

## 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**

<b>DOCUMENT TITLE</b>	ALEXANDRA PALACE PARK	<b>REVISION</b>	R00
<b>DOCUMENT NUMBER</b>	VC-102212-EN-RP-0101	<b>ISSUE DATE</b>	MAY 2016
<b>PROJECT NUMBER</b>	102212	<b>AUTHOR</b>	WARREN KING
<b>STATUS</b>	DRAFT	<b>CHECKED</b>	-
<b>ISSUED TO</b>	CLIENT	<b>PASSED</b>	-

**REVISION HISTORY**

<b>REVISION</b>	<b>NOTES</b>	<b>DATE ISSUED</b>

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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.

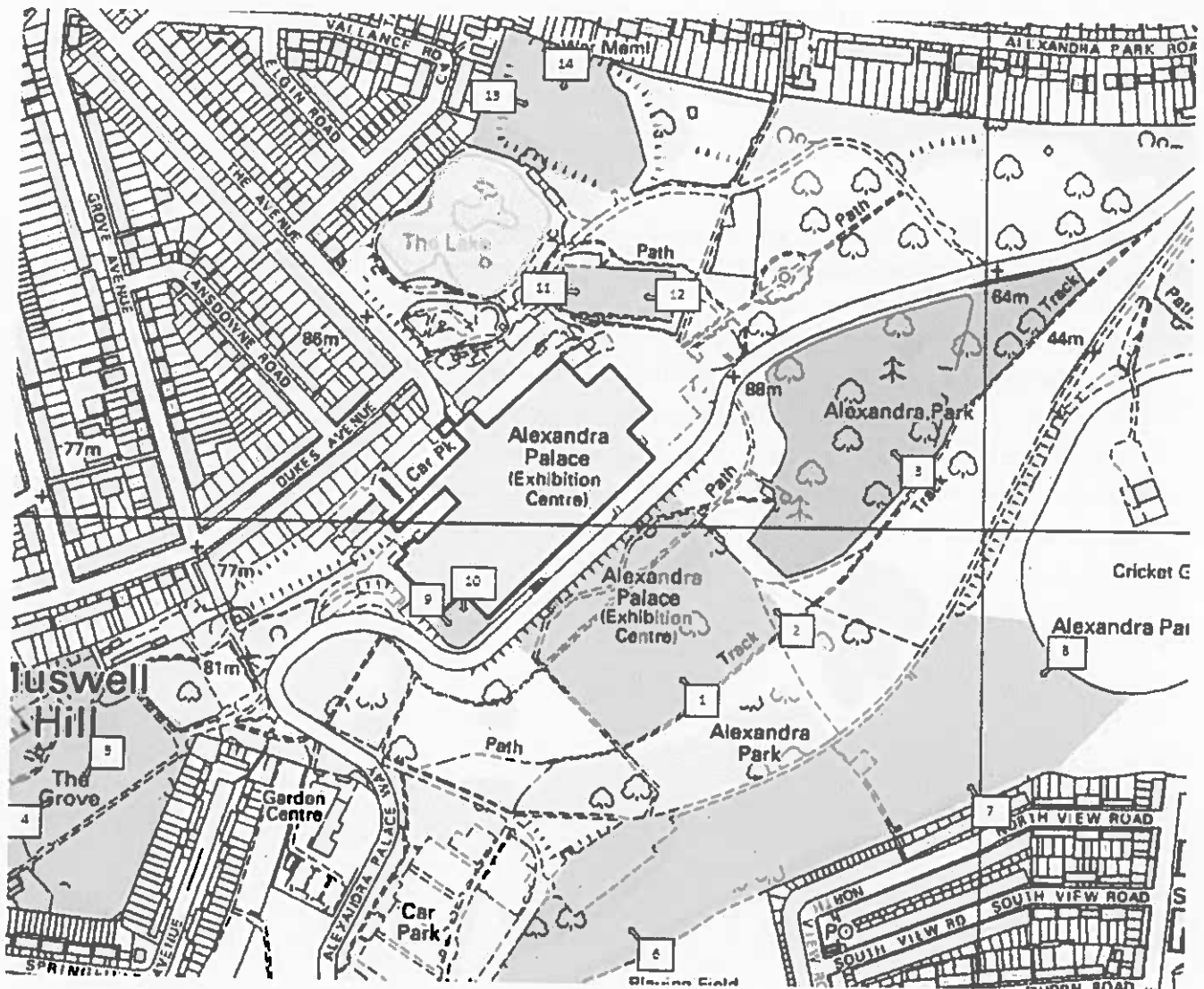
- 
- 1.8. As well as the provision of sound and acoustic design/management for entertainment venues, the company deals with the whole range of acoustic, noise and vibration issues and our staff have presented expert testimony at planning and licensing hearings, magistrates and high courts, Judicial Reviews 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	
<b>Other UK Venues</b>			
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

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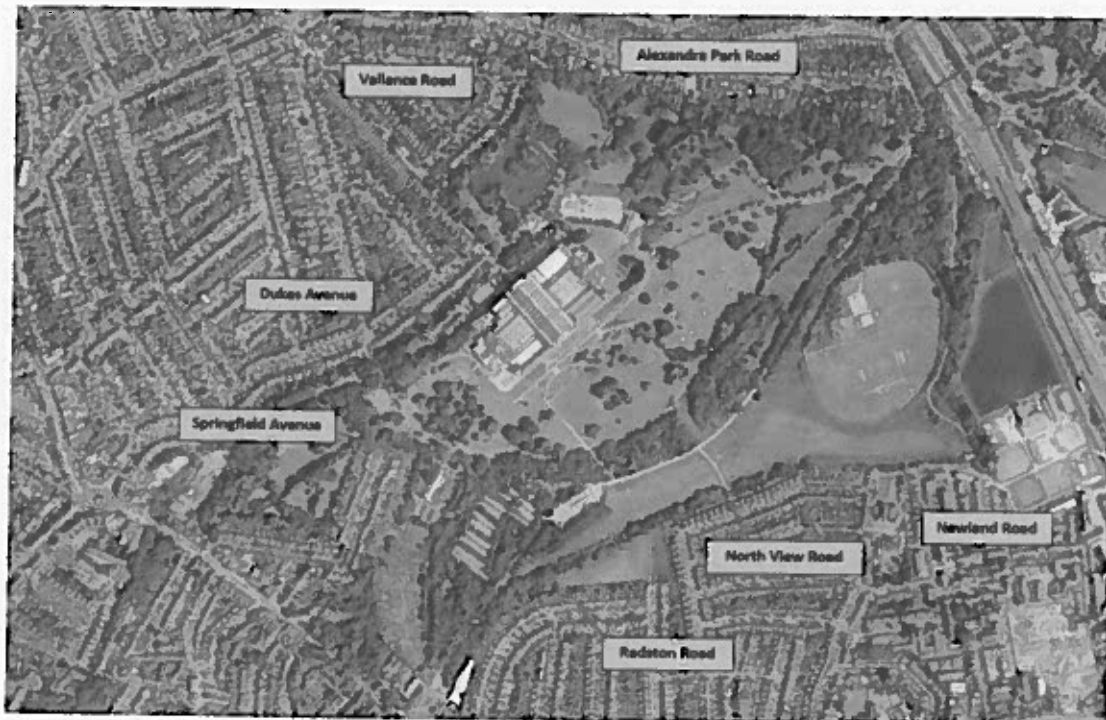
entertainment noise level + existing ambient noise level (Luna Cinema) to 65dB<sub>L<sub>Aeq,15min</sub></sub> (Red Bull Soapbox) at specific noise monitoring locations. These events are subject to an agreed noise management plan.

