APPENDIX E

|| July 2021 || Version 2.1



# Core Noise Management Strategy

Sidmouth Jazz and Blues Festival
The Ham
Sidmouth
EX10 8XR

1st – 5th June 2022

Amended JCR July 2021

Prepared by:

Joynes Nash

APPENDIX E

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|---|---|
| Client | John Radford JR Event Services Ltd |
| Date: | 22nd April 2011 |
| Author: | Simon Joynes |
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| Signature: | |

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## 1. Purpose of the Noise Management Strategy

Joynes Nash have been asked to devise a methodology for controlling noise from Sidmouth Jazz Festival due to take place at The Ham, Sidmouth between the 1st & 5th June 2022.

Our client is seeking a premises license and this strategy is expected to fulfil any such requirements of that process. However, it remains a 'live document" which will evolve and subsequently develop as operation requirements become clearer.

Indeed, those responsible remain committed to the management of noise and the purpose of this document is to provide a proactive means of controlling such, by seeking to identify and implement measures to minimise and control any impacts in a proactive and proportionate way.

Indeed, it is our client's full intention to manage this event in a similar manner to their successful involvement in the well accepted Sidmouth Folk Festival which takes place annually. That said it is appreciated that this is a new event and it was deemed an ideal opportunity to review the venue, its interaction with the community and make improvements where they can be identified.

## 2. Introduction to The Ham, Sidmouth

'The Ham' is a long narrow parcel of land which is situated at the eastern end of Sidmouth, by the mouth of the river Sid. It extends from the fisherman's huts to the south to the children's play area in the north with residential properties situated at the north western corner. It is understood to host multiple events which include the not too dissimilar Sidmouth Folk Festival, the Sidmouth Sea Festival and the annual fun fair. The residential receptors to the north west are indeed immediately adjacent to the site albeit there a number of other residential receptors in the immediate vicinity including those further north and those to the south east near York Street.

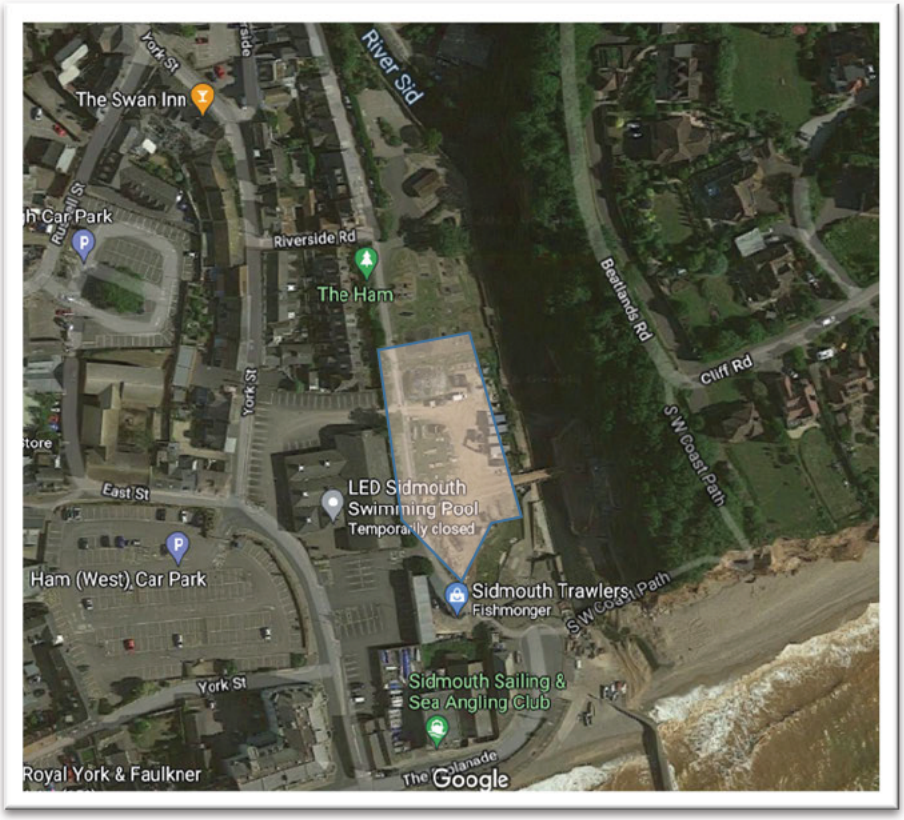


*Figure 1 of the The Ham, Sidmouth in relation to the village and receptors.*

## 3. Sidmouth Jazz and Blues 2022

Whilst a new offering for Sidmouth the Jazz and Blues Festival will mirror the event which currently takes place in Rye, Sussex. Providing for the finest in Jazz, Blues, R&B, Soul, Funk, Contemporary and Crossover music the event will take place primarily from a single main stage up to 23.00hrs. The Sunday will see an early finish to the main stage sound of 22:00hrs.

