



**MANCHESTER  
CITY COUNCIL**

**Guidance on noise control for open air concerts and  
events**

**August 2022**

**Environmental Protection  
Environmental Health  
Neighbourhoods Directorate  
Manchester City Council**

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## **Service Aim**

To ensure that noise is considered in the early planning stages through good site design and other measures necessary to achieve satisfactory noise levels.

## **Principal Legislation**

Licensing Act 2003  
Environmental Protection Act 1990  
Control of Noise at Work Regulations 2005

## **National guidance/standards**

Noise Council Code of Practice 1995  
The Purple Guide to Health, Safety and Welfare at Music and Other Events

**This document is written to serve as an informative and a helpful source of advice. Readers must note that legislation, guidance and practical methods may be subject to change. The Council has taken all reasonable precautions to ensure the information is correct. However, the Council, its officers, servants, or agents, will not accept any liability for loss or damage caused by any person relying on this information, or for any errors or omissions in the information provided.**

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## Contents

Contents .....	3
1.0 Introduction .....	4
2.0 Relevant legislation and guidance .....	5
2.1 Licensing Act 2003 .....	5
2.2 Environmental Protection Act 1990 .....	5
2.3 Code of Practice on Environmental Noise Control at Concerts .....	6
2.4 The Purple guide .....	6
3.0 Noise Guidelines .....	7
4.0 Preparations before the event.....	9
4.1 The Noise Consultant.....	9
4.2 Noise Management Plan .....	10
4.3 Event information .....	10
4.4 Event location.....	10
4.5 Local geography and topography .....	11
4.6 Performance areas.....	11
4.7 Bands and live music .....	11
4.8 Sound systems.....	12
4.9 Loudspeaker location .....	12
4.10 Type of event .....	12
4.11 Council owned sites .....	13
4.12 Cumulative event days .....	13
4.13 Generators .....	13
5.0 During and after the event .....	14
5.1 During the event.....	14
5.1.1 Access .....	14
5.2 After the event.....	15
6.0 Monitoring noise levels .....	16
6.1 Frequency specific monitoring.....	17
6.2 Equipment .....	17
7.0 Public relations .....	18
8.0 Conclusions .....	19
Appendix A – Event Information Questionnaire .....	20
Appendix B – Event Checklist (Small events) .....	22
Appendix C – Event Checklist (Medium & Large events).....	24
Appendix D – Liaison with other authorities .....	26
Appendix E – Acoustic/noise consultants.....	27
Appendix F – Noise condition glossary .....	28
Appendix G – Acoustic definitions.....	30

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## 1.0 Introduction

Management of large-scale events in Manchester is important to ensure that they are run in a safe and legal way. Impact on local community also needs to be minimized as far as possible to limit the number of complaints received with regards to nuisance.

Proper management of an event requires multi-agency work across departments and external agencies. This procedure has been written to cover the key aspects of small, medium or large events, (as defined in Section 4.3). There may be site specific factors which are not covered by this document.

The aim of this document is to provide event organisers, noise consultants, residents and other interested parties with guidance on noise control for open air concerts and events.

The guidance recognises that there are competing and often conflicting interests relating to the use of Manchester's open spaces for concerts and events. This means that there is a need to manage expectations of the various groups that could be affected by such events.

The Council are keen to ensure that an appropriate balance is achieved between the organisers' objectives, an attendee's enjoyment of such events and the interests of the local community.

The guidance also outlines the relevant legal framework associated with such events and has used other related UK and local authority guidance to formulate the different elements of the document.

The Council hopes that by following the guidance in addition with complying with relevant legislation, the right balance can be achieved between the needs of the event organiser, audience, the musicians who are performing and the right of the local community not to be unduly disturbed by noise.

This document has been produced by the Environmental Protection Team in collaboration with the Council's Events Unit.

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## **2.0 Relevant legislation and guidance**

This section briefly describes the legislative framework in which a concert/event would operate, and which the Council's overall approach is based. It also highlights other (UK) guidance which have informed the technical elements of this document.

### **2.1 Licensing Act 2003**

Any premises where regulated entertainment or the sale or supply of alcohol takes place must either have a Premises Licence (PL) or must be the subject of a Temporary Event Notice (TEN). If such activities take place without the benefit of either then an offence may have been committed.

If the event site already holds a PL then any proposed activities will be restricted to the terms and conditions of the PL. If any of the proposals that are licensable are outside what the licence conditions stipulate then the licence holder will be required to apply for a premises licence variation.

The licence holder is the person ultimately responsible for adhering to the requirements of the PL. The Licensing Authority's role is to ensure that all necessary conditions are properly addressed and adhered.