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 23<sup>rd</sup> 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 <sup>th</sup> December 2017
Pre-Amplifier		36956	
Microphone		157669	
Sound Level Meter	Larson Davis	831 - 4096	28 <sup>th</sup> December 2017
Pre-Amplifier		36955	
Microphone		154251	
Sound Level Meter	Larson Davis	Sound Expert - 3316	27 <sup>th</sup> May 2017
Pre-Amplifier		27649	
Microphone		LW139016	
Sound Level Meter	Larson Davis	Sound Expert - 3318	1 <sup>st</sup> April 2018
Pre-Amplifier		27651	
Microphone		158290	
Sound Level Meter	Larson Davis	Sound Expert - 3813	18 <sup>th</sup> March 2018
Pre-Amplifier		27653	
Microphone		135909	
Sound Level Meter	Larson Davis	Sound Expert - 3815	17 <sup>th</sup> November 2017
Pre-Amplifier		28033	
Microphone		155504	
Sound Level Meter	B&K	2250 - 2611539	30 <sup>th</sup> March 2017
Pre-Amplifier		12940	
Microphone		2625092	
Calibrator	Larson Davis	Cal-200 / 3482	8 <sup>th</sup> 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 <sup>-1</sup>	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 <sub>Aeq</sub>	L <sub>Af90</sub>	L <sub>Aeq</sub>	L <sub>Af90</sub>	L <sub>Aeq</sub>	L <sub>Af90</sub>	L <sub>Aeq</sub>	L <sub>Af90</sub>	L <sub>Aeq</sub>	L <sub>Af90</sub>	L <sub>Aeq</sub>	L <sub>Af90</sub>	L <sub>Aeq</sub>	L <sub>Af90</sub>
	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 Distanc oe From	Sound Syste m 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<sub>A</sub>F<sub>90</sub> + 15dB)

Ref	Location	Noise Limit (L <sub>A</sub> F <sub>90</sub> +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	43	37	31	31	32	33	36	64	72	86
-	Alexandra Palace Road 2+	84	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
LIP2	Vallance Road	86	52	51	60	57	67	63	61	48	50	58	57	45	49	69	74	72	74
-	Vallance Road 2+	86	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
LIP3	Dukes Avenue	88	57	52	51	49	46	44	73	61	64	52	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	Redition 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	Healand Road	87	61	61	63	62	64	62	57	47	58	68	69	58	53	57	47	50	53
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	61	62	65	78	60	67	84	62	70	78	70	76	80	68
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<sub>Aeq,15min</sub> was adopted.

Table 10 Comparison of predicted and off-site noise limits (65dBL<sub>Aeq,15min</sub>)

Ref	Location	Noise Limit (65dBL <sub>Aeq,15min</sub> )	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	43	37	31	31	32	33	36	64	72	86
-	Alexandra Palace Road 2+	85	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
LIP2	Vallance Road	85	52	51	60	57	67	63	61	48	50	58	57	45	49	69	74	72	74
-	Vallance Road 2+	85	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
LIP3	Dukes Avenue	86	57	52	51	49	46	44	73	61	64	52	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	Redition 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	Healand Road	85	61	61	63	62	64	62	57	47	58	68	69	58	53	57	47	50	53
Maximum difference between predicted level and noise limit			4	3	4	2	2	0	8	-4	16	20	20	4	5	9	16	18	18
Maximum entertainment noise limit			61	62	61	60	60	66	67	60	70	66	76	61	60	60	68	70	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<sub>Aeq,15min</sub> 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<sub>L</sub>Aeq,15min)

Ref	Location	Noise Limit (75dB <sub>L</sub> 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<sub>L</sub>Aeq,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<sub>L</sub>Aeq,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<sub>L</sub>Aeq,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<sub>L</sub>Aeq,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	Live sport event	Small scale event with incidental music	Classical Concert / Cinema	
Maximum Noise Level for 65dB <sub>L</sub> Aeq,15min	91	92	91	93	93	95	87	99	
	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 <sub>L</sub> Aeq,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	
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<sub>L</sub>Aeq,15min was to be adopted for events, classical / jazz concerts and cinema events would be viable. If a limit of 75dB<sub>L</sub>Aeq,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.

