55 - 60	50%	28%	22%	161
60 - 65	44%	32%	24%	93
65 - 70	51%	20%	29%	41
> 70	24%	41%	35%	37

Chart 16: Subjective response to audible noise levels. all events. 10 dB bands

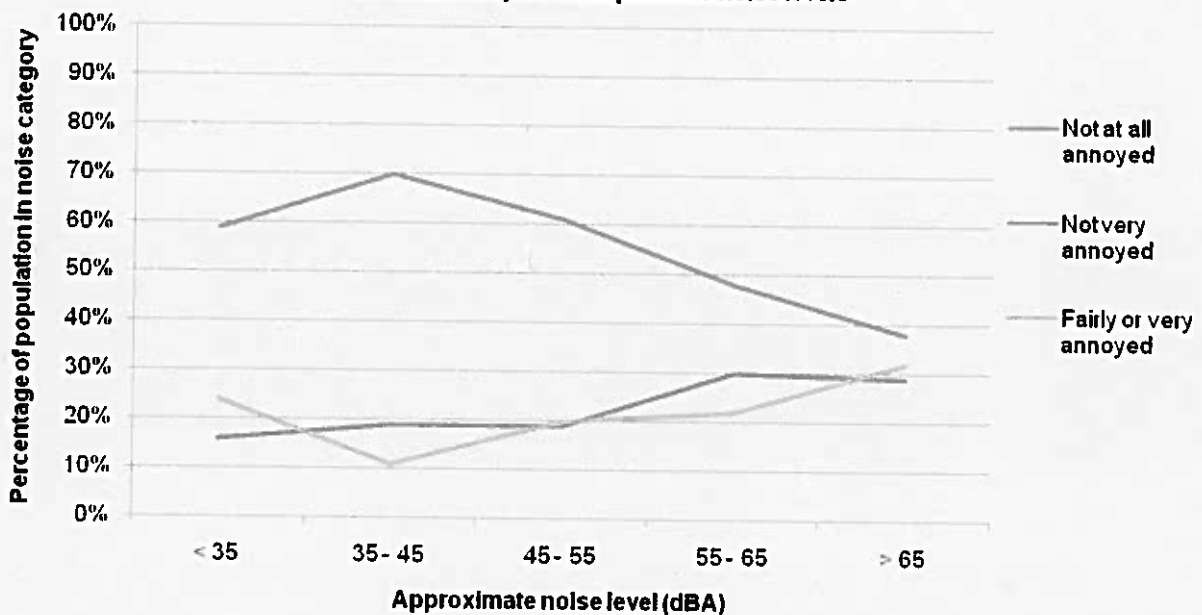


- 4.36 Again with the exception of the 45-50 dB band the results show a clear linear dose response to increasing music levels.
- 4.37 Table 17 and Chart 17 show the percentage of respondents giving a subjective response to the audible concert music within each of the 10 dB estimated noise exposure bands.

**Table 17: Subjective response to *audible* music
(10dB categories)**

Estimated noise level (dBA)	Subjective response			Number of respondents
	Not at all	Not very annoyed	Fairly or very annoyed	
Overall	57%	23%	20%	784
< 35	59%	16%	24%	37
35 - 45	70%	19%	11%	185
45 - 55	61%	19%	20%	229
55 - 65	48%	30%	22%	254
> 65	38%	29%	32%	78

Chart 17: Subjective response to noise levels



- 4.38 The tables and charts above indicate a general link between increasing music noise levels and the percentage of people annoyed. However, it is not a completely linear correlation and it is likely that other external factors (such as those listed in 4.15) complicate this relationship.

- 4.39 It appears that a significant percentage of the population will form an opinion on the music's subjective annoyance irrespective of the actual level of music.
- 4.40 The opinion formed will be influenced by the factors highlighted in section 4.14 and are also likely to be influenced by other concert related factors such as annoyance from additional event traffic, attendees littering etc, see pages 51 and 52 of Ipsos Mori report.
- 4.41 Table 18a below presents a summary of the percentage of all interviewees 'annoyed' set against the event Music Noise Level and the Code of Practice venue category. The venues are listed in order of percentage of annoyance, high to low. The Wembley Arena event has been excluded from the list as it does not fit into any specific C of P category.

Table 18a: Comparison of annoyance response against MNL and C of P venue category			
Event	% all respondents 'fairly' or 'very annoyed'	Typical event MNL at mixing desk <i>L_{Aeq} 15min</i>	Venue Category
Green Day, Manchester	29%	100 dB	Urban Stadia
Green Day, Wembley Stadium	11%	101 dB	Urban Stadia
Pride, Brighton	11%	96 dB	Other Urban
Pink, Glasgow	10%	<i>Est 98 dB</i>	Urban Stadia
Pink, Coventry	8%	98 dB	Urban Stadia
Mowtown, Kenwood House	5%	88 dB	Other Urban
Evolution, Newcastle	5%	89 dB	Other Urban
Help for Heroes, Twickenham	4%	88 dB	Urban Stadia
Proms, Swansea	2%	<i>Est 85 dB</i>	Other Urban

- 4.42 From the table above it is important to note the Help for Heroes event as having a lower sound level than other stadium events and the Pride, Brighton event as having a higher sound level than other 'Other Urban' amongst this sample.

- 4.43 The results of this analysis are interesting, suggesting that for these 'Urban' events there is a correlation between the mixing desk level and the percentage of people that will be annoyed. The table indicates that in general, approximately 10% of the population were 'fairly' or 'very annoyed' by any 'Urban' events with a mixer desk MNL of around 100 dB. This dropped to approximately 5% of the population annoyed by any 'Urban' events with a mixer desk MNL of around 90 dB.
- 4.44 This suggests that it may be the level of music noise and not the type of venue that is significant within an urban environment and therefore a review of the Code of Practice may wish to consider whether different criteria are required for different urban venues, as is currently the case.
- 4.45 Unfortunately the project did not have the opportunity to survey any rural venues to test the dose response of these types of events. An option for future research would be to undertake a similar survey of rural venues.
- 4.46 Table 18b below presents the corresponding response from the Ipsos Mori survey of the concert attendees who expressed an opinion on the level of music within the venue.

Table 18b: Comparison of attendees music level response against Mixer desk level

Event	Typical event MNL at mixing desk <i>L_{Aeq 15min}</i>	Too quiet	Just right	Too loud
Kiss, Wembley Arena	104 dB	9%	77%	12%
Green Day, Manchester	100 dB	23%	73%	3%
Green Day, Wembley Stadium	101 dB	18%	78%	3%
Pride, Brighton	96 dB	10%	79%	9%
Pink, Glasgow	<i>Est 98 dB</i>	7%	88%	5%
Pink, Coventry	98 dB	4%	79%	14%
Mowtown, Kenwood House	88 dB	21%	76%	2%
Evolution, Newcastle	89 dB	34%	66%	0%
Help for Heroes, Twickenham	88 dB	14%	79%	6%
Proms, Swansea	<i>Est 85 dB</i>	17%	77%	4%

- 4.47 Table 18b indicates that a significant percentage of the concert attendees at events with a mixer desk music level below 90 dBA considered the music level to be too low.
- 4.48 At the events with a music level of around 100 dB there is significant variances in opinions between events, this is likely to be due to differences in music type and audience demographic. These issues are discussed further in the Ipsos Mori report, page 85.
- 4.49 Further dose response analysis has been carried out to look at the Code of Practice event category groupings to identify any differences between venue types.
- 4.50 Table 19a and 19b show the percentage of all respondents giving a subjective response within each of the 5 dB and 10 dB estimated noise exposure bands for the stadium events.

Table 19a: Subjective response to noise levels (5dB categories)
Stadium Events (Manchester, Coventry, Wembley Stadium, Hampden, Twickenham)

Estimated noise level (dBA)	Subjective response				Number of respondents
	Could not hear music	Not at all annoyed	Not very annoyed	Fairly or very annoyed	
< 40	78%	14%	4%	3%	97
40 - 45	51%	31%	13%	6%	159
45 - 50	51%	27%	9%	13%	174
50 - 55	53%	29%	9%	9%	166
55 - 60	35%	31%	18%	16%	173
60 - 65	32%	23%	23%	23%	79
65 - 70	13%	27%	20%	40%	15
> 70	4%	17%	43%	35%	23

Table 19b: Subjective response to noise levels (10dB categories)
Stadium Events (Manchester, Coventry, Wembley Stadium, Hampden, Twickenham)

Estimated noise level (dBA)	Subjective response				Number of respondents
	Could not hear music	Not at all annoyed	Not very annoyed	Fairly or very annoyed	
< 35	70%	20%	5%	5%	20
35 - 45	61%	25%	10%	5%	236
45 - 55	52%	28%	9%	11%	340
55 - 65	34%	29%	19%	18%	252
> 65	8%	21%	34%	37%	38

4.51 Table 20a and 20b show the percentage of respondents giving a subjective response to the audible concert music within each of the 5 and 10 dB estimated noise exposure bands for the stadium events.

**Table 20a: Subjective response to *audible* noise
(5dB categories) Stadium Events (Manchester, Coventry,
Wembley Stadium, Hampden, Twickenham)**

Estimated noise level (dBA)	Subjective response		Number of respondents
	Not at all or not very annoyed	Fairly or very annoyed	
< 40	86%	14%	21
40 - 45	88%	12%	78
45 - 50	73%	27%	86
50 - 55	81%	19%	78
55 - 60	75%	25%	113
60 - 65	67%	33%	54
65 - 70	54%	46%	13
> 70	64%	36%	22

**Table 20b: Subjective response to *audible* noise
(10dB categories) Stadium Events (Manchester, Coventry,
Wembley Stadium, Hampden, Twickenham)**

Estimated noise level (dBA)	Subjective response		Number of respondents
	Not at all or not very annoyed	Fairly or very annoyed	
< 35	83%	17%	6
35 - 45	88%	12%	93
45 - 55	77%	23%	164
55 - 65	72%	28%	167
> 65	60%	40%	35

4.52 Table 21a and 21b show the percentage of all respondents giving a subjective response within each of the 5 dB and 10 dB estimated noise exposure bands for the 'Urban Other' events.

**Table 21a: Subjective response to noise levels (5dB categories)
Urban/Other Events (Kenwood, Swansea, Brighton, Newcastle)**

Estimated noise level (dBA)	Subjective response				Number of respondents
	Could not hear music	Not at all annoyed	Not very annoyed	Fairly or very annoyed	
< 40	73%	20%	4%	2%	255
40 - 45	66%	26%	6%	3%	116
45 - 50	40%	47%	7%	7%	30
50 - 55	51%	35%	8%	6%	86
55 - 60	46%	30%	16%	8%	89
60 - 65	33%	40%	21%	7%	58
65 - 70	32%	41%	12%	15%	41
> 70	12%	29%	29%	29%	17

**Table 21b: Subjective response to noise levels (10dB categories) Urban/Other Events
(Kenwood, Swansea, Brighton, Newcastle)**

Estimated noise level (dBA)	Subjective response				Number of respondents
	Could not hear music	Not at all annoyed	Not very annoyed	Fairly or very annoyed	
< 35	81%	13%	4%	2%	129
35 - 45	66%	27%	5%	2%	242
45 - 55	48%	38%	8%	6%	116
55 - 65	41%	34%	18%	7%	147
> 65	26%	38%	17%	19%	58

4.53 Table 22a and 22b show the percentage of respondents giving a subjective response to the audible concert music within each of the 5 and 10 dB estimated noise exposure bands for the 'Urban Other' events.

**Table 22a: Subjective response to *audible* noise
(5dB categories) Urban/Other Events (Kenwood, Swansea,
Brighton, Newcastle)**

Estimated noise level (dBA)	Subjective response		Number of respondents
	Not at all or not very annoyed	Fairly or very annoyed	
< 40	91%	9%	68
40 - 45	93%	8%	40
45 - 50	89%	11%	18
50 - 55	88%	12%	42
55 - 60	85%	15%	48
60 - 65	90%	10%	39
65 - 70	79%	21%	28
> 70	67%	33%	15

**Table 22b: Subjective response to *audible* noise
(10dB categories) Urban/Other Events (Kenwood, Swansea,
Brighton, Newcastle)**

Estimated noise level (dBA)	Subjective response		Number of respondents
	Not at all or not very annoyed	Fairly or very annoyed	
< 35	88%	12%	25
35 - 45	93%	7%	83
45 - 55	88%	12%	60
55 - 65	87%	13%	87

- 4.54** The tables indicate that the stadium events give higher levels of annoyance for the same level of music noise at the residential properties. This may be linked to perception of how loud the music must be within a stadium by residents compared to an unenclosed park, i.e. the louder the music is believed to be at the event the more disturbing it is perceived to be by the resident.
- 4.55** There may also be a link between the more frequent general use of the stadiums and reducing tolerance to additional music events.
- 4.56** The following sections present the individual analysis for each event.

Green Day, Manchester

- 4.57 The relevant noise map BPC5077-E1 produced for the Green Day Manchester event is presented in Appendix A.
- 4.58 There is a general visual correlation between the annoyance ratings and the noise level, i.e. properties closer to the venue tend to display higher levels of annoyance although there is also significant variation between adjacent households assumed to be exposed to similar noise levels.
- 4.59 The annoyed responses are evenly distributed around the venue with no area demonstrating particularly strong reaction.
- 4.60 Tables 23a and 23b present the percentage of respondents giving a subjective response within each of the 5 dB and 10 dB estimated noise exposure bands.

Table 23a: Subjective response to noise levels (5dB categories) Green Day, Manchester					
Estimated noise level (dBA)	Subjective response				Number of respondents
	Could not hear music	Not at all annoyed	Not very annoyed	Fairly or very annoyed	
Overall	25%	31%	15%	29%	174
< 40	82%	18%	0%	0%	11
40 - 45	22%	33%	0%	44%	9
45 - 50	26%	36%	11%	26%	53
50 - 55	33%	33%	13%	20%	30
55 - 60	20%	34%	20%	25%	44
60 - 65	0%	18%	27%	55%	22
> 65	0%	25%	25%	50%	4

Estimated noise level (dBA)	Subjective response				Number of respondents
	Could not hear music	Not at all annoyed	Not very annoyed	Fairly or very annoyed	
Overall	25%	31%	15%	29%	174
35 - 45	55%	25%	0%	20%	20
45 - 55	29%	35%	12%	24%	83
55 - 65	14%	29%	23%	35%	66
> 65	0%	25%	25%	50%	4

4.61 Table 24a and 24b show the percentage of respondents giving a subjective response to the audible concert music within each of the 5 dB and 10 dB estimated noise exposure bands.

Estimated noise level (dBA)	Subjective response		Number of respondents
	Not at all or not very annoyed	Fairly or very annoyed	
Overall	62%	38%	130
< 40	100%	0%	2
40 - 45	43%	57%	7
45 - 50	64%	36%	39
50 - 55	70%	30%	20
55 - 60	69%	31%	35
60 - 65	45%	55%	22
> 65	50%	50%	4

Table 24b: Subjective response to <i>audible</i> noise (10dB categories)			
Estimated noise level (dBA)	Subjective response		Number of respondents
	Not at all or not very annoyed	Fairly or very annoyed	
Overall	62%	38%	130
35 - 45	56%	44%	19
45 - 55	66%	34%	60
55 - 65	60%	40%	58
> 65	50%	50%	4

- 4.62 The tables clearly indicate a link between increasing music noise levels and the percentage of people annoyed. However, it is not a directly linear correlation and it is likely that other external factors (such as those listed in 3.17) complicate this relationship.
- 4.63 From Tables 23a and 24a, there is a clear increase in annoyance response above L_{Aeq} 60 dB and a similar reduction in the number of people that did not notice or could not hear the music.
- 4.64 The results of the response re-mapping following the methodology described in section 4.16 are shown in Tables 25a and 25b below for 5 dB and 10 dB categories respectively.