Following additional feedback from the initial License application the following actions have now been included to reduce the effect of noise on the local area:

- Reduction is site hours with removal of the late night Jazz Lounge.
- No amplified music after 23:00 (22:00 on Sunday)
- Stage moved 6metres in a Southerly direction to allow for a marquee behind to reduce noise
- Additional use of acoustic panels to rear fenceline to reduce noise


*Figure 2 of the proposed layout of the venue in relation to the village and receptors.*

## 4. Entertainment Noise Criteria – Up to 23.00hrs (22:00hrs Sunday)

The criteria typically applied to music events and indeed those which are likely to cause some disturbance was historically contained within the Code of Practice for Noise from Concerts 1995. Indeed, whilst this does continue to offer some guiding principles it has been withdrawn and is currently subject to review. This is understood to have arisen due to not only its age but also the change to the nature of events within the UK, where we have seen a rapid expansion in the smaller bespoke event sector, lifestyle events over the more traditional mass concert gatherings.

Regarding permitted levels, events present several challenges and indeed there needs to be a careful balance between the needs of the organisers being able to deliver a successful event and the impacts on the local community. In fact, proceeding the Code's withdrawal, we had seen many debates on permitted levels, frequency of events and in many instances a more risk based approach been taken, where commitment to manage noise was rewarded.

The outcome of which is that for many spaces to operate we have seen a relaxation in both the permitted levels and number of events or event days. Indeed, The Ham is a good example of this risk based approach where multiple events take place annually without due concern in the knowledge that such also brings wider gains to the wider economy, something which is typically more amenable to the local communities. Likewise, the venue within the obvious constraints has been designed to minimise noise emissions from both a layout and technical perspective and

therefore it is trusted at this stage that noise emissions will be minimised throughout. A target level of 75dB remains the objective for the majority of residential receptor positions.

## 5. Definition of Inaudibility – Post 23.00hrs to 09.00hrs

In terms of activities proceeding beyond 23.00hrs events typically consider inaudibility criteria and we refer to the subjective assessment guidance taken from the Institute of Acoustics Guidance. This is where noise is at a sufficiently low level such that it is not recognisable as emanating from the source in question and it does not alter the perception of the ambient noise environment that would prevail in the absence of the source in question. The strict dictionary definition of being 'unable to be heard' is not appropriate in this instance.

It is also worth noting that the use of such 'inaudibility' criteria has been debated for some time and there are arguments raised for and against the use of such. Inaudibility is not necessarily an objective test and there are variabilities in tolerance / interpretation which are inevitable. These may include an individual's level of hearing, background noise, weather conditions and lifestyle etc.

One of the biggest difficulties for the operators of the venue remains that they have no access to residents to observe impact, but subjective assessments will be made externally and should a complaint be received representatives of the event (inc. consultants) will offer to visit any premises and assess internally whether the definition of inaudibility is being met.

## 6. Low Frequency Noise

Whilst the event is not expected to present a significant amount of low frequency noise, it is acknowledged that low frequency noise may cause unreasonable disturbance.

Again, until such times that guidance is available, the withdrawn Code of Practice for Noise from Pop Concerts does offer some relevant principles. It concludes that it is the frequency imbalance which causes disturbance and advises that a level of up to 70dB in either of the 63Hz or 125Hz octave frequency band is satisfactory; a level of 80dB or more in either of those octave frequency bands causes significant disturbance. However, the guidance is based on frequency imbalance at distances over 2km and not appropriate for close receptors.

Any low frequency content control will therefore be based on professional experience.

