

Additional information for members

From: Marilyn Gayle <Marilyn.Gayle@keystonelaw.co.uk>
Sent: Monday, February 16, 2026 1:39 PM
To: Gardiner Neil: H&F <Neil.Gardiner@lbhf.gov.uk>
Cc: Niall McCann <niall.mccann@keystonelaw.co.uk>
Subject: Written Submissions: Hurlingham Club. Notice of Hearing 24th February 2026

Dear Neil,

Please find attached Written Submissions and the appendices referred to within in readiness for the hearing on 24 February 2026.

We should be grateful if you would kindly forward this to all objectors and the Committee on our behalf.

PLEASE NOTE: My client would like to formerly amend the application to cease all licensable activity by 23.00hrs with the event closing at 23.30hrs.

Please can you kindly confirm once this has been circulated.

If I can be of any further assistance, please do not hesitate to contact me.

I will be on annual leave from tomorrow for a week so if you have any queries, please contact Niall McCann (copied into this email).

Kind regards,

Marilyn Gayle | Legal Assistant

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48 Chancery Lane, London WC2A 1JF, United Kingdom

The Hurlingham Club

(the “Applicant”)

Application for a new temporary Premises Licence

The Hurlingham Club, Ranelagh Gardens, London SW6 3PR (the “Premises”)

Applicant’s Written Submissions

This statement is made in respect of an application for a new premises licence with the intention of outlining and providing additional background to the Applicant’s case. Amplification of the points made below, together with further submissions, will be made orally at the licensing sub-committee hearing if the two representations are not withdrawn and the application granted by delegated authority.

Background

The Premises is a renowned private members’ club which borders the River Thames in 42 acres of grounds. Whilst predominantly for members to socialise and play sports such as tennis, given the significant costs of upkeep, the Premises do hold private corporate events. Most of these can be accommodated by the permanent premises licence (see Committee Report) or by way of Temporary Event Notice. The event on the evening of 16 June 2026 is set to fall slightly outside of the parameters of the permanent licence and the proposed capacity exceeds that permitted by a Temporary Event Notice. Hence this application is for a temporary one-day licence which only covers the event in question.

The event is an invite-only event on behalf of a high-end fashion brand. As the invitees will not know the location of the event until nearer the time, the name of the host company is being kept confidential. Overall responsibility for the event will rest with the Applicant.

Details of the Event

The event will be held in approximately half of the Applicant's demise. The theme is that of a traditional summer garden party (i.e. picnics, lawn games etc.) with actors in character interacting with the guests as they would at an immersive theatre production. A more detailed site plan is at **annex 1**.

Guests will arrive between 16.30hrs and 18.30hrs with approximately 80% of guests by boat docking at the Hurlingham pier and 20% of guests arriving by car via the Hurlingham Pier Gate on the corner of Broomhouse Lane and Carnwath Road. There will then be a reception, including food and beverage served from several temporary outlets on the lawns of the Premises until approximately 21.00hrs. There will be dessert in a marquee on the Cricket Pitch followed by a theatrical and musical performance ending at 23.00hrs, again in the marquee. Guests will leave by pre-arranged transport including, chauffeurs, shared taxis and small coaches. Vehicles will be parked either inside the Premises, or away from the Premises until needed to prevent queuing on residential streets with the use of electric vehicles where possible. Guest egress and dispersal will be supervised by a dedicated team of traffic marshals.

The Representations

There are no representations from any of the statutory authorities. This is significant. The Section 182 Guidance to the Licensing Act 2003 states:

“Each responsible authority will be an expert in their respective field, and in some cases it is likely that a particular responsible authority will be the licensing authority's main source of advice in relation to a particular licensing objective”.

However, there are two representations from local residents. Whilst their identities are redacted, the Applicant believes that it has discussed the application with one of them during the consultation period. The concerns they raise and the Applicant's comments thereon are as follows:

Outdoor Loud Music

The Applicant regularly has events in the grounds of the Premises with music playing. These events are closely monitored with management regularly patrolling the grounds with decibel meters to ensure that music isn't causing a public nuisance. However, following the receipt of representations the decision has

been taken to **cease all licensable activity by 23.00hrs with the event closing at 23.30hrs and the Applicant would like to amend the application accordingly.** Furthermore, the Applicant has engaged an independent Acoustic Consultant, Mr Richard Vivian of Big Sky Acoustics. His report is attached at **annex 2** The Applicant is happy to adopt all his suggestions, and he has been engaged to be at the Premises for the duration of the event to monitor noise levels. He has the express authorisation to intervene if he believes that there is any risk of public nuisance.

These commitments are supported by the conditions proffered with the application, namely:

- A responsible member of staff shall carry out proactive noise assessments outside the premises at the boundary of the nearest residential property at least once an hour during the provision of regulated entertainment and take any necessary remedial action.
- A written record of proactive external noise assessments and, where applicable, remedial actions taken shall be kept for a minimum of 31 days from the date of the last entry in the record and this record shall be available for inspection on demand by authorised Council officers at all times the premises are open.

Nuisance caused during Set Up

The event set up will commence in early June. As with other events at the Premises the Applicant will work with suppliers to manage the delivery of equipment and vehicle movements to minimise disruption to local residents and ensure they operate within normal parameters in terms of working hours and noise.

Allegation of Violation of Licence

This is not a violation of a premises licence. The reason for applying for a new temporary premises licence is to avoid any risk that the primary, permanent licence is breached.