**Table 25a. indicative community annoyance with varying music noise levels
Response re-mapping method, 5 dB categories**

Event noise level reduction from 100 dBA	Estimated level at nearest property (dBA)	% population 'fairly' or 'very annoyed' within 1km radius
0	74	29%
-5	69	30%
-10	64	20%
-15	59	26%

**Table 25b. Indicative community annoyance with varying music noise levels
Response re-mapping method, 10 dB categories**

Event noise level reduction from 100 dBA	Noise level at nearest property (dBA)	% population 'fairly' or 'very annoyed' within 1km radius
0	74	29%
-10	64	22%
-20	54	20%

- 4.65 The tables indicate that a reduction of approximately 6% points could be achieved at this venue for each 5 dBA drop in MNL.
- 4.66 It is also worth noting that 73 % of the concert attendees thought the Mixer Desk level at around L_{Aeq} 100 dB was 'just right', not 'too loud' or 'too low'. If the reduced MNL was achieved by reducing the noise at source, it is likely that a greater proportion of the audience would find the level 'too low'. For this event 23% of the attendees felt the music was already too quiet.

Pink, Glasgow

- 4.67 The relevant noise map BPC5077-E2 produced for the Pink, Glasgow event is presented in Appendix A.
- 4.68 There is a general visual correlation between the annoyance ratings and the noise level, i.e. properties closer to the venue tend to display higher levels of annoyance although there is also significant variation between adjacent households assumed to be exposed to similar noise levels.
- 4.69 There was a concentration of annoyed residents to the south east of the stadium.
- 4.70 Tables 26a and 26b present the percentage of respondents giving a subjective response within each of the 5 dB and 10 dB estimated noise exposure bands.

Table 26a: Subjective response to noise levels (5dB categories)					
Estimated noise level (dBA)	Subjective response				Number of respondents
	Could not hear music	Not at all annoyed	Not very annoyed	Fairly or very annoyed	
Overall	40	32	18	10	181
< 40	75%	25%	0%	0%	8
40 - 45	34%	45%	19%	2%	47
45 - 50	83%	17%	0%	0%	23
50 - 55	71%	29%	0%	0%	14
55 - 60	27%	36%	24%	13%	45
60 - 65	39%	22%	22%	17%	23
65 - 70	0%	33%	33%	33%	3
> 70	0%	22%	39%	39%	18

Table 26b: Subjective response to noise levels (10dB categories)

Estimated noise level (dBA)	Subjective response				Number of respondents
	Could not hear music	Not at all annoyed	Not very annoyed	Fairly or very annoyed	
Overall	40	32	18	10	181
< 35	100%	0%	0%	0%	1
35 - 45	39%	43%	17%	2%	54
45 - 55	78%	22%	0%	0%	37
55 - 65	31%	31%	24%	15%	68
> 65	0%	24%	38%	38%	21

- 4.71 There is a significant drop in the percentage that could not hear the music in the 40-45 dB band. This is principally due to the number of residents interviewed on Prospecthill Circus which were almost a kilometre away from the venue but had a clear line of site to the venue across Toryglen Park, therefore noise was not being attenuated by intervening buildings.
- 4.72 Table 27a and 27b show the percentage of respondents giving a subjective response to the audible concert music within each of the 5 dB and 10 dB estimated noise exposure bands.

**Table 27a: Subjective response to *audible* noise
(5dB categories)**

Estimated noise level (dBA)	Subjective response		Number of respondents
	Not at all or not very annoyed	Fairly or very annoyed	
Overall	83%	17	109
< 40	100%	0%	2
40 - 45	97%	3%	31
45 - 50	100%	0%	4
50 - 55	100%	0%	4
55 - 60	82%	18%	33
60 - 65	71%	29%	14
65 - 70	67%	33%	3
> 70	61%	39%	18

**Table 27b: Subjective response to *audible* noise
(10dB categories)**

Estimated noise level (dBA)	Subjective response		Number of respondents
	Not at all or not very annoyed	Fairly or very annoyed	
Overall	83%	17	109
35 - 45	97%	3%	33
45 - 55	100%	0%	8
55 - 65	79%	21%	47
> 65	62%	38%	21

- 4.73 The tables clearly indicate a link between increasing music noise levels and the percentage of people annoyed. However, it is not a directly linear correlation and it is likely that other external factors (such as those listed in 3.17) complicate this relationship.
- 4.74 There is a clear increase in annoyance response above L_{Aeq} 55 dB and a similar reduction in the number of people that did not notice or could not hear the music.
- 4.75 The results of the response re-mapping following the methodology described in section 4.16 are shown in Tables 28a and 28b below for 5 dB and 10 dB categories respectively.

**Table 28a. Indicative community annoyance with varying music noise levels
Response re-mapping method, 5 dB categories**

Event noise level reduction from Est 98 dBA	Noise level at nearest property (dBA)	% population 'fairly' or 'very annoyed' within 1km radius
0	78	10%
-5	73	6%
-10	68	2%
-15	63	2%

**Table 28b. Indicative community annoyance with varying music noise levels
Response re-mapping method, 10 dB categories**

Event noise level reduction from Est 98 dBA	Noise level at nearest property (dBA)	% population 'fairly' or 'very annoyed' within 1km radius
0	78	10%
-10	68	2%
-20	58	1%

- 4.76 The tables indicate that a reduction of approximately 4% points could be achieved at this venue for each 5 dBA drop in MNL.

- 4.77 It is also worth noting that 88% of the concert attendees thought the Music Noise Level estimated at around L_{Aeq} 100 dB was 'just right', not 'too loud' or 'too low'. . If the reduced MNL was achieved by reducing the noise at source, it is likely that a greater proportion of the audience would find the level 'too low'. For this event only 7% of the attendees felt the music was already too quiet.

Pink, Coventry

- 4.78 The relevant noise map BPC5077-E3 produced for the Pink, Coventry event is presented in Appendix A.
- 4.79 There is no visual correlation between the annoyance ratings and the noise level. There are a considerable number of properties close to the venue that did not hear the music despite the map indicating relatively high music levels. This may be due to a shadowing effect of the stadium reducing the noise level close to the venue which is not reflected in the modelling. Alternatively the background noise may have been high as a result of the dual carriage way that runs between the venue and the properties to the west.
- 4.80 It is also noted that there are a number of respondents approximately 1km to the south west of the venue that were annoyed, despite the predicted low level at this distance. This may be due to weather conditions during the event, as there was a northerly wind and no cloud cover which can give rise to temperature inversions which can reflect sound back down to the ground some distance from the source.
- 4.81 Tables 29a and 29b present the percentage of respondents giving a subjective response within each of the 5 dB and 10 dB estimated noise exposure bands.

Table 29a: Subjective response to noise levels (5dB categories)

Estimated noise level (dBA)	Subjective response				Number of respondents
	Could not hear music	Not at all annoyed	Not very annoyed	Fairly or very annoyed	
Overall	53	28	11	8	220
< 40	55%	24%	10%	10%	29
40 - 45	53%	24%	16%	8%	38
45 - 50	52%	27%	12%	10%	52
50 - 55	58%	27%	9%	5%	55
55 - 60	45%	33%	9%	12%	33
60 - 65	54%	46%	0%	0%	13

Table 29b: Subjective response to noise levels (10dB categories)

Estimated noise level (dBA)	Subjective response				Number of respondents
	Could not hear music	Not at all annoyed	Not very annoyed	Fairly or very annoyed	
Overall	53	28	11	8	220
< 35	69%	19%	6%	6%	16
35 - 45	49%	25%	16%	10%	51
45 - 55	55%	27%	10%	7%	107
55 - 65	48%	37%	7%	9%	46

4.82 Tables 30a and 30b show the percentage of respondents giving a subjective response to the audible concert music within each of the 5 dB and 10 dB estimated noise exposure bands.

Table 30a: Subjective response to <i>audible</i> noise (5dB categories)			
Estimated noise level (dBA)	Subjective response		Number of respondents
	Not at all or not very annoyed	Fairly or very annoyed	
Overall	83%	17%	103
< 40	77%	23%	13
40 - 45	83%	17%	18
45 - 50	80%	20%	25
50 - 55	87%	13%	23
55 - 60	78%	22%	18
60 - 65	100%	0%	6

Table 30b: Subjective response to <i>audible</i> noise (10dB categories)			
Estimated noise level (dBA)	Subjective response		Number of respondents
	Not at all or not very annoyed	Fairly or very annoyed	
Overall	83%	17%	103
< 35	80%	20%	5
35 - 45	81%	19%	26
45 - 55	83%	17%	48
55 - 65	83%	17%	24

4.83 The tables do not indicate any link between increasing music noise levels and the percentage of people annoyed.

- 4.84 The results of the response re-mapping following the methodology described in section 4.16 are shown in Tables 31a and 31b below for 5 dB and 10 dB categories respectively.

Table 31a. indicative community annoyance with varying music noise levels Response re-mapping method, 5 dB categories		
Event noise level reduction from 98 dBA	Noise level at nearest property (dBA)	% population 'fairly' or 'very annoyed' within 1km radius
0	67	8%
-5	62	8%
-10	57	7%
-15	52	6%

Table 31b. Indicative community annoyance with varying music noise levels Response re-mapping method, 10 dB categories		
Event noise level reduction from 98 dBA	Noise level at nearest property (dBA)	% population 'fairly' or 'very annoyed' within 1km radius
0	67	8%
-10	57	6%
-20	47	2%

- 4.85 The tables do not indicate that annoyance rates would be significantly lower if music levels were reduced.
- 4.86 It is also worth noting that 79 % of the concert attendees thought the Music Noise Level at around L_{Aeq} 98 dB was 'just right', though 14% thought it was 'too loud' the highest of the 10 events.. If the reduced MNL was achieved by reducing the noise at source, it is likely that a greater proportion of the audience would find the level 'too low'. Though for this event only 4% of the attendees felt the music was too quiet.

Pride, Brighton

- 4.87 The relevant noise map BPC5077-E4 produced for the Pride, Brighton event is presented in Appendix A.
- 4.88 There is a general visual correlation between the annoyance ratings and the noise level, i.e. properties closer to the venue tend to display higher levels of annoyance although there is also significant variation between adjacent households assumed to be exposed to similar noise levels.
- 4.89 The responses are relatively evenly spread around the venue with no particular area displaying non typical reactions to the music. There is however generally more audibility to the east, which was downwind of the venue.
- 4.90 Tables 32a and 32b present the percentage of respondents giving a subjective response within each of the 5 dB and 10 dB estimated noise exposure bands.

Estimated noise level (dBA)	Subjective response				Number of respondents
	Could not hear music	Not at all annoyed	Not very annoyed	Fairly or very annoyed	
Overall	30%	40%	19%	11%	125
50 - 55	64%	36%	0%	0%	14
55 - 60	36%	36%	19%	8%	36
60 - 65	26%	44%	23%	7%	43
65 - 70	11%	56%	17%	17%	18
> 70	14%	21%	29%	36%	14

Estimated noise level (dBA)	Subjective response				Number of respondents
	Could not hear music	Not at all annoyed	Not very annoyed	Fairly or very annoyed	
Overall	30%	40%	19%	11%	125
45 - 55	64%	36%	0%	0%	14
55 - 65	30%	41%	22%	8%	79
> 65	13%	41%	22%	25%	32

4.91 Table 33a and 33b show the percentage of respondents giving a subjective response to the audible concert music within each of the 5 dB and 10 dB estimated noise exposure bands.

Estimated noise level (dBA)	Subjective response		Number of respondents
	Not at all or not very annoyed	Fairly or very annoyed	
Overall	84%	16%	88
50 - 55	100%	0%	5
55 - 60	87%	13%	23
60 - 65	91%	9%	32
65 - 70	81%	19%	16
> 70	58%	42%	12

Estimated noise level (dBA)	Subjective response		Number of respondents
	Not at all or not very annoyed	Fairly or very annoyed	
Overall	84%	16%	88
45 - 55	100%	0%	5
55 - 65	89%	11%	55
> 65	71%	29%	28

- 4.92 The tables indicate a link between increasing music noise levels and the percentage of people annoyed.
- 4.93 There is a clear increase in annoyance response above L_{Aeq} 65 dB and a substantial reduction in the number who could not hear the music.
- 4.94 The music noise level at the nearest residential property was significantly above the other park events. This is likely to be why the annoyance rate for all respondents at 11%, is higher than the other park venues and was more typical of the Stadium annoyance response rate.
- 4.95 The results of the response re-mapping following the methodology described in section 4.16 are shown in Tables 34a and 34b below for 5 dB and 10 dB categories respectively.

**Table 34a. Indicative community annoyance with varying music noise levels
Response re-mapping method, 5 dB categories**

Event noise level reduction from 96 dBA	Noise level at nearest property (dBA)	% population 'fairly' or 'very annoyed' within 750km radius
0	73	11%
-5	68	6%
-10	63	3%
-15	58	1%

**Table 34b. Indicative community annoyance with varying music noise levels
Response re-mapping method, 10 dB categories**

Event noise level reduction from 96 dBA	Noise level at nearest property (dBA)	% population 'fairly' or 'very annoyed' within 750m radius
0	73	11%
-10	63	3%
-20	53	1%

- 4.96 The tables indicate that a 5 dBA reduction in desk levels would significantly reduce the annoyance rates.
- 4.97 It is also worth noting that 79 % of the concert attendees thought the Music Noise Level at around L_{Aeq} 96 dB was 'just right', not 'too loud' or 'too low' though 9% of concert attendees thought the music was 'too loud', the highest percentage of all the 'Urban other' events. If the reduced MNL was achieved by reducing the noise at source, it is likely that a greater proportion of the audience would find the level 'too low'. For this event 10% of the attendees felt the music was too quiet.

Help for Heroes, Twickenham

- 4.98 The relevant noise map BPC5077-E5 produced for the Help for Heroes, Twickenham event is presented in Appendix A.
- 4.99 There is a general visual correlation between the event audibility and the noise level, i.e. properties closer to the venue tend to display higher levels of audibility.
- 4.100 This was the only event where there were no very annoyed respondents. There was only six fairly annoyed respondents, whose response does not seem to be linked to the distance from the venue. The fairly annoyed respondents were however all located to the east of the stadium, particularly the north east, this may be weather related.
- 4.101 Tables 35a and 35b present the percentage of respondents giving a subjective response within each of the 5 dB and 10 dB estimated noise exposure bands.

Table 35a: Subjective response to noise levels (5dB categories)					
Estimated noise level (dBA)	Subjective response				Number of respondents
	Could not hear music	Not at all annoyed	Not very annoyed	Fairly or very annoyed	
Overall	52%	32%	12%	4%	145
< 40	89%	7%	4%	0%	27
40 - 45	55%	34%	9%	2%	44
45 - 50	53%	42%	0%	5%	19
50 - 55	25%	70%	5%	0%	20
55 - 60	30%	50%	0%	20%	10
60 - 65	41%	12%	41%	6%	17
65 - 70	33%	33%	33%	0%	3
> 70	20%	0%	60%	20%	5

Estimated noise level (dBA)	Subjective response				Number of respondents
	Could not hear music	Not at all annoyed	Not very annoyed	Fairly or very annoyed	
Overall	52%	32%	12%	4%	145
< 35	0%	100%	0%	0%	1
35 - 45	69%	23%	7%	1%	70
45 - 55	38%	56%	3%	3%	39
55 - 65	37%	26%	26%	11%	27
> 65	25%	13%	50%	13%	8

4.102 Table 36a and 36b show the percentage of respondents giving a subjective response to the audible concert music within each of the 5 dB and 10 dB estimated noise exposure bands.

