Hannah Sweetman

From: Carolyn Downing
Sent: 20 March 2018 15:53
To: Hannah Sweetman
Subject: Application for Premises Licence, Poplars Farm, Roe Green, Sandon.

I have lived in Sandon for 35 years. It is a remote and peaceful village and as such I feel totally unsuitable as a venue for a music event as proposed in the above application.
As a dog walker, horse rider and cyclist around the narrow lanes of the village I am particularly concerned about increased traffic as it will be extremely dangerous.
I feel that the event will be unsafe and cause public nuisance for local residents, particularly those around Roe Green.

Mrs C. Downing.

Sent from my iPad

Dowsetts, Green end, Sandon, Buntingford, Herts, SG9 0RQ

Hannah Sweetman

From:	Nick Pain
Sent:	21 March 2018 13:41
To:	Hannah Sweetman; licencing@north-herts.gov.uk
Subject:	Objection to Sandon Fields - Application No LC/6845
Attachments:	W8LMdatasheet.pdf; WMXdatasheet.pdf; Noise Council Code on Noise Control at Concerts.pdf

Dear Hannah Sweetman

I am writing to you to object to the license application for the Sandon Festival, Application No LC/6845. I am a resident of Sandon.

Horseshoes
Payne End
Sandon
Hertfordshire
SG9 0QU

My entire career has been spent in live events in either audio or event management. During my career I have designed and consulted on sound reinforcement systems for some of the largest festivals in the world and have worked successfully in some of the most noise sensitive areas. I have also regularly Production and Site Managed festivals and large scale events with attendances in excess of 10000 pax. I am currently in Dubai working on a show who's attendees include His Highness Sheikh Khalifa bin Zayed Al Nahyan, the ruler of the UAE.

Given my background it would be grossly hypocritical of me to object to having a festival in Sandon on principle, and I do not. I think that the right event, designed appropriately for it surroundings and run in a professional manner would be an amazing asset to the village and its population. Unfortunately this event does not, in my opinion manage to achieve any of those aims. The proposed quantity of people is inappropriate for the available infrastructure and will cause significant inconvenience to the village irrespective of how well managed. The finish times are not sympathetic to the village and the majority of the artistic content seems unlikely to be family orientated given the names of the tents. The concept that this event can be delivered while causing no disturbance to the village is simply not realistic.

The supporting documentation submitted with the application not only does not portray a realistic picture of what is likely to happen but is riddled with inaccuracies and promises which will be difficult and expensive, if not impossible to achieve.

Given my background I could legitimately comment on all aspects of the planning of this event but for the purposes of this objection I will concentrate my comments on the NMP. During a recent Parish Council meeting, at which I was not present, Richard Maskell called into question my suitability to comment on the Noise Management Plan included as supporting documentation for this application so I sought advice and guidance on the report's content and validity from a colleague, Deni Butterfield. Deni is a highly experienced noise consultant employed by Vanguardia who are the UK's leading independent acoustic consultants and has managed the noise impact at some of the UKs largest festivals.

Attached to this email are copies of the manufacturers specification sheets for the proposed speaker system for the main stage along with a copy of the Code of Practice referenced in the report.

Having read the NMP it has been found to contain some fundamental flaws.

1. The scope of the NMP states that the author is going to predict the levels and then adhere to the predicted levels. What levels are being referred to? Is he planning on creating a prediction for low frequencies as well as A weighted noise?
2. There are references to acceptable levels or levels which are acceptably low - acceptable to whom?
3. A background noise survey has been carried out though its necessity is not explained in the report. The author rightly states that the L90 is the level exceeded for 90% of the time but because it is a statistical level it is fundamentally wrong to Log Average the recorded levels as has been done in the table on page 4 of the report. This form of averaging would only ever be done to an energy level. This flaw suggests a fundamental lack of understanding by the author. Further to this, the Code of Practice referenced in the report suggests that the background noise should be measured over the last four hours of the events proposed time, Page 6 Note 1 to Table 1. The authors measurements are taken over 2 days which is likely to bias the reported levels.
4. The report states that the acceptable levels at the perimeter of noise sensitive premises are 65db(A) Leq15 during the day and 42.7db(A) Leq15 during the night time.

1. Within the limits of environmental noise management accuracy the number 42.7db(A) Leq15 is nonsensical. The decimal point leads to a number which is far more accurate than you can hope to measure in the field environment that these readings will be taken.
2. Where is the night time figure of 42.7db(A) Leq15 obtained from? It is unclear how this figure is calculated and the Code of Practice referred to states that "For events continuing or held between the hours of 2300 and 0900 noise should not be audible within noise sensitive premises with the windows open in a typical manner for ventilation", it makes no reference to a numerical value.
3. The Code of Practice quotes 65db(A) as a limit measured 1m from the facade of the nearest sensitive property. Any free field measurement, as suggested by the report, should have a downward correction factor of at least 2.5db applied.