Looking to Profit

As is generally the case, this application has been made with a view to profit. Whilst the Applicant is in a privileged position of having healthy membership numbers, the large clubhouse and substantial grounds are very expensive to maintain and the hosting of events is essential in ensuring its survival. This need to generate funds is always balanced by the Applicant's primary objective of being a 'good neighbour'. It does not want to damage the relationship it has built with local residents over decades for a quick financial gain.

Compensation

Paying compensation to residents is not a widespread concept in licensing. Every application is to be treated on its own merits and should uphold the four licensing objectives. Public nuisance is public nuisance. It cannot be offset by compensation.

Licensing Policy of the London Borough of Hammersmith and Fulham (the 'Policy')

The Applicant considered the Policy prior to making the application (in particular, the numbered policies) and most conditions proffered were taken from the pool conditions. Crucially as there is no representation from the Licensing Authority – the 'gatekeeper' of the Policy, the Applicant submits that there are no specific policy concerns.

The Guidance & National Licensing Policy Framework for the Hospitality and Leisure Sectors (the 'Framework')

Whilst the Applicant is in a more advantageous situation than most licensed premises, its overheads have increased enormously over recent years. In late 2025 the Government published the Framework which puts economic considerations at the fore of licensing decisions making. It recognises that licensing, 'must be enabling as well as protective: deliver licences that are granted on the terms sought, with conditions that are necessary and proportionate, ensuring they are fit for purpose and support the evolving needs of businesses and communities'.

These sentiments have now been incorporated into the Section 182 Guidance which states at paragraph 1.18:

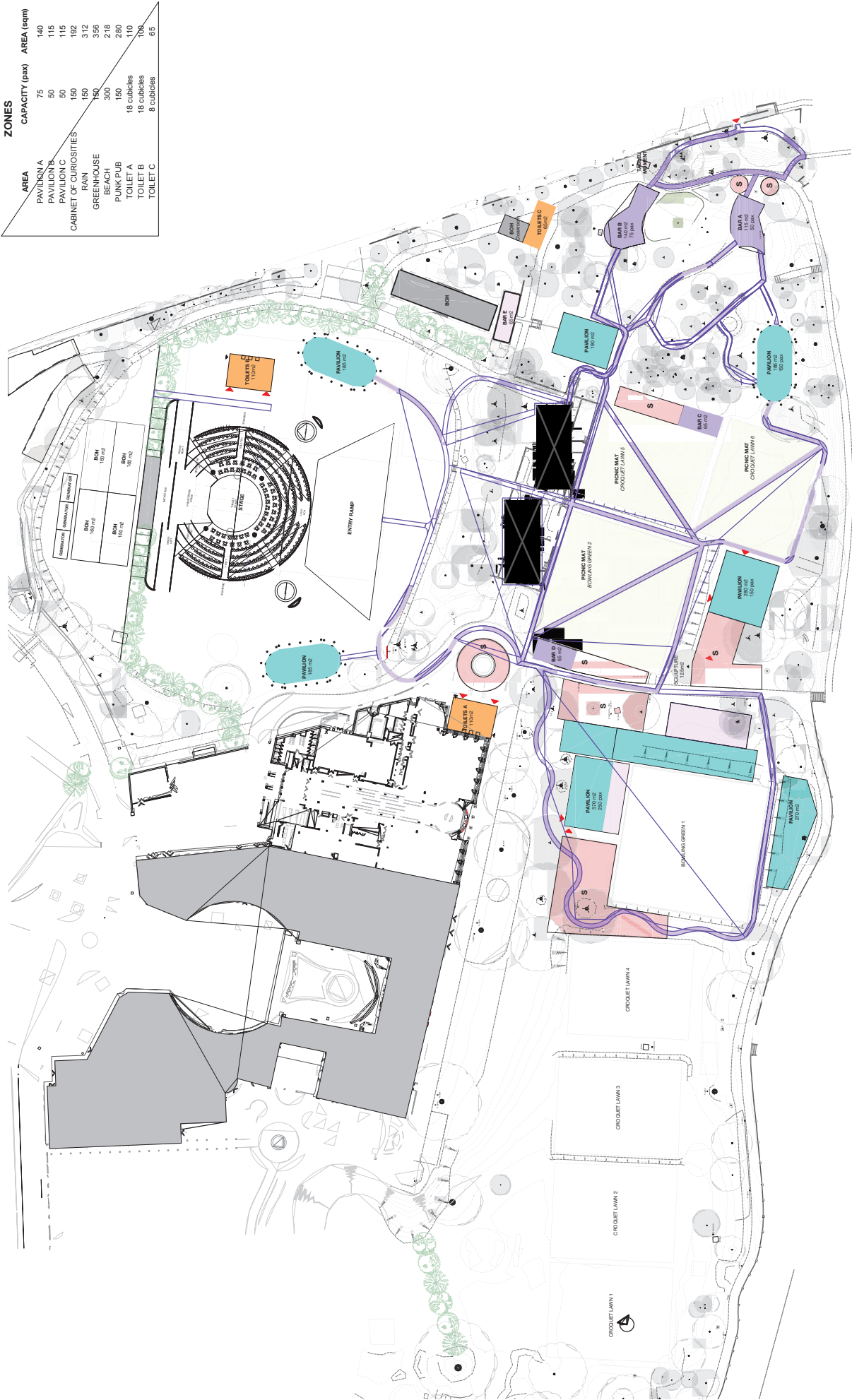
‘when making licensing decisions, all licensing authorities should consider the need to promote growth and deliver economic benefits’.

