

Licensing (Hearings) Sub-Committee Agenda



Date: Thursday, 18 January 2024

Time: 10.00 am

Venue: The Council Chamber - City Hall, College Green, Bristol, BS1 5TR

Distribution:

Councillors: Cllr Chris Davies, Cllr Richard Eddy, Cllr Chris Windows and Cllr Brenda Massey

Copies to: Lynne Harvey (Legal Advisor), Dakota Delahunty, Abigail Holman (Licensing Policy Advisor), Carl Knights (Licensing Policy Advisor) and Taylor Meagher (Member Development Officer)

| Item | Time | Title |
|------|----------|--|
| 6. | 10.00 am | Application for grant of a premises licence in respect of FKP Scorpio UK, Queen Square, Bristol. |



Documents provided by TLT LLP on behalf of FKP Scorpio UK, premises application for Queen Square, 23/05760/PRGRT

Please find attached documents for licensing Agenda. For inclusion within the licensing committee agenda papers please.

These are:

- Introduction to Applicant
- Introduction to SCP Productions
- Event Management Plan (EMP) index
- Representations Matrix
- Map plan of representor locations
- Policy paragraphs of significance document (1.doc)
- Draft Noise management Plan

Brief introduction documents to the following issues:

- Capacity
- Security
- Parking
- Toilets
- Traffic
- Waste

This short submission is aimed at assisting the Bristol City Council licensing subcommittee, officers and local resident objectors who are parties to the above matter listed for determination on 18 January. In essence, it summarises the submissions that the applicant will make to the licensing committee and introduces the documents that will be before the committee.

The Applicant

FKP Scorpio are an experienced large scale event promoter and management organisation. The organisation have considerable experience of delivering large scale events, successfully, and the individuals associated with and involved in this event have themselves significant experience organising large scale events throughout England and Wales. All of this is set out in the presenter document marked FKP Scorpio contained within the paperwork.

SC Productions limited are an experienced production, event and artist liaison management company. A company biography document setting out their experience in this field is included within the papers provided by the applicants. The committee will note that they produced Massive Attack's Filton Airfield show and have managed the production of the Bristol Light Festival for the past two years with Bristol's Business Improvement District.

Licensable activities

The application seeks to permit licensable activities to be conducted within Queen's Square, concluding no later than 11pm. This to be across no more than 3 days per annum, across one weekend only, Friday, Saturday and Sunday only.

Pre-application consultation

The applicant sought to undertake significant pre-application consultation prior to the submission of this application. Initially, probably obviously, there was a comprehensive engagement with the parks team as to the suitability of the location. Thereafter there followed directing on site engagement with environmental health as well as remote (Teams) meetings with both the Avon and Somerset Constabulary and the licensing authority. Copies of the draft application, operating schedule and introduction to the FKP Scorpio business all featured in those discussions. The licensing authority advised that it would also be appropriate to engage directly with the neighbourhood enforcement and street scene officers and that was undertaken.

Resident engagement

The applicants also endeavoured to engage with residents in advance of the submission of the application. BCC provided details about the local residents' associations and contact was initiated with

those bodies. A number of the representors express disquiet about the lack of consultation in regard to this application, but it is fair to observe that all the parties to whom the applicants were directed by the City Council were attempted to be contacted and/or engaged with. Following submission of the application the licensing authority requested confirmation from the representors as to those who would be happy to be engaged with by the applicants and all have been contacted.

Environmental Health Officer

Conditions are proposed within the application and the supporting papers attending to the representation raised by Environmental health. An expert acoustic consultant has been appointed and has liaised with the EHO for some months. A draft Noise management plans (and conditions) for the activities have been provided /and are proposed.

Health and Safety Officer

Bristol City Council through their health and safety officer submitted a representation seeking to attach a number of conditions to the premises licence over and above those contained within the operating schedule. These are set out within the applicant's additional papers, and have been circulated to all representors. If the committee see fit to grant the licence, we would respectfully submit that these conditions are appropriate to attach to the premises licence.