If the venue does not hold a PL, then one will need to be applied for (if there will be more than 500 people attending). If there are less than 500 people then a TEN will have to be applied for. Please refer to the Live Music Act for any relevant exemptions.

A factor that is likely to change from year to year (or event to event) in a given location that holds a PL is the Designated Premises Supervisor (DPS). If the proposed DPS is different to the one stated then a variation will have to be applied for.

A PL can take several weeks to be considered even where all the details of the application have been discussed and agreed before the application is submitted.

For further information see the Council's website [here](#).

### **2.2 Environmental Protection Act 1990**

Where it is established that noise from an event is causing, or is likely to cause, a statutory nuisance under Part III of the Environmental Protection Act 1990, the Council is required to serve an Abatement Notice, requiring that the nuisance is abated. It is a criminal offence not to comply with such a notice and may result in prosecution with a maximum penalty on conviction of an unlimited fine. It is therefore important that effective noise control procedures are implemented.

The Council's Enforcement Policy states that enforcement notices will be served where it is considered that a more informal approach would be ineffective. It also allows for Abatement Notices to be served without prior discussion with the prospective recipient in cases where immediate action is required in the interest of environmental protection.

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## **2.3 Code of Practice on Environmental Noise Control at Concerts**

This national Code of Practice was issued by the Noise Council in 1995 and is the most up to date and thorough guidance on the control of noise from outdoor concerts. It is available free from the [Chartered Institute of Environmental Health](#).

It provides guidelines for noise levels and a noise control procedure to minimise any disturbance caused. It should be noted that compliance with the Code of Practice does not, of itself, confer immunity from legal obligations. It suggests that, if the event is to continue after 23:00 hours, music noise should be 'inaudible' within noise sensitive properties.

## **2.4 The Purple guide**

The Purple Guide has been written by The Events Industry Forum in consultation with the events industry. Its aim is to help those event organisers who are dutyholders to manage health and safety, particularly at large-scale music and similar events. The Health and Safety Executive was consulted in the production of the workplace health and safety parts of this publication.

It is not exclusive to noise control but rather focuses on the application of the Health & Safety at Work Act and associated regulations. Following this guidance is not compulsory, unless specifically stated, as some elements go further than the minimum you need to do to comply with [workplace health and safety law](#).

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### 3.0 Noise guidelines

The guidelines (Table 1) here have been taken from the Noise Council's Code of Practice, which have been tried and tested in Manchester at several concerts over the course of several years.

It is deemed that compliance with the guidelines and other advice given here will enable successful concerts to be held whilst keeping to a minimum the disturbance caused by noise. The nature of music events means that these guidelines are best used in the setting of limits prior to the event.

Full compliance with this code, as experience suggests, will not eliminate all complaints, and local factors may affect the likelihood of complaints (see Section 4.5).

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: Music noise guidelines**

<b>Concert days per calendar year, per venue</b>	<b>Venue</b>	<b>Guideline</b>
1 to 3	Urban stadia or arenas	The MNL should not exceed 75dB L <sub>Aeq, 15min</sub>
1 to 3	Other urban & rural venues	The MNL should not exceed 65dB L <sub>Aeq, 15min</sub>
4 to 12	All venues	The MNL should not exceed the background noise level by more than 15dB(A) over a 15 minute period

#### Notes to Table 1

1. If the event site already holds a Premises Licence (PL) then any proposed activities will be restricted to the terms and conditions of the PL. For example, venues such as Heaton Park and the Etihad stadium have specific conditions in relation to a prescribed limit attached to the PL.
2. Certain venues in the City may have site specific factors that will mean they fall outside of the above guidelines. The noise control strategy should be agreed in advance with the City Council's Events Unit.
3. For events continuing or held between the hours 23:00 and 09:00 the music noise should not be audible within noise sensitive properties with windows open in a typical manner for ventilation. 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.
4. Please refer to the Code of Practice (1995) for assessments relating to the background noise level.

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**Table 2: Octave bands and limits**

<b>Type/genre/style of music</b>	<b>Octave frequency band (Hz)</b>	<b>Noise limit dB</b>
Dance, electronic, Drum & Bass, Dubstep, Reggae, RnB	63	75
	125	75

Notes to Table 2

1. 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 may cause significant disturbance (The Noise Council 1995).



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## **4.0 Preparations before the event**

You may need specific consents or licences before the event can go ahead and this may include Planning Permission and/or a Premises Licence under the Licensing Act 2003 (see Section 2.1). It is essential that these are obtained before any booking of the event venue is finalised or advance publicity undertaken, or tickets sold.