Conclusion

The Applicant has carefully considered the complaints of the two objectors and has sought to provide the necessary assurance. The Applicant firmly believes that (on the amended basis described above) the event can proceed without local residents being adversely affected. If the concerns of the two local residents are now eased, they are respectfully asked to formally withdraw their representations to enable the application to be granted by delegated authority, thus saving the considerable time and cost of a licensing sub-committee hearing to both the Applicant and the London Borough of Hammersmith and Fulham. Conversely, if their concerns remain **they are urged to contact the writer at niall.mccann@keystonelaw.co.uk so that a meeting can be arranged either remotely or at the Premises to discuss the event.**

Niall McCann
Partner, Keystone Law

ANNEX 1
SITE PLAN





Sound Control Strategy

Private function with outdoor stage
The Hurlingham Club, Ranelagh Gardens, London, SW6 3PR
16th June 2026

Big Sky Acoustics document control sheet

Project title:	Sound Control Strategy The Hurlingham Club, Ranelagh Gardens, London, SW6 3PR
Technical report number:	26021323
Event date:	Tuesday 16 th June 2026
Submitted to:	Niall McCann Keystone Law Limited 48 Chancery Lane London WC2A 1JF acting on behalf of The Hurlingham Club
Submitted by:	Richard Vivian Big Sky Acoustics Ltd 60 Frenze Road Diss IP22 4PB 020 7617 7069 info@bigskyacoustics.co.uk
Prepared by:	Richard Vivian BEng(Hons) MIET MIOA MIOL

Document status and approval schedule

Revision	Description	Date	Approved
0	First draft	13/02/2026	RV

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This report was completed by Big Sky Acoustics Ltd on the basis of a defined programme of work and terms and conditions agreed with the Client. The report has been prepared with all reasonable skill, care and diligence within the terms of the contract with the Client and taking into account the project objectives, the agreed scope of works, prevailing site conditions and the degree of manpower and resources allocated to the project. Big Sky Acoustics Ltd accepts no responsibility whatsoever, following the issue of the report, for any matters arising outside the agreed scope of the works. This report is issued in confidence to the Client and Big Sky Acoustics Ltd has no responsibility of whatsoever nature to third parties to whom this report or any part thereof is made known. Any such party relies upon the report at their own risk. Unless specifically assigned or transferred within the terms of the agreement, Big Sky Acoustics Ltd retains all copyright and other intellectual property rights, on and over the report and its contents.

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1.0 Introduction

- 1.1 Big Sky Acoustics Ltd is one of the leading specialists for the control of noise in the licensed music and entertainment sector in the UK. The Principal Consultant at Big Sky Acoustics is Richard Vivian, and he has over 30 years of experience in sound measurement and control. He has developed sound management policies and provided real-time sound monitoring for events throughout the UK.
- 1.2 The Hurlingham Club hosts many smaller events throughout the year. A private hirer wishes to hold an event at The Hurlingham Club in June 2026 which will feature an outdoor stage.
- 1.3 There will be noise monitoring throughout the event carried out by Big Sky Acoustics Ltd working with the system technician providing the PA system.
- 1.4 A sound propagation model has been developed for the proposed stage location in the club grounds and this is used to predict the music sound levels at the nearest noise-sensitive property receptor positions around the site. The simplified model is based on theoretical prediction methods¹ and practical experience of monitoring music events at locations across the UK. By adjusting the stage sound level the model can demonstrate that sound from amplified music will be in compliance with industry guidance in areas where there are residential, or other noise sensitive, properties. The model can be further refined with real-time data as the event progresses.
- 1.5 This document demonstrates that sound control is a management objective at the time of planning the event, and that both pre-emptive and re-active procedures will be in place to address any concerns regarding noise. It should also be noted that the proposed duration for high noise performance, the live music act on the main stage, is programmed to be from 22:15 – 23:00hrs only.

2.0 Assessment standards and guidance

- 2.1 The accepted guidance document for noise from infrequent outdoor music events is the 'Code of Practice on Environmental Noise Control at Concerts' published by The Noise Council in 1995, also known as 'The Pop Code'. The music noise level guidance pages from the code of practice are shown in Appendix E.
- 2.2 With regard to statute the provisions of the Environmental Protection Act 1990, the Noise Act 1996, The Clean Neighbourhoods and Environment Act 2005 and The Licensing Act 2003 provide protection to the general public from the effects of noise nuisance.
- 2.3 Management of statutory nuisance is set out in Part III of the Environmental Protection Act 1990. The Act places a duty on a local authority to investigate complaints of statutory nuisance from people living within its area.

¹ Point source prediction model considers an omnidirectional source and as such is a worst case model. No attenuation due to sound system directivity, stages/structures/marquees, or topography, is included in this prediction calculation.