Estimated noise level (dBA)	Subjective response		Number of respondents
	Not at all or not very annoyed	Fairly or very annoyed	
Overall	91%	9%	70
< 40	100%	0%	3
40 - 45	95%	5%	20
45 - 50	89%	11%	9
50 - 55	100%	0%	15
55 - 60	71%	29%	7
60 - 65	90%	10%	10
65 - 70	100%	0%	2
> 70	75%	25%	4

Estimated noise level (dBA)	Subjective response		Number of respondents
	Not at all or not very annoyed	Fairly or very annoyed	
Overall	91%	9%	70
< 35	100%	0%	1
35 - 45	95%	5%	22
45 - 55	96%	4%	24
55 - 65	82%	18%	17
> 65	83%	17%	6

- 4.103 There does not appear to be a strong link between increasing music noise levels and the percentage of people annoyed.
- 4.104 There is a clear increase in annoyance response above L_{Aeq} 55 dB.
- 4.105 The annoyance rates for this event were very low. This is likely to be mainly due to the music noise level being relatively low for a stadium event and probably lower than residents are normally accustomed to for music events at this venue. It is also likely however that the charitable nature of the event will have reduced the number of people willing to express annoyance.
- 4.106 The results of the response re-mapping following the methodology described in section 4.16 are shown in Tables 37a and 37b below for 5 dB and 10 dB categories respectively.

**Table 37a. Indicative community annoyance with varying music noise levels
Response re-mapping method, 5 dB categories**

Event noise level reduction from 88 dBA	Noise level at nearest property (dBA)	% population 'fairly' or 'very annoyed' within 1km radius
0	77	4%
-5	72	3%
-10	67	1%
-15	62	1%

**Table 37b. Indicative community annoyance with varying music noise levels
Response re-mapping method, 10 dB categories**

Event noise level reduction 88 dBA	Noise level at nearest property (dBA)	% population 'fairly' or 'very annoyed' within 1km radius
0	77	4%
-10	67	1%
-20	57	1%

4.107 It is also worth noting that 79 % of the concert attendees thought the Music Noise Level at around L_{Aeq} 88 dB was 'just right', though 14% thought it was already 'too low'

Proms, Swansea

- 4.108 The relevant noise map BPC5077-E6 produced for the Proms, Swansea event is presented in Appendix A.
- 4.109 There were significantly higher levels of audibility to the north east of the venue. This may be due to the wind coming from a westerly direction..
- 4.110 Tables 38a and 38b present the percentage of respondents giving a subjective response within each of the 5 dB and 10 dB estimated noise exposure bands.

Table 38a: Subjective response to noise levels (5dB categories)

Estimated noise level (dBA)	Subjective response				Number of respondents
	Could not hear music	Not at all annoyed	Not very annoyed	Fairly or very annoyed	
Overall	57%	34%	7%	2%	170
< 40	53%	37%	7%	2%	83
40 - 45	69%	23%	7%	1%	70
45 - 50	33%	60%	0%	7%	15
50 - 55	0%	100%	0%	0%	2

Table 38b: Subjective response to noise levels (10dB categories)

Estimated noise level (dBA)	Subjective response				Number of respondents
	Could not hear music	Not at all annoyed	Not very annoyed	Fairly or very annoyed	
Overall	57%	34%	7%	2%	170
< 35	35%	50%	10%	5%	20
35 - 45	64%	28%	7%	2%	133
45 - 55	29%	65%	0%	6%	17

4.111 Table 39a and 39b show the percentage of respondents giving a subjective response to the audible concert music within each of the 5 dB and 10 dB estimated noise exposure bands.

Table 39a: Subjective response to <i>audible</i> noise (5dB categories)			
Estimated noise level (dBA)	Subjective response		Number of respondents
	Not at all or not very annoyed	Fairly or very annoyed	
Overall	95%	5%	73
< 40	95%	5%	39
40 - 45	95%	5%	22
45 - 50	90%	10%	10
50 - 55	100%	0%	2

Table 39b: Subjective response to <i>audible</i> noise (10dB categories)			
Estimated noise level (dBA)	Subjective response		Number of respondents
	Not at all or not very annoyed	Fairly or very annoyed	
Overall	95%	5%	73
< 35	92%	8%	13
35 - 45	96%	4%	48
45 - 55	92%	8%	12

4.112 The tables do not indicate a strong link between increasing music noise levels and the percentage of people annoyed. This is likely to be a factor of the relatively low music level at this event.

4.113 Due to the very low annoyance rate for this event and the distribution of these responses the response re-mapping cannot be accurately carried out for this event. It is worth noting though that 77 % of the concert attendees thought the Music Noise Level estimated at around L_{Aeq} 85 dB was 'just right', though 17% thought it was 'too low'.

Evolution, Newcastle

- 4.114 The relevant noise map BPC5077-E7 produced for the Evolution, Newcastle event is presented in Appendix A.
- 4.115 There is a general visual correlation between the annoyance ratings and the noise level, i.e. properties closer to the venue tend to display higher levels of annoyance although there is also significant variation between adjacent households assumed to be exposed to similar noise levels.
- 4.116 There were a significant number of interviews conducted in three blocks of flats to the south of the main stage in Gateshead. None of these properties heard the music. This is likely to be due to high levels of traffic noise from the adjacent dual carriageway.
- 4.117 Tables 40a and 40b present the percentage of respondents giving a subjective response within each of the 5 dB and 10 dB estimated noise exposure bands.

Table 40a: Subjective response to noise levels (5dB categories)					
Estimated noise level (dBA)	Subjective response				Number of respondents
	Could not hear music	Not at all annoyed	Not very annoyed	Fairly or very annoyed	
Overall	64%	23%	8%	5%	275
< 40	81%	14%	2%	2%	85
40 - 45	81%	15%	4%	0%	26
45 - 50	80%	20%	0%	0%	5
50 - 55	54%	31%	9%	6%	65
55 - 60	53%	26%	13%	8%	53
60 - 65	53%	27%	13%	7%	15
65 - 70	48%	30%	9%	13%	23
> 70	0%	67%	33%	0%	3

Estimated noise level (dBA)	Subjective response				Number of respondents
	Could not hear music	Not at all annoyed	Not very annoyed	Fairly or very annoyed	
Overall	64%	23%	8%	5%	275
< 35	88%	7%	2%	2%	43
35 - 45	76%	19%	3%	1%	68
45 - 55	56%	30%	9%	6%	70
55 - 65	53%	26%	13%	7%	68
> 65	42%	35%	12%	12%	26

4.118 Table 41a and 41b show the percentage of respondents giving a subjective response to the audible concert music within each of the 5 dB and 10 dB estimated noise exposure bands.

Estimated noise level (dBA)	Subjective response		Number of respondents
	Not at all or not very annoyed	Fairly or very annoyed	
Overall	86%	14%	99
< 40	88%	12%	16
40 - 45	100%	0%	5
45 - 50	100%	0%	1
50 - 55	87%	13%	30
55 - 60	84%	16%	25
60 - 65	86%	14%	7
65 - 70	75%	25%	12
> 70	100%	0%	3

Table 41b: Subjective response to <i>audible</i> noise (10dB categories)			
Estimated noise level (dBA)	Subjective response		Number of respondents
	Not at all or not very annoyed	Fairly or very annoyed	
Overall	86%	14%	99
< 35	80%	20%	5
35 - 45	94%	6%	16
45 - 55	87%	13%	31
55 - 65	84%	16%	32
> 65	80%	20%	15

- 4.119 The tables indicate a link between increasing music noise levels and the percentage of people annoyed. However, it is not a directly linear correlation and it is likely that other external factors (such as those listed in 4.14) complicate this relationship.
- 4.120 There is an increase in annoyance response above L_{Aeq} 65 dB.
- 4.121 The results of the response re-mapping following the methodology described in section 4.16 are shown in Tables 42a and 42b below for 5 dB and 10 dB categories respectively.

Table 42a. Indicative community annoyance with varying music noise levels Response re-mapping method, 5 dB categories		
Event noise level reduction from 89 dBA	Noise level at nearest property (dBA)	% population 'fairly' or 'very annoyed' within 1.5km radius
0	75	5%
-5	70	3%
-10	65	1%
-15	60	1%

**Table 42b. Indicative community annoyance with varying music noise levels
Response re-mapping method, 10 dB categories**

Event noise level reduction from 89 dBA	Noise level at nearest property (dBA)	% population 'fairly' or 'very annoyed' within 1.5km radius
0	75	5%
-10	65	3%
-20	55	1%

4.122 It is also worth noting that 66 % of the concert attendees thought the Music Noise Level at around L_{Aeq} 89 dB was 'just right', though 34% thought the level was 'too low', the highest percentage of the 10 events.

Green Day, Wembley Stadium

- 4.123 The relevant noise map BPC5077-E8 produced for the Green Day, Wembley Stadium event is presented in Appendix A.
- 4.124 There is a general visual correlation between the annoyance ratings and the noise level, i.e. properties closer to the venue tend to display higher levels of annoyance although there is also significant variation between adjacent households assumed to be exposed to similar noise levels.
- 4.125 The majority of annoyed respondents were located to the south of the stadium in the Tokyngton district. This is likely to have been influenced by the moderate northerly wind during the event.
- 4.126 Tables 43a and 43b present the percentage of respondents giving a subjective response within each of the 5 dB and 10 dB estimated noise exposure bands.

Table 43a: Subjective response to noise levels (5dB categories)					
Estimated noise level (dBA)	Subjective response				Number of respondents
	Could not hear music	Not at all annoyed	Not very annoyed	Fairly or very annoyed	
Overall	67%	11%	11%	11%	168
< 40	95%	5%	0%	0%	22
40 – 45	90%	5%	5%	0%	21
45 – 50	67%	7%	15%	11%	27
50 – 55	66%	11%	11%	13%	47
55 – 60	51%	17%	20%	12%	41
60 – 65	50%	25%	0%	25%	4
65 – 70	20%	20%	0%	60%	5

Estimated noise level (dBA)	Subjective response				Number of respondents
	Could not hear music	Not at all annoyed	Not very annoyed	Fairly or very annoyed	
Overall	67%	11%	11%	11%	168
< 35	100%	0%	0%	0%	2
35 - 45	93%	5%	2%	0%	41
45 - 55	66%	9%	12%	12%	74
55 - 65	51%	18%	18%	13%	45
> 65	20%	20%	0%	60%	5

4.127 Table 44a and 44b show the percentage of respondents giving a subjective response to the audible concert music within each of the 5 dB and 10 dB estimated noise exposure bands.

Estimated noise level (dBA)	Subjective response		Number of respondents
	Not at all or not very annoyed	Fairly or very annoyed	
Overall	67%	33%	54
< 40	100%	0%	1
40 - 45	100%	0%	2
45 - 50	67%	33%	9
50 - 55	63%	38%	16
55 - 60	75%	25%	20
60 - 65	50%	50%	2
65 - 70	25%	75%	4

Table 44a: Subjective response to <i>audible</i> noise (10dB categories)			
Estimated noise level (dBA)	Subjective response		Number of respondents
	Not at all or not very annoyed	Fairly or very annoyed	
Overall	67%	33%	54
35 – 45	100%	0%	3
45 – 55	64%	36%	25
55 – 65	73%	27%	22
> 65	25%	75%	4

- 4.128 The tables clearly indicate a link between increasing music noise levels and a reduction the percentage who did not hear the music. However there is not such strong annoyance correlation.
- 4.129 The results of the response re-mapping following the methodology described in section 4.16 are shown in Tables 45a and 45b below for 5 dB and 10 dB categories respectively.

Table 45a. Indicative community annoyance with varying music noise levels Response re-mapping method, 5 dB categories		
Event noise level reduction from 101 dBA	Noise level at nearest property (dBA)	% population 'fairly' or 'very annoyed' within 1km radius
0	69	11%
-5	64	8%
-10	59	4%
-15	54	1%

**Table 45b. Indicative community annoyance with varying music noise levels
Response re-mapping method, 10 dB categories**

Event noise level reduction from 101 dBA	Noise level at nearest property (dBA)	% population 'fairly' or 'very annoyed' within 1km radius
0	69	11%
-10	59	4%
-20	49	0%

- 4.130 The tables indicate that a reduction of approximately 4% points could be achieved at this venue for each 5 dBA drop in MNL.
- 4.131 It is also worth noting that 78 % of the concert attendees thought the Music Noise Level at around L_{Aeq} 101 dB was 'just right', not 'too loud' or 'too low'. . If the reduced MNL was achieved by reducing the noise at source, it is likely that a greater proportion of the audience would find the level 'too low'. For this event 18% of the attendees felt the music was already too quiet.

Mowtown, Kenwood House

- 4.132 The relevant noise map BPC5077-E9 produced for the Mowtown, Kenwood House event is presented in Appendix A.
- 4.133 There is a general visual correlation between the audibility and the noise level, i.e. properties closer to the venue tend to display higher levels of audibility. There is generally more audibility to the east of the venue as this area was downwind during the event.
- 4.134 Tables 46a and 46b present the percentage of respondents giving a subjective response within each of the 5 dB and 10 dB estimated noise exposure bands.

Estimated noise level (dBA)	Subjective response				Number of respondents
	Could not hear music	Not at all annoyed	Not very annoyed	Fairly or very annoyed	
Overall	69%	21%	5%	5%	123
< 40	85%	10%	2%	2%	87
40 - 45	35%	50%	5%	10%	20
45 - 50	30%	40%	20%	10%	10
50 - 55	0%	60%	20%	20%	5

Estimated noise level (dBA)	Subjective response				Number of respondents
	Could not hear music	Not at all annoyed	Not very annoyed	Fairly or very annoyed	
Overall	69%	21%	5%	5%	123
< 35	89%	6%	3%	2%	66
35 - 45	54%	37%	2%	7%	41
45 - 55	20%	47%	20%	13%	15

4.135 Table 47a and 47b show the percentage of respondents giving a subjective response to the audible concert music within each of the 5 dB and 10 dB estimated noise exposure bands.

Estimated noise level (dBA)	Subjective response		Number of respondents
	Not at all or not very annoyed	Fairly or very annoyed	
Overall	84%	16%	38
< 40	85%	15%	13
40 - 45	85%	15%	13
45 - 50	86%	14%	7
50 - 55	80%	20%	5

Table 47b: Subjective response to <i>audible</i> noise (10dB categories)			
Estimated noise level (dBA)	Subjective response		Number of respondents
	Not at all or not very annoyed	Fairly or very annoyed	
Overall	84%	16%	38
< 35	86%	14%	7
35 - 45	84%	16%	19
45 - 55	83%	17%	12

- 4.136 The low number of people who were annoyed with this event and the wide dispersion of these respondents results in a poor correlation of levels with annoyance.
- 4.137 The results of the response re-mapping following the methodology described in section 4.16 are shown in Tables 48a and 48b below for 5 dB and 10 dB categories respectively.