You may also need to liaise with other enforcement authorities including the Fire Service, Greater Manchester Police, Highways, Trading Standards, Environmental Protection Team and Parks Service. Contact details of all these agencies are included in Appendix D.

The main source of noise at open air concerts and events is from music but other sources of noise may arise from patrons arriving and departing site, generator noise, pyrotechnics and/or funfairs, load in and out.

Both noise and vibration can lead to noise disturbance/nuisance outside the venue. Therefore, proper control and management of noise and vibration levels is needed during sound checking and rehearsals, and during the event.

Early discussions with the Council about the viability of the event against the guideline levels in Section 3.0 will be important. It is at the early planning stage that the organiser should consider engaging the services of a suitably qualified and competent noise consultant.

If you are in doubt as to your or your staff's capability to use a sound level meter, and noise measurements form a critical part of your control measures, then you will need to employ a noise consultant.

### **4.1 The Noise Consultant**

The noise consultant will determine the noise propagation characteristics between the proposed venue and those living nearby who might be affected by noise. They will also be able to carry out a background noise survey if necessary (see section 3.0).

A noise modelling exercise can then be conducted which will show what the maximum permissible noise levels should be set at any mixer positions. This is usually produced in the form of a noise contour map that should be submitted along with any Noise Management Plan (NMP).

Where necessary the noise consultant will recommend an appropriate site design and stage orientation to aim to minimise noise disturbance.

The noise consultant should carry out a propagation test prior to the event to ascertain a maximum guidance level that can prevail at the onsite monitoring position(s) to enable the guidelines to be met (see section 3.0).

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## 4.2 Noise Management Plan

A Noise Management Plan (NMP) will need to be submitted for all events (depending on where the event is to take place this may be required anyway as part of the terms and conditions of the Premises Licence). The NMP should identify external monitoring locations. Typical sections will include 1) Noise criteria; 2) Assessment inc. predicted noise levels and; 3) Noise control/management procedure.

## 4.3 Event information

An Event Information Questionnaire (see Appendix A) must be prepared and submitted to the Council's Event Unit at as early a stage in the planning of an event as possible, but

-at least **two months** before the event for small events  
(1 - 4,999 attendees);

-at least **four months** before the event for medium events  
(5,000 – 19,999 attendees);

-and **six months** before the event for large events  
(20,000 – 80,000 attendees).

Upon receiving the event information, the Team will advise the organiser whether the information is acceptable or not.

It is recommended that an appropriate Event Checklist (see Appendix B & C) is also completed by the Organiser.

Where an event organiser disregards the recommendations and guidance contained within this document, any future events undertaken by the same organiser will attract a higher degree of scrutiny.

If an event gives rise to complaints (that can be justified) as a result the organiser disregarding previously approved event information and noise control agreements, the Council may take the necessary enforcement action to resolve the problem (in accordance with the Council's Enforcement Policy).

## 4.4 Event location

The overall site design and layout should be to maximise the audience's enjoyment and protect the neighbours from noise disturbance/nuisance.

When deciding the location for your event, you need to consider the potential impact that noise from the event may have on local residents.

If the site is surrounded by residential properties the site may not be appropriate or strict controls on noise may be required.

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You will need to consider all of the potential noise sources including, music, people, fairground rides, loudspeakers, public address systems etc. If there are residents in close proximity to the site, you will need to take steps to reduce the impact that your event will have on them.

#### 4.5 Local geography and topography

Local geography and topography can provide both benefits and problems.

**Table 3: Localised features and associated comments**

Feature	Comment
Wind	Noise can be carried by the prevailing wind towards noise receptors. Offsite it can be very notable (>10dB on gusts of wind).
Water	Noise carries well across stretches of water such as rivers or lakes and this can cause noise problems.
Hills	The topography of the land surrounding the event site can determine the direction and distance sound travels.
Trees	These do not provide an effective noise barrier.
Nearby buildings	Can provide useful noise barriers. Can also cause problems in terms of reflection, which may direct the sound toward noise sensitive receptors and in some instances increase the noise level at the receiver.

#### 4.6 Performance areas

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 (The Noise Council 1995).

Once the site is decided upon, you need to consider the most appropriate position on the site for the stage and consider the direction of the speakers.

There will be a higher sound output in the forward direction of the speakers and lower sound output from the rear, although output from the rear of the speakers will still be significant. Loudspeakers should be facing away from noise sensitive premises.

#### 4.7 Bands and live music

The amplification of most bands consists of amplifiers and speakers for the instruments and vocalists. The sound is mixed and balanced by a sound engineer at a sound desk prior to the performance.