5. The table on page 6 of the report is lacking in any clarity and riddled with inaccuracies.
    1. Source level at 1m? - Is this referring to the output of 1 cabinet of the speaker system at 1m? If so the figure is incorrect as the speaker system they have stated to be using is quoted by the manufacturer at 125db @ 1m continuous or 131db @ 1m peak but this number in itself is also not indicative as it only refers to one element of an array of loudspeakers and not the cumulative effect of the whole group. If this is not what the author is referring to the clarification needs to be given as to this figure.
    2. The table only takes into account the contribution of the main stage before 2300 and not ALL of the stages which presumably will be in simultaneous operation. This would suggest that the author is discounting the contribution of any of the other stages to noise pollution during the hours the main stage is operating which is clearly not going to be the case.
    3. In column 2 referring to NSL1 there is a 12db reduction due to the effect of a cardioid sub array. This number is HUGELY optimistic for an array created by only 6 cabinets using a speaker system which is 7 years old and has no manufacturers recommendation for creating cardioid sub arrays using this speaker cabinet. There also seems to be a suggestion that the air and ground surface will have a marked impact on the propagation of low frequency information which is unlikely to be the case. Furthermore the same starting SPL value has been used for what one must assume is a prediction of the impact of this cardioid sub array on NSL 1. Reading the manufacturers specifications the output of this low frequency cabinet is quoted at 128db @ 1m continuous and 134db @ 1m peak so the starting figure is again inaccurate.
    4. Even using the optimistic and flawed calculations presented in the table the stated target value of 42.7db(A) Leq15 will NEVER be achieved when all of the tented stages are switched on at the same time.
6. The quoted distance to NSR 1 is debatable at 280m. Google Earth puts the figure closer to 250m depending on where you take the location of the speaker system.
7. The report makes reference on page 6 to the clients "considerable success" in attenuating nuisance noise with a 15mm plywood and rock wool construction yet gives no examples of this success or any numerical indication of the expected reduction in level. From experience these constructions are time consuming, prohibitively expensive and unlikely to have any significant impact on the environmental noise impact of this event.
8. There seem to be no low frequency calculations or predictions directly referred to in the report. Given that the low frequency component of this event is likely to be one of the most disturbing factors this seems like a serious oversight.
9. The report states that the dance tents will be run at 105db @ 1m.
    1. What does this measurement refer to? The output of one speaker? The whole cluster of speakers?
    2. 105 db WHAT? A weighted? C weighted? LEQ? Without further reference this figure is meaningless.
    3. Using the calculation method in the report, the loss of 6db every time you double your distance from the source, this means the people at 16m would experience a level of 81db. This is NOT an acceptable level to run a dance tent at and will likely lead to a very unhappy audience.
10. Routine monitoring is referred to on page 9 of the report. This section states the use of "simple" FOH meters but no further information is given as to the type or nature of this simplified meter. If this meter is a very basic unit how is the low frequency information going to be metered, logged and managed? From experience managing multiple venue festivals with basic measuring equipment is very difficult as it it almost impossible to quickly identify the source of any noise problems without just using trial and error or guess work.
11. Reference is made to logging information on specific sheets and collated for a post event report. What data is to be logged on specific sheets? Will someone be writing down levels at one minute intervals on every stage at FOH? Are we to infer from this statement that the "simple" meters being used at the FOH positions have no digital logging capability? If this is the case we are then totally reliant on the accurate reporting and honesty of the company doing the noise management who are being paid by the event organiser.
12. On page 8 of the NMP it is stated that crowd noise is to be considered as a potential noise source. To then state that it is "highly unlikely" to constitute a nuisance having just suggested that it is almost impossible to predict its impact seems like a contradictory statement and from experience with other events of this magnitude it is easy to find out that crowd noise often constitutes a nuisance and a cause for complaint.
13. Page 8 of the NMP states the type of sound system proposed for the main stage. It specifically references the manufacturers prediction software which can be used not only to design the systems but also to predict audio performance in terms of output to noise sensitive areas. If the author of this report does not consider Martin Audio's proprietary software suitable they could have chosen to use a number of other prediction systems, such as EASE, to create an accurate overview of the likely impact on the surrounding area. NONE of this work has been done and its omission is testament to the quality of this report.
14. There is no indication of the size of the team of people involved in the noise management operation, their roles or their qualifications. This is far too big a project which is likely to cause far too many complaints to be managed by one or two people. The nature of the site and the surrounding roads will make rapid travel between locations very difficult which will

necessitate a team of people monitoring noise and proactively managing the situation rather than one person retroactively responding to complaints.

15. On page 5 of the report the author states that his meter was calibrated before and after his noise survey. However, Appendix 4, which refers to the meter used, states that the microphone was last user calibrated 24th of June 2017 which means that the system in question has not been calibrated for over 6 months!

Given the inaccuracies, lack of detail, the questionable methodology and the huge assumptions made in this report it is hard to see how it can be viewed as reliable supporting evidence for this application and give any accurate indication of the potential disturbance this event will cause to the village and the surrounding areas.

Point 15 above, on its own, has to call into question the validity of this report as if the author cannot even ensure his measuring equipment is accurately calibrated what else has slipped the net?

Yours sincerely

Nick Pain

UK Cell
UK Landline

If you don't understand, PLEASE ASK!!!

Code of Practice on Environmental Noise Control at Concerts

THE NOISE COUNCIL

CONTENTS

1.0 INTRODUCTION

1.1 Large music events involving high powered amplification are held in sporting stadia, arenas, open air sites and within lightweight buildings. These events give pleasure to hundreds and in some cases thousands of people. However, the music from these events can cause disturbance to those living in the vicinity. The purpose of this code is to give guidance on how such disturbance or annoyance can be minimised.

1.2 This Code of Practice has been prepared by the Noise Council through a Working Party comprising specialists who are experienced in the particular problems that can arise with environmental noise control at concerts and similar music events. A list of members of the working party is shown in Appendix II and a list of technical papers providing some background data and more detailed information is given in Appendix I.

1.3 Various guidelines and criteria are described in this document covering a range of events from the single occasional concert to a full season. It is believed that compliance with the guidelines and the other advice given here will enable successful concerts to be held whilst keeping to a minimum the disturbance caused by noise. It is recognised, though, that full compliance with this code may not eliminate all complaints, and local factors may affect the likelihood of complaints.

1.4 This Code is not designed to address the question of environmental noise arising from discotheques, clubs and public houses, nor environmental noise affecting noise sensitive premises which are structurally attached to the venue.

1.5 This Code is designed to assist those planning a music event, those responsible for licensing such events and those responsible for enforcing the nuisance provisions of the Environmental Protection Act 1990 (England and Wales) and the Control of Pollution Act 1974 (Scotland). It addresses the environmental problem of noise from the performance and sound checks only. Other environmental impacts of concerts and the question of meeting the requirements of the Noise at Work Regulations 1989 and the guidance given in the Health and Safety Executive's Guide to Health, Safety and Welfare at Pop Concerts and similar events are beyond the scope of this document.

1.6 Compliance with this Code of Practice does not of itself confer immunity from legal obligations.

1.7 The Noise Council is keen to receive accounts of the practical application of the Code in order to improve and enhance its content.

