

From: Richard Taylor <
Sent: 20 June 2023 11:05
To: Yvonne Raine <
Subject: [EXTERNAL]:Hardwick Hotel/Hardwick Live GTE:00095000002350

Good morning Yvonne

Please find the following updated documents attached:

- Hardwick Live NMP
- Hardwick Hall NMP

All changes recommended by Mark Anslow have been included.

For the avoidance of doubt, the Hardwick Hotel NMP states that 9 event days are permitted subject to a noise limit observing background level + 15dB. All other events (excluding Hardwick Live) shall be inaudible within resident's premises.

I apologise for sending these so late in the day. These were received in the last hour whilst I was in a hearing.

Please could these amended versions be circulated to the members and those who have lodged representations.

Kind regards

Richard

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HARDWICK LIVE
NOISE MANAGEMENT PLAN





HARDWICK LIVE

NOISE MANAGEMENT PLAN

QUALITY MANAGEMENT

Document Ref: 228/V01/2023
Prepared for: Ramside Estates

Revision	Prepared by	Issue Date
01 – First Issue	M Butler MIOA	19/06/2023

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1. Introduction

- 1.1.1 Blue Sky Acoustics Ltd has been commissioned by Ramside Estates to prepare a Noise Management Plan (NMP) for the control and management of noise for Hardwick Live; a live music festival to be held on the grounds of Hardwick Hall Hotel over three days including Friday, Saturday and Sunday.
- 1.1.2 The event will consist of live and recorded music performances on several outdoor stages throughout each event-day, including propagation tests and soundchecks.

2. Purpose

- 2.1.1 The purpose of the NMP is to identify and implement strategies which will minimise the disturbance of residents from activities associated with the event, specifically music noise levels. Should complaints be received, the NMP provides a framework by which to handle, investigate and mitigate potential exceedances of the permitted noise limits.

3. Contents

- 3.1.1 The NMP contains all pertinent information with regards to the management of music noise levels in accordance with the events licence. The following points are included:
- Nearest noise sensitive receptors and noise monitoring locations;
 - Noise limits;
 - Correspondence with local residents;
 - Duty Holders and Chain of responsibility; and
 - Complaints procedure.

4. Relevant Guidance

4.1 Code of Practice on Environmental Noise Control at Concerts (1995)

- 4.1.1 The Code of Practice (the Code) provides guidance for the assessment and control of noise at concerts and gives advice on how disturbance or annoyance can be minimised. The Code was written by the Noise Council, a group of professional bodies concerned with issues relating to noise and vibration in the community and industrial environments.
- 4.1.2 The scope of the Code is limited to environmental issues relating to noise from performance and sound checks only. It does not cover work related noise issues which are covered by the Control of Noise at Work Regulations 2005¹, and the Health and Safety Executive's, *The Event Safety Guide*² - *A guide to the Health, safety and welfare at music and similar events*.
- 4.1.3 The Code provides guideline noise limits which should not be exceeded at 1 m from the facade of any noise sensitive property between the hours of 09:00 and 23:00. Appropriate noise limits should be discussed and agreed with the Local Authority prior to an event taking place. When applying noise limits to a specific event, the location of the venue and number of events held per year at the venue must be taken into consideration.

¹ Statutory Instrument 2005 No. 1643: The Control of Noise at Work Regulations, HMSO, 2005.

² Health and Safety Executive, *The Event Safety Guide* (Second Edition), 1999.

- 4.1.4 The document aims to minimise noise levels where possible however it is recognised that full compliance with the Code will not necessarily prevent all complaints. Local factors such as topography and atmospheric conditions may affect the likelihood of complaints being received. Compliance with the Code also does not in itself prevent action from being taken under the Environmental Protection Act 1990 (EPA). Action under the EPA is unlikely where the relevant departments within the Local Authority have been consulted prior to the event occurring, the event is well planned and managed and is limited to the specific times and duration agreed.