Table 48a. indicative community annoyance with varying music noise levels Response re-mapping method, 5 dB categories		
Event noise level reduction (dBA)	Noise level at nearest property (dBA)	% population 'fairly' or 'very annoyed' within 1.5km radius
0	59	5%
-5	54	3%
-10	49	1%
-15	44	0%

**Table 48b. Indicative community annoyance with varying music noise levels
Response re-mapping method, 10 dB categories**

Event noise level reduction from 88 dBA	Noise level at nearest property (dBA)	% population 'fairly' or 'very annoyed' within 1.5km radius
0	59	5%
-10	49	2%
-20	39	0%

4.138 It is also worth noting that 76 % of the concert attendees thought the Music Noise Level at around L_{Aeq} 88 dB was 'just right', not 'too loud' or 'too low'. . If the reduced MNL was achieved by reducing the noise at source, it is likely that a greater proportion of the audience would find the level 'too low'. For this event 21% of the attendees felt the music was already too quiet.

KISS, Wembley Arena

- 4.139 The relevant noise map BPC5077-E10 produced for the Kiss, Wembley Arena event is presented in Appendix A.
- 4.140 There is no obvious visual correlation between the annoyance ratings and the noise level. The vast majority of the respondents did not hear any music, this is due to the high level of insulation provided by the arena building.
- 4.141 In the Tokyngton area approximately a kilometre to the south east of the Arena there is a grouping of four very and fairly annoyed respondents. This is on the far side of Wembley stadium. This is difficult to explain as the music level at these properties should have been under 20 dBA within the properties even with their windows open. It is suspected that they were perhaps exposed to a different music noise source that evening, or were perhaps giving a general response to noise from the Stadium rather than the arena.
- 4.142 Tables 49a and 49b present the percentage of respondents giving a subjective response within each of the 5 dB and 10 dB estimated noise exposure bands.

Table 49a: Subjective response to noise levels (5dB categories)					
Estimated noise level (dBA)	Subjective response				Number of respondents
	Could not hear music	Not at all annoyed	Not very annoyed	Fairly or very annoyed	
Overall	86	4%	4%	6%	144
< 40	88%	6%	0%	6%	108
40 - 45	89%	0%	6%	6%	18
45 - 50	72%	0%	22%	6%	18

Table 49b: Subjective response to noise levels (10dB categories)					
Estimated noise level (dBA)	Subjective response				Number of respondents
	Could not hear music	Not at all annoyed	Not very annoyed	Fairly or very annoyed	
Overall	86%	4%	4%	6%	144
< 35	91%	1%	0%	7%	67
35 - 45	85%	8%	2%	5%	59
45 - 55	72%	0%	22%	6%	18

4.143 Table 50a and 50b show the percentage of respondents giving a subjective response to the audible concert music within each of the 5 dB and 10 dB estimated noise exposure bands.

Table 50a: Subjective response to <i>audible</i> noise (5dB categories)			
Estimated noise level (dBA)	Subjective response		Number of respondents
	Not at all or not very annoyed	Fairly or very annoyed	
Overall	55%	45%	20
< 40	46%	54%	13
40 - 45	50%	50%	2
45 - 50	80%	20%	5

Table 50b: Subjective response to <i>audible</i> noise (10dB categories)			
Estimated noise level (dBA)	Subjective response		Number of respondents
	Not at all or not very annoyed	Fairly or very annoyed	
Overall	55%	45%	20
< 35	17%	83%	6
35 - 45	67%	33%	9
45 - 55	80%	20%	5

- 4.144 The tables do not indicate any link between increasing music noise levels and the percentage of people annoyed.
- 4.145 The results of the response re-mapping following the methodology described in section 4.16 are shown in Tables 51a and 51b below for 5 dB and 10 dB categories respectively.

Table 51a. Indicative community annoyance with varying music noise levels Response re-mapping method, 5 dB categories		
Event noise level reduction from 104 dBA	Noise level at nearest property (dBA)	% population 'fairly' or 'very annoyed' within 1km radius
0	50	6%
-5	45	4%
-10	40	2%
-15	35	1%

**Table 51b. Indicative community annoyance with varying music noise levels
Response re-mapping method, 10 dB categories**

Event noise level reduction from 104 (dBA)	Noise level at nearest property (dBA)	% population 'fairly' or 'very annoyed' within 1km radius
0	50	6%
-10	40	4%
-20	30	1%

- 4.146 It is also worth noting that 77 % of the concert attendees thought the Music Noise Level at around L_{Aeq} 104 dB was 'just right', thought 12% thought it was 'too loud'. If the reduced MNL was achieved by reducing the noise at source, it is likely that a greater proportion of the audience would find the level 'too low'. For this event 9% of the attendees felt the music was too quiet.

5.0 Conclusions

- 5.1** The dose response analysis has indicated a clear link between music noise levels and levels of annoyance of residents living near venues used for music events. The overall 10 event relationship for all respondents ranges from 4% 'fairly' or 'very' annoyed at music levels under 35 dBA rising to 26% annoyed with music levels over 65 dBA.
- 5.2** Looking at those 'annoyed to some extent' the relationship for all respondents ranges from 7% at music levels under 35 dBA rising to 50% annoyed with music levels over 65 dBA.
- 5.3** The relationship also gives a clear guide on the percentage of residents that will be aware of the music for any given external level. Again this presents a good linear correlation, with the music awareness increasing as the noise levels increase.
- 5.4** There is a clear increase in annoyance response above a MNL of 55 dB and a similar reduction in the number of people that did not notice or could not hear the music.
- 5.5** At around a MNL of 60 dB the percentage of respondents 'annoyed to some extent' rises above both the 'not annoyed' and 'inaudible' categories.
- 5.6** The results indicate that even at higher music levels at the residential properties there was still a significant proportion of the population in the immediate vicinity of an event that did not hear the music.
- 5.7** It also appears that a significant percentage of the population will form an opinion on the music's subjective annoyance irrespective of the actual level of music.

- 5.8** The opinion formed will be influenced by the factors highlighted in section 4.14 and are also likely to be influenced by other concert related factors such as annoyance from additional event traffic, attendees littering etc.
- 5.9** As would be expected, a number of the maps indicate that the residents living downwind of an event are more likely to hear the noise from the event.
- 5.10** The tables indicate that the stadium events give higher levels of annoyance for the same level of music noise at the residential properties. This may be linked to perception of how loud the music must be within a stadium by residents compared to an unenclosed park, i.e. the louder the music is believed to be at the event the more disturbing it is perceived to be by the resident.
- 5.11** Whilst 9% of all respondents were fairly or very annoyed by the music noise, it should be noted that only 1% of residents actually complained about the noise disturbance. The most common reasons for not making a complaint were that they "had nothing to complain about" (53%) or "event did not have sufficient impact to complain "(33%). This finding is similar to many other areas of impact where simply being annoyed does not necessarily trigger a complaint.
- 5.12** Annoyance rates for urban venues appear to be linked to music noise level rather than venue type, suggesting that the Code of Practice perhaps does not need to differentiate between these types of venues.
- 5.13** For each of the individual events an assessment of the likely change in annoyance rates if the music noise level was lower has been produced. However these predictions are individual to the particular events and therefore have not been collated for all events.

Appendix A. Noise-Response Maps

Noise Maps - BPC 5077-E1 to E10 are contained in a separate PDF file.

Event	Map Reference
Green Day, Manchester	BPC 5077-E1
Pink, Glasgow	BPC 5077-E2
Pink, Coventry	BPC 5077-E3
Pride, Brighton	BPC 5077-E4
Help for Heroes, Twickenham	BPC 5077-E5
Proms, Swansea	BPC 5077-E6
Evolution, Newcastle	BPC 5077-E7
Green Day, Wembley Stadium	BPC 5077-E8
Mowtown, Kenwood House	BPC 5077-E9
KISS, Wembley Arena	BPC 5077-E10

Please note, in order to print the annotations shown on the noise maps, the user must be using either Adobe Acrobat (full version) or Adobe Reader 10, for which a free download is available on the internet (at get.adobe.com/reader). Printing of PDF annotations is not supported in Adobe Reader versions 9 and below. In addition, the "Print notes and pop-ups" option must be enabled within the commenting tab in the application's preferences.

Appendix B. Event Meteorological Data

Event Weather Data			
Event	Temperature °C	Wind direction & Speed	Cloud cover
Green Day, Manchester	20	4m/s ENE	Clear
Pink, Glasgow	21	3m/s WSW	Partly Cloudy
Pink, Coventry	15	4m/s NNE	Clear
Pride, Brighton	18	3m/s SW	Scattered cloud
Help for Heroes, Twickenham	16	2m/s NNW	Partly Cloudy
Proms, Swansea	15	5m/s W	Scattered cloud
Evolution, Newcastle 30th	10	7m/s N	Partly Cloudy
Evolution, Newcastle 31st	10	1m/s ESE	Partly Cloudy
Green Day, Wembley Stadium	14	4m/s N	Partly Cloudy
Mowtown, Kenwood House	21	5m/s W	Partly Cloudy
KISS, Wembley Arena	10	3m/s NE	Clear

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24 MAR 2017
LICENSING ACT 2003 - REPRESENTATION FORM

HARINGEY COUNCIL
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24 MAR 2017

To make a representation in respect of an application for a Premises Licence or Club Premises Certificate please complete the following form. For representations to be considered relevant they must relate to one or more of the four "Licensing Objectives" (listed below).

Please note all representations will be made available for applicants to view. If you make a representation objecting to the application it is likely that you will be called upon to attend a hearing and present your objection before a Licensing Committee.

Personal Details

Name.....

Address.....
.....
.....

Postcode.....

Licence application you wish to make a representation on

You do not need to answer all of the questions in this section, but please give as much information as you can:

Application Number.....

Name of Licensee... **ALEXANDRA PALACE GROUNDS**

Name of Premises (if applicable)... **ALEXANDRA PALACE GROUNDS**

Premises Address (where the Licence will take effect)... **ALEXANDRA PALACE WAY, WOOD GREENS.**

Postcode... **N22 7AY**

Reason/s for representation

*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. Any representations that are considered to be vexatious or frivolous will not be considered (please see Haringey Council's leaflet **Variations, Representations and Appeals for Premises Licences and Club Premises Certificates**).*

Fill in reason/s for your representation in the space provided under each Licensing Objective it relates to.

The Prevention of Crime and Disorder and music finish by 9 p.m. on all days. Curfew stopping is ineffective & should be significantly strengthened. Provide a discipline imposed by a real person on every evening of the outside event that is well publicized to local residents & whose that

Public Safety individual has the power to reduce the noise level immediately to that tolerable to residents which will be less than the legal limit. Transport is a real issue, the venue is not well served. Have you thought about rain?!

→ **The Prevention of Public Nuisance** I am in favour of using the Palace & grounds to a greater extent but there must be suitable outside. My big concern is noise. These outdoor events are planned for the summer when bedroom windows are open & the

The Protection of Children from Harm events' noise intrusion will be greater. This is a family area & not everyone wants to be up late listening to the boom of noise music. It is intended to state that the impact on the local community of certain events let alone those proposed has "little impact on local residents"! Please ensure that all events where there is noise

I, _____, hereby declare that all information I have submitted is true and correct. U

Signed: _____ Date: 22/4/17.

Please send completed form to:

Haringey Council Licensing Team
 Alexandra House,
 Level 6,
 10 Station Road,
 Wood Green
 London, N22 7TR

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21 MAR 2017

LICENSING ACT 2003 - REPRESENTATION FORM

To make a representation in respect of an application for a Premises Licence or Club Premises Certificate please complete the following form. For representations to be considered relevant they must relate to one or more of the four "Licensing Objectives" (listed below).

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Personal Details

Name.....

Address.....
.....
.....

Postcode....

Licence application you wish to make a representation on

You do not need to answer all of the questions in this section, but please give as much information as you can:

Application Number.....

Name of Licensee.....

Name of Premises (if applicable) **ALEXANDRA PALACE**

Premises Address (where the Licence will take effect).....
ALEXANDRA PALACE GROUNDS
AP WAY, WOOD GREEN

Postcode **N22 7AY**

Reason/s for representation

*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. Any representations that are considered to be vexatious or frivolous will not be considered (please see Haringey Council's leaflet **Variations, Representations and Appeals for Premises Licences and Club Premises Certificates**).*

Fill in reason/s for your representation in the space provided under each Licensing Objective it relates to.

should certainly be exploited, but I am concerned about the impact on local residents, of huge gatherings with a low daily licence, and insufficient means of getting people in and out without huge problems, especially when they've been drinking

The Prevention of Crime and Disorder
30-50,000 people walking past your front door in a suburban street, after licensing hours of 9am - 10.30pm, for ^{alcohol} consumption on and off the premises will inevitably lead to disorder, and when Alexandra Palace trains are cancelled and hundreds of people are crammed onto the platforms, ^{unthinkable}

Public Safety There is a danger of severe overcrowding on public transport routes, especially when leaving the venue. An estimate of 50,000 people for an event, with alcohol potentially served all day is shocking. Our transport infrastructure is just not there. King's X station handles about 100,000 passengers over 12 platforms in 24hrs, with trains every few minutes!

The Prevention of Public Nuisance
The impact on local residents - I am one of the most affected - is already high, especially for events already associated with high levels of alcohol consumption eg the Annual ~~Open~~ Darts Tournament. I have been threatened and abused verbally by attendees, when entering my home, and forced off the W3 by noise, overcrowding, and hammering on the bus windows, men carrying plastic tankards of beer.

The Protection of Children from Harm

I, ... hereby declare that all information I have submitted is true and correct.

Signed: _____ Date: 19.3.17

Please send completed form to:
Haringey Council Licensing Team
Alexandra House,
Level 6,
10 Station Road,
Wood Green
London, N22 7TR

* Then there are the licensed cabs turning the kerby outside my house into an impromptu cab rank, and the huge increase in traffic volume late into the evening, not to mention people peeing in front gardens, and chucking cans, plastic beakers and other food wrappers into hedges and the banks lining the station.

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27 MAR 2017

LICENSING ACT 2003 - REPRESENTATION FORM

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Please note all representations will be made available for applicants to view. If you make a representation objecting to the application it is likely that you will be called upon to attend a hearing and present your objection before a Licensing Committee.

Personal Details

Name.....

Address.....

Postcode.....

Licence application you wish to make a representation on

You do not need to answer all of the questions in this section, but please give as much information as you can:

Application Number.....

Name of Licensee..... Alexandra Palace Trading Ltd

Name of Premises (if applicable).....

Premises Address (where the Licence will take effect).....

..... Alexandra Park as shown on the Applicant's Plan.....

Postcode..... N22 7AY.....

Reason/s for representation

*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. Any representations that are considered to be vexatious or frivolous will not be considered (please see Haringey Council's leaflet **Variations, Representations and Appeals for Premises Licences and Club Premises Certificates**).*

Fill in reason/s for your representation in the space provided under each Licensing Objective it relates to.

The Prevention of Crime and Disorder
Public Safety
The Prevention of Public Nuisance I believe that the scale, frequency and type of events being applied for will cause a major public noise nuisance. There would be a deleterious effect for thousands of people on the peaceful enjoyment of their homes and gardens. This is likely to occur on all sides of Alexandra Park but probably it would particularly affect those on the south and the west of the park. The application mentions the race meetings at Alexandra Park. I'm old enough to remember them and the weak Tannoy they used bears no relationship to the noise levels described in the application.
The Protection of Children from Harm

I, Clive Gabriel....., hereby declare that all information I have submitted is true and correct

Signed:

Date: 22nd March 2017

Please send completed form to:

Haringey Council Licensing Team
Alexandra House,
Level 6,
10 Station Road,
Wood Green
London, N22 7TR

LICENSING ACT 2003 - REPRESENTATION FORM

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Please note all representations will be made available for applicants to view. If you make a representation objecting to the application it is likely that you will be called upon to attend a hearing and present your objection before a Licensing Committee.

