

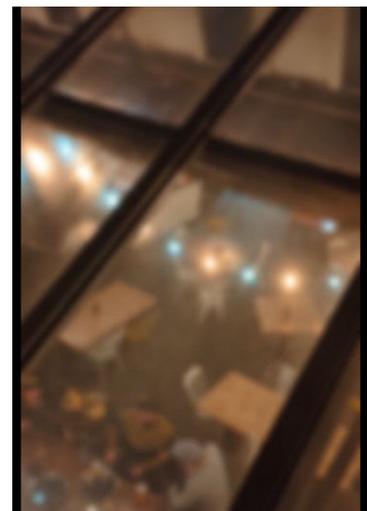
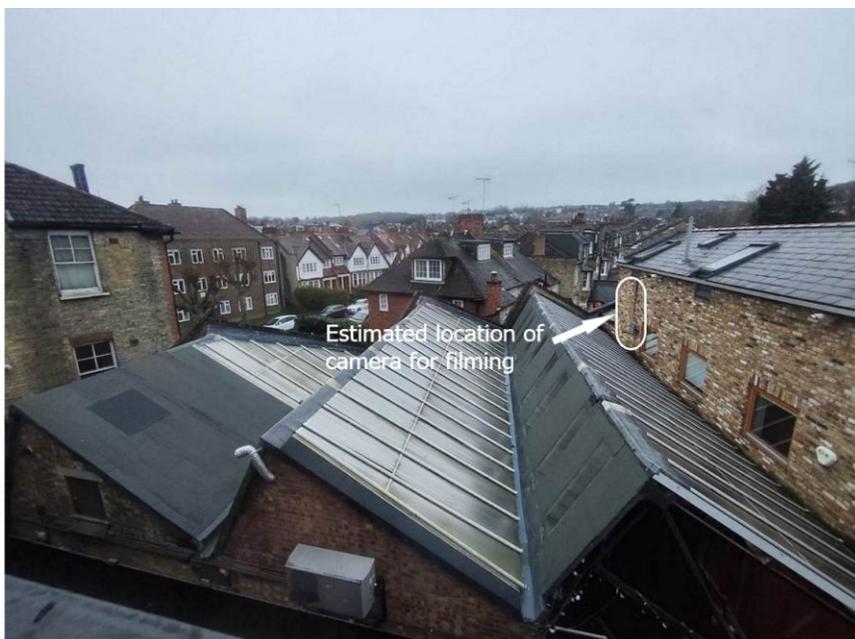
<b>TECHNICAL MEMORANDUM</b>			
Project:	Victoria Stakes additional evidence: 29 <sup>th</sup> December 2025 mobile phone video recording and email from Councillor Brennan time-stamped at 08 January 2026 23:05		
Reference:	26011317	Date:	14 <sup>th</sup> January 2026
To:	Niall McCann, Keystone Law	From:	Richard Vivian, Big Sky Acoustics Ltd.

**Filename: 29 December 2025 blurred VS noise above glass canopy.mp4**

This is an MP4 file with duration of 00h01m07s.

The audio track is 2-channel and has a bit rate of 219kbps and a sample rate of 44.1kHz.

The video footage appears to be taken from above the rear glass canopy at a position that would correlate to approximately the location shown in the image below:



**Figure 1: Estimated location of camera/phone for video recording**

There is no external amenity space (e.g. garden, roof-terrace, balcony) at this location and so no reason why a resident, or a member of the general public, would be above the glass canopy and observing people below.

Analysis of the sound-track of the recording indicates low-level audio noting that an *absolute* level cannot be determined from simple mobile phone video footage: for a more detailed explanation of the technical shortcomings of mobile phone recordings see the notes at the end of this document.



Figure 2: 2-track audio as supplied. Audio tracks are very low level.



Figure 3: Audio normalised (boosted). Note track is muted momentarily at 00m45s

It is evident that the audio recording is muted for short period in the middle of the recording. This may have been another much louder noise incident (e.g. a vehicle pass, the person holding the phone coughing/sneezing, handling noise, etc) that has been manually edited from the track, or it may simply be an artefact of the uncalibrated and inconsistent audio processing in a conventional domestic mobile telephone. The total recording length is just over one minute.

### **Email from Councillor Brennan time-stamped at 08 January 2026 23:05**

Clr Brennan sent an email to Niall McCann of Keystone Law on 08.01.2026 with the video recording detailed above provided as an attachment. In that email Clr Brennan states *"Ms Shiel has made 60 noise complaints since the change of ownership and made none previously. She made none previously because there wasn't at that time this level of noise"*.

That email thread starts (at the bottom of the thread) with an email that Ms Shiel received from a previous General Manager of the Victoria Stakes in January 2023. Ms Shiel explains this email to Clr Brennan thus: *"FYI. I received this email from the then manager of the pub..."*.

Ms Sheil also states on the second page of her representation: *"My children and I have lived in this property for several years and had no significant issues with the pub's operations under its former management."*

It is important that historic complaints made by Ms Shiel are not misrepresented to the Licensing Sub-Committee.

From: Oonagh Shiel <oonaghshiel@gmail.com>  
Sent: Thursday, January 8, 2026 1:04:20 PM  
To: Clr Cathy Brennan <Cathy.Brennan@haringey.gov.uk>  
Subject: Fwd: Loud music

**FYI. I received this email from the then manager of the pub** related to very loud music that was playing in the yard and loud enough in my home to identify clearly every song. There were repercussions for the staff members who played music in the yard. This was during the time Ben Abrahams owned the pub and I would be surprised if he was not aware.