## 7. Types of Sound Generating Equipment to be used.

Given the nature of the venue and its intended offering any event sound systems shall be designed and set up in such a way as to minimise noise impact at noise sensitive properties. Sound systems shall therefore be flown array systems focus the noise into the audience area. The sub bass levels will be controlled through a Cardioid array arrangements of sub woofers. Most subwoofers radiate energy in a 360° manner where in contrast a Cardioid setup produces significantly more output at the front than the rear and therefore assists with minimising impact on identified receptors.

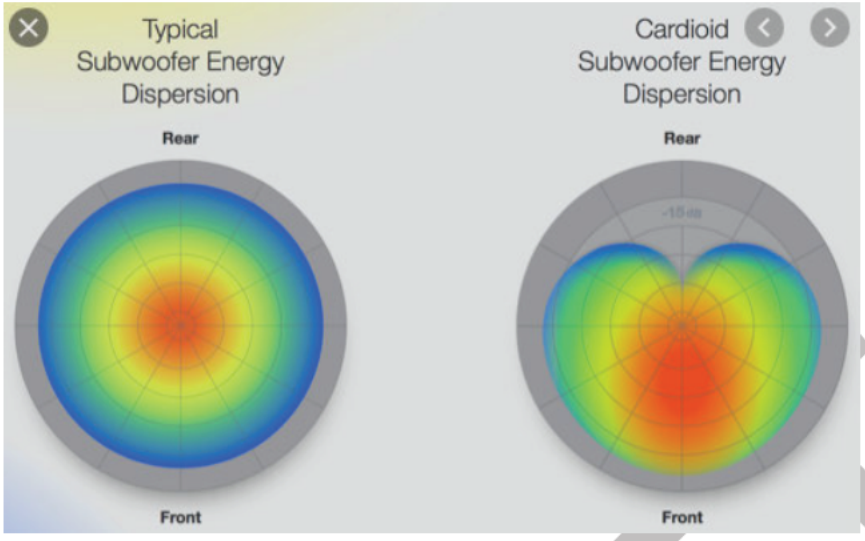


*Figure 3 – Comparison of typical and Cardioid subwoofer energy dispersion patterns.*

In any instance careful and detailed alignment of any sound system shall be ensured to optimise the coverage throughout the audience areas and balance this against offsite environmental noise impact.

During any event any guest engineers or individual acts /performers shall have only limited control over the PA system in their area. The maximum level at sound shall always be under the direct control of the Management Team or its contractors and adjusted only by them or with their approval.

## 8. Sound Propagation Tests

Any performance is likely to need a form of sound propagation test, which usually take place for up to 1hr ahead of the event. These will be conducted during the day no earlier than 09.00hrs unless alternative agreements are reached. At other times system technical checks may be conducted at lower levels so as not to give rise to unnecessary disturbance.

## 9. Complaints Management

Whilst the strategies shown in this document are aimed at minimising impact, events are from time to time expected to receive complaints. The key source of concern amongst local communities is typically who to contact, the various roles and responsibilities and the response time to complaints. Therefore, the event organisers will publish a phone number and email address to those residing in the local neighbourhood and make such available on websites etc. Any information / comments and actions taken will be logged on a database.

## 10. Noise Monitoring Procedure

Throughout the event proactive noise monitoring will take place by acoustic consultants who will make objective assessments within the community.

Any objective measurements will usually be conducted over a 15-minute period, albeit shorter measurement periods may be undertaken to determine compliance etc. No fixed monitoring positions are considered necessary at this stage and will be dependent on site layout, findings of sound checks, weather etc. In addition, continuous source noise measurements will be undertaken from the front of house positions to demonstrate that source levels are not unreasonable. All measurements will be recorded and made available for inspection upon request.

## 11. Specific Noise Management Plan

A specific noise management plan has been prepared for the event, the principles of which are to be adhered to throughout its operation. This is presented as a standalone document and can be found in Appendix A. The succinct nature of such providing a quick accessible guide so that all staff involved can be inducted and advised of overall requirements. Any third-party providers will also be required to read and sign stating that they are aware of any limitations.

## 12. Record Management and Reporting

Those responsible will manage records to enable them to be reported in a timely manner to relevant bodies and authorities. These can also be requested from the venue management team.

## 13. Strategy Review Procedure

In order to ensure that the strategy continues to fulfil its aims and objectives it is to be reviewed and updated annually. This includes an assessment of compliance, review of complaints data and any community or regulatory feedback. The results of which are made available to the various stakeholders as necessary.