2.0 DEFINITIONS

Background Noise Level:	The prevailing sound level at a location, measured in terms of the $L_{A90,T}$, on an equivalent day and at an equivalent time when no concert or sound checks are taking place.
dB(A):	The A-weighted sound pressure level whereby various frequency components of sound are weighted (equalised) to reflect the way the human ear responds to different frequencies.
Delay Tower:	An additional set of loudspeakers employed to provide a better spread of sound to the audience.
L_{Aeq}:	The equivalent continuous noise level which at a given location and over a given period of time contains the same A-weighted sound energy as the actual fluctuating noise at the same location over the same period.
$L_{A90,T}$:	The A-weighted sound pressure level exceeded for 90% of the measuring period (T).
Mixer:	The location where the main sound system is controlled. As well as ensuring the correct sound balance between the various performers, the overall level of sound for the audience is controlled at this location.

Music Event:	A concert or similar event where live or recorded music is performed by a solo or group of artists before an audience.
Music Noise:	The noise from the music and vocals during a concert or sound checks and not affected by other local noise sources.
Music Noise Level (MNL):	The L_{Aeq} of the music noise measured at a particular location.
Noise Consultant:	A person given responsibility by the organiser of the event for monitoring noise levels in accordance with the prevailing conditions, and who has the ability and authority to make decisions and implement changes in noise level during the event.
Noise Monitoring Position:	The location of the microphone within the venue from which the level of sound is monitored and controlled. For outdoor venues, this location tends to be at the mixer.
Noise-sensitive Premises:	Includes premises used for residential purposes hospitals or similar institutions, education establishments (when in use), or places of worship (during recognised times and days of worship) or any premises used for any other purposes likely to be affected by the Music Noise.
Other Urban Venue:	An urban park or similar area which is not normally used for major organised events.

Rural Venue:	A park, open space or grounds of a country house in a rural area not normally used for major organised events.
Sound Engineer:	Person employed to control the sound quality of the music for the audience.
Urban Stadia or Arenas:	A regular venue for major sporting or similar events in an urban area.

3.0 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 0900 and 2300.

TABLE 1

Concert days per calendar year, per venue	Venue Category	Guideline
1 to 3	Urban Stadia or Arenas	The MNL should not exceed 75dB(A) over a 15 minute period
1 to 3	Other Urban and Rural Venues	The MNL should not exceed 65dB(A) over a 15 minute period
4 to 12	All Venues	The MNL should not exceed the background noise level[1] by more than 15dB(A) over a 15 minute period

Notes to Table 1

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.
2. There are many other issues which affect the acceptability of proposed concerts. This code is designed to address the environmental noise issue alone.
3. In locations where individuals may be affected by more than one venue, the impact of all the events should be considered.
4. 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 disturbance can arise if events occur on more than three consecutive days without a reduction in the permitted MNL.
5. For indoor venues used for up to about 30 events per calendar year an MNL not exceeding the background noise by more than 5dB(A) over a fifteen minute period is recommended for events finishing no later than 2300 hours.

6. 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.

7. 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 2300 and 0900 the music noise should not be audible within noise-sensitive premises with windows open in a typical manner for ventilation.

Notes to Guideline 3.2

1. 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.

2. 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 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.

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 (e.g. 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.

4.0 RECOMMENDED NOISE CONTROL PROCEDURE

4.1 This procedure has been developed over several years and found to provide an effective means of addressing the problem of environmental noise control at events. The main features of the procedure are set out below and references are made to various technical papers which give more details.

Planning

4.2 Determine the sound propagation characteristics between the proposed venue and those living nearby who might be affected by noise, and carry out an appropriate background noise survey. This should be undertaken by a competent person who is experienced in noise propagation and control, particularly from music events.

4.3 Check the viability of the event against the relevant guideline levels. This is achieved by determining from 4.2 above the sound level experienced by the audience which would allow the guidelines to be met. 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.

4.4 Prospective licensees should give the local authority as much notice as possible of the proposed event especially if more than one event is planned during a calendar year.

4.5 The local authority should make use of licensing conditions and statutory powers to implement the procedures described in this Code of Practice. Examples of possible conditions are given in Appendix III.

4.6 The Noise Consultant should be appointed.

Before the Event

4.7 Install the loudspeaker system early enough to enable alignment and orientation to be optimised to minimise noise disturbance.

4.8 Carry out a sound test prior to each event to ascertain the maximum level that can prevail at the monitoring position to enable the guidelines to be met. This effectively calibrates the system, taking into account as far as possible prevailing weather conditions, and, for indoor events, the sound insulation of the venue.

Notes to Guideline 4.8

1. It should be remembered that the introduction of an audience to a venue increases the acoustic absorption present. This has the effect of reducing the sound level in the venue for a given amplifier setting compared with the sound test. This should be borne in mind when setting the limit levels.

During the Event

4.9 Advertise and operate an attended complaint telephone number through which noise complaints can be channelled. This will enable an immediate response to the complaints to be given and the Noise Consultant to judge whether or not any adjustment to the music noise level is needed.

4.10 Establish a communication network between all those involved in noise

control. This should include the local police authority.

Note to Guideline 4.10

1. It is difficult to communicate effectively in noisy environments, especially in the vicinity of the mixer. It has been found helpful for those involved in the communication network to use head-sets with their two way radio systems.

4.11 Carry out noise monitoring within the venue at the noise monitoring position and at sample locations outside the venue throughout the event. If the event is employing one or more delay towers, additional noise monitoring may be needed inside the venue to control the sound output from them.

4.12 Although the limit value set at 4.8 above would be in terms of 15 minute L_{Aeq}, useful control can be exercised by monitoring the L_{Aeq} over one minute periods. This enables an early warning to be obtained of possible breaches in the 15 minute limit. It is sometimes appropriate to set an additional control limit in terms of the one minute L_{Aeq} (typically some 2-3dB(A) above the 15 minute value) and to use a level recorder display to assist the sound engineer in checking compliance with the limit. The Noise Consultant should advise the sound engineer of any breaches in the prescribed noise limit, to enable a reduction in level as appropriate. The sound engineer should also be advised of occasions when the limit has only just been met.