Personal Details
Name.....
Address.....
Postcode.....

Licence application you wish to make a representation on
<i>You do not need to answer all of the questions in this section, but please give as much information as you can:</i>
Application Number.....
Name of Licensee.....
Name of Premises (if applicable) <u>ALEXANDRA PALACE</u>
Premises Address (where the Licence will take effect)..... <u>ALEXANDRA PALACE WAY</u> <u>LONDON</u>
Postcode <u>N22 7AY</u>

Reason/s for representation
<i>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. Any representations that are considered to be vexatious or frivolous will not be considered (please see Haringey Council's leaflet Variations, Representations and Appeals for Premises Licences and Club Premises Certificates).</i>
<i>Fill in reason/s for your representation in the space provided under each Licensing Objective it relates to.</i>

I think AP should have a two year trial period where AP can trial this idea and thereafter obtain this licence once all affected residents have a chance to assess how this will affect them.

The Prevention of Crime and Disorder

Serving alcohol at events, as we've already seen with the Darts events, causes misery for locals as punters get horribly drunk and start shouting, ~~st~~ chanting, swearing, urinating on our streets. I have video footage of this. I have no reason to believe any of the outdoor events AP are proposing will be any different; given that they are hoping to serve alcohol.

Public Safety

I have video footage of punters wandering into the streets following an event at the palace. Now they are proposing much larger events, I have grave concern for the safety of those people and drivers ~~in the area~~ ~~in the vicinity~~ ~~in the area~~ ~~in the vicinity~~

The Prevention of Public Nuisance

The license application makes no mention of what controls will be put in place to prevent public nuisance following an event. As has been experienced by residents in close proximity already, AP's egress plan is inconsistent and unworkable and therefore unacceptable, meaning that residents bear the brunt of prolonged nuisance noise following one of their indoor events. The outdoor events will ~~also~~ ~~also~~ ~~also~~ ~~also~~

The Protection of Children from Harm

Taking into account my comments above, prolonged nuisance noise does and will have a knock on consequence on ~~the~~ trying to get children to sleep whilst it's chaotic outside.

I,, hereby declare that all information I have submitted is true and correct.

Signed: _____

Date: 26/03/2017

Please send completed form to:

Haringey Council Licensing Team
Alexandra House,
Level 6,
10 Station Road,
Wood Green
London, N22 7TR

→ for (medium) <14,999 people and (large) >50,000 people. AP have not explained how they will be getting rid of all these people quickly and quietly, given the limited transport options available. Imagine if just one train was cancelled or delayed? This will cause severe congestion around the station and the knock-on consequence will be that residents will suffer prolonged nuisance as a result. How long does AP expect it to take to remove all these people from the area?

Anderson Chanel

From:
Sent: 20 March 2017 14:35
To: Licensing
Subject: Alexandra Palace Grounds Licence application

Dear Sirs

I have read the application and am responding as a local resident.

I am extremely concerned that if the application is granted it will have a very severe detrimental impact on the health, wellbeing, safety, environment and living conditions of local residents, as well as on the peaceful park environment, wildlife etc.

The number of outdoor events proposed is excessive and will materially effect thousands of people's enjoyment of their homes and gardens, the Palace and Park itself, for many months of the year. Given the number of events (42), it is likely that there will be noise and crowd disturbance for every day of every weekend throughout spring and summer months. Existing outdoor events already cause a significant disturbance and the Palace is very bad at dealing with noise complaints. They do not answer calls most of the time. When they do, the noise officer is usually busy dealing with other complaints and by the time they respond the event has passed. They also completely ignore the "echo chamber" effect that is caused by the topography. If the licence is granted it will be pretty much impossible to enjoy sitting in our gardens, or having windows open while the events are on.

The number of music events in particular is likely to cause extreme disruption to the neighbourhood, not least to children and elderly people trying to sleep. Most children need to be asleep before the suggested latest times for events in order to stay healthy and thrive at school.

The decibel levels applied for are extraordinarily high - way in excess of those allowed for Finsbury Park concerts. There is also no mention that I can see of how many days each of these events will last; so one event could mean a whole week of extreme noise.

They are proposing 4 events with a maximum sound level at the closest properties of 75dbA (similar to Hyde Park which gave rise to large numbers of complaints) and a further 5 events at 65dbA. Given the relatively quiet nature of The Park and its environs, every one of these events would exceed the current limits imposed by the Council at Finsbury Park (which is +15dbA above background noise level - equivalent to about 55dbA along Redston Rd / Northview Road).

In addition to noise concerns, there is likely to be a huge detrimental impact on the grounds of Alexandra Palace from a succession of huge outdoor events, plus concerns about crowd control and other aspects of security (there is no control currently, for example, of the hundreds of drunken louts singing at the top of their voices who exit darts events late at night; nor of the motorcyclists who tear around the Park in the early hours of the morning almost every day).

Anderson Chanel

From:
Sent: 21 March 2017 09:08
To: Barrett Daliah
Cc: Licensing
Subject: Re: Alexandra Palace Licence Application

Dear Daliah Barrett

I object to the plans to stage an unprecedented number of live music and performance events in Alexandra Park.

I am a homeowner who has lived on the edge of The Park for 17 years. My family already endures an unacceptable amount of noise pollution from *indoor* concerts at The Palace - a building not properly sound-proofed to prevent leakage especially from bass heavy rock concerts. Further, we are assaulted by noise from the annual circus which produces noise pollution 24/7 for 10 days due to the electrical generators the circus runs. And, there have been motorcycle events held in The Park during which the announcer has screamed over a loudspeaker system at painful decibel level for the entire weekend!

I have worked as a concert producer. I know that it is impossible to control noise volume because as the day or night wears on those on the sound board loss perspective and "crank it up." As example, the indoor concerts at The Palace invariably get louder the later the hour becomes.

Finally, this proposal will fundamentally change the nature of Alexandra Park and, in effect, deny picnicking families, dog walkers and others the quiet enjoyment of this green space and it will do this so on far too many weekends. It will also deny those of us who live on or near The Park the right to the quiet enjoyment of our homes. It will also have a disastrous effect on the value of our homes. Would you want to buy a home where you will be assaulted by noise on a regular basis?

As a taxpayer, homeowner, and voter, I urge you to defend the peace and quiet of Alexandra Park and environs.

Sincerely yours,

Phone:

Anderson Chanel

From:
Sent: 22 March 2017 11:25
To: Licensing
Subject: Alexandra Palace grounds premises licence application

Re: Alexandra Palace grounds premises licence application

I object to this application for a blanket premises licence for Alexandra Park, on the grounds of prevention of public nuisance. If granted, frequent large-scale events in the park during the summer months, attracting crowds of up to 50,000 people hearing amplified music and consuming alcohol, will destroy the park as a peaceful green space. It will become a crowded and noisy commercial space instead.

The inevitable problems of littering, pressure on scarce local parking and on transport networks, will compound a major nuisance to local residents and users of the park who wish to enjoy it just as that - a park.

Alexandra Park is a precious and freely accessible open space for people who do not have money or transport to access the countryside. The proposed increase in the number and scale of events will not only deprive them of that resource, but will also have a severe detrimental effect on residents living nearby.

My home backs onto the park, and I already experience acute noise disturbance from the generators, music and amplified commentary coming from the relatively small number of existing events. I accept that occasional nuisance as the price for staging a small number of income-generating events each year. But what is now proposed will mean a step-change in the level of nuisance, which will entirely alter the experience of living where I do. For this reason the Council and AP will be laying themselves open to legal challenge, if the application is allowed and an events programme is launched which will destroy residents' peaceful enjoyment of their homes in summer.

I strongly urge the licensing committee to refuse this application, thereby retaining control over the size and number of public events in this landmark Haringey park.

Anderson Chanel

From:
Sent: 21 March 2017 22:14
To: Licensing
Subject: Objections to the proposed Alexandra Park Premises Licence Application

Dear Sir/Madam,

As a local resident living less than 50m from a gate to Alexandra Park, I am writing to register my strong objection to significant elements of the proposed Alexandra Park Premises Licence Application currently under consultation, notably:

- i) The overall number of outdoor events, which at 42/year is excessive given the importance of the park as a local public amenity and the disruption to this public enjoyment entailed by such a major increase in the number of outdoor events.
- ii) That 4 events/year will entail a maximum 75dbA impact to nearby residents, with a further 5 events/year will entail of maximum 65dbA local impact. Given our location, both the above are likely to impact us significantly, almost certainly well above the +15dbA to background noise limit put in place to limit the noise impact of the far less frequent music events held at Finsbury Park. Music from the circus already disturbs is regularly, notwithstanding the volume is much lower than the events proposed in the licence application.

Yours faithfully,

Anderson Chanel

From:
Sent: 27 March 2017 10:59
To: Licensing
Subject: Re: Representation re. licensing application no. 240317

Dear Daliah,

Thank you for letting me know about the problem with my attachment. I've copied and pasted the whole form below.

Kind regards,

LICENSING ACT 2003

REPRESENTATION FORM

To make a representation in respect of an application for a Premises Licence or Club Premises Certificate please complete the following form. For representations to be considered relevant they must relate to one or more of the four "Licensing Objectives" (listed below).

Please note all representations will be made available for applicants to view. If you make a representation objecting to the application it is likely that you will be called upon to attend a hearing and present your objection before a Licensing Committee.

Personal Details

Name...
Address...
Postcode..

Licence application you wish to make a representation on You do not need to answer all of the questions in this section, but please give as much information as you can:

Application Number..240317.....

Name of Licensee..Alexandra Palace Trading Limited.....
Name of Premises (if applicable)..Alexandra Palace,.....
Premises Address (where the Licence will take effect).....
Way.....
Postcode..N22.....

Reason/s for representation

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. Any representations that are considered to be vexatious or frivolous will not be considered (please see Haringey Council's leaflet Variations, Representations and Appeals for Premises Licences and Club Premises Certificates).

Fill in reason/s for your representation in the space provided under each Licensing Objective it relates to.

The Prevention of Crime and Disorder

Public Safety

The Prevention of Public Nuisance

I wish to register my objection to the above licence application. If granted, it will facilitate a significant increase in the number of outdoor events in Alexandra Park.

I live in a flat on the perimeter of the park and have already suffered from the increase in the number of noisy events in the park during the last two years. For the first time, the annual fireworks event in November 2016 was held over two days instead of one. Unlike previous years, the event involved the setting up and taking down of stalls close to my garden over a number of days, the use of generators that ran all night and were audible from my bedroom and a noisy refrigeration lorry that was parked extremely close to my garden.

The food festivals that took place during the last two summers also involved noisy work over several days before the event and at least a day afterwards. The noise included loud beeping at frequent intervals from vehicles reversing.

Music events held further up the slope have also been louder over the last few years.

I feel that people who live around the park should be able to expect to lead normal lives in their homes and gardens without a significant increase in noise during, before and after events in the park. This should apply to any single event, but is even more critical if the number of outdoor events is to increase.

I am also concerned about the impact of increasing the number of outdoor events on the flora and fauna of the park.

The Protection of Children from Harm

I,.....,hearby declare that all information I have submitted is true and correct.

Signed:

Date:
26 March 2017

Please send completed form to:
Haringey Council Licensing Team
Alexandra House,
Level 6,
10 Station Road,
Wood Green
London, N22 7TR

On 27/03/2017 08:42, Licensing wrote:

>
>

Anderson Chanel

From:
Sent: 22 March 2017 19:40
To: Licensing
Cc: louise.stewart@alexandrapalace.com
Subject: Alexandra Palace licence representations

Dear Sir/Madam

I live on Redston Road. My property backs onto Alexandra Palace. I'd like to make representations on their current licence application - which aims to significantly increase the volume of events, and the the volume at events.

I appreciate that Ally Pally needs an income from events. And I want that income to grow. I regularly attend the events there - from gigs and open air cinema and the Soap Box and Fireworks. All of these I love.

But I'm worried in particular about the volume allowed or their type 1 events, particularly the 4 events with 75db allowed. I think this is just too high. I recognise that this is the same level that Hyde Park, Clapham Common and Finsbury Park have, but I think that the unique hilly geography of Alexandra Palace means that sound will be projected further, down the slope toward houses which are extremely close to the edge of the park. Across the entire Warner Estate.

Having been on Stroud Green Road during Wireless Festival a year or two ago, and knowing people who regularly move out of their houses in Stroud Green when the Wireless Festival is ongoing, I'd like the committee to consider exactly where the maximum volume will be tolerated, and set lower limits so as not to spoil typical summer's evenings for me and my neighbours.

I know that it's not part of this consultation, but already when the Palace hosts events on the path at the bottom of the hill (e.g. the Russian Circus) the constant drone from the generators - admittedly probably less than 75db - is a real nuisance and because it's on 24 hours genuinely prevents people from sleeping. I hate it when the circus comes to town because there is no escape from this incessant rumble.

But apart from that I don't have a problem with the types of events planned, or even the number of them. But the peak volume - I do.

The other point to raise is one of parking and traffic. Our road is not CPZd. Alexandra Palace do issue a ticketing system for some events when roads are closed (e.g. Fireworks), but on many other events, the number of cars which park there prevent us from doing so. There should be more 'locals only' parking checks for major events, certainly all those with more than 5000 people expected.

The Trust does try and maintain good relations with neighbours, but I worry this dramatic increase in the number of events, and the volume of events will turn friends into enemies.

I feel very privileged to live where I do, and make very good use of the Park. Indeed I'd welcome more gigs and events in the building where the volume can be well managed - but the prospect of summer evenings being ruined by loud noise worries me. I'd like you to limit this 75db volume to 1 event for the first year of the licence, so us neighbours can get a better understanding of what it might actually mean, so we can decide whether to support or object to 4 events in future.

Yours sincerely

Anderson Chanel

From:
Sent: 22 March 2017 21:01
To: Licensing
Subject: Alexandra Palace Licence Application Objection

To whom it may concern,

Myself and my husband () would like to lodge an objection to the new licence application by Alexandra Palace.

As residents of Redston Road, backing directly onto the park, we have first hand knowledge of the impact of events on both local residents and the surrounding area.

Whilst we enjoy many events held at the park (concerts at Ally Pally, The RedBull Soap Box Race and the Fireworks Festival) we feel that the proximity of our and many other houses to the park makes it an impossible venue for many large scale events.

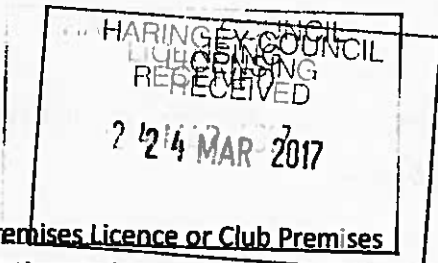
The noise level suggested in the application is quite frankly ludicrous - being louder than events at Finsbury Park (which I may add we can hear from our house) and events at that noise level would severely disrupt the lives of local residents. Specific to our circumstances we have 2 young children whose sleep would undoubtedly be impacted. The noise of the circus, which is already a regular event in the park, is extremely disruptive to their sleep (and this is staged in a tent).