Neighbourhood enforcement and street scene officer

The committee's attention is invited toward the agreement that has been reached with the neighbourhood enforcement and street scene officer who served a representation to the application. As per the comments in respect of the health and safety officer representation, above, we would invite the committee to attach these conditions to the premises licence if they are minded to grant the licence. A number of these conditions finesse or amend conditions already proposed within the original application and in the event of duplication we would invite the committee to "prefer" the now agreed condition, essentially in substitution for the original.

Of particular note is the fact that the officer's representation starts with the following comment: *"The licensing authority is in support of the application to grant the premises licence, provided the proposed conditions below are included in the licence. These are proposed to ensure the licensing objectives are upheld and clarify aspects referenced in the application"*.

Avon and Somerset Constabulary

The committee's attention is directed toward the fact that the Avon and Somerset Constabulary have not seen fit to serve a representation. They were fully consulted before the application was submitted.

National Guidance

The licensing committee will be familiar with section 9.12 of the national guidance issued under Section 182 of the Licensing Act 2003. This states: Each responsible authority will be an expert in their respective field, and in some cases it is likely that a particular responsible authority will be the licensing authority's main source of advice in relation to a particular licensing objective. For example, the police have a key role in managing the night-time economy and should have good working relationships with those operating in their local area⁵. The police should usually therefore be the licensing authority's main source of advice on matters relating to the promotion of the crime and disorder licensing objective

Conditions

There is a significant conditions schedule included within the committee papers. Attending to all of the four licensing objectives.

Event Safety Management Plan (ESMP)

The licensing committee's attention is invited to the table of contents and appendices list provided within the applicant's paperwork. This is a comprehensive index disclosing two dozen or more policies and procedures and 30+ areas of particular consideration. This document is a live document shared with the responsible authorities and Safety Advisory Group throughout the planning and development period.

The index to this significant document is contained within the applicant's paperwork. It sets out all the policies and procedures that will go into the organisation of any events permitted under this licence.

Matrix

We invite the committee's attention toward the representations matrix also included within the papers. This document seeks to set out where the licensing committee may find either conditions or elements of the ESMP and procedures that attend to the various concerns that have been articulated by residents.

Supporting documents

Toilets/Waste/Parking/External security materials have also been provided, addressing issues raised. These are within the committee papers.

Capacity

A document attending to capacity is included within the committee papers. The committee will be aware that over and above the Bristol Harbourside Festival, a licence for an event titled "Arcadia" was previously permitted, with a capacity of some 17,000.

Bristol City Council licensing policy

The council's own licensing policy acknowledges the contribution and wider benefits that cultural opportunities present to the authority and residents. We have sent across and now within the supplementary a note highlighting those paragraphs that appear to us to be of particular import for the licensing committee's consideration.

Of particular note is the following 1.12 -Bristol is a major regional entertainment centre and regularly attracts in excess of 30,000 people into its city centre at weekends. The main entertainment areas are located within the city centre, Stokes Croft, Southville and Gloucester Road. Bristol has a rich history of creative music. The underground Bristol music scene from the 1990s produced bands such as Massive Attack, Portishead and Tricky and through its approach to drum and bass and trip hop produced a unique and distinctive Bristol sound. Bristol's cultural diversity plays a leading role in shaping the entertainment offer in the city and is showcased with the St Pauls Carnival which attracts around 100, 000 residents and visitors in a celebration of the city's Afro Caribbean culture and its history. The Bristol Harbour Festival, which is the largest free event in the South West and attracts over 250,000 visitors, points back to the city's maritime history. Bristol Pride gives recognition to the LGBTQ community whilst South Bristol's Upfest event celebrates the strong links in the city between music and graffiti art..... The Council is keen to promote the cultural life of Bristol and so licensing is approached with a view to encouraging forms of licensable activity consistent with the licensing objectives.

Safety Advisory Group (SAGE)

It is worthy of observation that the engagement of the Safety Advisory Group in Bristol provides a secondary lockstep to ensure compliance and officers will be engaged and effectively overseeing all of the planning and work that will go into the delivery of the events hereafter. The licence is proposed to be conditioned accordingly. Documents, policies and procedures for the planning of and conduct of the proposed activities will all be disclosed, discussed and considered by the relevant officers hereafter.