4.2 Low Frequency Noise

- 4.2.1 Two footnotes are included in The Code which indicate low frequency noise may be more of a problem at larger distances from the event where the frequency balance of music alters so that only low frequency bass beats remain. This is due to lower frequencies attenuating with distance at a lower rate than mid and high frequency content.
- 4.2.2 With regard to advice on low frequency levels, The Code states that no precise guidance was available at the time of publishing the document, however the following was included in the document as a guide:
- "A level of 70 dB in either the 63Hz or 125Hz octave frequency band is satisfactory, whereas a level of 80 dB or more in either of those octave frequency bands causes significant disturbance."*
- 4.2.3 This advice was based upon a study undertaken by J.E.T Griffiths et al. (1993)³, one of the authors of The Code, addressing low frequency sound from concerts and specifically relates to noise impacts at locations 2km and beyond from the venue. The distances at which these limits were intended to apply were further clarified in a paper by the same author: *Environmental Noise Guidelines and Sound Management for UK Concerts: 2004*.
- 4.2.4 To underline the purpose of low frequency limits, J.E.T Griffiths⁴ issued a letter addressed to Lambeth Council's Noise and Scrutiny Commission in a subsequent dispute clarifying that the low frequency limits referenced in The Code were intended for noise impact at measurement locations 2km and beyond from a venue, and that the use of the overall LAeq noise limit in closer proximity would therefore adequately take account of low frequency sound.
- 4.2.5 This is supported by research carried out for Defra (2006)⁵ which reviewed various noise indices with community response to music sources. The research concluded that LAeq was the best descriptor for assessment of music noise without the need for additional low frequency limits. While this research was specifically based on music from pubs and clubs, late at night and on an infrequent basis, it does bear relevance to music noise from concerts which are also held on a similar basis.

³ A study of low frequency sound from pop concerts. J.E.T Griffiths, J.G Staunton & S.S Kamtha, Proceedings of the Institute of Acoustics, Vol15, Part 7, 1993.

⁴ Letter addressed to the Noise Nuisance Scrutiny Commission, Lambeth Council, Public Submission by Lock N Load Events Limited in Relation to Noise at Events, J.E.T Griffiths, March 2011. <https://moderngov.lambeth.gov.uk/mgConvert2PDF.aspx?ID=7502&T=10>

⁵ Noise from Pubs and Clubs (Phase II), Capita Symonds, Defra Contract NANR 163, May 2006.

5. Noise Monitoring Locations and Noise Limits

5.1 Sensitive Receptors and Noise Monitoring Locations

5.1.1 Noise monitoring locations for the event are long established through consultation with Durham County Council's (DCC) Environmental Health Department, representing areas of closest residential properties around the event site and additionally taking consideration of previous complaint locations. Four monitoring locations, representative of the closest noise-sensitive receptor areas around the event site are to be monitored as follows:

- A location to the north of the site at Green Knowles;
- A location to the east of the site behind Hardwick Road;
- A location to the south east of the site at Sedgefield Cricket Club; and
- A location to the north east of the site at Garden Cottage.

5.1.2 Table 1 below details the noise monitoring locations and the distances to the main stage. The locations are also detailed on Figure 1: *Event Monitoring Locations* in the Appendix of this report.

Table 1: Noise Monitoring Locations

Location	Approximate Distance to Main Stage, m
Green Knowles	570
Garden Cottage	580
Field behind Hardwick Road	930
Sedgefield Cricket Club	1030

5.1.3 It is expected that during the course of the monitoring process, properties which are found to experience the greatest noise impact will be prioritised for more regular monitoring and those which experience lower noise levels will be subject to less frequent measurement.