APPENDIX I

References

1. Noise Control Techniques and Guidelines for Open Air Concerts, J.E.T. Griffiths (ProcIOA, Vol. 7, Part 3, 1985).

2. A Noise Control Procedure for Open Air Pop Concerts, J.E.T. Griffiths, S.W. Turner and A.D. Wallis (ProcIOA, Vol 8, Part 4, 1986).

3. Noise Control in the Built Environment, edited by John Roberts and Diane Fairhall, Gower Technical, 1988 (Chapters 1, 2 and 3).

4. Environmental Noise Guidelines proposed for the new Health & Safety Executive Guide for Pop Concerts, J.E.T. Griffiths and A. Dove (ProcIOA, Vol 14, Part 5, 1992).

5. A Survey of Sound Levels at Pop Concerts, J.E.T. Griffiths (HSE Contract Research Report No 35/1991).

6. Inaudibility - an Established Criterion, A.W.M. Somerville (ProcIOA, Vol 13, Part 8, 1991).

7. Noise Control at All-night Acid House Raves, K. Dibble (ProcIOA, Vol 13, Part 8, 1991).

8. A study of Low Frequency Sound from Pop Concerts, J.E.T. Griffiths, J. Staunton and S. Kamath (ProcIOA, Vol 15, Part 7, 1993)

APPENDIX II

Noise Council Working Party Membership

S.W. Turner*	Technical Director, TBV Science
A. Somerville*	Department of Environmental Health, City of Edinburgh District Council
A.D. Wallis*	Cirrus Research Limited
J. Bickerdike	Leeds Polytechnic
K. Dibble	Ken Dibble Acoustics
J.E.T. Griffiths	Director, Travers Morgan Environment
S.S. Kamath	Director, Pollution & Scientific, London Borough of Brent.
J. Sargent	Building Research Establishment
J. Staunton	Associate, Travers Morgan Environment

*** Full members of the Noise Council**

APPENDIX III

Sample Conditions Concerning Environmental Noise Control at Concerts

1.0 The licensee shall appoint a suitably qualified and experienced noise control consultant+, to the approval of the Licensing Authority, no later than..... weeks prior to the event. The noise control consultant+ shall liaise between all parties including the Licensee, Promoter, sound system supplier, sound engineer and the licensing authority etc. on all matters relating to noise control prior to and during the event.

2.0 If not already carried out, the noise control consultant+ shall carry out a survey to determine the background noise levels (as defined by the Code of Practice on Environmental Noise Control at Concerts) at..... locations around the venue representative of the noise sensitive premises likely to experience the largest increase in noise/highest noise level* as a result of the concert. The information obtained from this survey shall be made available to the licensing authority..... weeks prior to the event.

3.0 A noise propagation test shall be undertaken at least..... hours prior to the start of the event in order to set appropriate control limits at the sound mixer position. The sound system shall be configured and operated in a similar manner as intended for the event. The sound source used for the test shall be similar in character to the music likely to be produced during the event.

4.0 The control limits set at the mixer position shall be adequate to ensure that Music Noise Level (MNL) shall not at any noise sensitive premises exceed.....dB(A) over a 15 minute period/the background noise level by more than .....dB(A) over a 15 minute period* throughout the duration of the concert.

5.0 The control limits set at the mixer position shall be adequate to ensure that the MNL shall not at any noise sensitive premises exceed.....dB(A) over a 15 minute period/the background noise level by more than .....dB(A) over a 15 minute period* throughout any rehearsal or sound check for the event.

6.0 The Licensee shall ensure that the promoter, sound system supplier and all individual sound engineers are informed of the sound control limits and that any instructions from the noise control consultant+ regarding noise levels shall be implemented.

7.0 The appointed noise control consultant+ shall continually monitor noise levels at the sound mixer position and advise the sound engineer accordingly to ensure that the noise limits are not exceeded. The Licensing Authority shall have access to the results of the noise monitoring at any time.

8.0 Rehearsals and sound checks are permitted only between the following hours:

.....hrs to.....hrs.

9.0 Music from the event is permitted only between the following hours:
.....hrs to.....hrs.

Note: Suitable noise conditions should also be considered with respect to minimising noise exposure to the audience and people working at the event as advised in the HSE document "Guide to Health, Safety and Welfare at Pop Concerts and Similar Events".

*delete as appropriate.

+i.e. the Noise Consultant

THE NOISE COUNCIL

The Noise Council was established by a group of professional bodies concerned with problems relating to noise and vibration in the community and industrial environments. Its aims and objectives are to promote and respond to issues relating to noise and vibration, and to make independent technical and scientific expertise available to international and national agencies, central and local government, commerce and industry.

The Founding Bodies are:

- The Chartered Institute of Environmental Health
- The Institute of Acoustics
- The Royal Environmental Health Institute of Scotland
- The Institute of Occupational Safety & Health

The Noise Council, Chadwick Court, 15 Hatfields, London SE1 8DJ
ISBN 0 900103 51 5 Tel: 0171 928 6006 Fax: 0171 928 6953

WMX

Hybrid® horn and reflex loaded subwoofer

touring and theatre

features

- Very high output compact Hybrid® folded horn/reflex loaded subwoofer.
- Single 18" (460mm) ultra-long excursion high power drive unit
- Frequency response 35Hz-150Hz ± 3dB (-10dB @ 28Hz)
- 104dB 1W/1m
- Fast integral rigging system
- Compatable with W8LM and W8LMD line array elements
- Can be ground stacked or flown
- Socket for pole mounted W8LMD

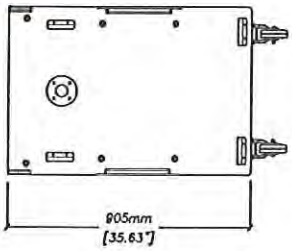
applications

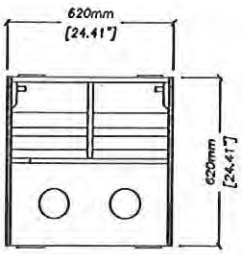
- Dedicated flown or groundstacked sub for use with W8LM and W8LMD
- Ground stacked sub with any Martin Audio Wavefront products
- Fixed installations
- Live sound reinforcement
- Corporate events
- Theatre sound reinforcement

The Martin Audio WMX is a compact, high performance flown or ground stacked subwoofer featuring our trademark Hybrid® loading. Primarily intended for use with the W8LM/W8LMD, it shares the same cabinet width and is directly compatible with the W8LM and its flying hardware.