We will be attendance before the licensing committee to support the application

1.12

Bristol is a major regional entertainment centre and regularly attracts in excess of 30,000 people into its city centre at weekends. The main entertainment areas are located within the city centre, Stokes Croft, Southville and Gloucester Road. Bristol has a rich history of creative music. The underground Bristol music scene from the 1990s produced bands such as Massive Attack, Portishead and Tricky and through its approach to drum and bass and trip hop produced a unique and distinctive Bristol sound. Bristol's cultural diversity plays a leading role in shaping the entertainment offer in the city and is showcased with the St Pauls Carnival which attracts around 100, 000 residents and visitors in a celebration of the city's Afro Caribbean culture and its history.. The Bristol Harbour Festival, which is the largest free event in the South West and attracts over 250,000 visitors, points back to the city's maritime history. Bristol Pride gives recognition to the LGBTQ community whilst South Bristol's Upfest event celebrates the strong links in the city between music and graffiti art. Bristol also has an impressive food scene which has won many accolades and awards in recent years. Food led venues have helped change the character and feel of a number of areas of the city and the Council recognises the importance of the food industry in the night time economy. The Council is keen to promote the cultural life of Bristol and so licensing is approached with a view to encouraging forms of licensable activity consistent with the licensing objectives.

2.14

However it will enable applicants to decide if their prospective application might benefit from discussion with responsible authorities, for example to assuage any concerns that might otherwise result in relevant representations being made on the application.

2.15

In determining applications the licensing sub-committee will have regard to other relevant local strategic plans and policies. The Council recognises the importance of securing the proper integration with all relevant local strategies introduced for the management of town centres and the night-time economy. Where applicants are able to demonstrate that their application fits with such strategies the sub-committee will recognise that this is a relevant consideration and attach the appropriate weight to this when reaching a determination.

3.1.2

The Council expects the authorisation holder to take steps to control excessive consumption and drunkenness on relevant premises. This will reduce the risk of anti-social behaviour occurring both on the premises and elsewhere after customers have departed. Authorisation holders are expected to be able to demonstrate a general duty of care to customers using their premises and others affected by their activities this may include developing a policy to prevent the sale of alcohol to drunk customers

3.13

The policy also applies where outside areas are provided for consumption of alcohol, particularly where the area is constructed of hard material and also where the outside area is in or adjacent to a public place.

3.13

The Council considers it appropriate for the promotion of the licensing objectives to prevent the passing of a glass bottle over the bar of premises licensed to supply alcohol for consumption on the premises where there is a poor history of crime and disorder where this is deemed sufficient to address the crime and disorder concerns.

3.14

The Council will work with the police and other relevant Responsible Authorities and licensees to encourage good practice in this area . In considering authorisation applications that have attracted relevant representations, the Council will also have regard to the following, where relevant: • Any representations made by the Police, or other relevant agency about the training given to staff in crime prevention measures appropriate to those premises. This could include training in specific areas such as recognising drunkenness, use of illegal substances and the assessment of drinks promotions

3.14

The measures employed to prevent the consumption or supply of illegal drugs, including any search procedures and entry policies

3.14

The likelihood of any violence, public order or policing problem if the authorisation is granted

3.14

The measures taken to control admission to the premises and the use of and number of Security Industry Authority licensed door supervisors employed at the premises.

3.15 It is recommended that applicants discuss the crime prevention procedures in their premises with the Licensing Authority officers and the police before submitting their application.

3.2.3

Where public safety may be compromised by an excessive number of customers, applicants are expected to propose capacity limits. This is especially important for premises where regulated entertainment (within the meaning of the Act) is being provided at nightclubs, cinemas and theatres. Other appropriate measures may include the use of door staff, CCTV, staff training, etc.

3.2.5

In respect of premises with outdoor areas that may be accessed by customers or the public (whether or not those areas form part of the place that is licensed) whether it is appropriate to provide appropriate lighting of these areas, use of toughened glasses and the provision of customer bins.

3.2.5

Applicants for authorisation of premises that are of high capacity or whose regulated entertainment may give rise to an increased risk of injuries occurring are expected to advance steps regarding first aid provision.

3.2.5

Applicants for authorisation of premises where special effects (such as fireworks/ foam/ lasers/ etc.) are planned will be expected to propose measures that will ensure this will not create any safety risks.