Also, the application is extremely vague as to exactly what type of events are being proposed so I am not sure how anybody in the local area can agree to it? Specific details on exactly what type of event and exactly where they would be held would need to be provided for proper consideration.

Furthermore, with the potential large number of people attending these events, we have concerns over both traffic and crime.

In conclusion, we object to the application.

Regards,



LICENSING ACT 2003 - REPRESENTATION FORM

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Please note all representations will be made available for applicants to view. If you make a representation objecting to the application it is likely that you will be called upon to attend a hearing and present your objection before a Licensing Committee.

Enclosed is the full submission which includes information about WERA

Personal Details

Name. (Chair of Warner Estate Residents' Association (WERA) and Member of Alexandra Palace Statutory Advisory Committee. Dick Hudson (WERA Member and Member of Alexandra Palace Consultative Committee)

Address

Postcode.

Licence application you wish to make a representation on. You do not need to answer all of the questions in this section, but please give as much information as you can:

Application Number.....

Name of Licensee: Alexandra Palace Trading Limited

Name of Premises (if applicable) Alexandra Palace, Alexandra Palace Way

Premises Address (where the Licence will take effect).....Alexandra Palace Way..... London

Postcode...N22 7AY

Reason/s for representation 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. Any representations that are considered to be vexatious or frivolous will not be considered (please see Haringey Council's leaflet Variations, Representations and Appeals for Premises Licences and Club Premises Certificates).

Fill in reason/s for your representation in the space provided under each Licensing Objective it relates to.

The Prevention of Crime and Disorder

Challenge 25. The APP application, page 6, refers to the adoption of the "Challenge 25" policy, but on page 11 reference is made to "Challenge 21". Presumably the former will apply?

See also "Number of Events" and "Sites" below

Public Safety

Transport. We would like to see a more developed response on how, for major events, the transport infrastructure will cope with limited accessibility.

The Prevention of Public Nuisance

Number of events. It is important to note that when number of events are referred to they are the number of event open days and not individual number of events (see page 8 of the Alexandra Palace licence submission). The licence application is for 42 event days although the Alexandra Park and Palace (APP) Board has capped the number of events at 30 event days for year 2017/18. Without some indication of the present number of events or events days, it is hard to evaluate this figure. The application should contain this information. The number of events is one issue, but the size of events, where they are and how much noise they make are all important factors. Added to the number of the actual event days of course are the days setting up and pulling out.

Noise One of the worries expressed was that the kind of problems that had arisen with Finsbury Park events would arise also at Alexandra Palace, but at the public meeting we received verbal assurances that this would not be case. However, we now understand that the limit on one of our roads for example (Redston Road) will in fact be even higher than that for Finsbury Park, which is 15dB(A) above background noise. According to the Vanguardia report which APP had prepared in support of the application, background noise in Redston Road is about 40dB, so the Finsbury Park limit would be 55dB. Given this calculation and the figures of 55-75dB(A) in the supporting document, the Finsbury Park limit would be at least equalled by all APP events and exceeded by all medium to large or large events. Therefore on the face of it the proposals for Alexandra Palace are worse than the conditions currently existing for Finsbury Park. They are worse also than the Noise Council's Code of Practice on Environmental Noise Control at Concerts (1995). This states that "the Music Noise Level (MNL) should not exceed the background noise level by more than 15 dB(A) over a fifteen minute period" where more than three events are held up to a maximum of 12. Even though it is stated to be under review this is the Code as it stands.

Scheduling. No mention appears to be made to the spread of events through the year. Can we assume that most events will be in the summer months?

Sites. Appendix B of the paper presented to the 29th September SACC, showed a map of potential sites for the Park events. It makes important relevant comments including that music for south east and south west slopes would "not fall in to a category of dance music or heavy rock music." This information does not appear to be provided in the licence application.

Impact assessments. We recognise that Alexandra Park and Palace will be carrying out impact assessments. It is possible that the APP assessment may vary from assessments made by local residents and in such circumstances we hope that some form of mediation is possible, most notably for noise.

Circus. We have been given to understand that the circus is not included as one of these 42 events. Is that correct? One of the residents who lives close to the circus site contributed this comment to a discussion on our association e mail list: "The

circus runs loud, electrical generators 24/7 for 10 days. We have to endure what sounds like a lorry idling outside our windows for that entire time."

The Protection of Children from Harm

Challenge 25. The APP application, page 6, refers to the adoption of the "Challenge 25" policy, but on page 11 reference is made to "Challenge 21". Presumably the former will apply?

Conclusions (Are relevant to all four licensing objectives).

Conclusions. We have serious concerns about this licence application, especially so far as noise is concerned. The decibel levels presented are unsatisfactory and should be reconsidered.

We are also concerned at the absence of any justification for 42 event days and would prefer to see in the first instance how the cap next year 2017/18 of 30 event days works out. And there does seem to be some confusion as to what events are included in the licence application (for instance circus, fireworks, street cafes etc). This needs to be set out much more clearly.

The APP submission states "The impact of any event on local residents will be mitigated to a fair and reasonable level with considerations and policies in place to manage issues...." We hope so.

I, _____, hereby declare that all information I have submitted is true and correct.

Signed:

Date: 24th March 2017

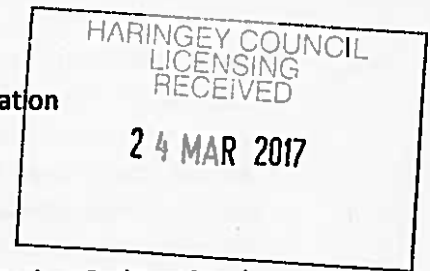
Please send completed form to:

Haringey Council Licensing Team Alexandra House, Level 6, 10 Station Road, Wood Green London, N22 7TR

Alexandra Palace Park

Licence Application

Response from Warner Estate Residents' Association



Introduction

The Warner Estate Residents' Association (WERA), founded in 1996, comprises Redston Road, Danvers Road, Warner Road, Park Avenue North, Clovelly Road, Baden Road, Priory Avenue, Linzee Road and parts of Priory Road. All the roads are in the N8 postcode.

There are about 630 homes in the WERA area.

WERA is represented as a residents' association on the Alexandra Palace Statutory Advisory Committee (SACC) () and Consultative Committee ()

WERA made submissions when the Licence application was first mooted. The Minutes of the SACC and Consultative Committee on 29th September 2016 record:

"g) provided feedback from the Warner Estate Residents Association-the need to generate income must be balanced with the need to maintain the resource as an area of peaceful enjoyment in a city, as well as the need to preserve the natural environment; "noise creep" from any events with amplified sound needed to be addressed, with some independent mediation if required; the impact on local streets with parking overspill and crowds of people leaving events must be considered when reviewing any events in the Park"

WERA followed this up with a letter sent to the Chair of the Alexandra Palace Board and the Chief Executive of Alexandra Palace on 11th October 2016. One of our comments was taken up, namely that the final Minute of the Board meeting of 29th September should refer to impacts on surrounding areas as well as on the Park. The published minute stated "the Board, whilst recognising the constraints on resources, directed the executive to ensure that appropriate measures and resources, to manage the impacts on the Park and surrounding areas, were included in the Business Plan for 17/18."

The Minutes of the same meeting ".....agreed that the maximum number of event days that the Board shall allow to take place is capped at 30 for 17/18 and shall not be exceeded in future years without the permission of the Board."

Comments

- a) **Number of events.** It is important to note that when number of events are referred to they are the number of event open days and not individual number of events (see page 8 of the Alexandra Palace licence submission). The licence application is for 42 event days although the Alexandra Park and Palace (APP) Board has capped the number of events at 30 event days for year 2017/18. Without some indication of the present number of events or events days, it is hard to evaluate this figure. The application should contain this information. The number of events is one issue, but the size of events, where they are and how much noise they make are all important factors. Added to the number of the actual event days of course are the days setting up and pulling out.
- b) **Noise** One of the worries expressed was that the kind of problems that had arisen with Finsbury Park events would arise also at Alexandra Palace, but at the public meeting we

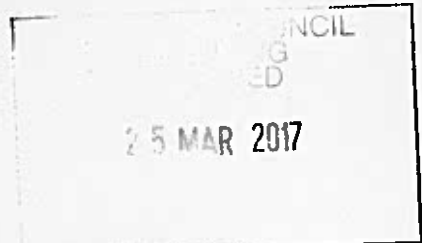
- received verbal assurances that this would not be case. However, we now understand that the limit on one of our roads for example (Redston Road) will in fact be even higher than that for Finsbury Park, which is 15dB(A) above background noise. According to the Vanguardia report which APP had prepared in support of the application, background noise in Redston Road is about 40dB, so the Finsbury Park limit would be 55dB. Given this calculation and the figures of 55-75dB(A) in the supporting document, the Finsbury Park limit would be at least equalled by all APP events and exceeded by all medium to large or large events. Therefore on the face of it the proposals for Alexandra Palace are worse than the conditions currently existing for Finsbury Park. They are worse also than the Noise Council's Code of Practice on Environmental Noise Control at Concerts (1995). This states that "the Music Noise Level (MNL) should not exceed the background noise level by more than 15 dB(A) over a fifteen minute period" where more than three events are held up to a maximum of 12. Even though it is stated to be under review this is the Code as it stands.
- c) **Scheduling.** No mention appears to be made to the spread of events through the year. Can we assume that most events will be in the summer months?
 - d) **Sites.** Appendix B of the paper presented to the 29th September SACC, showed a map of potential sites for the Park events. It makes important relevant comments including that music for south east and south west slopes would "not fall in to a category of dance music or heavy rock music." This information does not appear to be provided in the licence application.
 - e) **Impact assessments.** We recognise that Alexandra Park and Palace will be carrying out impact assessments. It is possible that the APP assessment may vary from assessments made by local residents and in such circumstances we hope that some form of mediation is possible, most notably for noise.
 - f) **Challenge 25.** The APP application, page 6, refers to the adoption of the "Challenge 25" policy, but on page 11 reference is made to "Challenge 21". Presumably the former will apply?
 - g) **Circus.** We have been given to understand that the circus is not included as one of these 42 events. Is that correct? One of the residents who lives close to the circus site contributed this comment to a discussion on our association e mail list: "The circus runs loud, electrical generators 24/7 for 10 days. We have to endure what sounds like a lorry idling outside our windows for that entire time."
 - h) **Transport.** We would like to see a more developed response on how, for major events, the transport infrastructure will cope with limited accessibility.

Conclusions. We have serious concerns about this licence application, especially so far as noise is concerned. The decibel levels presented are unsatisfactory and should be reconsidered.

We are also concerned at the absence of any justification for 42 event days and would prefer to see in the first instance how the cap next year 2017/18 of 30 event days works out. And there does seem to be some confusion as to what events are included in the licence application (for instance circus, fireworks, street cafes etc). This needs to be set out much more clearly.

The APP submission states "The impact of any event on local residents will be mitigated to a fair and reasonable level with considerations and policies in place to manage issues...." We hope so.

On behalf of WERA: and



LICENSING ACT 2003 - REPRESENTATION FORM

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Personal Details

Name.....

Address.....

Postcode.....

Licence application you wish to make a representation on

You do not need to answer all of the questions in this section, but please give as much information as you can:

Application Number.....

Name of Licensee...ALEXANDRA PALACE TRADING LIMITED

Name of Premises (if applicable)...ALEXANDRA PARK

Premises Address (where the Licence will take effect).....
 ...ALEXANDRA PALACE.....
 ...ALEXANDRA PALACE WAY.....

Postcode...N22...7AY

Reason/s for representation

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. Any representations that are considered to be vexatious or frivolous will not be considered (please see Haringey Council's leaflet Variations, Representations and Appeals for Premises Licences and Club Premises Certificates).

Fill in reason/s for your representation in the space provided under each Licensing Objective it relates to.

The Prevention of Crime and Disorder
Public Safety Frequent use of vehicles across open grassland in the park, which would be required for setting up and taking down event facilities, presents a significant risk to park users, particularly children. See the attachment for further explanation.
The Prevention of Public Nuisance The holding of events up to the maximum number proposed in the application would lead to 1) park users being deprived of their customary activities in the park, and 2) the creation of noise, litter, light and air pollution in the park and surrounding areas which in its frequency and cumulative effect would comprise a public nuisance. See the attachment for further explanation.
The Protection of Children from Harm

I, hereby declare that all information I have submitted is true and correct.

Signed: _____

Date: 25 March 2017

Please send completed form to:

Haringey Council Licensing Team
Alexandra House,
Level 6,
10 Station Road,
Wood Green
London, N22 7TR

Application for Premises Licence by Alexandra Palace Trading Limited

Representation by the Friends of Alexandra Park

25 MAR 2017

This representation is made on behalf of the Friends of Alexandra Park, a member organisation established in 2006 with aims to promote and protect Alexandra Park, the grounds around Alexandra Palace. The Friends group has a membership of 294 households, including local residents and supporters of the park living in other parts of London. We provide a programme of walks, talks and conservation activities in the Park which support the park management and the charitable objectives of the Alexandra Park and Palace Charitable Trust.

The application by Alexandra Palace Trading Limited (APTL) seeks the grant of a premises licence which would permit an increase in the number of days for which events are open in the park to 42 per year from less than 10 days per year over the past 2 years. We do not object to the granting of a premises licence for Alexandra Park per se, and we are not aware of any deficiencies in the procedures put forward by APTL for managing an individual event. However we do consider that the maximum number of events in the application is excessive on the grounds primarily of the cumulative public nuisance it will cause together with concerns over public safety. There are other concerns about environmental impact, but we recognise these are not a consideration in the grant of a premises licence.

This representation has been based on the experience of park users observing the before, during and after effects of events such as the Firework Festival, the Foodle Festival and the Red Bull Soap Box Derby, across the park as a whole, as well as the impact of large crowds leaving music concerts in Alexandra Palace.

Prevention of public nuisance – number of events

Alexandra Park is a large park which is noted for its areas of woodland, open grassland, wildlife, views and history, and which receives approaching 3 million visits per year. It is used for picnics, running, walking and cycling, sports, nature observation and the relaxation which an open green space can provide. Much of this activity is regular: a vital part of local people's daily or weekly routines. At a time when the council expects to construct over 7,000 new homes in Wood Green, without any large open spaces, it is vital that Alexandra Park remains a green open space to support the well-being of those additional residents.

The "premises" in this application are used for the vast majority of the year for activities which are not the licensable activities. Consideration of public nuisance should therefore encompass the impact of the licensable activities on the other uses and users of the "premises" i.e. the park.

As a primarily natural, green open space, the park has no permanent facilities or infrastructure to support large scale events. As a result any event requires the erection of

stages, marquees, sound systems, catering facilities, generators and fencing, which in turn means days of vehicles and equipment traversing the park. Hence the maximum of 42 days when the events would be open, would lead to 2 to 3 times that number of days of restrictions on access to areas of the park. Access for park users to the open space would therefore be compromised to a greater or lesser extent for up to 120 days, predominantly in the summer months. This turns what might be regarded as an inconvenience to park users when it is only occasional into a nuisance for substantial numbers of people: a disruption of normal life as significant as sleep disturbance due to excessive noise. In addition the diversion of the W3 bus service, which is required for safety reasons for some of the larger events, has an impact across a wide area as it removes the bus service from Station Road and Priory Road, with a particular impact on school children and commuters.