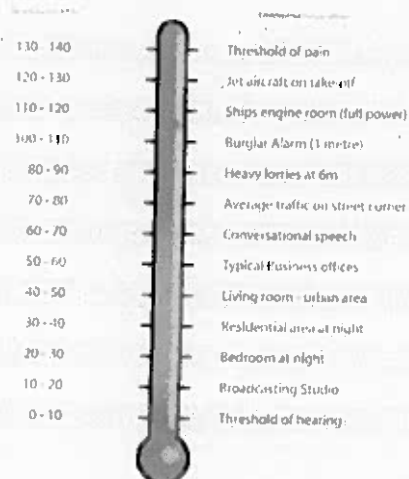
6.13. Therefore, in addition to the application of noise limits based on the number of events, further consideration may also be given to permitting different event areas to operate under separate external licences, allowing for a specified number of event days in each area, for example 3 event days 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:



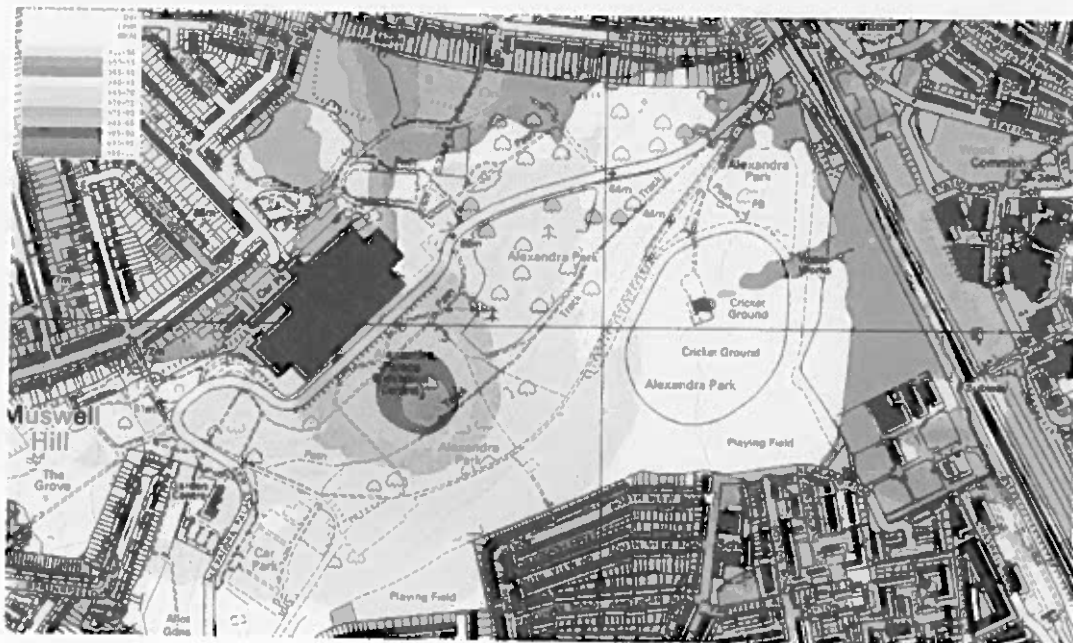
## 8. APPENDIX B

### NOISE CONTOUR PLOTS

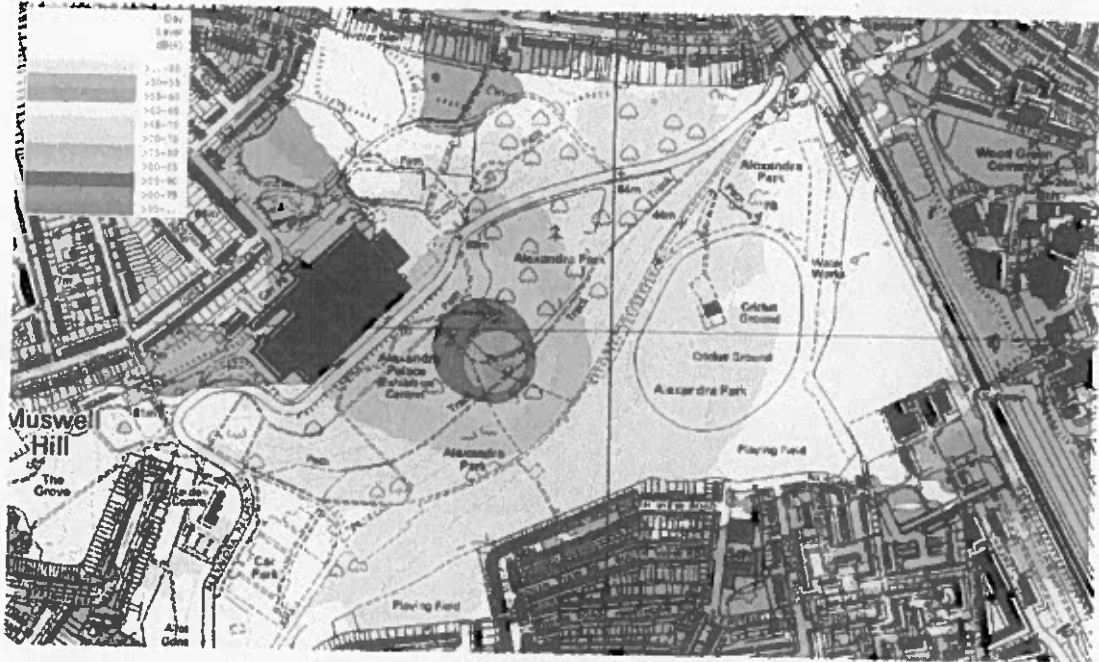
Scenario 1: South-East slope in Alexandra Palace Park with stage orientated towards Alexandra Palace



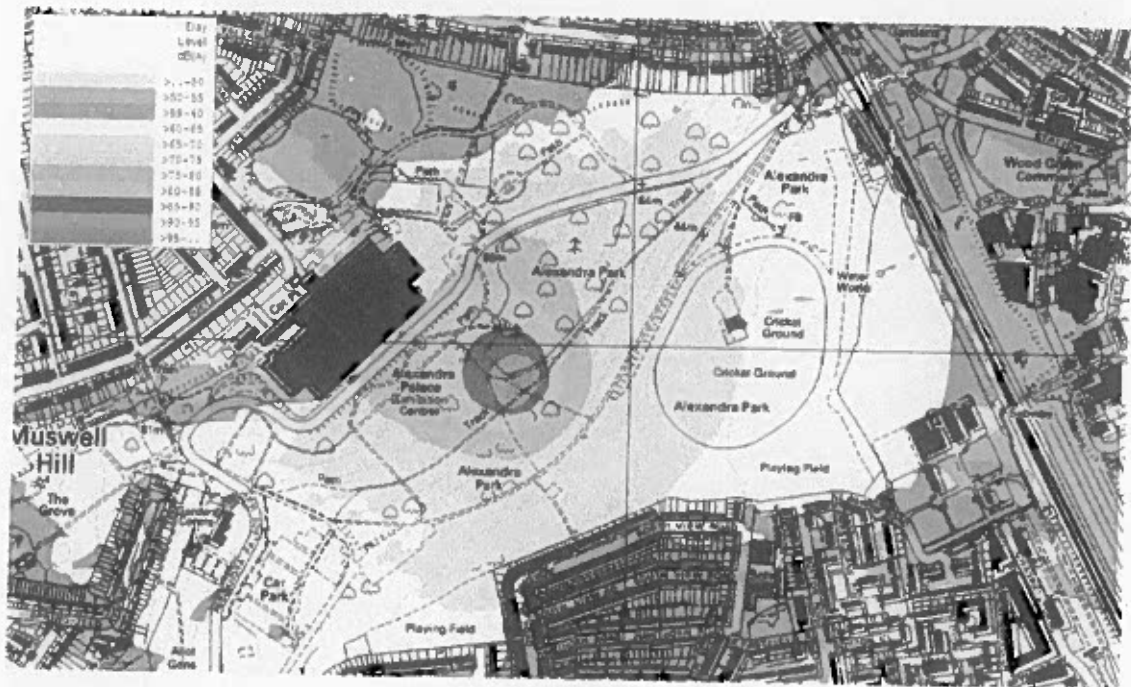
Scenario 1(b): South-East slope in Alexandra Palace Park with the stage orientated towards Alexandra Palace (Mixing desk at 30m from stage and sound system flown at 8m)