- 2.4 The Clean Neighbourhoods and Environment Act 2005 was introduced after consultation with stakeholders. Its purpose was to strengthen existing legislation to help councils deal more effectively with a wide range of problems associated with local environmental quality and introduces both extra powers, and extra flexibility to previous environmental legislation.
- 2.5 The Noise Act provides the assessment methodology that between the hours of 11pm and 7am the permitted level for noise within complainants' premises, with the windows shut, is 34 dB $L_{Aeq,5mins}$ if the underlying level of noise is no more than 24 dBA, or 10 dBA above the underlying level of noise where this exceeds 24 dBA.
- 2.6 The Licensing Act 2003 requires the London Borough of Hammersmith & Fulham Council, in its role as Licensing Authority, to carry out its various licensing functions to promote the following four licensing objectives:
- The prevention of crime and disorder
 - Public safety
 - The prevention of public nuisance
 - The protection of children from harm
- 2.7 Each objective is of equal importance. It is important to note that there are no other licensing objectives, therefore these four are of paramount importance at all times. The Licensing Authority must base its decisions about determining applications and attaching any conditions to licences, on the promotion of these four licensing objectives.
- 2.8 The Licensing Act 2003 further requires the Licensing Authority to publish a Statement of Licensing Policy (SLP) that sets out the policies the Licensing Authority will apply to promote the licensing objectives when making decisions on applications made under the Act. The current SLP is dated 2022-2027.
- 2.9 The London Borough of Hammersmith & Fulham SLP recognises the thriving media, creative, and cultural scene, and also that leisure facilities and the night-time economy make the borough a great place to live and work². The Licensing Authority is keen to support the licensed sector and leisure offer within the borough, with a particular focus on business resilience and growing a robust and thriving cultural and leisure sector³. The council recognises that as part of implementing cultural strategies, account needs to be taken of the need to encourage and promote a broad range of entertainment, particularly live music, dancing, street arts and theatre for the wider cultural benefit of the community⁴.
- 2.10 Annex 1 of the SLP provides '*guidance on promoting licensing objectives in operating schedule*' and includes a section on the prevention of public nuisance.
- 2.11 The National Licensing Policy Framework⁵ sets out the government's strategic vision for a modern, consistent and enabling licensing system for on-trade premises in England and Wales. This framework is non-statutory guidance

² Paragraph 2, page 4, London Borough of Hammersmith and Fulham: Statement of Licensing Policy 2022-2027.

³ Paragraph 6, page 7, London Borough of Hammersmith and Fulham: Statement of Licensing Policy 2022-2027.

⁴ Policy 5, London Borough of Hammersmith and Fulham: Statement of Licensing Policy 2022-2027.

⁵ National Licensing Policy Framework for the hospitality and leisure sectors, November 2025.

designed to support consistent, lawful and proportionate licensing. It reaffirms the importance of the four statutory licensing objectives as the foundation of a safe and well-regulated hospitality and leisure sector, but the framework also recognises the need to go further. Licensing policy must reflect the evolving role of hospitality, leisure and entertainment in modern society, and support wider government ambitions around economic growth, public health, and cultural vitality. It is a matter of good practice that licensing authorities work collaboratively with planning teams, responsible authorities, businesses and communities to ensure that licensing decisions support wider local priorities and deliver safe, vibrant places to live, work, study, visit and invest.

- 2.12 Revised Guidance issued by the Home Office under Section 182 of the Licensing Act 2003 states at paragraph 1.18: *"When making licensing decisions, all licensing authorities should consider the need to promote growth and deliver economic benefits"*, and at paragraph 1.19 *"In coming to a decision on individual licensing applications, licensing committees should have regard to relevant local plans and strategies – such as those relating to town planning, the night-time economy, or business support – provided these considerations are consistent with the licensing objectives and the authority's published licensing policy. For example, licensing authorities in the area covered by the London Mayor should consider the London Plan 2021 which sets out a clear framework for the development of London over the next 20-25 years and the Mayor's vision for Good Growth."*
- 2.13 When it comes to the evaluation of noise under the Licensing Act an understanding of the concept of *public nuisance* is essential. Public nuisance is not narrowly defined in the 2003 Act and retains its broad common law meaning.
- 2.14 Once those involved in making licensing decisions are satisfied of the existence of a public nuisance, or its potential to exist, the question is how to address it. The Home Office guidance⁶ is useful in this regard and explains that, in the context of noise nuisance, conditions might be a simple measure such as ensuring that doors and windows are kept closed after a particular time, or persons are not permitted in garden areas of the premises after a certain time, noting that conditions in relation to live or recorded music may not be enforceable in circumstances where the entertainment activity itself is not licensable.
- 2.15 The guidance is clear that any conditions appropriate to promote the prevention of public nuisance should be tailored to the type, nature and characteristics of the specific premises and its licensable activities. Licensing authorities should avoid inappropriate or disproportionate measures that could deter events that are valuable to the community, such as live music.
- 2.16 The guidance also states that any appropriate conditions should normally focus on the most sensitive periods. For example, the most sensitive period for people being disturbed by unreasonably loud music is at night and into the early morning when residents in adjacent properties may be attempting to go to sleep or are sleeping.

⁶ Revised Guidance issued under section 182 of the Licensing Act 2003, February 2026

This is why there is still a need for a licence for performances of live music between 23:00 and 08:00hrs even though it is deregulated at other times.

- 2.17 As with all conditions, those relating to noise nuisance may not be appropriate in circumstances where provisions in other legislation adequately protect those living in the area of the premises.
- 2.18 In summary, the only defined statutory objective limit level for noise from licensed premises is that defined as the *permitted level* under the Noise Act 1996 and that only applies after 23:00hrs.
- 2.19 The Pop Code introduces its own specific guidance levels and it is noteworthy that daytime levels in the guidance may be considered high by some complainants and this reflects the infrequent nature of events. The night-time levels, by comparison, are strictly limited.
- 2.20 The Hurlingham Club has an existing Premises Licence⁷ that permits live amplified music outdoors during the following hours on up to 5 occasions per annum from 5pm until 11pm, and up to 1 occasion per annum from 1pm until 11:30pm⁸.