A single long-excursion 18" (460mm)/ 4" (100mm) coil driver is front loaded by a hyperbolic horn with an ultra-low flare rate. The rear of the driver is reflex loaded to extend the LF output to below the natural cut-off point of the horn. This Hybrid® technique marries the very high efficiency of horn loading with the extended low frequency response of a reflex enclosure.

overall dimensions





WMX

technical specifications

TYPE	Hybrid® horn and reflex loaded sub-woofer
FREQUENCY RESPONSE (1)	35Hz-150Hz ± 3dB, -10dB @ 28Hz
DRIVERS	18" (460mm)/ 4" (100mm) voice coil, ultra-long excursion, water resistant cone
RATED POWER (2)	1000W AES, 4000W peak
RECOMMENDED AMPLIFIER	iK42
SENSITIVITY (6,3)	98dB (open space), 104dB (half space)
MAXIMUM SPL	128dB continuous, 134dB peak (open space)
(calculated @ 1m)	134dB continuous, 140dB peak (half space)
NOMINAL IMPEDANCE	8 ohms
CROSSOVER	70Hz-150Hz active low pass via DX1.5 or DX2 controller
ENCLOSURE	Rectangular, multi-laminate birch ply
FINISH	Black textured paint
PROTECTIVE GRILLE	Black perforated steel
CONNECTORS	2 x Neutrik NL8
FITTINGS	Proprietary rigging system Interlocking skids on top & bottom 4 x bar handles Mounting clips for optional lid Top mounted top hat fitting
DIMENSIONS (inc. wheels)	(W) 620mm x (H) 620mm x (D) 905mm (1032mm) (W) 24.4ins x (H) 24.4ins x (D) 35.6ins (40.6ins)
WEIGHT	87kg (191lbs)

Century Point, Halifax Road, Cressex Business Park,
High Wycombe, Buckinghamshire HP12 3SL, England.
Telephone: +44 (0)1494 535312 Facsimile: +44 (0)1494 438669
E-mail: info@martin-audio.com

MARTIN AUDIO LONDON

www.martin-audio.com

W8LM Mini Line Array

Mini, high performance three-way line array enclosure

touring and theatre

features

- Mini three-way line array element
- Hybrid® dual 8" (200mm) LF+MF configuration (-3dB@60Hz)
- LF+MF - 100dB @1W, 1m (single cabinet)
- Twin 1" (25mm) HF horn - 106dB @1W, 1m (single cabinet)
- Consistent 100° (-6dB) horizontal mid and HF pattern control
- Passive or biamp operation
- 12 ohm system impedance, up to 4 cabinets on one amplifier channel
- Fast, integral rigging system with variable splay angles
- ViewPoint™ array optimisation software
- Factory controller presets for a wide variety of configurations
- Compatible with W8L Longbow and W8LC line-array elements
- Compatible with WSXa, WLX, WMX and WS218X subwoofers

applications

- Theatre Sound Reinforcement
- Live Sound Reinforcement
- Corporate Events
- Fixed Installations
- Delay systems for large scale outdoor sound reinforcement

The Martin Audio W8LM is a mini line array enclosure designed to bring line array performance benefits to a variety of small and medium scale applications. It meets the need for a versatile, scalable system that can be flown or ground stacked for corporate events, theatres and indoor venues. It is also suitable as a delay system for large scale outdoor sound reinforcement.

Following the constant directivity horn design philosophy of the W8L Longbow and the W8LC, the W8LM is a three-way system that combines line array principles with innovative horn loading techniques to produce a next generation, small line array with maximum dynamic impact.

Amazingly for its size, the W8LM is a full-bandwidth system (-3dB @ 60Hz) and may be used without subwoofers in many applications. Where additional low frequency extension is required, it is ideally complemented by ground stacked WSXa or WLX/WMX Hybrid® folded horn/reflex loaded subs. Alternatively if flown sub-bass is required then WLX/WMX Hybrid® folded horn/reflex loaded subs may be used.

To achieve the vertical pattern required, practical line arrays are nearly always curved in the vertical plane – invalidating some of the simplistic ideas about wavefront curvature associated with first generation line arrays. The acoustic elements of the W8LM have been developed to have optimal wavefront curvature characteristics for real world situations where higher degrees of array curvature are likely.

Whilst the W8LM is a three-way system, it can be driven two-way active or entirely passively via its internal crossover, (selected by a rear mounted switch). To make system design even more cost effective, the W8LM is a 12 ohm cabinet and up to four cabinets can be driven off one channel of a professional quality amplifier such as the iK81.

The minimum number of W8LM elements in an array is 3, but most applications will require blocks of 4, 8 or 12 elements, depending on the required output capability and vertical coverage angle.

Century Point, Halifax Road, Cressex Business Park,
High Wycombe, Buckinghamshire HP12 3SL, England.
Telephone: +44 (0)1494 535312 Facsimile: +44 (0)1494 438669
E-mail: info@martin-audio.com