5.1.4 The Code of Practice on Environmental Noise Control at Concerts advocates that where circumstances require, a shorter measurement period can be used as an early warning mechanism to identify likely exceedances of the limit. This is most applicable in circumstances where there are several monitoring locations and the event is of a short duration. Therefore, 5-minute measurements will be undertaken during the first round of noise monitoring to confirm that noise limits are not exceeded around the site as quickly as possible. Following this, 15-minute measurements will be resumed.

5.1.5 All noise measurement results will be recorded in the format of noise survey record sheets. A copy of the noise survey record sheet to be used is presented in Appendix A.

5.2 Noise Limit

5.2.1 The noise limit for the event as detailed in the premises licence is 65 dB, $L_{Aeq\ 15\ min}$ at the nearest residential properties until 23:00. After 23:00 music noise should be inaudible at residential properties.

7. Roles and Responsibilities

7.1.1 A key aspect to a successful event is the identification of key 'Duty Holders'; specifically, their roles and responsibilities. Everyone involved in the production and control of noise is responsible for being clearly aware of both their own specific roles and responsibilities and those of others. Clarity between Duty Holders is essential to ensure issues are addressed effectively and in a timely manner.

7.2 Event Organiser

7.2.1 The Event Organiser holds overall responsibility for the management of the event. The Event Organiser will ensure that

- All relevant information relating to the production and control of noise, including this NMP, is provided to other duty holders;
- Appropriate communication with neighbouring residents is undertaken including a point of contact; and
- The Sound Engineer reacts to requests from the Acoustic Consultant with regard to reducing music noise levels where required.

7.3 Sound Engineer

7.3.1 The Sound Engineer is solely responsible for the quality and control of music noise levels at the mixing desk and on stage. The Sound Engineer will be responsible for the control of noise emanating from the speaker systems and all ancillary equipment for the duration of the event and will be the point of contact for the Acoustic Consultant should noise levels need to be reduced. Prior to the opening of the event the Sound Engineer will be informed of the specific noise limits at each stage and will be briefed on the chain of responsibility.

7.3.2 The Sound Engineer will ensure:

- A propagation test is undertaken prior to the start of the event in order to calibrate off-site noise limits with the equivalent front of house limit; and
- The front of house noise limit communicated by the Acoustic Consultant is adhered to at all times and that measures are taken to comply with this if an exceedance occurs.

7.4 Acoustic Consultant

7.4.1 The Acoustic Consultant will be responsible for the monitoring, recording and control of the music noise level at noise sensitive properties during live performances for the duration of the event. The Acoustic Consultant will have the authority to over-ride the Sound Engineer where there is any concern that a breach of this NMP may occur. All staff working for the event will be made aware prior to the event that the Acoustic Consultant is undertaking the role as part of the license requirement, and that this role has been approved by the Event Organiser.

7.4.2 Key duties will include liaising with the Sound Engineer, Events Manager and other duty holders. The Acoustic Consultant will ensure:

- A sound propagation test is undertaken prior to the start of the event to provide a front of house noise limit;
- Noise monitoring of music noise levels is undertaken at the most sensitive noise receptors throughout the event;
- All complaints directly received are recorded and investigated through attended measurements at the complainant's property where considered valid and possible in the time available;
- Exceedances of the music noise limit are immediately communicated to the Sound Engineer and that measures are taken to address; and
- The Event Organiser is immediately informed when the Sound Engineer has failed to reduce noise levels within 15-minutes of an exceedance being recorded.