It is important that bands booked to appear are aware of the need to be sensitive to potential noise problems and should accept restrictions that may be imposed. Verbal assurances have been known to be ineffective and organisers are strongly advised to include suitable clauses in contracts so as to ensure that they retain effective control over sound levels.

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Where more than one stage or marquee is proposed they should be spread throughout the site. Simultaneous performances should be held at different places so as to minimise the likelihood of large crowds being drawn to one place. This will also avoid music from one sound system interfering with another and noise levels being increased as a result.

Ensuring the programme runs to schedule is key. Bands can take longer than expected to set up or fail to arrive on time, which can cause the schedule to slip. Organisers are reminded about their responsibilities under the terms and conditions of any Premises Licence in place for the event, and with regard to any pre-agreements/arrangements with the authorities and local community.

#### **4.8 Sound systems**

The output of the sound system should be suitable for the size of the event, and as a general rule it should be calculated on the basis of 1KW per 100 people in the audience expected (HSE 1995).

Ensure, when booking a sound system company, that they fully understand the need to work within the restrictions imposed and are prepared to accept direction from the Premises Licence Holder, Event Organiser, or Responsible Authority regarding sound levels.

You are recommended to draw up a suitable contract giving clear and detailed information about your expectations regarding the management of acceptable sound levels based on the contents of this document.

#### **4.9 Loudspeaker location**

Modern day loudspeakers are normally able to direct sound at a target area, i.e., the audience. You should ensure that loudspeakers are focused on the area where the audience will be, in order to reduce noise levels in the surrounding area.

You need to consider the area where the audience will be located and ensure that your sound engineers set up the sound system accordingly. It may well be advantageous to use a distributed sound system suspended from delay towers.

#### **4.10 Type of event**

You should consider the type of performers that you are going to book. Some acts will result in higher sound levels than others, for example, solo singers are likely to be quieter than bands. Some acts may have higher levels of low frequency noise. Low frequency noise has more energy than high frequency noise and will travel further and penetrate buildings. Low frequency noise can result in increased disturbance to local residents and may require additional control measures (see Sections 3.0 & 6.1).

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#### **4.11 Council owned sites**

If the proposed event site is on land owned by the Council, there may be terms and conditions of the land hire agreement which you will need to comply with. The site may also have a Premises Licence in place, which is held by the Council. All the major parks in Manchester are now licensed in this way. Please see Appendix D for a list of key contacts.

#### **4.12 Cumulative event days**

If your event or the total number of events held at the venue exceeds three days in any year then the maximum noise level recommended in Table 1, Section 3.0 may need to be reduced. This is regardless of whether these events were organised by you or others.

#### **4.13 Generators**

If generators are to be used, consider their location not just in terms of accessibility for refuelling purposes but also in terms of their proximity to residential properties. Silenced generators may need to be selected and/or may have to be acoustically enclosed.

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## **5.0 During and after the event**

The Events Team should be fully informed as to the methodology of any noise propagation tests that the consultant may have to take and may want to be involved when they take place. We should also be informed about the timings of rehearsals and sound checks to ensure that these are being well managed. These are all usually carried out on the day of the event except for rehearsals, which are usually arranged for the previous day.

The noise consultant may need to carry out a final sound propagation test on the morning of the event (this should not be before 10:00hrs). This effectively calibrates the sound system taking into account as far as possible prevailing weather conditions i.e., wind direction (see Section 4.5).

### **5.1 During the event**

It is expected that the event organiser will be responsible for monitoring noise levels and ensuring that they comply with the noise guidelines in Section 3.0 (it is normal for a noise consultant to do this on the organiser's behalf). The Council may also carry out noise monitoring for the purposes of assessing compliance and, if necessary, taking enforcement action.

Sound levels should be monitored throughout the event from the monitoring locations as agreed through the NMP (see Section 4.2). A record will need to be kept of the monitoring results. Action should be taken to reduce noise levels where the agreed noise levels are exceeded, and a record kept of the reason for the breach and the action taken to resolve the problem.

The complaint hotline should be manned at all times during the event, from before the sound propagation test and until all attendees have left the site. Any complaints should be passed on to the responsible person as appointed by the event organiser (usually the noise consultant). All reasonable complaints will need investigating and where appropriate, action taken to resolve the problem (which usually means reducing the volume of the music).

Please remember that noise levels set during the sound propagation test may vary at noise sensitive premises and may need to be reduced in the light of complaints. Whilst setting maximum levels is recommended, sound levels should not be run at these levels if lower noise levels are sufficient on the day of the event. Please see Section 6.0 regarding the monitoring of noise levels.