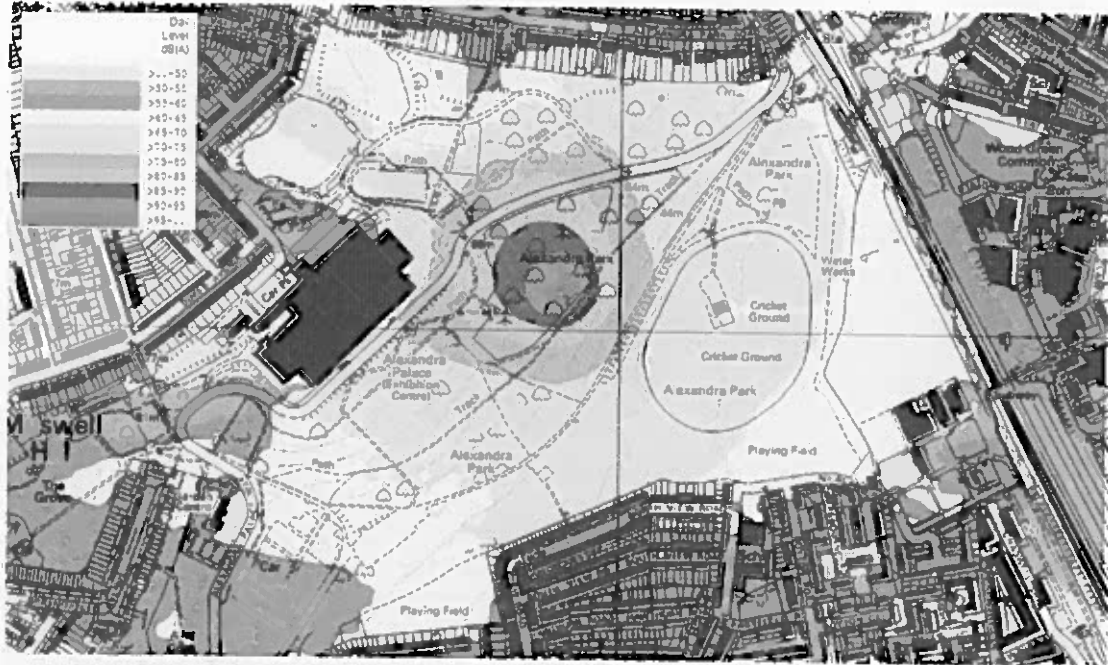
**Scenario 2: South-East slope in Alexandra Palace Park located further towards the East with stage orientated towards Alexandra Palace**



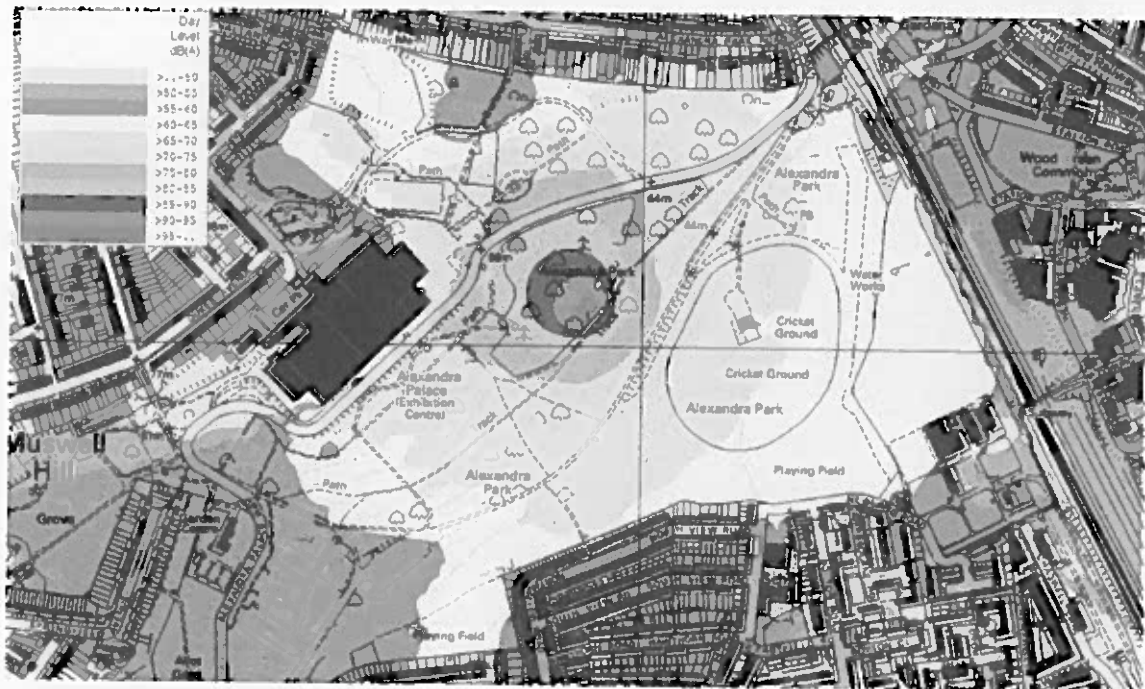
**Scenario 2(b): South-East slope in Alexandra Palace Park located further towards the East with stage orientated towards Alexandra Palace (Mixing desk at 30m from stage and sound system flown at 8m)**



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)