8. Complaints Procedure

8.1 Complaint Process and Response

- 8.1.1 All complaints received directly by the Event Organiser (on event days) will be passed immediately to the Acoustic Consultant via mobile telephone.
- 8.1.2 Any contact received from DCC by the Event Organiser in relation to noise should also be directed to the Acoustic Consultant.
- 8.1.3 Upon the receipt of a complaint, details will be recorded including the caller's name, address and contact telephone number. The response to the complaint will be based upon the professional judgement of the Acoustic Consultant which will take into consideration the current level of music noise measured around the site at the time of the call. Additional consultation will be undertaken with the Sound Engineer to compare the front of house levels.
- 8.1.4 Where an issue is identified, attended noise monitoring will be undertaken at the earliest opportunity at or near to the complainant's residence to determine the specific level of music noise. Where the measured noise level is compliant with the music noise limit this will be explained to the complainant. If the music noise level is over the agreed noise limit the Sound Engineer will be immediately informed and be requested to reduce the music noise level by the advised amount. A subsequent measurement will be taken to ensure that any action has taken effect.
- 8.1.5 The complainant will be given information on the progress of the investigation and any actions taken as appropriate.
- 8.1.6 Every effort will be made to ensure that the concerns of residents are addressed in a manner that facilitates a mutually acceptable outcome for both the complainant and the Event Organiser. Any actions taken will be recorded and documented within a post-event noise report which will be submitted to the Event Organiser.

9. Noise Control Strategy

9.1 Site Layout

- 9.1.1 The site comprises a main stage facing east and a 2nd stage, known as the Treehouse Arena, facing south. Further ancillary stages are located around the site however they historically produce a much lower noise contribution due to their smaller scale.
- 9.1.2 Figure 2: *Site Layout* in the appendix of this report details the stage positions.

9.2 Before the Event

- 9.2.1 A propagation test will be undertaken prior to the start of the event using recorded music at “show level”, in order to quantify the maximum permissible noise level at the main stage front-of-house position relative to the noise limit at the closest monitoring locations. Sufficient headroom will be included in the front of house reference noise level to help avoid a breach of the noise limits at nearby receptors.
- 9.2.2 A further noise limit will be set at the 2nd stage (Treehouse Arena) front-of-house position.
- 9.2.3 A short meeting will be scheduled to occur prior to the start of the event between all Duty Holders in order to review the responsibilities, monitoring process, complaints procedure, methods of communication and noise control strategy. Any queries or uncertainties with the process will be raised and clarified at this time.

9.3 During the Event – Front of House Location

- 9.3.1 A Class 1, laptop-based noise monitoring system shall also be installed at the main stage FOH position to visually guide the sound engineer with respect to the reference FOH noise limit based on a traffic light warning system. The system will be mounted within clear view of all sound engineers.
- 9.3.2 A tripod mounted Class 1 sound level meter shall also be provided for the 2nd stage front-of-house position.
- 9.3.3 In addition to the installed FOH systems, a qualified member of staff (MIOA) with a Class 1 sound level meter shall be tasked throughout the event to continuously monitor all front-of-house positions. Continuous measurements of the 15-minute L_{Aeq} shall be compared directly to the reference noise levels established during the propagation test. Where the music noise level reaches the reference noise level the Acoustic Consultant will instruct the sound engineer to closely monitor the level and make a reduction should an exceedance occur.

9.4 During the Event – External Monitoring Locations

- 9.4.1 Where off-site music noise levels are found to be within 3 dB of the specific music noise limits the Sound Engineer will be directly informed to monitor levels closely.
- 9.4.2 Should the measured noise levels exceed the agreed noise limits the following noise control strategy will be implemented:
- Following the conclusion of a measurement whereby an exceedance has been recorded by the Acoustic Consultant, the Sound Engineer will be immediately informed;
 - The level of exceedance and the advised reduction, either overall or at advised frequencies, will be communicated and the levels reduced as soon as realistically possible by the Sound Engineer;
 - A consecutive measurement will be undertaken in the location of the measured exceedance to confirm compliance with the noise limit.
- 9.4.3 Where the noise limits are still exceeded following the above process, the following noise control strategy will be implemented:
- The level of exceedance and the advised reduction will be communicated and the levels immediately reduced by the Sound Engineer;
 - A consecutive 5-minute measurement will be undertaken at the location of the measured exceedance to confirm compliance with the noise limit;

- Where compliance with the limit is not achieved the Event Organiser will be immediately informed and advised to reduce levels to comply with the event license.