#### **5.1.1 Access**

Council enforcement officers will need to have full access within the event arena to carry out their duties. This will include space for storing equipment and one person positioned (on occasion) at the mixing desk.

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## **5.2 After the event**

The results of the noise monitoring should be sent to the Council along with details of any complaints received and the action taken to resolve them. If you have plans to run the event again, you should keep a checklist of what went well and what could be improved next time. A lessons learned exercise is beneficial and is something that can be discussed in a de-brief meeting, which should be arranged by the Event Organiser.

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## 6.0 Monitoring noise levels

It is expected that the Event Organiser will be responsible for monitoring noise levels and ensuring that they comply with the noise guidelines in Section 3.0 (it is normal for a noise consultant to do this on the Organiser's behalf). The Council may also carry out noise monitoring.

Where Council officers do carry out monitoring, they should receive co-operation from the Premises Licence Holder and/or Event Organiser. Officers may monitor the event to ensure that no unreasonable disturbance is being caused and that the conditions on the Premises Licence are being complied with.

Throughout the event any reasonable advice/or instruction given by Council Officers shall be complied with. An inspection will normally be made before the start of the concert or event to check on its general organisation and layout, with further inspections carried out during the course of the event.

Monitoring can be continuous or for a succession of short periods, e.g., up to 15 minutes ( $L_{Aeq}$ ) throughout the event. Monitoring should be undertaken at the mixing desk position/s and at pre-determined locations outside the venue at noise sensitive premises i.e., residential accommodation (in accordance with the Noise Management Plan).

Monitoring outside of the venue close to busy roads should be avoided and if there is a position further back away from the road that is suitable, then this should be where the monitoring is undertaken. This is to ensure that the dominant source of noise being measured is from the concert/event and not from road traffic.

During the event, those involved in monitoring and controlling sound levels need to be able to maintain a dialogue. A two-way radio should therefore be provided by the Event Organiser to at least one member of the Council noise monitoring team in addition to the Noise Consultant.

If monitoring indicates that noise levels are liable to exceed prescribed limits, the Noise Consultant will advise the sound engineer to adjust the system immediately (a forecast of potential exceedance can be achieved by monitoring the  $L_{Aeq,1min}$ ). All sound engineers need to be instructed to act on the advice of the nominated person responsible for overall control of the music.

If a complaint is received about the level of noise at a position that is not being monitored then the Event Organiser should respond to this and will need to take measurements at the complainant location.

When monitoring noise levels, the sound of the audience applause can be a significant contributor, especially at the mixing desk. It is not possible to address this issue precisely; instead, it is recommended that any such effect be noted. Any other non music sources of noise will also need noting and consideration should be given to pausing the measurement if a particularly noisy occurrence happens such a passing emergency vehicle or a member of the public shouting into the microphone.



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## 6.1 Frequency specific monitoring

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 (see Section 3.0) is being met, unreasonable disturbance may be occurring because of the low frequency noise.

Depending on the type of music being performed it may be necessary to set an additional criterion in terms of low frequency noise. Discussions at the planning stage will be necessary in these circumstances so that sufficient noise control measures can be put in place as to meet the target criteria in Table 2, Section 3.0.

A frequency imbalance on the equalisation of the music can cause disturbance further away from the site, which will not be noticeable nearby.

Complaints may occur because of this even though the monitored noise levels close to the perimeter of the site are being met. Topographical and climatic conditions can be such that noise levels are lower at locations nearer to the venue (see Section 4.5).

It is not possible to address this issue precisely; instead, it is recommended that any such complaints be logged and that the 63Hz and 125Hz octave frequency bands are checked to ensure they are not above the 75dB(A) limit (see Section 3.0). It could be that a solution to any complaints or exceedances of permitted levels are resolved by reducing the noise level in certain frequencies.

## 6.2 Equipment

To be able to carry out your own noise monitoring using measurements, you need to be competent in using a sound level meter. These can be complex, and the more sophisticated instruments will require training before they can be used correctly. Some basic meters can be purchased cheaply from high street electronics stores or are available as free 'apps' for certain smartphone and tablet devices, however these are not adequate for monitoring noise from outdoor events.

Noise levels should be measured using an integrating-averaging sound level meter complying with type 2 or better (British Standard 6698). The background noise level ( $L_{A90}$ ), where necessary, should be measured using a sound level meter complying with type 2 or better (British Standard 5969). The Time weighting F (fast response) should be used.

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## **7.0 Public relations**

It has been found through past events that if there have been good public relations at the planning stage between the Event Organiser and those living nearby, residents are more tolerable of the situation.