Prevention of public nuisance – noise, litter and pollution

We recognise the efforts that the applicant has made to reduce the impacts of the events which have taken place in the park to date, both in and around the park. However there is a degree of noise, litter, air pollution from catering and generators, and light pollution resulting from large events in the park, despite the best efforts of event organisers and APTL management. For example despite ample provision of litter bins and toilets, litter blows into the trees and bushes and event attendees use the wooded areas as toilets. The cumulative impact of frequent events in the park presents a significant problem for park users.

Experience has shown that noise, littering and traffic disruption in adjoining streets is unavoidable when crowds of thousands of people enter and leave the park. When this happens a few times per year the impact on local residents is generally tolerable, though not to those close to park exits. An increase as proposed to 18 days per year for crowds between 5,000 and 50,000, added to the number of occasions that crowds of up to 10,000 leave events in Alexandra Palace, would render these impacts a serious nuisance.

Public Safety

The need for a range of contractor's vehicles to traverse the park for setting up and taking down event facilities raises a concern for public safety. In large areas of the park, children and dogs can normally run around freely. When vehicles enter these areas, there is no physical separation of vehicles from the public, and despite attentive marshalling, there would be a risk of accidents.

Support for this representation

When we consulted our members on the proposed application for this premises licence as presented to the Alexandra Park and Palace Consultative and Advisory Committees in September 2016, we received 49 responses, 2 of which supported the draft application. 20 objected to any increase in events in the park from the current level and 27 agreed the need

for some increase in the number of events, but felt strongly that the maximum number of days of events listed in the application was unacceptable. In other words 95% of the respondees objected to the maximum number of event days proposed. Similar concerns were expressed by local residents' groups and other members of the Alexandra Park and Palace Consultative Committee and Advisory Committee as minuted at their joint meeting. Proposals by APTL to provide details of the plans for monitoring and impact assessment were welcomed but have not yet been published.

Summary

The Board of Alexandra Park and Palace Charitable Trust recognised these concerns and restricted the management of the Trust to 30 days when events are open in the park until such time as the Board revise that figure. We believe that the premises licence should be granted for a maximum 30 days of events per year, since the increase from less than 10 days per year to ultimately 42 days per year would take APTL into a situation where their events would, even with APTL's improving management procedures, cause a significant public nuisance and risk to the safety of park users.

Chair, Friends of Alexandra Park

25 March 2017

LICENSING ACT 2003 - REPRESENTATION FORM

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Please note all representations will be made available for applicants to view. If you make a representation objecting to the application it is likely that you will be called upon to attend a hearing and present your objection before a Licensing Committee.

Personal Details		HARINGEY COUNCIL LICENSING RECEIVED 21 MAR 2017
Name	
Address	
Postcode	

Licence application you wish to make a representation on

You do not need to answer all of the questions in this section, but please give as much information as you can:

Application Number.....

Name of Licensee.....

Name of Premises (if applicable) Alexandra Palace Grounds

Premises Address (where the Licence will take effect)

Alexandra Palace Way, Wood Green, London

Postcode N22 7AY.....

Reason/s for representation

*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. Any representations that are considered to be vexatious or frivolous will not be considered (please see Haringey Council's leaflet **Variations, Representations and Appeals for Premises Licences and Club Premises Certificates**).*

Fill in reason/s for your representation in the space provided under each Licensing Objective it relates to.

The Prevention of Crime and Disorder Please see attached sheet
Public Safety Please see attached sheet
The Prevention of Public Nuisance . Please see attached sheet
The Protection of Children from Harm please see attached sheet

I hereby declare that all information I have

submitted is true and correct.

Signed: _____

Date: 20.3.17

Please send completed form to:

Haringey Council Licensing Team
Alexandra House,
Level 6,
10 Station Road,
Wood Green
London, N22 7TR

Prevention of Crime and Disorder

I am concerned that any restriction of parking north of Priory Road (such as is common for fireworks events in the Palace) will adversely impact my ability to park in Park Avenue South. I use my car for heavy shopping and find it difficult if I cannot park quite close to my home.

I would like to see a scheme whereby those living in Park Avenue South are issued with permits, to be displayed on the windscreen of their vehicle, allowing them and only them access on event days. Stewards are to ensure others cannot enter

Public Safety

I hope that the extra policing required to ensure that a 50,000 crowd disperses quietly will be paid for by the promoters. It would not, in my view, be a sensible way to spend ratepayers money especially when so many other needs of our ratepayers are underfunded or cut. If the promoter will not pay, and no police are to be provided out of the public purse, then the events should not go ahead. The public must not suffer the noise and inconvenience of loud events in the park, and have to pay for policing

Prevention of Public Nuisance

I can see the palace by direct line of sight from my house. I am concerned that events with a limit of between 55 and 75dBA at the boundary of the park will give rise to a Statutory Noise Nuisance as defined in S79 of the Environmental Protection Act 1990 (as amended).

The Committee will be aware that regardless of any licensing conditions imposed by them, any Magistrate convinced that a Statutory Nuisance exists can require that the nuisance be abated. I note that the number of event days proposed exceeds 40 and that this figure excludes events such as the circus. The noise levels combined with the number of events make a Statutory Noise Nuisance, in my view, inevitable

In order to pursue the prevention of public nuisance (and given the large number of event days requested by the applicants) I ask the Committee to consider a maximum of 10dB(A) over the background noise level at the nearest noise sensitive premises or, failing that to adopt the recommendation of the Code of Practice on Environmental Noise Control at Concerts for outdoor events and insist on a maximum level of 15dB(A) over the background at the nearest noise sensitive premises and limit the number of event days to 12.

I urge the committee to seek the advice of their Environmental Health Officers in determining the extent to which they can achieve the prevention of Public Nuisance. Their officers will have experience of complaints centred on noise from festivals at Finsbury Park. Their Environmental Health Officers could confirm that a nuisance order, issued by a magistrates court, could restrict noise levels and frequency of events. They can also confirm that breach of a nuisance order is a criminal offence

S82 of the Environmental Protection Act 1990 allows members of the public to summons parties to court alleging Statutory Nuisance.

Protection of children from harm

Sufficient peaceful sleep is essential for a healthy child. If the committee are convinced that noise levels of 75dB(A) will interfere with the sleep of infants, they will limit (either or both) the allowed noise levels or the frequency of events accordingly.

75dB(A) is the level of conversation at close quarters, not the most conducive environment for getting a child to sleep

I urge the committee to seek medical advice regarding the amount of sleep deprivation a child could, or should, stand before they are harmed

Signed

20.3.17

LICENSING ACT 2003

Premises License Application by Alexandra Palace Trading Ltd for Alexandra Palace and Park N22 7AY

Representations of _____ **dated**
24th March 2017

Recommendation

I would strongly urge the Committee to reject this application on the grounds of Prevention of Public nuisance.

I would urge that the Committee make clear to the Trading Company that any application would only be approved subject to the conditions set out at the end of these Representations

Clarification

The Committee is urged to clarify what exactly is included in this application. There are a number of existing events which do impact on local residents in terms of high noise levels sustained over long periods, for example the 25 Circus events, the 8 'Street Food and Beer' events, the Foodie Festival etc.

If any of these are not included in the application (as has been suggested regarding the circus) then the concerns set out below in terms of the nuisance arising from the proposed 42 events is all the more concerning (42 + 25 Circus events = 67 events).

There is also some confusion in the documentation over timing of events. The Supporting Statement says in respect of noise (para 8.1): "No events will operate after 2230 Monday – Saturday and 2200 on Sunday".

However the Application itself says that Films will continue until 2330 Mon – Sat and 2300 Sunday.

The Committee is urged for clarity and to avoid late night disturbance to impose a consistent schedule of hours. In any event there should be no audible noise at the closest residential properties at all after 2230 Monday – Saturday and after 2200 on Sundays.

Prevention of Crime and Disorder

3 events are proposed with attendance up to 50,000. These are described as events where music is not the prime purpose.

Clarification is required whether this includes the fireworks events which this year was spread over two days. On those events some local roads are closed and vehicle access permits available to residents. All exits and entrances to the Park are fully stewarded.

Should the application be approved conditions should be imposed to ensure that this continues in order to avoid traffic disturbance and violations and to control public nuisance.

4 music events are proposed with crowds up to 30,000. The attendance is far higher than any events currently held at the Palace or Park other than the fireworks.

It is urged, should the application be approved, that similar traffic controls be required for such events and all entrances be fully stewarded in order to control potential disturbance arising from people entering / leaving the Park.

Prevention of Public Nuisance

Maximum Noise Levels

The applicant proposes (para 8.1 of Supporting Statement) to hold 4 events per year with maximum sound levels (as measured at the closest residential properties) of 75dB(A). This is similar to Hyde Park which gave rise to large numbers of complaints. The applicant also proposes 5 events at 65dB(A). The remaining 33 events would be allowed to 55dB(A).

These levels of noise will result in a public nuisance over a very wide area. A Noise Report (by Vanguardia) was prepared for the Trading Company in support of the application (but not publicly made available). I would urge that this document be made available to the Committee so that the full implications of the Trading Company's proposed noise levels can be fully appreciated. I would also urge that Environmental Health officers provide members with a full analysis of the Report together with recommendations.

This is because the Report demonstrates quite clearly that the Trading Company are consciously trying to get the Committee to agree noise levels far in excess of the established guidelines set out the Noise Council's Code of Practice on Environmental Noise at Concerts – which are the standards properly imposed by this Committee on events in Finsbury Park.

The Noise Council's Code of Practice on Environmental Noise at Concerts establishes that the impact of noise is relative to the number of events held and the existing background noise level.

The Vanguardia Report establishes that the background noise levels around Alexandra Park (para 6.2) are in no way comparable to Hyde Park or even Finsbury Park. The background noise levels for monitoring purposes (LAF90) around the Park varies from 38dB(A) (at North View Road) to 42dB(A) (at Newlands Road). The general background noise level is thus around 40dB(A).

Whilst it provides details of a wide range of other noisy music events / festivals the Report notably makes no reference to the most immediate comparator which is Finsbury Park.

This Committee has imposed maximum noise levels for Finsbury Park concerts which accord with the Noise Council's Code of Practice on Environmental Noise at Concerts (see <http://www.haringey.gov.uk/libraries-sport-and-leisure/parks-and-open-spaces/z-parks-and-open-spaces/finsbury-park/events-finsbury-park/noise-monitoring-events-parks>).

This recommends that where there are more than 3 events a year (up to 12) the appropriate maximum noise level for all events should be no more than 15dB(A) above the background noise level. In the case of Alexandra Park this would therefore be around 55dB(A) (ie 40dB(A) + 15dB(A)).

As was highlighted above The Trading Company is seeking at least that level of noise for all 42 events and, in the case of the bigger events, to considerably exceed that – up to 75dB(A). It should be borne in mind that it is generally acknowledged that each extra 10dB(A) represents a doubling of sound.

In reality the Trading Company are proposing that every one of 42 events would equal or far exceed the limits set by this committee for far fewer events at Finsbury Park.

The reason for this is again set out in the Noise report (but not mentioned in the application). The Report says quite explicitly that if the noise limits imposed at Finsbury Park was adopted "only small scale events or events with low level background music...would be viable at the majority of locations (within the Park)" (para 6.5)

On the contrary, adopting a far less stringent standard than Finsbury Park, allowing much higher noise levels would be consistent with "a mixing desk level of 100dB(A) required for popular music acts". This may be commercially attractive to the Trading Company but it would result in widespread nuisance and complaints.

Noise is a legitimate Licensing concern because the Licensing Committee are charged with preventing public nuisance and a public nuisance is included (along with private nuisance and matters prejudicial to health) in the legal definition of a statutory nuisance.

This application states quite openly that the Trading Company intend to stage up to 42 events a year at noise levels which equal or substantially exceed those imposed by this Committee at Finsbury Park for far fewer events. Both individually (at 65 -75dB(A)) and cumulatively, with such a substantial number of events, a Statutory Nuisance is inevitable.

The Committee should absolutely not be condoning or encouraging a statutory nuisance by imposing no conditions or conditions so weak as to make the licensed activity readily capable of causing a statutory nuisance.

It should be noted that the Noise Council's Code of Practice acknowledges that even if the +15dB(A) standard is adopted "full compliance may not eliminate all complaints". In other words it will still be very noisy, over considerable periods and will be disturbing for some people. It is not a 'soft' option.

Lower Frequency Noise

The Noise Council's Code of Practice on Environmental Noise at Concerts states:
"Assessment of noise in terms of dB(A) can be 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. 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 mechanisms."

The Code states "a level of 70db in either of the 63 Hz or 125 Hz octave frequency bands is satisfactory. A level of 80db or more in either of these bands causes significant disturbance.

This has been a problem with many events in the park, notably the Circus and the Music before and after the Fireworks.

Council officers have advised that "We have never included low frequency conditions partly due to the difficulty in monitoring and enforcement".

I can advise the Committee that the Trading Company's sound advisors (Vanguardia) can and do measure low frequency levels (at 63hz and 125hz) and do take action when these peak at unacceptable levels (see individual event Sound Management Reports available from the Trading Company).

For example the Noise Monitoring Report for the Circus (by Aria Acoustics) dated 12th Oct 2016) states that "for a series of events consisting of 2 performances over a continuous 13 day period selecting Leaq 5 minutes 75db - the mid-point between these levels - is considered the appropriate sound level for the Circus. Aria took action with the Circus when these bass levels were exceeded

The Committee is urged, therefore, to impose appropriate conditions on low frequency noise in alignment with the Noise Council's Code of Practice on Environmental Noise at Concerts.

Music and Non Music Events

The application makes a distinction between these but in practice, in noise terms, there may be little difference.

The 'Fireworks' this year, over 2 days, had extremely loud music many hours before and after the fireworks themselves. The Noise Report (by Aria Acoustics) shows that these noise levels far exceeded the +15dB(A) standard and the Low Frequency Noise standards set out above and led to a number of complaints by residents..

The 'Red Bull' Soapbox events involve hysterical ear-splitting commentary audible over a far wider area than the event.

Protection of children from harm

I would urge the Committee to take advice on the impact of the considerable number of events at the levels sought by the Trading Company on the likely interference with sleep of infants and the subsequent impact upon their health.

Recommendations

I would strongly urge the Committee to reject this application on the grounds of Public nuisance,

I would urge that the Committee make clear to the Trading Company that any application would only be approved subject to the following conditions:

- 1 For the 7 proposed events between 15,000 and 50,000 local roads are closed and vehicle access permits available to residents as for last year's fireworks. All exits and entrances to the Park to be fully stewarded.
- 2 If the applicant is minded to limit the number of events to up to 12 a year, the Committee will adopt the recommendation of the Code of Practice on Environmental Noise Control at Concerts for outdoor events and will impose the same conditions as at Finsbury Park ensuring a maximum level of 15dB(A) over the background noise level at the nearest noise sensitive premises for each event, whether music or non-music.
- 3 If the applicant is minded to continue to apply for far more events than at Finsbury Park, given the cumulative noise impacts, the Committee will to impose a maximum of 10dB(A) over the background noise level at the nearest noise sensitive premises for the first 12 events, whether music or non-music, and 5dB(A) for any further events.
- 4 In order to pursue the prevention of public nuisance the Committee will impose conditions limiting the level of lower frequency noise to no more than 75 Leaq 5 minutes in either of the 63 Hz or 125 Hz octave frequency bands at the nearest noise sensitive premises.
- 5 In order to avoid late night disturbance the Committee will impose conditions such that noise from events shall not be audible with any noise sensitive premises between the hours of 2230 and 0900 the following morning Monday to Saturday and 2200 and 0900 the following morning on Sunday.