9.4.4 Communication between the Sound Engineer, Acoustic Consultant and Event Organiser will take place either directly or by mobile telephone. The communication and escalation path for control of music noise levels is detailed below.

Flow Chart 1: Communication and Escalation Path for Noise Control

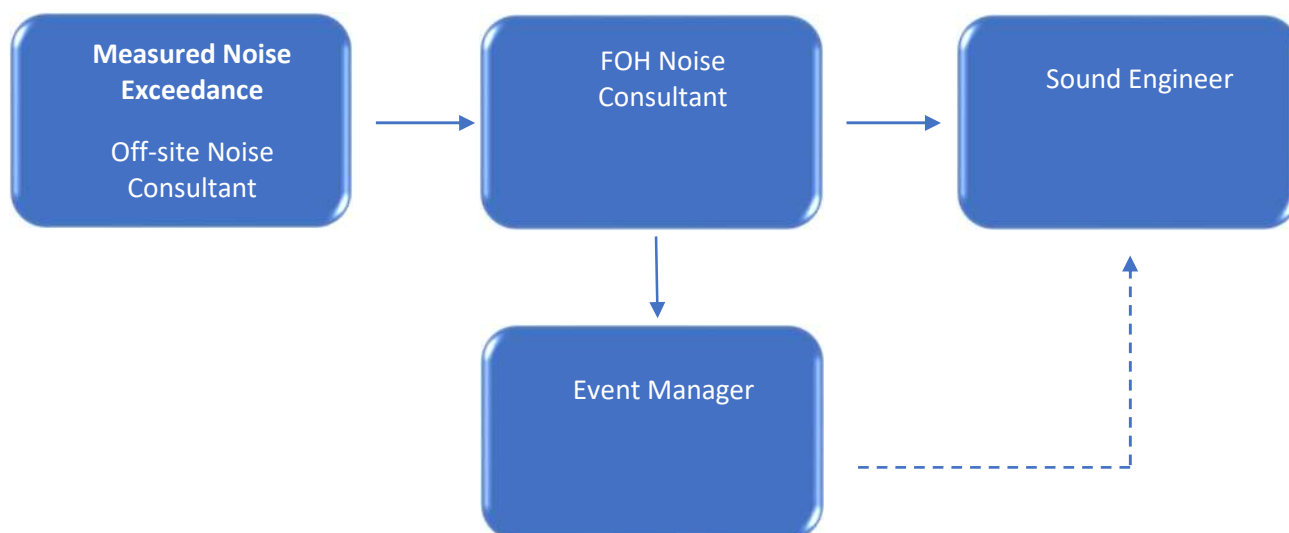


Figure 1: Event Monitoring Locations

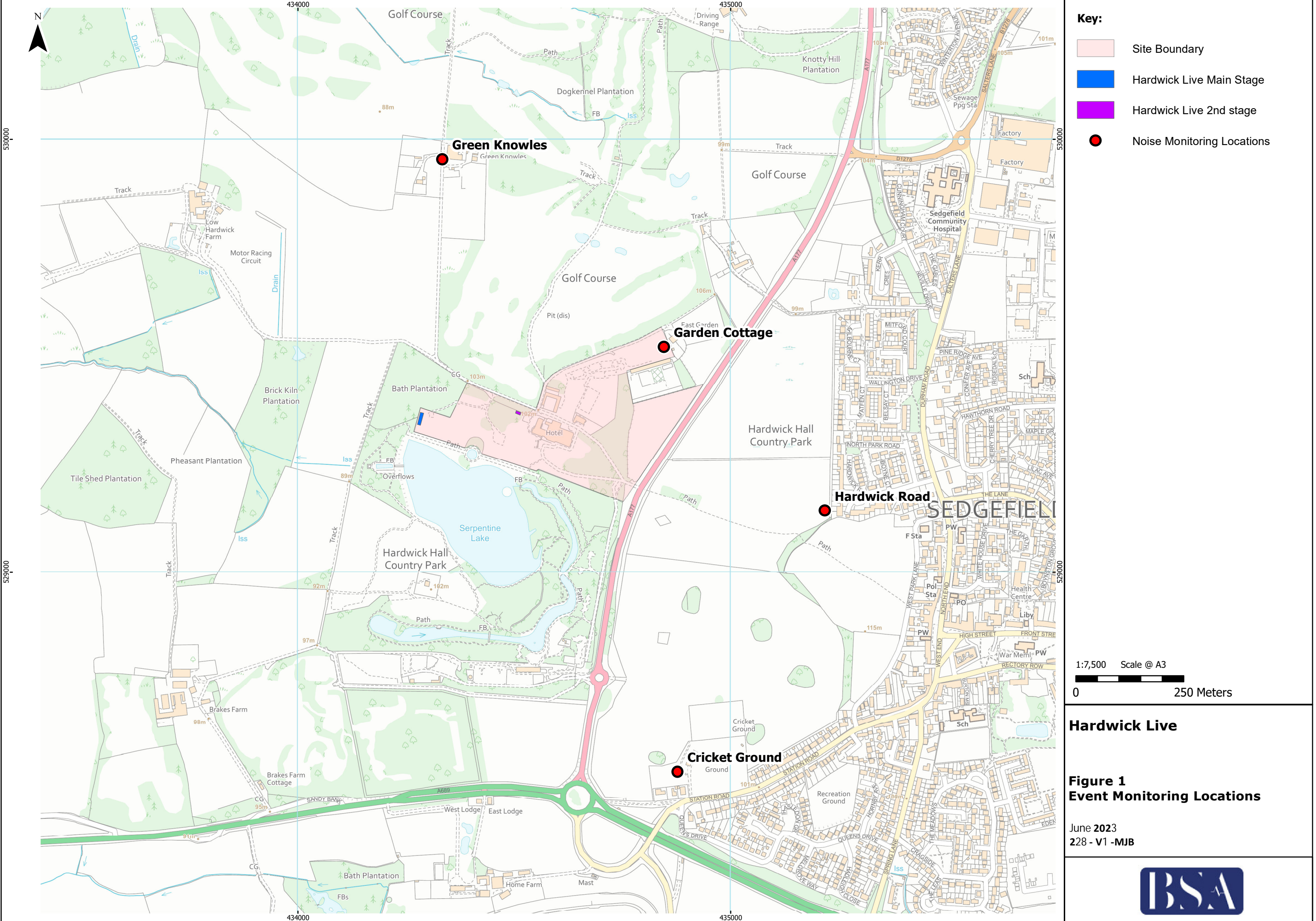


Figure 2: Site Layout

Appendix A – Example Noise Survey Record Sheet

Hardwick Live
Noise Measurement Record Sheet
Date:



No.	Location	Time	Measurement Duration	Wind Speed mph	Wind Direction	Weather Conditions	Main Stage FOH LAeq, dB 5 min	LAeq, dB	Limit	Margin	Action / Comments
1	Green Knowles								65		
2	Garden Cottage								65		
3	Hardwick Road								65		
4	Cricket Ground								65		
1	Green Knowles								65		
2	Garden Cottage								65		
3	Hardwick Road								65		
4	Cricket Ground								65		
1	Green Knowles								65		
2	Garden Cottage								65		
3	Hardwick Road								65		
4	Cricket Ground								65		
1	Green Knowles								65		
2	Garden Cottage								65		
3	Hardwick Road								65		
4	Cricket Ground								65		
1	Green Knowles								65		
2	Garden Cottage								65		
3	Hardwick Road								65		
4	Cricket Ground								65		

- 1 Green Knowles
- 2 Garden Cottage
- 3 Hardwick Road
- 4 Cricket Ground