MARTIN AUDIO LONDON

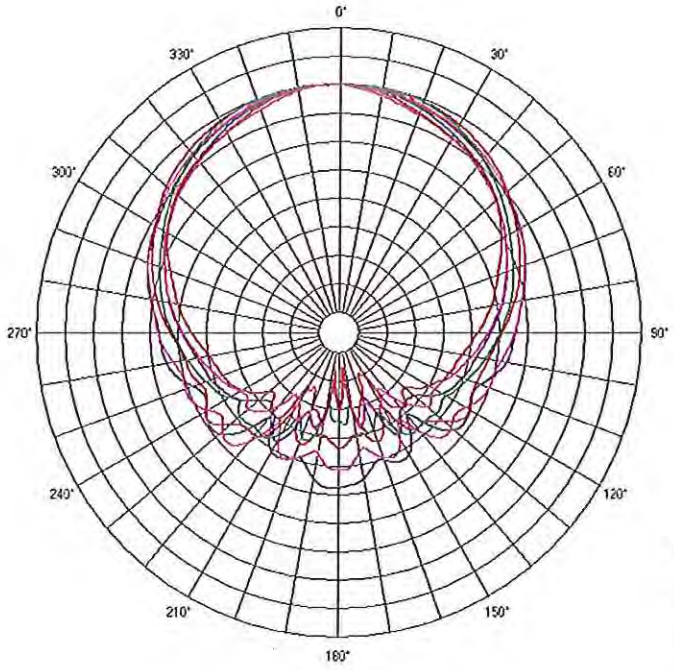
www.martin-audio.com

W8LM Mini Line Array

Mini, high performance three-way
line array enclosure

touring and theatre

polar plots



W8LM HF Horizontal

- 3150Hz & 1/3 oct. smoothing
- 4000Hz & 1/3 oct. smoothing
- 5000Hz & 1/3 oct. smoothing
- 6300Hz & 1/3 oct. smoothing
- 8000Hz & 1/3 oct. smoothing
- 10000Hz & 1/3 oct. smoothing
- 12220Hz & 1/3 oct. smoothing

Century Point, Halifax Road, Cressex Business Park,
High Wycombe, Buckinghamshire HP12 3SL, England.
Telephone: +44 (0)1494 535312 Facsimile: +44 (0)1494 438669
E-mail: info@martin-audio.com

MARTIN AUDIO LONDON

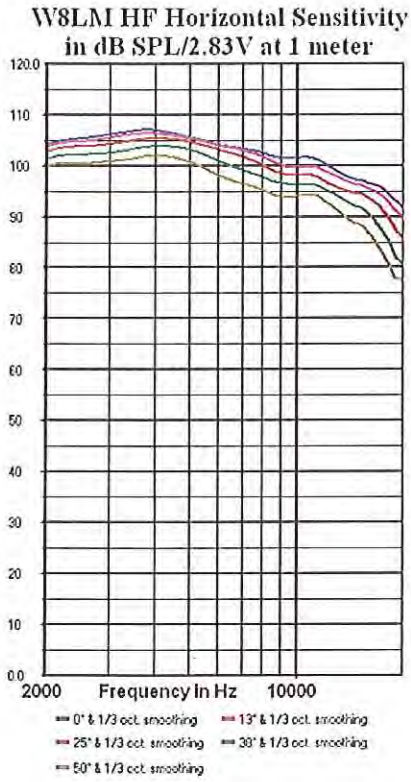
www.martin-audio.com

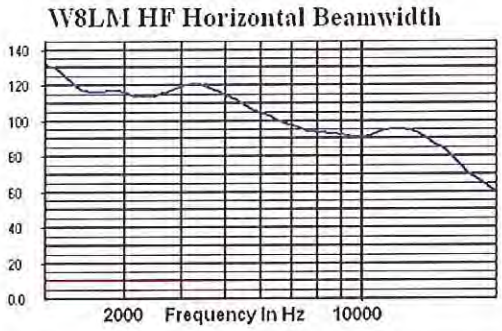
W8LM Mini Line Array

Mini, high performance three-way
line array enclosure

frequency responses

touring and theatre





Century Point, Halifax Road, Cressex Business Park,
High Wycombe, Buckinghamshire HP12 3SL, England.
Telephone: +44 (0)1494 535312 Facsimile: +44 (0)1494 438669
E-mail: info@martin-audio.com