APPENDIX C2 – 'OTHER PARTIES' IN SUPPORT OF APPLICATION

Anderson Chanel

From: Barrett Daliah on behalf of Licensing
Sent: 20 March 2017 09:20
To: Anderson Chanel
Subject: FW: Alexandra Palace licensing application

Valid rep

Daliah Barrett
Licensing Team Leader



Haringey Council
6th Floor, 10 Station Road, London, N22 7TR

T. 020 8489 8232
M. 07870 154 126
daliah.barrett@haringey.gov.uk

www.haringey.gov.uk
twitter@haringeycouncil
[facebook.com/haringeycouncil](https://www.facebook.com/haringeycouncil)

Please consider the environment before printing this email.

From:
Sent: 19 March 2017 13:56
To: Licensing
Subject: Alexandra Palace licensing application

Hi

I understand a license application had been made by Alexandra Palace to hold events in the Park alongside those that already take place like the spectacular annual fireworks display. I would just like to lend my wholehearted support to such an application.

The area can only benefit from the type of events the Palace intend to hold - apparently similar to the Open Air Theatre in Regents Park and the concerts in Kenwood. Their assurances that the area would not be used for any large scale rock festivals puts my mind at ease.

I have lived in the area for nearly 35 years and have witnessed a metamorphosis at Alexandra Palace - from a rarely used, partly dilapidated relic into a crucial and thriving arts, cultural and hobbies centre that has enhanced this unique site in the heart of London. I also understand that monies provided from the new events will be used to help finance the continual redevelopment of this wonderful area.

I would urge the council to grant this license and let the Palace continue on its impressive journey. To borrow a well worn Shakespearean phrase, "Be not afeard. The isle is full of noises, sounds and sweet airs that give delight and hurt not."

Kind Regards

Sent from my iPhone

Anderson Chanel

From:
Sent: 22 March 2017 14:48
To: Licensing
Subject: Alexandra Palace premises licence

TO WHOM IT MAY CONCERN:

I am a resident of Muswell Hill and I live very near to Alexandra Palace in Muswell Road.

I understand that an application has been made to increase the number and type of events at the Palace and I would like to lend my support to this.

As near neighbours of the location, we and our family make great use of the place and its facilities.

Of course, we don't attend every event held there, but we appreciate what a good job they do in keeping local residents informed about them and any possible disturbance, as recently happened with a night film shoot.

We are never troubled by any noise disturbance or parking problems on event days and we don't expect to be in the future either. In addition, the proposed range of new events including a theatre run and open air concerts would definitely interest us.

Also, more events at the Palace will hopefully bring in more revenue and help maintain this historic building and make for an even better facility both in the immediate future and for generations to come.

I would therefore be obliged if you could register my support for the premises licence during this consultation period.

Yours sincerely,

Anderson Chanel

From: [REDACTED]
Sent: 22 March 2017 15:49
To: Licensing
Subject: Alexandra Palace Grounds, Alexandra Palace Way, Wood Green, London N22 7AY.

The Haringey Business Alliance has considered the licensing application in regard to the Alexandra Palace Grounds. The HBA wishes to record its unconditional support and we hope the Licensing Committee will grant approval. We take the view that it can only lead to a greater use of the wonderful asset that is Alexandra Palace and its fine surrounding parklands.

Yours faithfully,

[REDACTED] CBE, MSc, Afs, FRSA, FCIPD,

Chairman: Haringey Business Alliance.

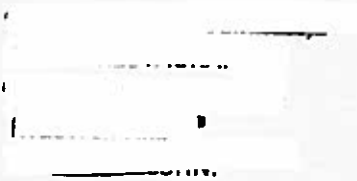
Anderson Chanel

From: [Redacted]
Sent: 22 March 2017 15:29
To: Licensing
Subject: Alexandra Palace Grounds, Alexandra Palace Way, Wood Green, London N22 7AY, Ward - Alexandra, Regulated Entertainment: Plays, Films, Boxing or Wrestling Entertainments, Live Music, Recorded Music, Performance of Dance, Provision of Facilities for M
Categories: Purple Category

This is to confirm that the staff and management of FEAST in Muswell Hill are fully in support of the Alexandra Palace Grounds licensing application.

We take the view that this application, if successful, will attract visitors to the area and that will bring a real benefit to local businesses as well as the community.

We wish the Ally Pally team well with this exciting venture.



Sent from Mail for Windows 10

Anderson Chanel

From: [redacted]
Sent: 22 March 2017 15:42
To: Licensing
Subject: Alexandra Palace Grounds, Licensing Application, Alexandra PalaceWay, Wood Green, London N22 7AY

The [redacted] supports this application.
We are of the opinion it will lead to an increase of visitors to Alexandra Palace which should be of an overall benefit to the businesses adjoin the park grounds.

[redacted]
[redacted]

Anderson Chanel

From:
Sent: 22 March 2017 19:28
To: Licensing
Subject: support of the Alexandra Palace Grounds licensing application

Dear Haringey Licensing team

Im writing to you with full support of the Alexandra Palace Grounds licensing application on behalf of BonaFideStudio in Muswell Hill.

We take the view that this application, if successful, will attract more visitors to the area and that will bring a real benefit to the local economy.

This exciting venture and we know that Alexandra Palace Team will make it a success.

Regards

facebook:
instagram:

Anderson Chanel

From:
Sent: 23 March 2017 14:10
To: Licensing
Subject: Alexandra Palace Grounds

Dear Haringey Licensing Team,

We are writing to you with full support of the Alexandra Palace Park Grounds licensing application. We are a community group in Muswell Hill and put on events such as MidSummer Muswell and A Very Merry Muswell.

We take the view that this application, if successful, will attract more visitors to the area and that will bring a real benefit to the local economy.

This is a really exciting venture and we know that the Alexandra Palace team will make this a huge success.

Best wishes,

On behalf of the 1

Anderson Chanel

From:
Sent: 23 March 2017 09:59
To: Licensing
Subject: Alexandra Park

Dear Haringey Council,

I am aware that a license application has been submitted for the park area of Alexandra Palace in order that it can continue to organize outdoor events.

Ali Pali (The Peoples Palace) provides a centre and a hub of many great events for our local community and enriches our culture in the area. It is important that these things continue – providing times for people to gather together for a number of reasons. Ali Pali is also going through somewhat of a revival, adding to the richness of London life and encouraging people in the area to visit and attracting others from further afield, bringing business to Haringey, improving transport links and enriching all of our lives.

I hope that the application will go through, continuing the success story of Ali Pali.

Yours sincerely

&

Best wishes

If you would like notification of future exhibitions, events and releases:
<http://www.stephenwalter.co.uk/artist/contact>

Anderson Chanel

From:
Sent: 23 March 2017 10:36
To: Licensing
Subject: Ref: Alexandra Palace Grounds

Dear Sir/Madam,

We write on behalf of the Haringay GL Traders Association, representing approx 200 businesses since 1988.

We write in support of the above license application. Ally Pally is a key landmark for the borough, and a favoured destination for major events throughout the year. This license will enable the new management to facilitate more varied and year round programme of events which is a fresh approach for the Palace.

As the Trader group for Haringay, we have given support for the Wireless festival at Finsbury park because of it's musical heritage and Ally Pally is a fantastic heritage site and should be given the opportunity to become another local success.

With regards,

t:
m:
e:
w:
w:
twitter:

Est. Since 1988
Winners of Haringey's Safer Communities Awards 2006 & 2010
Winner for Most Improved Street, Haringey in Bloom 2015
Organisers of the Haringay Green Lanes Food Festival & Haringay Christmas Event.
Publisher of 'Special Edition' Green Lanes Magazine.
Member of the Haringey Business Alliance.

Anderson Chanel

From:
Sent: 23 March 2017 18:54
To: Licensing
Subject: Alexandra Park Premises Licence Application

To whom it may concern,

I write to you in regard of the licencing application made by Alexandra Palace.
I fully support the application made by the Alexandra Palace Grounds.

Alexandra palace has the potential to be at the very centre of Haringey's social scene, with it's beautiful views and stunning architecture – the hardest part of creating an admirable venue has already been achieved. Allowing the Palace to hold a variety of open events, without the need to apply for a licence in each instance will not doubt boost the frequency and interest of these events, and as a local business we would support this motion. Furthermore as someone who has lived in Crouch End my entire life, I too would support this application.

If my experience or opinions can add to this matter in any way, please do not hesitate to get in touch on either of the two numbers below.

Best wishes,



To see what we've been up to recently, check out:



You can even head over to our [online store](#)

Anderson Chanel

From: [REDACTED]
Sent: 24 March 2017 13:23
To: Licensing
Subject: Alexandra Palace license application

To whom it may concern

I am writing in support of Alexandra Palaces application for a permanent license.

As a local resident of many years, some of my happiest memories are of the Capital Radio Jazz festival in the grounds of Alexandra Palace both before the 1980 fire and afterwards. It was a privilege to be able to walk up to the Palace and see world class performances outside on a warm summers day.

I am a supporter of the East Wing regeneration project and believe that the Palace needs to increase its entertainment offering to both local residents and visitors from further afield if it is to be sustainable in the future. Therefore I am supporting the application for a permanent license and believe the management and trustees will plan events in the park in consultation with local residents when appropriate and take into account any concerns that may arise.

Yours faithfully

[REDACTED]

Anderson Chanel

From:
Sent: 22 March 2017 14:48
To: Licensing
Subject: Alexandra Palace premises licence

TO WHOM IT MAY CONCERN:

I am a resident of Muswell Hill and I live very near to Alexandra Palace in Muswell Road.

I understand that an application has been made to increase the number and type of events at the Palace and I would like to lend my support to this.

As near neighbours of the location, we and our family make great use of the place and its facilities.

Of course, we don't attend every event held there, but we appreciate what a good job they do in keeping local residents informed about them and any possible disturbance, as recently happened with a night film shoot.

We are never troubled by any noise disturbance or parking problems on event days and we don't expect to be in the future either. In addition, the proposed range of new events including a theatre run and open air concerts would definitely interest us.

Also, more events at the Palace will hopefully bring in more revenue and help maintain this historic building and make for an even better facility both in the immediate future and for generations to come.

I would therefore be obliged if you could register my support for the premises licence during this consultation period.

Yours sincerely,

**APPENDIX D – CODE OF PRACTICE ON
ENVIRONMENTAL NOISE CONTROL AT CONCERTS**

Code of Practice on Environmental Noise Control at Concerts

THE NOISE COUNCIL

CONTENTS		PAGE
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1.0 INTRODUCTION

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

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

2.0 DEFINITIONS

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

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

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

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

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

3.0 GUIDELINES

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

TABLE 1

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

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**APPENDIX E – BRIEFING NOTE ON RESEARCH INTO
ATTITUDES TO ENVIRONMENTAL NOISE FROM
CONCERTS.**

In September 2011 a report "Research into Attitudes to Environmental Noise from Concerts" was published which had been sponsored by the Department for Environment, Food and Rural Affairs [DEFRA].

It was a social study of attitudes to music noise of those residing in the vicinity and those attending such events.

The report references the UK Noise Council Code of Practice on Environmental Noise at Concerts (1995) which they note has been widely adopted and utilised by local authorities and concert promoters and has provided a framework to achieve a workable balance between the local authorities' obligation to protect noise sensitive premises, and the local authorities' obligation to facilitate and licence public entertainment events

The report referred to events as outlined in the table below which had sound limits of between 65dB and 75dB i.e. which did not have a 15dB above background level guideline Music Noise Level [MNL]

Event	Venue Category	Guideline MNL <i>L_{Aeq} 15min</i>
12/5/2010 Green Day, LCCC, Manchester	Urban Stadia	75 dB
26/6/2010 Pink, Hampden Park, Glasgow	Urban Stadia	75 dB
24/6/2010 Pink, Ricoh Arena, Coventry	Urban Stadia	75 dB
7/8/2010 Pride, Preston Park, Brighton	Other Urban	65 dB
12/9/2010 Help for Heroes, Twickenham, London	Urban Stadia	75 dB
11/9/2010 Proms, Singleton Park, Swansea	Other Urban	65 dB
30&31 /5/2010 Evolution, Baltic Sq, Newcastle	Other Urban	65 dB
19/6/2010 Green Day, Wembley Stadium, London	Urban Stadia	75 dB
31/7/2010 Mowtown, Kenwood House, London	Other Urban	65 dB
12/5/2010 KISS, Wembley Arena, London	Indoor venue	N/A

The report (see table below) highlights that between 25% and 69% of respondents could not hear the music and that between 31% and 70% of those who could hear the music expressed an opinion on subjective annoyance.

Event	% of respondents who could hear music and expressed an opinion on subjective annoyance	% of respondents stating music inaudible / not heard	Total number of respondents
Green Day, Manchester	75	25	174
Pink, Glasgow	60	40	181
Pink, Coventry	47	53	220
Pride, Brighton	70	30	125
Help for Heroes, Twickenham	48	52	145
Proms, Swansea	43	57	170
Evolution, Newcastle	36	64	275
Green Day, Wembley Stadium	32	68	168
Motorhead, Kenwood House	31	69	123
KISS, Wembley Arena	14	86	144

It might be expected that were the Premises Licence for outdoor events at Alexandra Palace to depart from the Code of Practice and to permit a greater number of events at either 75dB or 65dB then the % of those who hear the music and express an opinion on subjective annoyance is likely to increase.

We have no history of large outdoor events at Alexandra Palace where music is the prime source of entertainment and so it is difficult to predict the exposure of residents to the music and the likely % of respondents who are able to hear music and express subjective annoyance were a similar survey to be completed following an Alexandra Palace event.

We do know that different road experience different noise levels which is in part due to proximity and in part to topography. It is therefore the case that residents in some roads may experience significantly lower noise levels than the maximum permitted levels. At Finsbury Park noise levels can be measured at up to 78dB (Seven Sisters Road) whilst other roads can be as low as 62dB.

At 4.15 the report states

There are a large number of potential variables which affect an individual's perception to music noise from an event, as listed below.

- Prior knowledge of event
- Windows open / closed during the event
- Children in household
- Music taste
- Shift-work

- Age/hearing ability
- Previous experience of noise from venue
- Background noise level

Factors such as "Prior knowledge of the event" can be affected by good community working among residents in the run up to an event. There are events which have music with a heavy bass line which may be more likely to lead to complaints. If events are handled well then "Previous experience of noise from venue" will come into play with residents being more amenable to any noise disturbance.

At 4.20 in the report Table 14a show the percentage of all respondents giving a subjective response within each of the 5 dB estimated noise exposure bands.

Table 14a: Subjective response to noise levels (5dB categories) all events, all respondents					
Estimated noise level (dBA)	Subjective response				Number of respondents
	Could not hear music	Not at all annoyed	Not very annoyed	Fairly or very annoyed	
Overall	55%	25%	11%	9%	1725
< 40	78%	16%	3%	3%	460
40 - 45	59%	27%	10%	4%	293
45 - 50	51%	27%	10%	12%	222
50 - 55	52%	31%	9%	8%	252
55 - 60	39%	31%	17%	13%	262
60 - 65	32%	30%	22%	16%	137
65 - 70	27%	38%	14%	21%	56
> 70	8%	23%	38%	33%	40

At estimated levels of 60dB to 70 dB it may be expected that between 16% and 21% of residents will be fairly or very annoyed. Approximately 35% may be annoyed to some extent.