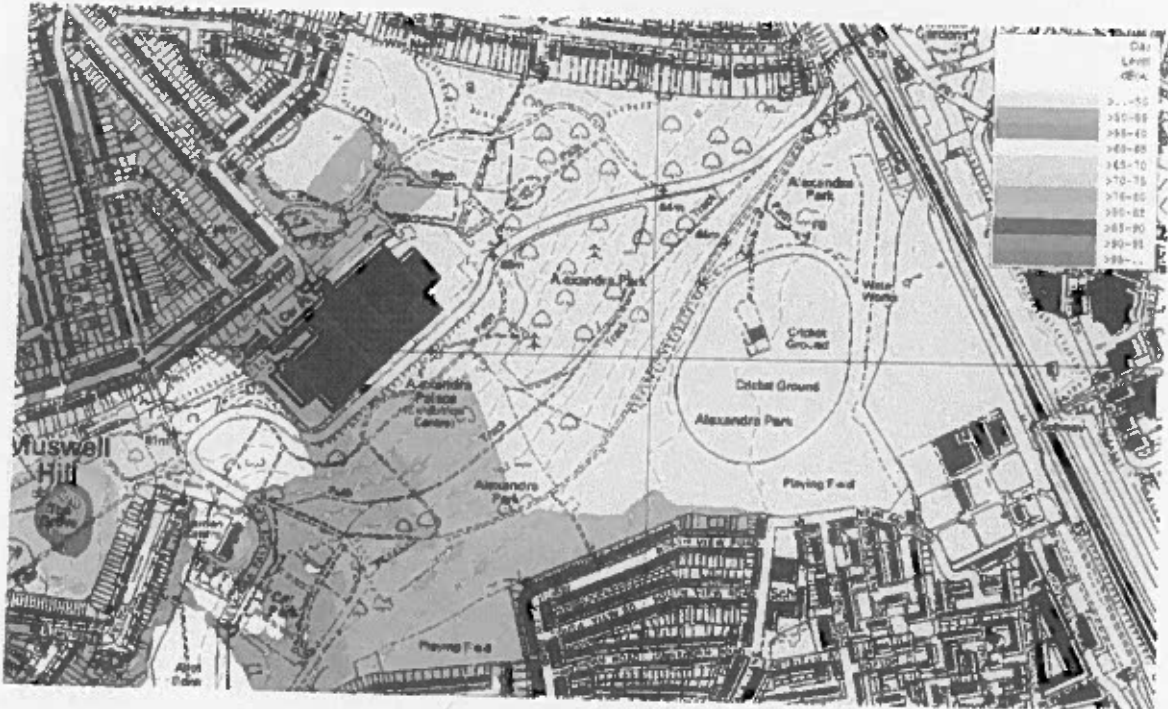




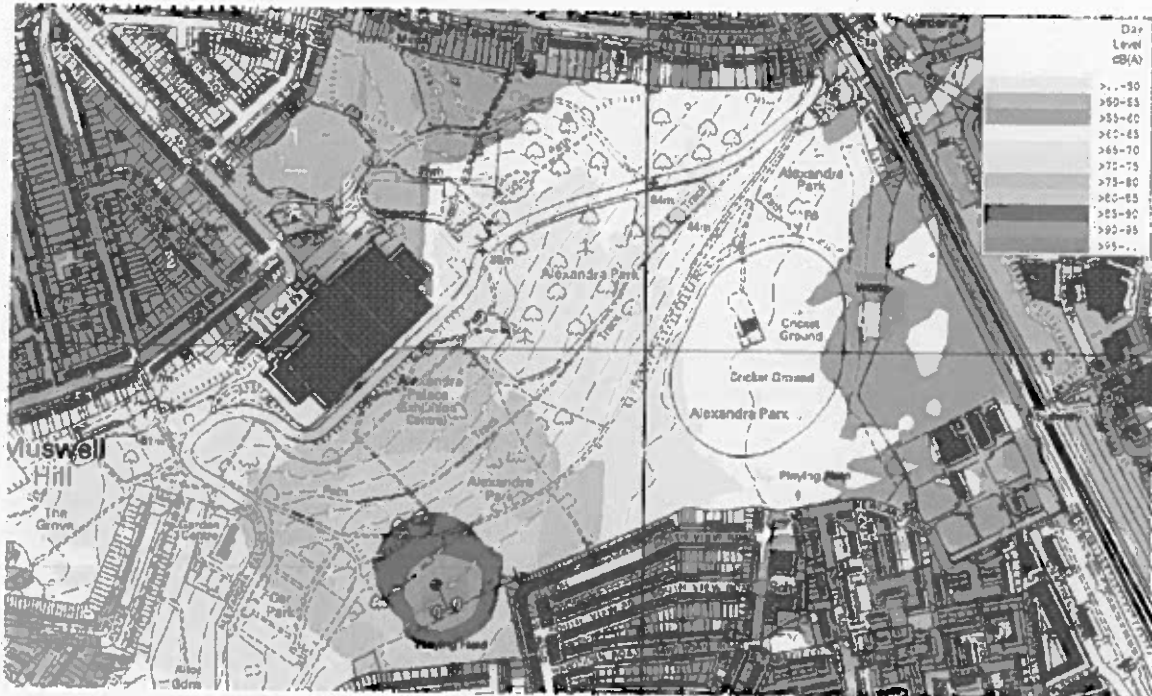
Scenario 4: The Grove with stage orientated towards the North-East