3.2.5

Where proposed licensable activity includes the consumption of alcohol or provision of late night refreshments on the premises, it is expected that applicants should advance steps regarding the provision of adequate and well-managed toilet and hand washing facilities.

3.3

“A core element of the crime of public nuisance is that the defendant’s act should affect the community, a section of the public, rather than simply individuals.... With regard to applications it is public nuisance that must be demonstrated and any conditions imposed on licences must relate to the prevention of public nuisance rather than private nuisance

3.3.1

It should be noted that there is now residential accommodation in most parts of the city, including an increasing number of properties in the city centre that are being, or have already been, converted for residential use.

3.3.4

The factors that the Council will particularly consider when determining an application or undertaking a review include: Noise from Entertainment Steps taken or proposed to be taken to prevent noise and vibration from entertainment causing nuisance and damage to residents hearing. This may include noise from music, human voices and other forms of entertainment whether amplified or not.

3.3.4

Measures to prevent nuisance may include the: • Use of time restrictions on certain areas. • Cessation of the use of certain areas. • Supervision of outdoor areas. • Suitable signage. • Restriction of seating or heating in outdoor areas. • Restriction on the times that food or drinks can be consumed or sold to be consumed outside the premises. • Limiting the hours at which premises are open to the public or during which outside areas may be used.

Lighting

Steps taken or proposed to be taken by the applicant to prevent artificial light from causing nuisance. This includes the siting of external lighting, security lighting and advertising lighting displays.

Waste

Steps taken or proposed to be taken to prevent nuisance being caused from the storage of refuse on or in the vicinity of the premises, measures may include:- • All waste and refuse to be contained in appropriate lockable containers. • Adequate off street storage for refuse bins between collections. • Refuse only to be placed out for collection at a specified time. • Cleansing regimes to ensure for the immediate clearing up of any waste spillages. • Implementation of a signed Trade Waste Agreement.

Litter

Provision and regular emptying of litter bins. • Provision for the disposal of cigarette litter at entrances as well as where people are most likely to congregate. However licence holders are encouraged to ensure that where possible smoking is discouraged by the entrance to the premises to avoid the need for other customers to inhale second hand smoke. The licensing authority recognises however that in some cases no other suitable location may be available.” • Regular monitoring and cleaning of areas. • Reduction in the amount of packaging passed on to customers. • Provision of posters asking customers not to drop litter.

Parking and transport

The availability of public and other transport provision in the locality (including taxis and private hire vehicles) for patrons. • The arrangements made or proposed for parking by patrons, and the effect of parking by patrons on local residents (including motorised vehicles and cycles). • The level of likely disturbance from associated vehicular movement. • Steps taken or proposed to be taken by the applicant to prevent queuing (either by pedestrian or vehicular traffic) or to manage queues.

General

Any other relevant activity likely to give rise to nuisance. • The history of the applicant in controlling anti-social behaviour and preventing nuisance. • Any representations made by the Police, or other relevant agency or representative. • The history of previous nuisance complaints proved against the premises, particularly where statutory notices have been served on the present licensees

6.1.7

Where following receipt of relevant representations the Licensing Authority considers that to grant the authorisation, whether as sought, or with additional conditions, would result in a real risk of harm of the type that the licensing objectives seek to prevent then refusal (in whole or in part) should be considered. The health, safety and well-being of the public in the context of the duty to promote the four licensing objectives should be of paramount importance.

6.5

There are no fixed hours for trading under the Licensing Act. Applicants are required to identify the hours they propose to operate.

6.5.2

The applicant needs to demonstrate in their operating schedule what steps they would take to promote the four licensing objectives. It is suggested that the Licensing Committee, when considering each application on its merits following receipt of relevant representations, should have particular regard to the following factors when trading hours are an issue before the committee at a hearing: • Whether the licensed activities are likely to cause an adverse impact, especially on local residents, and what, if any, appropriate measures are proposed to prevent it; • Whether there will be a

substantial increase in the cumulative adverse impact on an adjacent residential area; • Whether there is a suitable level of public transport accessibility to and from the premises at the appropriate times; • Whether the activity will be likely to lead to a harmful and unmanageable increase in the demand for car parking in any surrounding residential streets suffering from high levels of parking stress; • Whether the premises have an authorised or lawful use for the permissions sought under Town and Country planning legislation.