With respect to the involvement of the Local Authority specific consultation and agreements will be sought where there are any proposed amendments that influence noise, monitoring arrangements and following any significant amendments following the annual review. Likewise, those responsible will consider any formal comments received from the Local Authority and make any necessary changes to the strategy as deemed necessary.

## 14. Conclusion

The implementation of this Core Noise Management Strategy will provide a robust but flexible way to manage noise and proactively prevent public nuisance being caused. The strategy builds on existing good practice and the review mechanism will be used successfully to learn and develop the strategy to minimise any impact and disturbance.

Indeed, any amplified music will be under the direct control of those responsible for the premises and any third-party hirer will be contractually obliged to observe and implement any instructions of either them or their technical advisors.

This document is a 'working document' that will be updated as required and reviewed at least annually with input from the regulatory authorities and other interested parties. In doing so this way, there is not only greater control, but the implementation of improved procedures year on year for the control and management of noise. It also permits a risk based approach to noise management, which rewards compliance and the minimisation of impact on the community to be reflected year on year with opportunity for growth and adaption of a plan to reflect a changing environment for noise guidance in the UK.

# Appendix A – Specific Noise Management Plan

# The Ham, Sidmouth

# Specific Noise Management Plan

V1.1 April 2021

Review Date: January 2022



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## General Restrictions

| | Operating Hours (Where audible at residential) | Specific Controls |
|---|---|---|
| **Temporary Plant** Generators / Lighting Towers | 07.00 to 23.00hrs | At all times positioned so as not to cause a disturbance to residential neighbours or wider community |
| **External Mobile Plant** Vehicles, Telehandlers, Lifts | 07.00 to 21.00hrs | At all times operated so as not to cause a disturbance to residential neighbours |
| **People / Crowd Noise** (Entry and exit from venue) | N/A | Appropriate marshalling to be conducted during the event to minimise impact on community |
| **Public Address Systems (Non Concert PA systems)** | 07.00 to 21.00hrs | PA systems should be kept to a minimum and ideally only in emergency situations, or be limited to specific event requirements |
| **External Rigging, Set Building** | 07.00 to 21.00hrs | |
| **Deliveries and Vehicle Movements** | 07.00 to 23.00hrs | Vehicle movements to permit event build and derig to be restricted to the operating hours where audible at residential premises or the wider community. |
| **External Waste Collection** | 07.00hrs to 21.00hrs | Specified waste collection area. |

## Sound Amplification Equipment

Audio hire companies providing audio equipment for any event shall observe the following:

a) Any sound amplification equipment used at any times will be installed in such a way as to minimise the noise impact on residential premises or sensitive receptors.
b) The sound amplification equipment will be maintained in a proper and efficient condition so as to minimise the noise impact on residential premises or sensitive receptors.
c) The sound amplification equipment will be operated in such a proper and efficient manner so as to minimise the noise impact on residential or sensitive receptors.

## Noise Limits and Restrictions

| Guidelines |
| --- |
| The MNL should achieve an acceptable balance between the community and the event organisers. |
| For events continuing or held between the hours of 23.00 and 09.00 the music should not be audible within noise-sensitive premises with windows open in a typical manner for ventilation |

### Noise Monitoring

Compliance will be achieved with the target targets at all times. During all performances, subjective observations / measurements shall will be regularly carried out. This is to provide a check that all measures are in place and that those responsible are working to prevent public nuisance being caused. Immediate action will be taken to reduce levels should any issues arise.

### Staff Training

Staff, specifically those at events in charge of sound equipment shall be fully briefed in the contents of the NMP and the need to ensure that noise is kept within acceptable parameters.

### Complaints Management

A telephone complaints line will be available for the duration of the event. Should any noise complaints be received, a responsible and competent person will investigate the complaint and if noise levels are deemed unacceptable, immediate action will be taken to reduce the levels of the noise source.

A complaints log will be maintained throughout the event, detailing addresses of complaints, times and actions. Such will also be available to the Local Authority on request along with details of actions.

### People / Crowd Noise

Whilst there is no formal mechanism for evaluating or controlling crowd noise, consideration will be given to minimising such as critical points such as arrival and dispersal at the premises. This will generally be done by ensuring that queueing where possible will be conducted internally rather than externally in any communities. Likewise, appropriate mechanisms to stagger arrival and departure, temporary screening, marshalling and signage etc. will be considered for each event.