3.0 Sound control measures

- 3.1 Operational measures have been proposed to control off-site sound levels and to reduce overall levels beyond the audience area on site.
- 3.2 Emphasis is placed on finishing the event at the prescribed finish time ensuring that amplified music is programmed to end on time.
- 3.3 Noise data from the prediction model provides a useful starting point for acceptable operating sound limits at the FOH position, and these will then be tailored for the specific sound system design and real-time meteorological conditions on the day.
- 3.4 On and off-site sound monitoring will be carried out during the event. This will ensure that on-site levels are controlled in response to data from off-site monitoring positions.
- 3.5 Regular off-site monitoring positions will include the four locations identified as noise sensitive as shown in figures 1 & 2 representing the closest properties identified in each quadrant (north, south, east and west). These can be reviewed at any time as additional information becomes available. Further monitoring positions will be selected as conditions dictate.
- 3.6 Real-time sound monitoring allows precise and reactive control of noise ensuring that any noise issues that arise off-site due to changing conditions are rectified on site with revised sound system limits. Off-site monitoring also assists with engaging with the local community.

⁷ Premises Licence Number: 2023/00349/LAPR

⁸ Annex 3, Condition 22.

- 3.7 Communication from the Sound Control Team to the sound system tech will be clear and concise ensuring a fast response and appropriate adjustment of sound levels.
- 3.8 Sound monitoring and control will not only consider music noise but extend to all noise sources including plant operation and vehicle movements if they are considered to be excessive. Preventative measures will be taken to minimise all noise from the site.

4.0 Sound system specification

- 4.1 Consideration has been given to sound system design and configuration ensuring that loudspeaker directivity control is used to concentrate sound in the audience areas and minimise spill to other areas.
- 4.2 The proposal is to use four hangs of d&b line array focussed on the audience areas providing directivity control of middle and high frequencies. The bass configuration will utilise conventional subs.
- 4.3 In addition to the normal safety controls on the sound system, such as amplifier clip limiters built into digital amplifiers, the digital desk includes comprehensive dynamics processing options to allow precise control so that maximum sound limits can be set. The desk can be configured to allow precision system tuning, including spectral response and band-specific compression, as required. Once a maximum operating level is agreed the system can be set and locked if required so that a visiting engineer does not have access to these limiting controls.
- 4.4 Full power technical checks will not be permitted before the event day. The sound system will be assessed for sound propagation off-site but in order to minimise disturbance it is recommended high power sound checks are short duration and occur no earlier than two hours before the event start time.
- 4.5 Beyond the scheduled performance time the sound system will be powered down. In order to achieve this it is the responsibility of the Production Manager to ensure that the artist is given a countdown of 20 minutes, 10 minutes, 5 minutes, and 1 minute to ensure the set finishes on time. No further amplified music should occur beyond the scheduled finish time for the event.
- 4.6 Main PA system specification (as of 10.02.26):
 - 24 x d&b audiotechnik V12 passive 3-way line-array loudspeaker (arranged in 4 drops of 6 deep)
 - 9 x d&b audiotechnik B22 dual 18" subwoofer
 - 9 x d&b audiotechnik D40 amplifier
 - 1 x FOH board, tbc
- 4.7 Small professional loudspeakers will be used in various locations around the site to provide effects and background music. Each system will be supervised and limited appropriately so that there is no off-site propagation. Beyond 23:00hrs all live amplified music outdoors will cease.

5.0 Working with the local community

- 5.1 The Hurlingham Club telephone number is known to the local community and is also widely publicised. In the event of a call to this number regarding a noise complaint from the event, the call will be logged and investigated. The phone line will be staffed throughout the event.
- 5.2 Any additional complaints reported by an environmental health officer, or a police officer, will also be logged and investigated.
- 5.3 It is important to reassure the public that this is an event with powerful licensing controls over the operation. It is not an unlicensed party (rave) nor is it a nightclub with inadequate soundproofing causing ongoing disturbance every night until the early hours. It will be well-publicised so that local residents are aware of the event in advance.
- 5.4 Controls will be put in place to minimise disturbance so far as is reasonably practical and to ensure compliance with the premises licence conditions. It is also recognised that residents have a right not to be unduly disturbed by reason of noise regardless of the nature of an event.

6.0 Sound propagation model

- 6.1 The propagation model uses a typical live stage operating level to assess the feasibility of the site.
- 6.2 Meteorological conditions can introduce variability in off-site conditions which will dictate the actual stage level in real-time during the event.

Figure 1: Simplified propagation model



Figure 2: Initial receptor positions (subject to change)

- 6.3 Predicted operating levels are within Pop Code guideline levels based on simple propagation calculations. Loudspeaker directivity control will further reduce mid and high-band propagation off-axis. Additional controls for low-frequency sound will be considered above and beyond the A-weighted level limits in the Pop Code.

7.0 Summary

- 7.1 This document presents recommendations for the Sound Control Strategy for an event at The Hurlingham Club.
- 7.2 A range of sound control tools will be applied during the preparation and operation of this event ensuring that off-site noise levels are appropriately controlled.
- 7.3 This Hurlingham Club event team will work in close co-operation with local residents, and with officers from Hammersmith & Fulham Council.

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

Appendix A - Terminology

Sound Pressure Level and the decibel (dB)

A sound wave is a small fluctuation of atmospheric pressure. The human ear responds to these variations in pressure, producing the sensation of hearing. The ear can detect a very wide range of pressure variations. In order to cope with this wide range of pressure variations, a logarithmic scale is used to convert the values into manageable numbers. Although it might seem unusual to use a logarithmic scale to measure a physical phenomenon, it has been found that human hearing also responds to sound in an approximately logarithmic fashion. The dB (decibel) is the logarithmic unit used to describe sound (or noise) levels. The usual range of sound pressure levels is from 0 dB (threshold of hearing) to 140 dB (threshold of pain).