6.6.13

Implementation of the “Challenge 25” scheme (challenging anyone who looks under 25 to prove their age by use of an approved means of identification); for this to be advertised and enforced on the premises and to be a condition of the authorisation....Details of training provided to members of staff to prevent underage sales to be maintained in a register and kept available for inspection by a constable or authorized officer of the Council.

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FKP SCORPIO 

QUEEN SQUARE BRISTOL



ABOUT US

FKP Scorpio UK was born in the pandemic, when highly experienced promoters Scott O'Neill & Daniel Ealam realised that there was space in the UK live music industry for a major new force for good. One with both independent spirit, and high level expertise. With the fan at the forefront of its thinking.

FKP's first full operational year was 2022 and the company has already sold over 2.5 million tickets – a record breaking start for a new UK live music events business. Shows ranged from pubs to stadiums and the company places a big emphasis on top operations from its smallest to its biggest shows.

In 2022 FKP promoted the biggest UK tour of the year – Ed Sheeran's Mathematics Tour, with stop offs at Wembley Stadium, Cardiff Principality Stadium, Manchester Etihad Stadium and Sunderland's Stadium Of Light. FKP has also produced major outdoor events at flagship council properties in Nottingham and Swansea at 25,000 capacity, has an upcoming 20,000 capacity outdoor event in Rotherham and also produced shows at Cardiff Castle in 2022 and 2023 with artists across these events including Queens of The Stone Age, Gerry Cinnamon, Diana Ross and Bryan Adams. The company also proudly presented Ministry Of Sound's 30th Birthday Celebration at The O2 and the BBC's Planet Earth orchestral 6 date UK arena tour.

The company also works with an incredible roster of artists including Self Esteem, Phoebe Bridgers, Noah Kahan, Mitski, Dylan, 2CELLOS, The War on Drugs, Easy Life, Anne-Marie, The Lumineers, The Hu, Jungle, James Blake and Kae Tempest, and many more.

Before starting at FKP, Scott and Daniel were responsible for events and tours such as Massive Attack's triumphant 2019 Filton Airfield shows, Ed Sheeran record breaking "World's highest grossing" Divide Tour which included multiple nights in Leeds Roundhay Park and Ipswich's Chantry Park.

WHY QUEEN SQUARE?

- Firstly, the obvious, what a beautiful square!
- The city centre location is unparalleled – a central site, with the city on the doorstep, is a fantastic offering to the customer. Being a few minutes' walk from Temple Meads Station, it is easily accessible to both locals and tourists from across the country and the rest of the world. And this brings with it many benefits to the city. For example, a walk around Cardiff City Centre on the day of a show at Cardiff Castle and the town is buzzing, restaurants and bars are full.
- Queen Square is the only site in the centre of Bristol of adequate size to attract the leading artists from across the world. The amphitheatre for example at 5000 capacity can only attract artists of a certain size and calibre. At 15,000 capacity, Queen Square is perfectly placed to attract major artists in the same way as Edinburgh Castle, London's Hyde Park, Liverpool's Pier Head, Brighton Beach, Cardiff Castle – central iconic outdoor concert locations known by artists the world over. We are talking international arena and stadium level artists, far above the club level artists smaller venues can accommodate. We won't be competing with the new arena, as the Queen Square shows will be in the summer, artists don't often play arenas in summer, as they are touring a different production, that is suitable for outdoor shows and festivals. We will only be helping put Bristol on the worldwide map as a location for the worlds leading artists to play.
- We will protect the unique location of Queen Square by only doing one weekend per year. Much like the other city centre iconic venues mentioned previously we want the venue to remain special.
- The central location also feeds into another very important issue for us, sustainability. Queen Square is a well-served location with many options for public transport – both locally and nationally.

OUR WIDER QUEEN SQUARE TEAM



SC PRODUCTIONS

Our directors Scott and Dan have worked with Cardiff company SC Productions as site managers on all of their large scale events, including the Filton Massive Attack shows and all of Ed Sheeran's outdoor and stadium touring.