Where the nature of the function, the number of people attending and the opening and closing time of the function make it appropriate, marshals will marshal and monitor the entrance and egress from the premises including the behaviour of those within the vicinity of the premises. This will help achieve orderly arrival and departure of persons and will reduce the risk of nuisance occurring.

### Minicabs and Taxis

Preferred minicab companies shall be made available and publicised to encourage people to leave the premises promptly. Such companies (where practicable) should be informed of appropriate set down and pick up points and appropriate marshalling provided during events to ensure that such does not have a detrimental impact on local communities. All such facilities should be within the site or away from residential properties to discourage people from the public highway.

**Deliveries and other Vehicle Movements**

Noise from vehicles can be a constant source of noise both on the site and in the surrounding neighbourhood. Careful consideration should be given to vehicle routing, times of operation and deliveries and the need for vehicles to use reversing alarms or refrigerated plant etc. Restrictions are in place in accordance with the plan detailed below.

# Appendix B – Noise Monitoring Proformas

## Noise Observation Reporting

| | |
|---|---|
| Date: | |
| Name of Event: | |
| Event Duration: | |
| Event Description: | (Number of Arenas, Audience Size, Sound System used and Orientation etc) |

## Details of Observations Undertaken

| MONITORING LOCATION | TIME | SUBJECTIVE ASSESMENT / MEASURMENTS | REMEDIAL ACTIONS REQUIRED / TAKEN |
|---|---|---|---|
| *Example - New Street, Eccles* | *00.10 - 00.15* | *Noise from event largely inaudible within external to No.11. Very occasional and low bass beat detectable between lulls in traffic noise, not detectable in vehicle and unlikely to be audible within residential units.* | *No action taken / action taken to reduce low frequency to miminise any potential impact as levels at source can accommodate such reductions.* |
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## Complaints Received

| COMPLAINT ADDRESS | TIME | NATURE OF COMPLAINT | SUBJECTIVE ASSESMENT / MEASURMENT | TIME OF VISIT | REMEDIAL ACTIONS REQUIRED / TAKEN |
|---|---|---|---|---|---|
| *Example - New Street, Eccles* | *00.10 - 00.15* | *What are they hearing, when and how effecting property? Is this regular and how long been happening* | | | *No action taken / action taken to reduce low frequency to minimise any potential impact as levels at source can accommodate such reductions.* |
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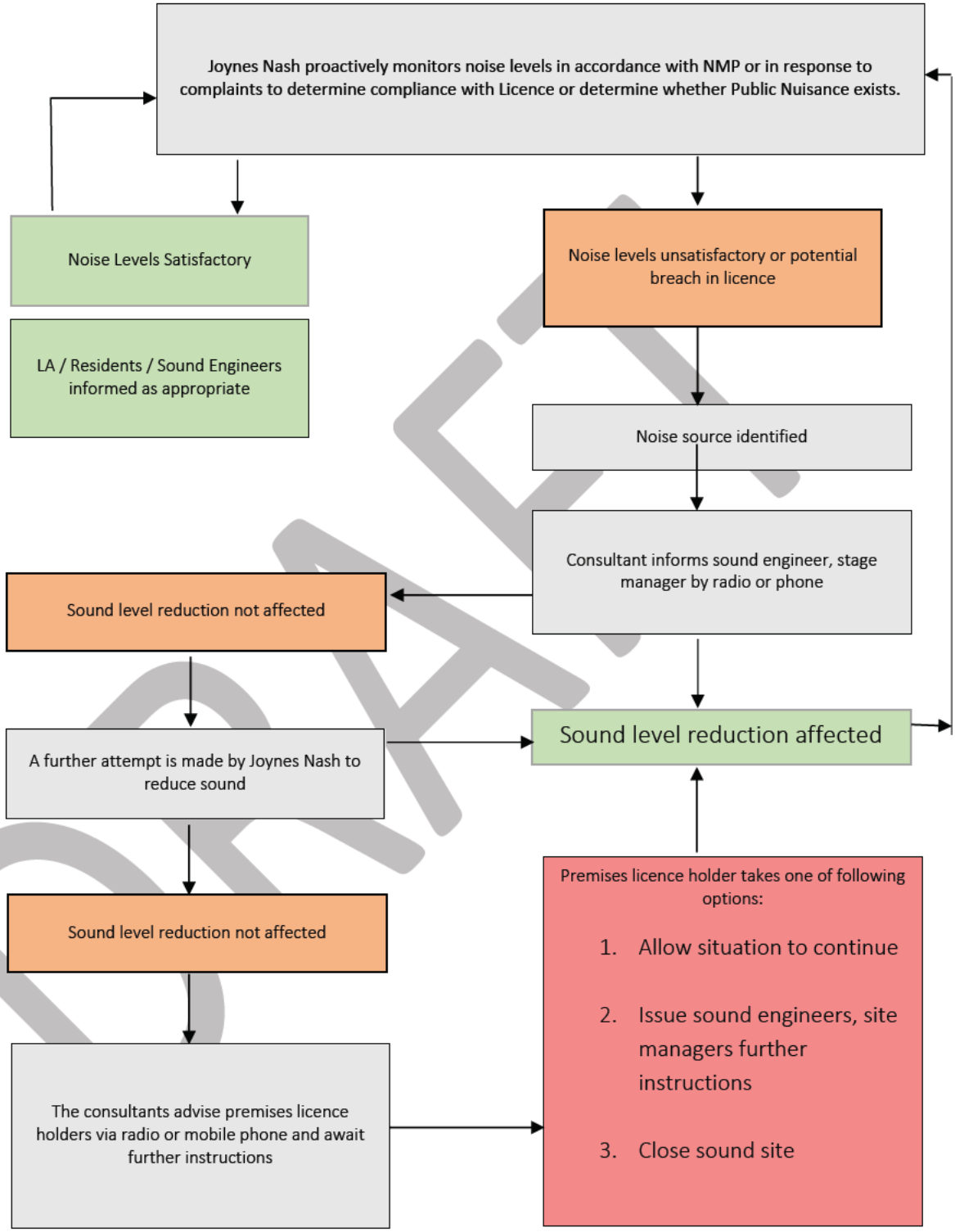
# Appendix C – Indicative Noise Response Flowchart