MARTIN AUDIO LONDON

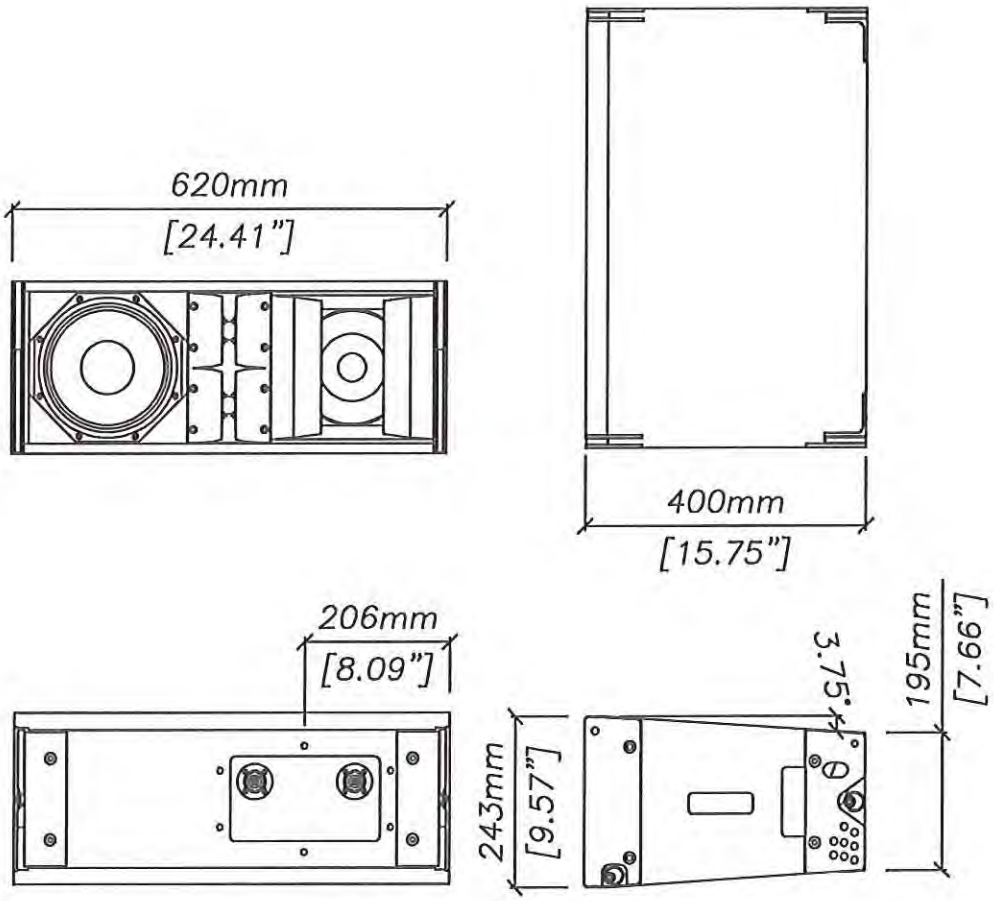
www.martin-audio.com

W8LM Mini Line Array

Mini, high performance three-way
line array enclosure

touring and theatre

overall dimensions



W8LM

Century Point, Halifax Road, Cressex Business Park,
High Wycombe, Buckinghamshire HP12 3SL, England.
Telephone: +44 (0)1494 535312 Facsimile: +44 (0)1494 438669
E-mail: info@martin-audio.com

MARTIN AUDIO LONDON

www.martin-audio.com

W8LM Mini Line Array

Mini, high performance three-way line array enclosure

touring and theatre

technical specifications (single enclosure)

TYPE	Three-way, active/passive, mini line array element
FREQUENCY RESPONSE (5)	60Hz-18kHz ± 3dB
DRIVERS: LF + MF Section	8" (200mm)/2" (50mm) voice coil, reflex-loaded direct radiator 8" (200mm)/2" (50mm) voice coil, neodymium driver, front horn loaded, rear reflex loaded
DRIVERS: HF Section	2 x 1" (25mm) exit HF compression drivers, horn loaded
RATED POWER (2)	LF + MF: 400W AES, 1600W peak HF: 75W AES, 300W peak Passive: 400W AES, 1600W peak
RECOMMENDED AMPLIFIER	iK81
SENSITIVITY (6)	LF + MF: 100dB HF: 106dB FR: 99dB rising to 105dB at HF
MAXIMUM SPL (calculated @ 1m)	LF + MF: 126dB continuous, 132dB peak HF: 125dB continuous, 131dB peak Passive: 125dB continuous, 131dB peak
NOMINAL IMPEDANCE	LF + MF: 12 ohms HF: 12 ohms FR: 12 ohms
DISPERSION (-6dB)	100° horizontal (down to 800Hz), 7.5° vertical 120° horizontal (down to 700Hz) @ -10dB
CROSSOVER	300Hz passive, 2.2kHz active or passive
ENCLOSURE	Vertical trapezoid with 3.75° wall angle, multi-laminate birch ply construction
FINISH	Textured black paint
PROTECTIVE GRILLE	Black perforated steel
CONNECTORS	2 x Neutrik NL4
DIMENSIONS	(W) 620mm x (H) 243mm x (D) 400mm (W) 24.4ins x (H) 9.6ins x (D) 15.8ins
WEIGHT (including rigging hardware)	29kg (64lbs)

accessories

ASF20001	Flying frame
ASF20002	Lifting bar
HAM09002	Groundstack bar
HTK175	Flying pin

Notes

(1) Measured on-axis in half space at 2 metres, then referred to 1 metre.
(2) AES Standard ANSI S4.26-1984.
(3) Measured in half space at 2 metres with 1 watt input, using band limited pink noise, then referred to 1 metre.
(4) Measured in half space at 2 metres using band limited pink noise, then referred to 1 metre.
(5) Measured on-axis in open (4π) space at 2 metres, then referred to 1 metre.
(6) Measured in open (4π) space at 2 metres with 1 watt input, using band limited pink noise, then referred to 1 metre.
(7) Measured in open (4π) space at 2 metres using band limited pink noise, then referred to 1 metre.

architectural and engineering specifications

The loudspeaker system shall be of the three-way horizontally formatted line array type, switchable passive/bi-amp. The low and mid frequency sections shall consist of two 8" (200mm) cone transducers, one direct radiating and reflex loaded and one front loaded by a constant directivity mid-horn using a toroidal phase plug and reflex loaded, with both sharing the same enclosure. The drivers shall operate in tandem to produce low frequencies up to 300Hz. Above 300Hz, the direct radiator driver shall be rolled off by an internal passive network and the horn loaded driver reproduce mid frequencies up to 2.2kHz. The high frequency section shall consist of two 1" (25mm) horn elements vertically mounted to produce a low-curvature vertical wavefront. The enclosure shall be constructed of heavily braced multi-laminate plywood with all flying hardware integral and captive. Bi-amp or passive operation shall be selected by a switch at the rear of the enclosure. In bi-amp mode the loudspeaker shall be operated with a separate electronic controller providing a 2.2kHz crossover between mid and high frequencies. In passive mode the mid and high frequency sections shall be integrated by an internal 2.2kHz crossover network.

Performance of the loudspeaker system with its electronic controller shall meet or exceed the following criteria:
Frequency response measured 1 metre on axis shall be 60Hz-18kHz ±3dB.
High frequency dispersion at -6dB points shall be 100°H x 7.5°V.
Power handling shall be 400W AES, 1600W peak FR/(LF + MF), 75W AES, 300W peak HF.
Rated impedance shall be 12 ohms FR/(LF + MF), 12ohms HF.
Maximum SPL measured at 1 metre on axis shall be 125dB continuous, 131dB peak.
Dimensions (W) 620mm x (H) 243mm x (D) 400mm (24.4ins x 9.6ins x 15.8ins).
Weight 29kg (64lbs).

The loudspeaker system shall be the Martin Audio W8LM.

Century Point, Halifax Road, Cressex Business Park,
High Wycombe, Buckinghamshire HP12 3SL, England.
Telephone: +44 (0)1494 535312 Facsimile: +44 (0)1494 438669
E-mail: info@martin-audio.com

MARTIN AUDIO LONDON

www.martin-audio.com

Hannah Sweetman

From: Cliff Huson
Sent: 20 March 2018 16:33
To: Hannah Sweetman
Subject: Re: Sandon fields - Urgent

Follow Up Flag: Follow up
Flag Status: Flagged

Hello Hannah,
I hope you received the traffic photo ok in my last email. Please let me know if you didn't.