SC have a relationship with Bristol City Council and Queen Square through the Festival of Light.



THE EVENT SAFETY SHOP

With offices situated less than a minute from Queen Square, Health and Safety experts The Event Safety Shop are world leaders in delivering large scale events safely. From Olympics to Glastonbury.

TESS have also worked on the previous events at Queen Square plus almost all other sites in Bristol.



JOYNES NASH NOISE CONSULTANTS

Joynes Nash is a leading acoustic and noise consultancy.

With extensive experience of live music events and a proven track record of working with event organisers and local authorities.



CTM - EVENT TRAFFIC MANAGEMENT SPECIALISTS

Vast experience managing traffic on some of the largest events in the country from Glastonbury Festival to the Bristol Balloon Fiesta.

OUR PREVIOUS EVENTS...

CARDIFF CASTLE SERIES

In association with local partners we have presented 10 concerts at Cardiff Castle since 2018 including Diana Ross, Bryan Adams, Queens of The Stone Age and Noel Gallagher.

MASSIVE ATTACK AT FILTON AIRFIELD

Massive Attack played their last triumphant homecoming shows at Filton Airfield in 2019 to 30,000 people over 2 nights. A truly bespoke project delivered with "MASSIVE SUCCESS" to quote the front cover of the Bristol Post the following day.

JUNGLE AT MILLENNIUM SQUARE LEEDS

Millennium Square at the heart of Leeds city centre hosted Jungle in the Summer of 2022 to 5000 fans.

ED SHEERAN'S RECORD BREAKING DIVIDE TOUR

The UK leg of the worlds highest grossing tour of all time!

OUR PREVIOUS EVENTS...



ED SHEERAN LIVE AT ROUNDHAY PARK

Leeds' Roundhay Park played host to Ed Sheeran and 150,000 fans across 2 nights in 2019, the biggest events the city has ever seen.



MEADOWLANDS FESTIVAL IN NOTTINGHAM

FKP created a one off festival in 2022 in Nottingham City Centre for 20,000 fans headlined by Scottish troubadour Gerry Cinnamon.