Frequency and Hertz (Hz)

As well as the loudness of a sound, the frequency content of a sound is also very important. Frequency is a measure of the rate of fluctuation of a sound wave. The unit used is cycles per second, or hertz (Hz). Sometimes large frequency values are written as kilohertz (kHz), where 1 kHz = 1000 Hz. Young people with normal hearing can hear frequencies in the range 20 Hz to 20,000 Hz. However, the upper frequency limit gradually reduces as a person gets older.

A-weighting

The ear does not respond equally to sound at all frequencies. It is less sensitive to sound at low and very high frequencies, compared with the frequencies in between. Therefore, when measuring a sound made up of different frequencies, it is often useful to 'weight' each frequency appropriately, so that the measurement correlates better with what a person would actually hear. This is usually achieved by using an electronic filter called the 'A' weighting, which is built into sound level meters. Noise levels measured using the 'A' weighting are denoted dBA. A change of 3dBA is the minimum perceptible under normal everyday conditions, and a change of 10dBA corresponds roughly to doubling or halving the loudness of sound.

C-weighting

The C-weighting curve has a broader spectrum than the A-weighting curve and includes low frequencies (bass) so it can be a more useful indicator of changes to bass levels in amplified music systems.

Noise Indices

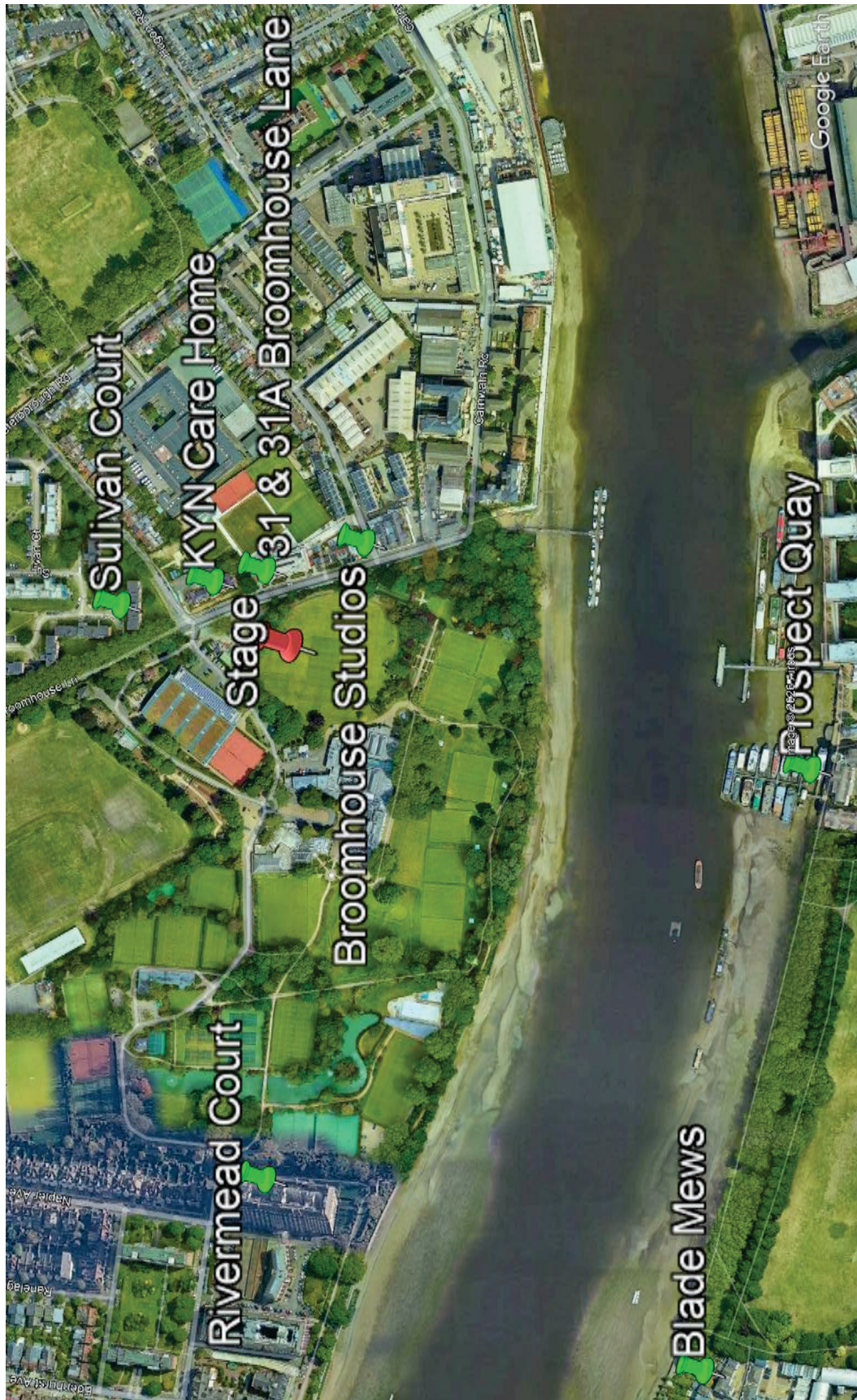
When a noise level is constant and does not fluctuate over time, it can be described adequately by measuring the dB level. However, when the noise level varies with time, the measured dB level should vary as well. In this case it is therefore not possible to represent the noise level with a simple dB value. In order to describe noise where the level is continuously varying, a number of other indices are used. The indices used in this report are described below.