You will need to let local residents and businesses know in advance that events are going to take place so that they can make alternative arrangements, for themselves, and their pets, should they wish to do so.

Organisers should, at least the very least, draft a letter to be sent out to the local community at least 2 weeks before the event takes place. The content of the letter including any arrangements for specific complaint procedures will need to be discussed and agreed at multi-agency meetings at the planning stage.

Advertising and operating an attended complaint telephone number and email (hotline) through which noise complaints can be channelled is an essential component of any such consultation. This will then enable an immediate response to complainants and for the Noise Consultant/Council Officers to judge whether or not any adjustments to the music are needed. This procedure has worked well in the past for large events in Heaton Park, such as Oasis in 2009 and the Stone Roses in 2012.

The contents of any such letter/consultation will need final approval by all members of the multi-agency meeting group before public distribution.

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## 8.0 Conclusions

Any outdoor concert or event with a music component has the potential to cause serious noise pollution and so the Event Organiser has a corresponding professional duty of care.

However, if you:

- choose a suitable location;
- plan the event with noise control in mind and complete the Event Checklist in Appendix B & C;
- follow all relevant guidance and legislation;
- run the event so as to minimise the generation and spread of noise;
- respond to complaints appropriately;
- do not cause a statutory noise nuisance; and
- comply with other relevant legislative requirements;

the Council believes that the right balance can be achieved between the organiser's objectives, the attendee's enjoyment and the rights of the local community not to be unduly disturbed by noise.

**We welcome your feedback on this document. Please direct your views to the Environmental Protection Team at [contact@manchester.gov.uk](mailto:contact@manchester.gov.uk)**

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## Appendix A – Event Information Questionnaire

We need you to supply your event planning information in advance of the event date (see Section 4.3) so that any potential for noise nuisance arising from the event can be carefully managed from the outset.

**Please fill in the Event Information Questionnaire below and return it to the Events Unit, Manchester City Council, Town Hall Extension Floor One - Town Hall Extension, Albert Square, PO Box 532, Manchester, M60 2LA**

This information, plus a site plan and an Itinerary of bands and music will enable the Team to have the opportunity to comment on the acceptability of the proposals.

The aim is to make sure that your event can go ahead without causing unnecessary disturbance.

1. Name and Address of Premises/Site:

.....  
.....  
.....

2. Date of the Event:.....N° Attendees:.....

3. Start Time:.....Finish Time:.....

4. Names, Duties and Telephone Numbers of the Premises Licence Holder/Organiser:

Name	Duties	Tel. Number	Email

(Ensure that the person responsible for the control of noise during the event is identified)

5. Name of the nominated Designated Premises Supervisor (DPS):

.....

(You will have to apply to vary the Premises Licence if the nominated DPS is different to the one stated on any existing licence for the premises/site).

6. Details of the sound engineer or production company to be employed

Name:.....

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Address:.....  
.....  
.....  
Tel Number:.....  
Email:.....

**Please make sure the following are enclosed:**

- Layout plan of the premises/site to a suitable scale (e.g. 1:500) which show the location of all music areas/fairground rides/generators, bars and dimensions of marquees and other temporary structures to be used during the event)
- Noise Management Plan
- Itinerary of bands and music

Signed:..... Date.....

(Organiser of event)

Print Name:.....

## Appendix B – Event Checklist (Small events)

This checklist is appropriate for events:

- Where there are 5000 people or less in attendance
- Where the event is limited to one day only

<b>Before the event</b>	✓
1. Check what permissions you need to hold the event i.e., Licensing Act 2003, Planning, land ownership, Highways.	
2. Decide who will be the noise control person for the event. This person will deal with complaints and will control noise on the day of the event	
3. Visit the event site and surrounding area. Make a list of all addresses which may be affected by noise from the event and decide on a suitable layout plan for noisy activities	
4. Choose a mobile phone number which will act as a complaint hotline. The noise control person must have this with them throughout the event.	
5. Write a letter and deliver it to all the addresses on the list you have made above. This letter should tell people about: <ul style="list-style-type: none"> <li>• The event inc. type of event and date (you could offer free tickets and invite people along);</li> <li>• Start and finish times;</li> <li>• The complaint hotline number if they want to make a complaint.</li> </ul>	
<b>During the event</b>	✓
1. Place any generators away from residential properties and if possible behind a building or screen. Always use the quietest generators available.	
2. Test the complaint hotline number to make sure it's working. It's usually best to have the phone on 'vibrate' as you may not hear calls during the event.	
3. Walk around the local area regularly and take noise measurements at the nearest residential properties to ensure compliance with the guidelines in Section 3.0. In addition to taking measurements listen with your ears. Is it noisier in a certain area? Make a note of the areas you've visited and what you heard/measured.	
4. Deal with any noise complaints in a professional way and take them seriously: <ul style="list-style-type: none"> <li>• Ask the caller for their name, address and contact number;</li> <li>• Advise the caller that their complaint will be investigated;</li> <li>• Listen to noise levels near the caller's property</li> <li>• Take action to deal with any noise problems;</li> <li>• Call the person who made the complaint to let them know what you have done</li> <li>• Make a note of everything you do</li> </ul>	
5. Make sure the event finishes at the required time.	