# Appendix D - Glossary of Terms

1. Noise is defined as unwanted sound. The range of audible sound is from 0 dB to 140 dB. The frequency response of the ear is usually taken to be about 18 Hz (number of oscillations per second) to 18000 Hz. The ear does not respond equally to different frequencies at the same level. It is more sensitive in the mid-frequency range than the lower and higher frequencies and because of this, the low and high frequency components of a sound are reduced in importance by applying a weighting (filtering) circuit to the noise measuring instrument. The weighting which is most widely used and which correlates best with subjective response to noise is the dB(A) weighting. This is an internationally accepted standard for noise measurements.

2. For variable noise sources such as traffic, a difference of 3 dB(A) is just distinguishable. In addition, a doubling of a noise source would increase the overall noise by 3 dB(A). For example, if one item of machinery results in noise levels of 30 dB(A) at 10 m, then two identical items of machinery adjacent to one another would result in noise levels of 33 dB(A) at 10 m. The 'loudness' of a noise is a purely subjective parameter but it is generally accepted that an increase/decrease of 10 dB(A) corresponds to a doubling/halving in perceived loudness.

3. External noise levels are rarely steady but rise and fall according to activities within an area. In an attempt to produce a figure that relates this variable noise level to subjective response, a number of noise metrics have been developed. These include:

   **LAeq** noise level - This is the 'equivalent continuous A-weighted sound pressure level, in decibels' and is defined in BS 7445 [1] as the 'value of the A-weighted sound pressure level of a continuous, steady sound that, within a specified time interval, T, has the same mean square sound pressure as a sound under consideration whose level varies with time'. It is a unit commonly used to describe community response plus, construction noise and noise from industrial premises and is the most suitable unit for the description of other forms of environmental noise. In more straightforward terms, it is a measure of energy within the varying noise.

   **LA90** noise level - This is the noise level that is exceeded for 90% of the measurement period and gives an indication of the noise level during quieter periods. It is often referred to as the background noise level and issued in the assessment of disturbance from industrial noise.

   **LA10** noise level - This is the noise level that is exceeded for 10% of the measurement period and gives an indication of the noisier levels. It is a unit that has been used over many years for the measurement and assessment of road traffic noise.