- L_{eq}** is the equivalent continuous sound pressure level which is normally used to measure intermittent noise. It is defined as the equivalent steady noise level that would contain the same acoustic energy as the varying noise. Because the averaging process used is logarithmic the L_{eq} is dominated by the higher noise levels measured.
- L_{Aeq}** is the A-weighted equivalent continuous sound pressure level. This is increasingly being used as the preferred parameter for all forms of environmental noise.
- L_{Ceq}** is the C-weighted equivalent continuous sound pressure level includes low frequencies and is used for assessment of amplified music systems.
- L_{eq,63Hz}** The equivalent continuous sound pressure level in the octave band centred on 63Hz. This can be considered the lower bass octave in music as it covers the frequency range of 44-88Hz.
- L_{eq,125Hz}** The equivalent continuous sound pressure level in the octave band centred on 125Hz. This can be considered the upper bass octave in music covering the range of 88-177Hz.
- L_{Amax}** is the maximum A-weighted sound pressure level during the monitoring period. If fast-weighted it is averaged over 125 ms, and if slow-weighted it is averaged over 1 second. Fast weighted measurements are therefore higher for typical time-varying sources than slow-weighted measurements.
- L_{A90}** is the A-weighted sound pressure level exceeded for 90% of the time period. The L_{A90} is used as a measure of background noise.

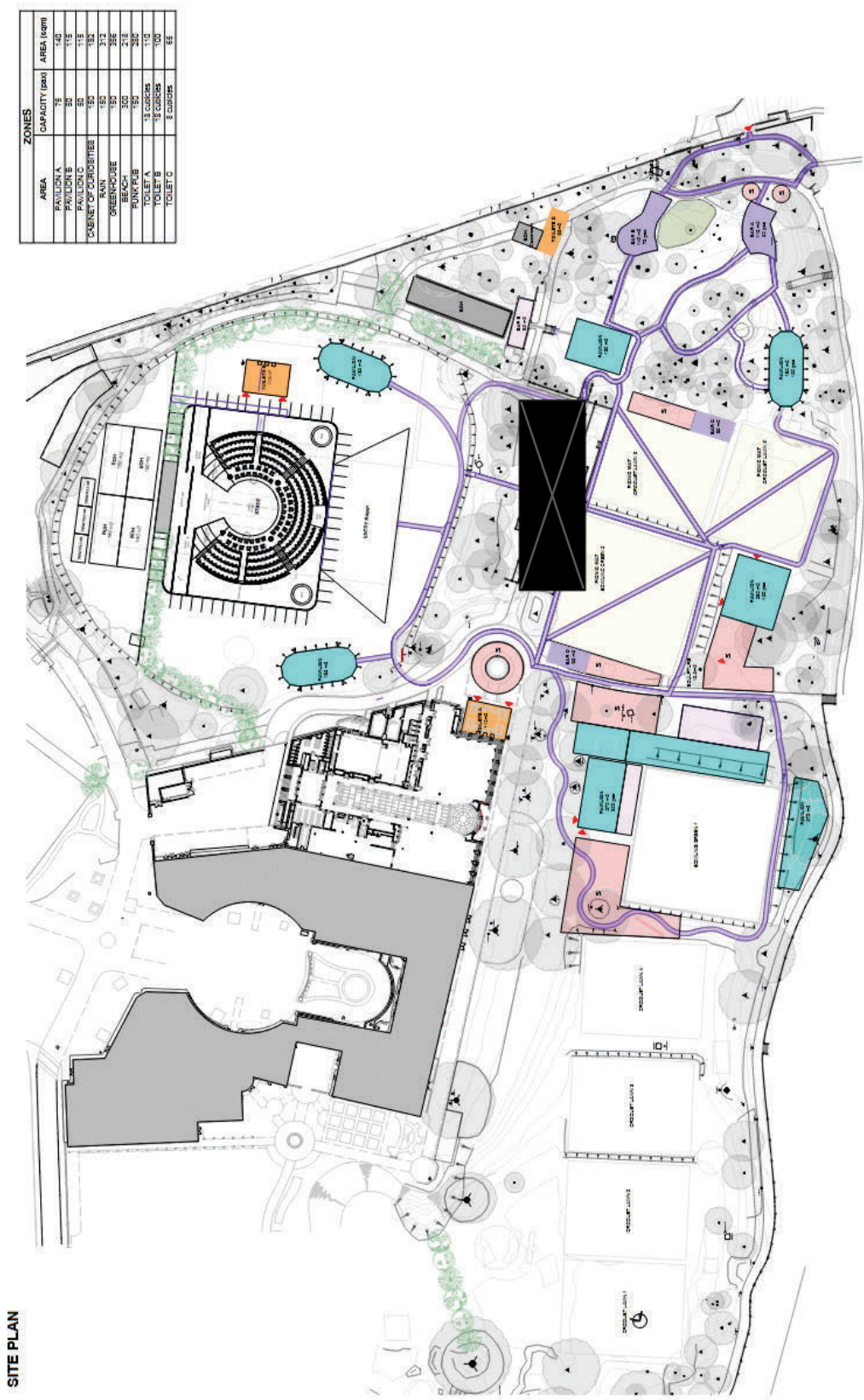
Example noise levels:

Source/Activity	Indicative noise level dBA
Threshold of pain	140
Police siren at 1m	130
Chainsaw at 1m	110
Live music	94-108
Symphony orchestra, 3m	102
Nightclub	94-104
Lawnmower	90
Heavy traffic	82
Vacuum cleaner	75
Ordinary conversation	60
Car at 40 mph at 100m	55
Rural ambient	35
Quiet bedroom	30
Watch ticking	20

Appendix B - Proposed receptor monitoring locations



Appendix C - Site plan



Appendix E - The Pop Code, noise level guidelines

3. GUIDELINES

- 3.1 The Music Noise Levels (MNL) when assessed at the prediction stage or measured during sound checks or concerts should not exceed the guidelines shown in Table 1 at 1 metre from the façade of any noise sensitive premises for events held between the hours of 09.00 and 23.00.

TABLE 1

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

Notes to Table 1

- The value used should be the arithmetic average of the hourly L_{A90} measured over the last four hours of the proposed music event or over the entire period of the proposed music event if scheduled to last for less than four hours.
 - There are many other issues which affect the acceptability of proposed concerts. This code is designed to address the environmental noise issue alone.
 - In locations where individuals may be affected by more than one venue, the impact of all the events should be considered.
 - For those venues where more than three events per calendar year are expected, the frequency and scheduling of the events will affect the level of disturbance. In particular, additional discharges can arise if events occur on more than three consecutive days without a reduction in the permitted MNL.
 - For indoor venues used for up to about 30 events per calendar year an MNL not exceeding the background noise by more than 5 dB(A) over a fifteen minute period is recommended for events finishing no later than 23.00 hours.
 - Account should be taken of the noise impact of other events at a venue. It may be appropriate to reduce the permitted noise from a concert if the other events are noisy.
 - For venues where just one event has been held on one day in any one year, it has been found possible to adopt a higher limit value without causing an unacceptable level of disturbance.
- 3.2 For events continuing or held between the hours 23.00 and 09.00 the music noise should not be audible within noise-sensitive premises with windows open in a typical manner for ventilation.

Notes to Guidelines 3.2

- The use of inaudibility as a guideline is not universally accepted as an appropriate method of control. References 6 & 7 (Appendix 1) set out the various issues. This guideline is proposed as there is insufficient evidence available to give more precise guidance.
- Control can be exercised in this situation by limiting the music noise so that it is just audible outside the noise sensitive premises. When that is achieved it can be assumed that the music noise is not audible inside the noise sensitive premises.

- 3.3 The nature of music events means that these guidelines are best used in the setting of limits prior to the event (see 4.0).
- 3.4 Assessment of noise in terms of dB(A) is very convenient but it can underestimate the intrusiveness of low frequency noise. Furthermore, low frequency noise can be very noticeable indoors. Thus, even if the dB(A) guideline is being met, unreasonable disturbance may be occurring because of the low frequency noise. With certain types of events, therefore, it may be necessary to set an additional criterion in terms of low frequency noise, or apply additional control conditions.

Notes to Guideline 3.4

1. It has been found that it is the frequency imbalance which causes disturbance. Consequently there is less of a problem from the low frequency content of the music noise near to an open air venue than further away.
2. Although no precise guidance is available the following may be found helpful (Ref.8): A level up to 70 dB in either of the 63 Hz or 125 Hz octave frequency band is satisfactory; a level of 80 dB or more in either of those octave frequency bands causes significant disturbance.
- 3.5 Complaints may occur simply because people some distance from the event can hear it and that, consequently, they feel the music must be loud even though the guidelines are being met. In fact topographical and climatic conditions can be such that the MNL is lower at locations nearer to the venue.
- 3.6 Although care has been taken to make these guidelines compatible with what occurs at existing venues, this may not be the case at every location. Where arrangements are satisfactory with either higher or lower noise levels than those contained in the guidelines, these limits should continue.
- 3.7 It has been found that if there has been good public relations at the planning stage between the event organisers and those living nearby, annoyance can be kept to a minimum.
- 3.8 The music noise level should be measured using an integrating-averaging sound level meter complying with type 2 or better of BS6698. The background noise level should be measured using a sound level meter complying with type 2 or better of BS5969. Time weighting F (fast response) should be used.
- 3.9 When measuring L_{Aeq} in order to determine the music noise level, care must be taken to avoid local noise sources influencing the result. When the local noise is intermittent, a series of short term L_{Aeq} measurements should be made of the music noise while the local source is absent or has subsided to typically low or mean minimum values. An average of these short term readings will give an estimate of the music noise level. A further option would be to measure the A-weighted sound pressure level on a sound level meter complying with type 2 or better of BS5969 with the time weighting set to S (slow response) when the music is loudest and not influenced by local noise. If the local source is continuous, make a measurement of the L_{Aeq} of the local source when the music is not occurring, and make a correction to the measured L_{Aeq} when the music is occurring to obtain an estimate of the music noise level.
- 3.10 The nature of many concerts requires the sound volume level to be increased during the event to enhance the performance. The prevailing noise control restrictions should be borne in mind so that the sound volume at the start of the event is not too high, hence allowing scope for an increase during the event.

- 3.11 Some concerts are accompanied by associated activities (eg fairgrounds) which can be noisy. These should be taken into account when setting the limit for the music noise level.
 - 3.12 When monitoring the music noise level, the sound of the audience applause can be a significant contributor. It is not possible to address this issue precisely; instead it is recommended that any such effect be noted.
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