----- Forwarded message -----  
From: **Jess Brennan** <jessica@victoriastakes.co.uk>  
Date: **Thu, Jan 5, 2023 at 8:08 PM**  
Subject: Loud music  
To: <oonaghshiel@gmail.com>

Hi Oonagh,

My apologies for the delay in getting back to you, I have been off for the last few days. I was passed along your email by another one of the team.

I firstly want to apologise about what took place the other evening- There is no excuse for it and I am incredibly sorry that this happened. It seems like from your video, that the speakers were connected in the Yard without the knowledge of the staff. Again, this is inexcusable.

All the staff on site that evening have been reprimanded, and have all received a written warning.

I apologise again profusely about this.

My mobile number is below- Please contact me at any time should the music be too loud or if there is excessive noise.

Please do not hesitate to contact me if you would like to discuss this further.

Kind regards,  
--  
Jessica Brennan  
General Manager

**Figure 4: Extract from email sent to Niall McCann of Keystone Law on 08.01.2026**

### **Uncalibrated noise evidence from mobile phones**

The video file detailed above is the last of a large quantity of video recordings submitted by the Applicant. It is important that the correct weight is put on such evidence. As an expert in noise measurement, I have analysed video evidence recorded from cameras, mobile phones, webcams and CCTV over many years. The technical limitations of these types of recording equipment must

be understood and the sound recordings must not be relied upon as evidence of the actual sound level at the time of recording.

It would only be possible to rely on video soundtracks as indicative of actual sound levels if details are given about the camera type, microphone type, fixed recording gain setting and the calibration procedure used for the soundtrack. Even then that soundtrack must be recorded in a lossless format and be replayed on a calibrated viewing system with a flat frequency response as it will sound different on a laptop, on headphones, or through a portable speaker system which may artificially boost or cut different frequencies. Without calibration the absolute level of noise observed is unknown and so no conclusion can be drawn as to how loud a particular sound was when it was recorded.

Variances in the hardware in consumer electronic equipment and the way that sound is processed by the internal circuitry will result in inconsistent and unreliable variations in the recorded soundtrack which is not a true representation of what was actually heard at the time of the recording. For example, it is sometimes observed that there is a loud buffeting sound of wind on soundtracks but this sound would not have been heard by an observer at the time of the recording; it is merely an artefact of the low-cost microphone design in the recording device. Similarly, handling sound (from the operator holding the camera or phone) can often be heard on video soundtracks but this sound is not heard in the room at the time of the recording.

Some devices have specific cut-filters that automatically switch in to eliminate all low-frequency sound and therefore reduce the wind buffeting effect, but these also reduce other low-frequency sounds such as steady state noise from plant or distant road traffic. The result is an effective emphasising of mid-range sounds (typically voice) and elimination of background sounds resulting in an unrealistic recording.

All these processing effects are inconsistent, not just from device to device, but even more crucially from scene to scene, as the digital signal processing circuitry within the camera or phone automatically boosts some sounds and cuts others, and continuously adjusts the gain, depending on the noise conditions during the recording. The signal processing in consumer electronics equipment is therefore unsuitable for the accurate representation of actual noise levels as it is specifically designed to enhance some sounds, to attenuate others, and will continue to do this in real-time throughout the recording. This is an understandable commercial feature of a consumer product which is designed to capture as much as possible from filming social events and that generally means enhancing human speech sound (in the mid-frequency bands) whilst cutting background noise. All mobile phones feature an automatic gain control (AGC) circuit which makes quiet sounds louder and attenuates loud sounds, effectively 'normalising' all sounds to a listening level where every sound, even the faintest bird song or the breathing of the camera operator, can be heard when no other sound is present. Equally the same device can also be used to record loud music at a concert yet requires no adjustment from the operator as the recording gain is automatically reduced. This is of benefit when capturing social occasions but of no help in realistically representing the true and accurate sound in a given location at the time of recording.

iPhones have an AGC function and other microphone input processing including high-pass filtering and microphone selection. iPhone models have multiple microphones (up to 4 depending on the model) which are used in different configurations and are automatically selected by the phone software.

Cameras and phones also have a device-specific and undefined microphone pick-up pattern making them more sensitive to sounds from some directions, and this is further modified by the way the device is held by the user. All sound recordings, unless professionally recorded using a fixed gain control and calibrated omnidirectional microphone, are therefore not representative of the visual scene that they accompany.

The specification for sound level meters suitable for the assessment of environmental noise is detailed in BS EN 61672-1:2003 and any recordings made on equipment that does not conform to this standard should not be considered to be a fair, accurate or calibrated representation of the actual sound levels experienced at the recording position shown in any accompanying video footage.

In 2019 Big Sky Acoustics Ltd commissioned a report on iPhone accuracy<sup>1</sup>. The report was prepared by a company that designs and manufactures sound and vibration instrumentation and therefore has specialist knowledge regarding compliance with the relevant International Standards for sound measurement equipment. This report concludes that recordings made via the Apple camera video app on an iPhone can increase the sound level by 15-20 dB which is effectively a *quadrupling* of the perceived sound level. The effect is automatic and embedded within the camera operation and therefore there is no way of telling what level a file should be played back in order to be representative of the actual sound levels at the time of recording.

The report goes on to recommend that because of the significant enhancement that is applied by the Apple AGC, and the absence of source calibration, there should be no reliance on iPhone recordings to identify nuisance.

**Conclusion:** Video recordings made on a mobile phone provide no reliable indication of the actual sound levels and there is no mechanism to play them back, via loudspeakers or headphones, at a calibrated level representative of the noise actually experienced at the time of the recording.



Richard Vivian BEng(Hons) MIET MIOA MIOL  
Director, Big Sky Acoustics Ltd

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<sup>1</sup> iPhone Audio – Acoustic Linearity and Performance, Report Reference: R8275-1 Rev 0, 24 Acoustics Ltd, 20<sup>th</sup> November 2019