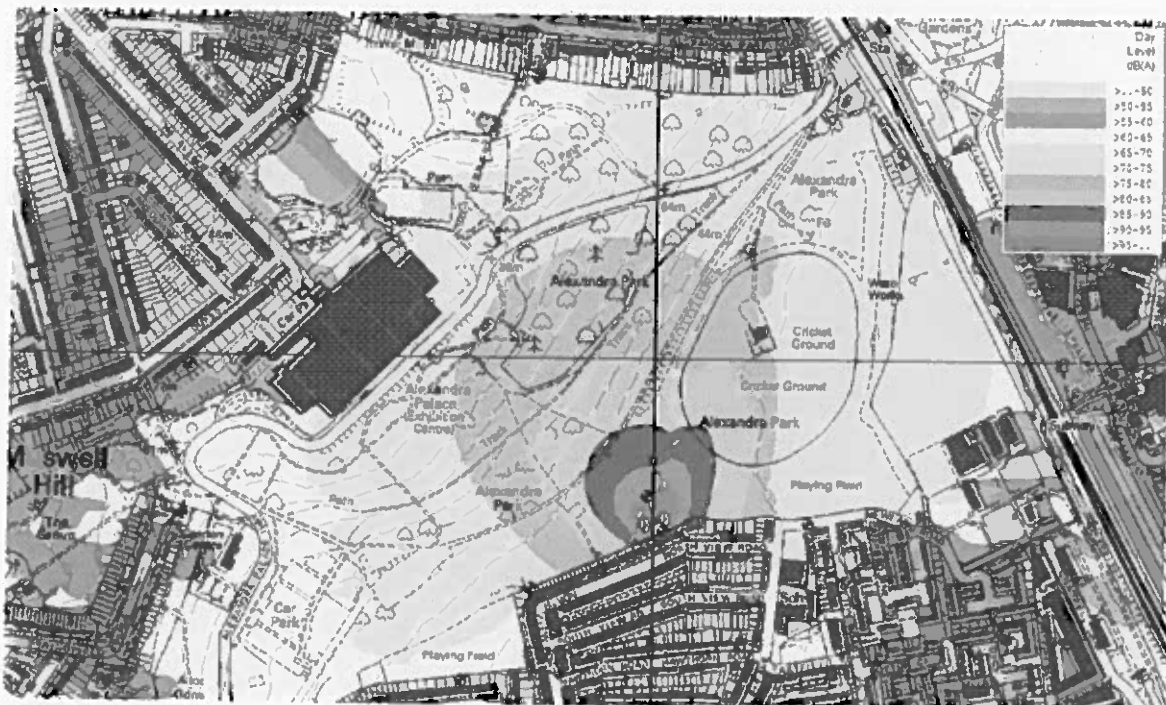
Scenario 5: The Grove with stage orientated towards the South West



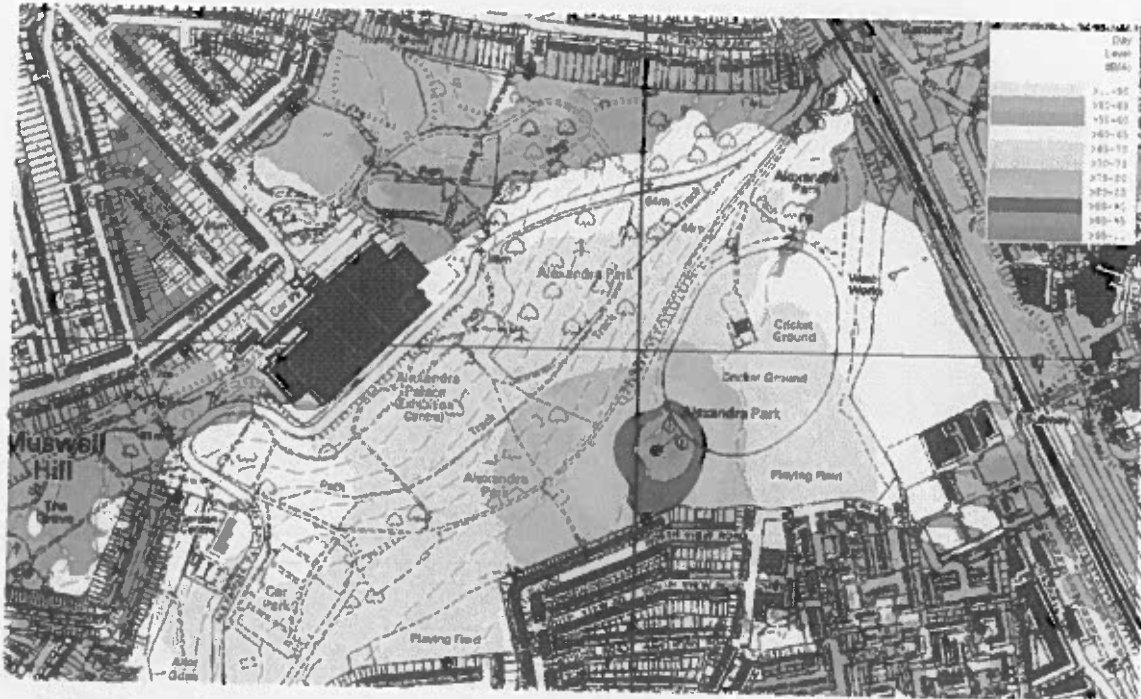
**Scenario 6: Alexandra Palace Park with Stage orientated towards the North-West**



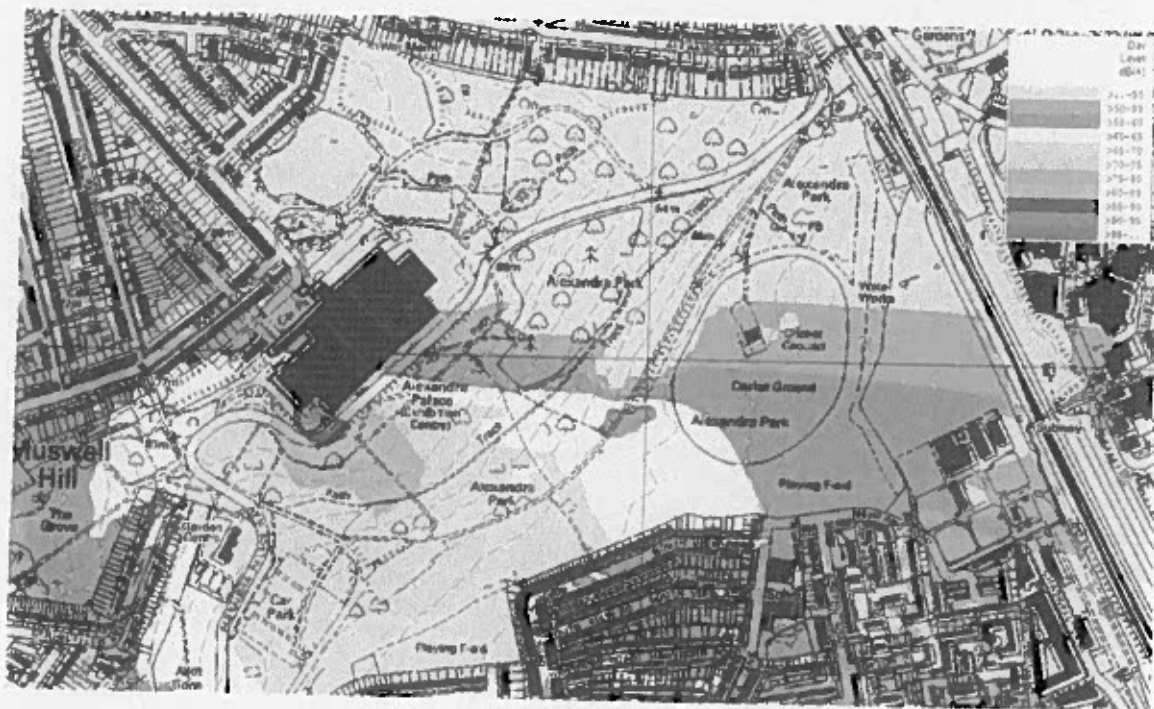
**Scenario 7: Alexandra Palace Park with Stage orientated towards the North-West**