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<b>After the event</b>	✓
1. Keep hold of any noise monitoring notes/records for 6 months in case a responsible authority requests them.	

## Appendix C – Event Checklist (Medium & Large events)

This checklist is appropriate for events:

- Where there are 5000 people or more in attendance
- Where the event will run for one or more days

<b>Before the event</b>	✓
1. Check what permissions you need to hold the event i.e., Licensing Act 2003, Planning, land ownership, Highways.	
1. Appoint a <b>noise consultant</b> . You should use someone who is a member of the Association of Noise Consultants and/or Institute of Acoustics (see Appendix E for contact details).	
2. Give your noise consultant a copy of this guidance which should be followed before, during and after the event.	
3. Visit the event site and surrounding area. Make a list of all addresses which may be affected by noise from the event and decide on a suitable layout plan for noisy activities.	
4. Produce a Noise Management Plan.	
5. Submit the Noise Management Plan for approval to the Events Team.	
6. Choose a telephone number and/or email address that will act as a complaint hotline.	
7. Prepare a draft consultation letter for the local that tells people about: <ul style="list-style-type: none"> <li>• The event inc. type of event and date (you could offer free tickets and invite people along);</li> <li>• Start and finish times;</li> <li>• The complaint hotline contact details if they want to make a complaint.</li> </ul>	
8. Send a copy of the draft letter to the different agencies/authorities for approval	
9. When the letter has been approved distribute it at least 2 weeks before the 1 <sup>st</sup> day of the event to all the addressees that were identified in step 3 above	
10. Confirm the approval of the Noise Management Plan	

<b>During the event</b>	✓
1. Test the complaint hotline is working.	
2. Test the contact numbers you have for your noise consultant.	
3. Ensure that all pre-agreed noise monitoring locations are being visited and that regular reports from the noise consultant to the organiser about noise levels is taking place.	
4. Ensure that the noise guidelines in Section 3.0 or any pre-agreed noise levels are being adhered to.	
5. Deal with any noise complaints in a professional way and take them seriously: <ul style="list-style-type: none"> <li>• Ask the caller for their name, address and contact number;</li> </ul>	



<ul style="list-style-type: none"> <li>• Advise the caller that their complaint will be investigated;</li> <li>• Take measurements of the noise levels outside the complainant's property;</li> <li>• Take action to deal with any noise problems;</li> <li>• Call the person who made the complaint to let them know what you have done;</li> <li>• Make a note of everything you do.</li> </ul> <p><b>If your noise consultant tells you that the music is too loud, you must ensure that the volume levels are reduced.</b></p>	
6. Make sure the event finishes at the required time.	

<b>After the event</b>	✓
1. Get a report from your noise consultant about the event and email a copy to the Council	
2. Arrange a de-brief meeting with key people including the responsible authorities.	

**Completed checklists should be sent to the Events Unit, Manchester City Council, Town Hall Extension Floor One - Town Hall Extension, Albert Square, PO Box 532, Manchester, M60 2LA**

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## Appendix D – Liaison with other authorities

You may need to contact other enforcement authorities for any additional requirements. Below are website contact details for other responsible authorities. Contacting and liaising with them is your responsibility as Event Organiser:

- [Greater Manchester Police](#)
- [Greater Manchester Fire and Rescue Service](#)
- [Health & Safety Executive](#)
- [Manchester Safeguarding Board](#)
- [North West Ambulance Service](#)
- [St John Ambulance](#)

Manchester City Council teams can all be contacted as follows:

- [Highways](#)
- [Events Team](#)
- [Trading Standards](#)
- [Planning & Building Control](#)
- [Food and Health & Safety](#)
- [Premises Licensing, Taxi Licensing and Street Trading](#)

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## **Appendix E – Acoustic/noise consultants**

Depending on the scale of the event it is expected that a suitably qualified acoustic consultant will be employed to help to produce a Noise Management plan for the event and to monitor noise levels throughout the event.