I have now found last year's videos that I took on my phone, so nothing professional you'll understand. FYI and as per my letter of last year, the music started at exactly noon and carried on all day and all evening becoming louder as the day went on. Even though I live on the far side of the green. the music was loud and the bass so violent, that it rattled my windows even though there must be a quarter of a mile and obstructions between the source and my house, OK, I have tried to send this 3 times with the mp4 file attached, but AOL doesn't seem to able to cope. In their "absence", can you please officially note that I have 5 sound videos available as evidence.

With regards to objections only being relevant to the 4 points mentioned, everything to do with a music festival in a hamlet is associated with a public nuisance. However, I'm sure that my neighbours will write in specifically on that basis so I won't repeat what they are saying.

~~Regarding my letter, it deals more on a common sense, UK government and EU environmental law basis than just licensing, so can you please provide me with NHDC contacts that I can send it to, People who have more overall control of how NHDC conducts itself. Also, I need to send it to the person there who deals with endangered wildlife species. If you could provide these contacts on an urgent basis as they should be involved in the licence consideration process.~~

NOT RELEVANT.

Your help in this matter is much appreciated.

Cliff Huson

The Willows,
Roe Green,
Sandon,
Buntingford,
Herts,
SG9 0QE.

CLIFF HUSON.

Hannah Sweetman

From: Neil Sizeland
Sent: 21 March 2018 18:44
To: Hannah Sweetman; Licensing
Subject: Sandon fields

Follow Up Flag: Follow up
Flag Status: Completed

Dear Hannah Sweetman and licensing officer

My name is Neil Sizeland I live at police cottage sandon SG9 0QN , this property is in view of the main stage and the car park and camping area , last year there was a continuous noise coming from the event start to finish with on going noise on the Sunday morning and the mess that was left out on the play ground until late Sunday afternoon was not very pleasant when I took my daughter down there . I am concerned about the smell of drugs that was coming across the field and the constant traffic coming through the village with no marshalling or traffic control leading up to the event and leaving , I can only hope they were not over the drink drive limit ?
I have lived in the village for over 15 years now and seen many of parties that have been held at this venue and also seen the phone box vandalised with the windows smashed and people leaving the event smashing wing mirrors of many cars that are residents in the village , will this all come back if the even gets bigger and will be to big to police and at who's cost?

~~This is a well kept village with conservation areas and wildlife which will be comprised if the venue is to go ahead ! There are many open air music events within a 15-20 mile radius which are better placed and do we need any more ?
I think it's a money making event mainly for the landowner and it has not had much thought on the impact it will have on a small village and the villagers that have lived here for many years ,~~

NOT RELEVANT

Yours faithful Neil Sizeland
Sent from my iPad

Police cottage,
Sandon,
Herts,
SG9 0QN.

Hannah Sweetman

From: James de Uphaugh
Sent: 21 March 2018 16:37
To: Hannah Sweetman
Subject: Licensing Application for Sandon Fields at Poplars Farm, Sandon - OBJECTION

Follow Up Flag: Follow up
Flag Status: Completed

Licensing Application for Sandon Fields at Poplars Farm, Sandon

Danyells
Sandon
Buntingford
SG9 ORF

LETTER OF OBJECTION

Dear Ms Sweetman

We wish to OBJECT to the licensing application at Poplars Farm.

Whilst we recognise that the applicant has since the first application made strides to engage with the local community on the issue, we believe that the Event is not suitable for this rural location at the heart of Roe Green surrounded by other houses.

Specifically the end time of 1.30pm on 9/6/18 is too late for the regulated entertainment as is the sale of alcohol at 1pm. All this is likely to cause unwarranted disturbance to the local community in terms of noise.

Traffic poses another issue given the roads and lanes are narrow to access Sandon and inevitably there will be a concentration of vehicles arriving and leaving the proposed Festival.

As Sandon residents we trust you will take account of our comments on this being an inappropriate place to grant such a license.

Yours Sincerely

James and Eliza de Uphaugh

Southcot, Roe Green,
Sandon,
Buntingford,
SG9 0QG.

16 March 2018

Poplars Farm 'Sandon Fields'
Premises Licence Application.

Dear Hannah Sweetman,

I write to object to the above, for the following reasons.

An event like this is completely unsuitable in a small, rural, residential village, with extremely poor road access.

The number of proposed attendees, for this site, is preposterous, as is the statement

that the attendees could be 'contained' here.

The intrusion into our homes, on a Summer Week-end, would be vast – in reality, a week minimum, due to setting-up & taking down; the Music alone will be unbearable, I live 10 metres from the site, Not to mention "camping, bars, world food stalls & refreshments" – would mean generator NOISE, night & day, all week-end. The laws about generator NOISE pollution are very clear around residential property.

Home is where you should

be able to live in comfort & feel secure & safe; if this event went ahead, as a pensioner living on my own, like many other neighbours around Roe Green, I would be compelled to leave my home.

This application is void of consideration & respect for the neighbours, their homes, & the lives they need to lead.

Yours Sincerely,

Elizabeth Grubb.

(ELIZABETH GRUBB.)

Polyanna Cottage
Roe Green, Sandon
Buntingford
Herts, SG9 0QG

Ms Hannah Sweetman
Licensing Department
NHDC

19th March, 2018

Dear Hannah Sweetman,

Enclosed is a petition with 158 signatures from the residents of Sandon and the surrounding area objecting to the granting of a premises licence for Poplars Farm, Roe Green, Sandon planned for a weekend in June, July, August or September 2018 and subsequent years.

We were aware of people, some of whom have lived in the village all their lives and worked on neighbouring farms, with strong objections to the licence application, but who do not feel able to write a letter objecting to it. Some parents of very young children similarly had objections but little time to write a formal letter.

We have tried to write very clear, numbered objections in the petition heading and provided a space for people to list which of the objections they agreed with and/or to write their own comment. We hoped in this way to personalise the petition and make it more acceptable as a genuine expression of people's concerns.

Yours sincerely,

Mary McElroy