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

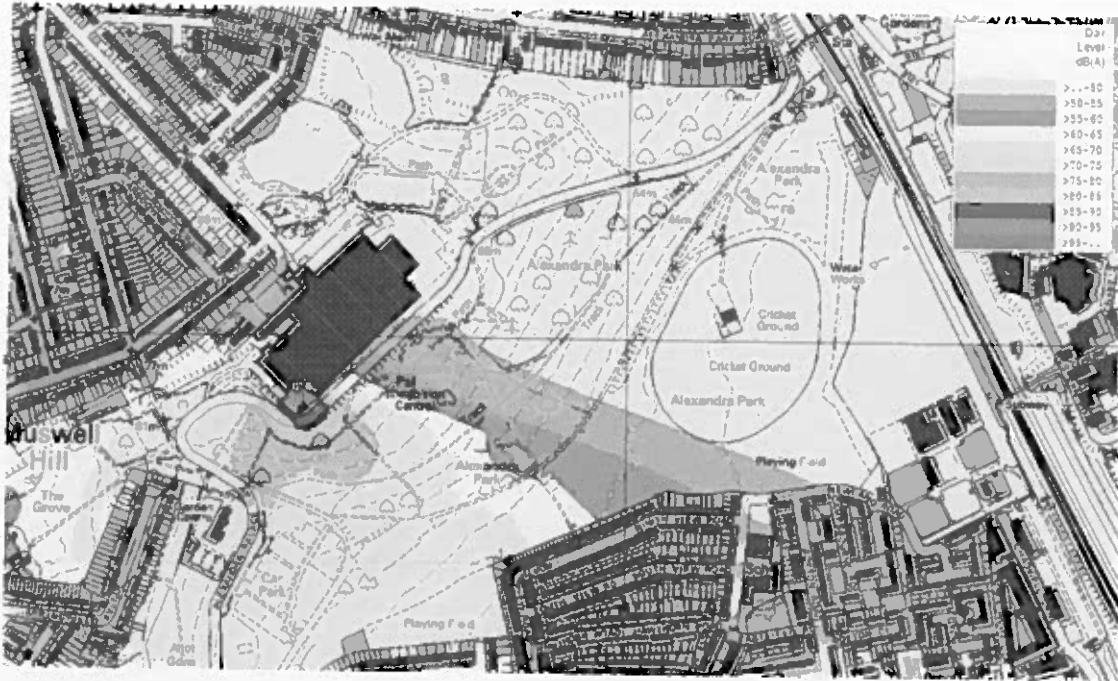


**Scenario 9: South-West corner of Alexandra Palace with stage orientated towards the South East**





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

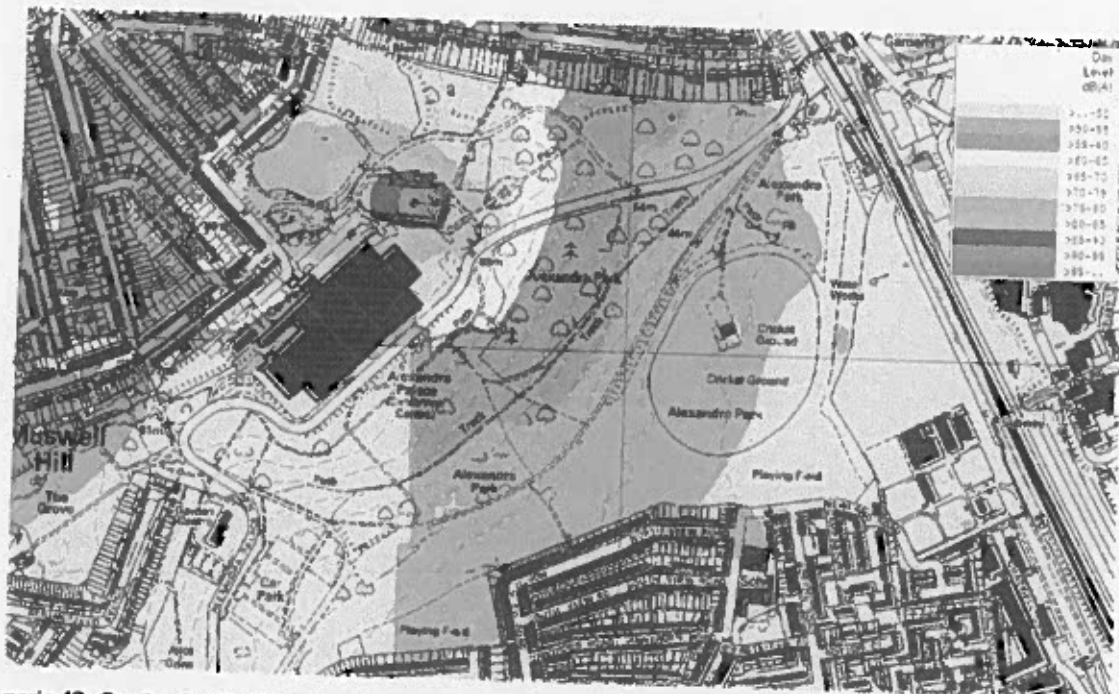


**Scenario 11: North-East corner of Alexandra Palace with stage orientated towards the East**

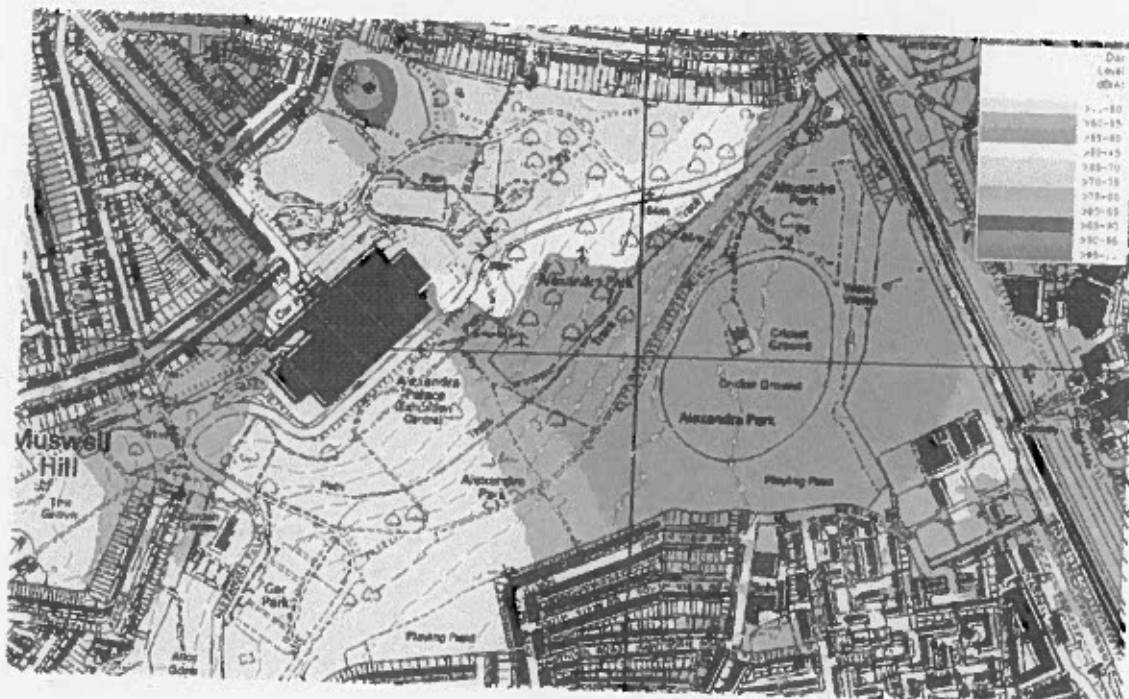




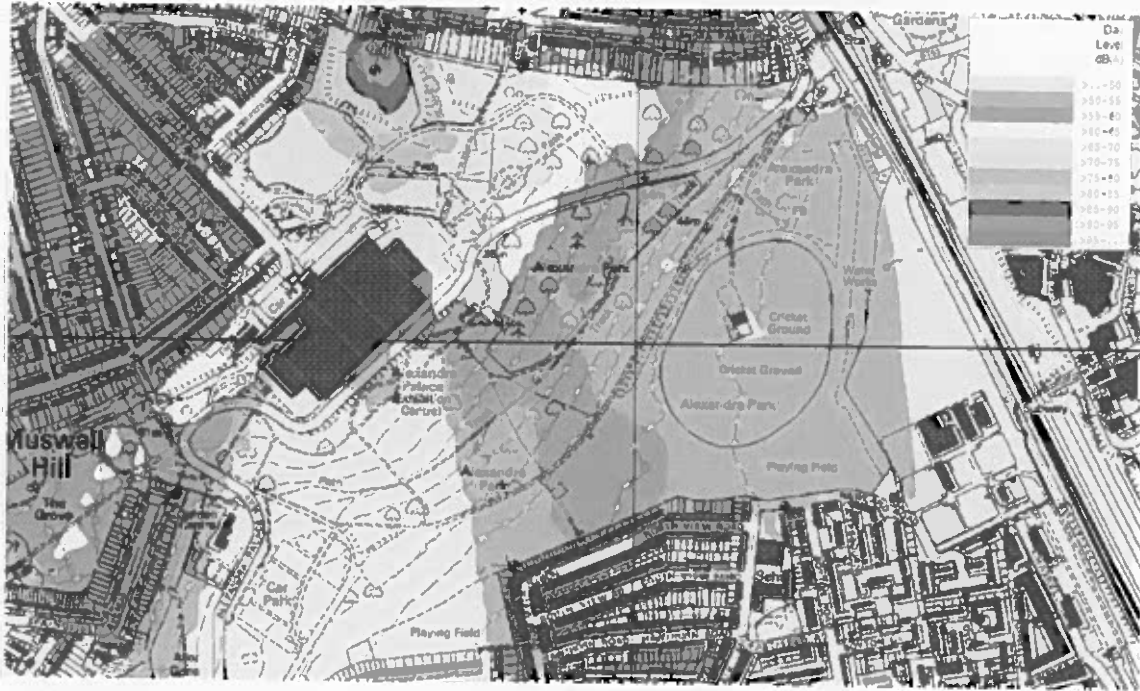
**Scenario 12: North-East corner of Alexandra Palace with stage orientated towards the West**



**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**

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## **APPENDIX B1 – ENFORCEMENT RESPONSE**

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**Licensing Consultation**

To: Licensing Officer

From: Enforcement Response Officer (Noise)

Name of Officer preparing representation: Derek Pearce

Our Reference: WK376854

Date: 22<sup>nd</sup> 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 <sub>Aeq, 15 min</sub> 75dB	4
L <sub>Aeq, 15 min</sub> 65dB	2
L <sub>Aeq, 15 min</sub> 55dB	10

8.1.2 Events where music is not the prime purpose of entertainment

MAXIMUM SOUND LEVELS	REGULARITY
L <sub>Aeq, 15 min</sub> 65dB	3
L <sub>Aeq, 15 min</sub> 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<sub>eq</sub>, 15min and
- Hyde Park has a limit of 75dB LA<sub>eq</sub>, 5min for a similar number of events annually
- Clapham Common has a noise limit of 75dB LA<sub>eq</sub> 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<sub>eq</sub>) 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**

<b>Live music</b>			Will the performance of live music 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"/>
Standard days and timings (please read guidance note 6)			
<b>Day</b>	<b>Start</b>	<b>Finish</b>	Full details regarding how live music will operate within the park can be found in the operating schedule  There will be no seasonal variations  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
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	
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 23<sup>rd</sup> 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	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)	-	-	-	-	-	-	-	70	-	-	-	-	-	-	-	-	-	
Vallance Road (2)	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	
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 <sub>eq</sub> , 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<sub>eq</sub>:** 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](mailto: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 goes 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.