The Institute of Acoustics ([IoA](#)) is the professional body for acoustic consultants and there is a list of registered consultants on their website.

You may also wish to look at the website of the Association of Noise Consultants ([ANC](#)).

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## Appendix F – Noise condition glossary

As a result of any Premises Licence application the Licensing Team may seek to apply conditions controlling the hours and noise levels at the event. You may also want to offer one or more of the following conditions where applicable.

- All amplified music in an outside marquee or in the open air shall finish no later than (\*) hrs.
- Rehearsals and sound checks are permitted only between the following hours: (\*) hrs to (\*) hrs.
- Music from the concert or event is permitted only between the following hours: (\*) hrs to (\*) hrs.
- Music from other sources (e.g. food traders, fairground rides) is permitted only between the following hours: (\*) hrs to (\*) hrs.
- The control limits set at the mixer position shall be adequate to ensure that the Music Noise Level shall not at any noise sensitive premises exceed (\*)dB(A) over a fifteen minute period throughout the duration of the concert or event.
- The control limits set at the mixer position shall be adequate to ensure that the Music Noise Level shall not at any noise sensitive premises the background noise level by 15dB(A) over a fifteen minute period throughout the duration of the concert or event.
- The control limits set at the mixer position shall be adequate to ensure that the Music Noise Level shall not at any noise sensitive premises exceed (\*)dB(A) over a fifteen minute period throughout the duration of any rehearsal or sound check for the concert or event.
- The control limits set at the mixer position shall be adequate to ensure that the Music Noise Level shall not at any noise sensitive premises exceed the background noise level by 15dB(A) over a fifteen minute period throughout the duration of any rehearsal or sound check for the concert or event.
- The control limits set at the mixer position shall be adequate to ensure that the 63Hz and 125Hz octave frequency bands do not exceed 75dB throughout the duration of the concert or event.
- The Event Organiser shall have full control over the sound amplification equipment and the volume shall be adjusted according to the requirements of the Responsible Authority for Environmental Health.
- The Event Organiser shall ensure that all persons (including individual sound engineers) involved with the sound system are informed of the sound control limits and that any instructions from the Responsible Authority for Environmental Health regarding noise levels are complied with.

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- Unrestricted access to the front of house position and backstage areas shall be allowed at all times to the Responsible Authority for Environmental Health for the purpose of sound level measurements, communications with the nominated noise consultant / sound engineer and monitoring licence conditions.
  - All complaints about noise received by the site office / event organiser shall be logged and shall be notified to the Responsible Authority for Environmental Health within [\*] minutes of the complaint being received.
  - The Event Organiser shall have full control over traders or other organisations on site where there is amplified music being played. At the request of the Responsible Authority for Environmental Health the Event Organiser shall arrange for the volume to be reduced or the playing to cease, or if necessary the equipment to be confiscated.
  - All noise monitoring as required shall be carried out by a suitably qualified and experienced Noise Consultant appointed by the Event Organiser.
  - The appointed Noise Consultant/named person shall be delegated the responsibility of noise control during a concert and during sound tests. The person shall control the sound levels at the mixer throughout the period of the concert and ensure that the agreed levels are not exceeded.
  - The Event Organiser shall ensure that the noise consultant shall maintain satisfactory levels of communication with the Responsible Authority for Environmental Health at all times and shall advise the sound engineer accordingly to ensure that the noise limits are not exceeded.
  - The Event Organiser will ensure to carry out a sound propagation test prior to the event to determine a sound level at the sound mixer position which is required to achieve the external noise limits at residential properties. The Event Organiser shall agree the maximum level at the mixer position with the Responsible Authority for Environmental Health.
  - During music events noise levels shall be continuously monitored at the mixer position by the appointed Noise Consultant.
  - The Event Organiser shall ensure that the Responsible Authority for Environmental Health is provided with the results of the noise monitoring in writing at any time upon request.
  - Pre-event information, including but not limited to when sound checks may be conducted, the times of the performance and a complaint hotline will be communicated to local residents and business premises at least 2 weeks prior to the first day of the event/concert.
  - The Event Organiser will submit a Noise Management Plan at least (\*) weeks/months to the Responsible Authority for Environmental Health for approval.

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## Appendix G – Acoustic definitions

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.
$L_{Aeq}$ :	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 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).
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.
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.
Delay Tower:	An additional set of loudspeakers employed to provide a better spread of sound to the 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:	The $L_{Aeq, T}$ 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.
Sound engineer:	Person employed to control the sound quality of the music for the audience.
Noise sensitive receptor:	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 purpose likely to be affected by the Music Noise.