GERRY CINNAMON IN SWANSEA



ED SHEERAN LIVE AT CHANTRY PARK

THE EVENT

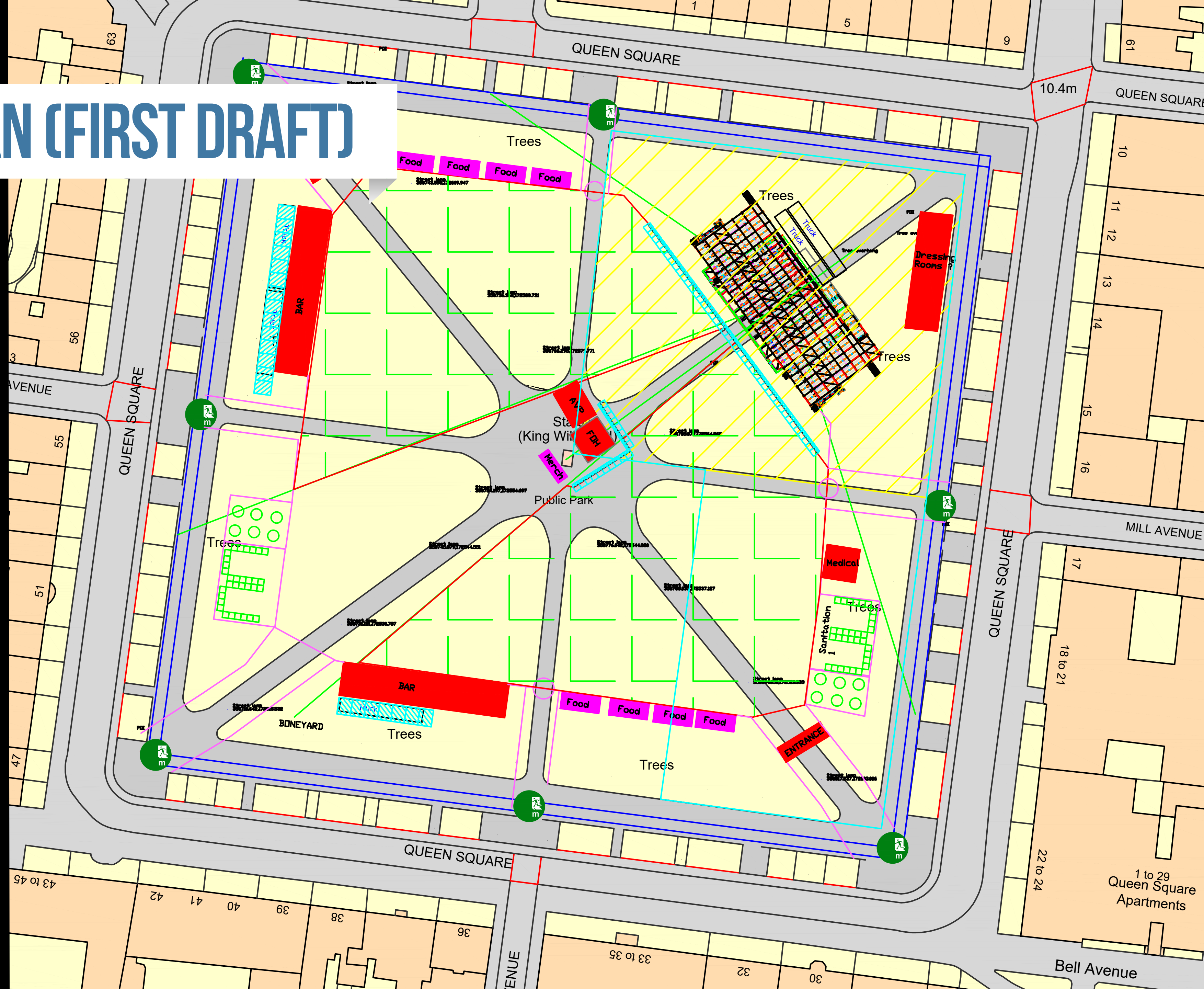
We will be applying for a license to host 3 shows across a weekend at Queen Square, dates to be pre agreed annually with Bristol City Council, starting in 2024 on the weekend of Friday August 9th, Saturday August 10th and Sunday August 11th 2024.

Each evening would host 15,000 live music fans. Gates would open at 2pm on Saturday and Sunday and 5pm on Fridays. Appreciating the needs of local residents we would not make amplified noise on the Friday until 5pm with the exception of a lunchtime window between 12 and 1:30pm for Friday soundchecks.

We will be liaising closely and actively with residents on the impact of the shows, including working closely with the council's Environmental Health teams on noise planning.

Before announcing the event and submitting our license application we will host a meeting with residents discussing our plans inviting their feedback.

SITE PLAN (FIRST DRAFT)



SUSTAINABILITY

We are proud to place sustainability at the heart of what we do. Audience travel often accounts for at least 33% of the carbon footprint of a concert. This is why Queen Square is so uniquely located in Bristol to keep this to a minimum, with travel to and from the site easily achieved through public transport, by foot and bicycle, with the close proximity to Temple Meads a huge positive factor, helping avoid thousands of car journeys when compared to other locations in the city and the surroundings.

Front of house power would come from the grid connection on site, potential enhancing the capacity with battery storage. Should fuel consumption be necessary, once requirements have been minimised as far as possible we would only use fuel from renewable sources such as Hydrogenated Vegetable Oil. All energy use will be monitored and emissions calculated. Those not mitigated can be removed using reputable and verified semi permanent carbon removal projects. We will record a detailed telemetry of power usage to help inform and reduce power usage for subsequent events.

Queen Square benefits from a mains sewage connection further reducing waste miles.

For catering we are aiming to be almost 100% plant based both back and front of house, connecting with local caterers and farmers to reduce food mileage, with careful planning to reduce waste and any useable waste distributed to community and salvage kitchens. All backstage serveware to be reusable and everything front of house compostable or recyclable.

PREVIOUS EVENTS

Bristol Post
MONDAY, MARCH 4, 2019 SOUTH WEST DAILY NEWSPAPER OF THE YEAR 85p

'BRILLIANT EVENT' HUGE PRAISE FOR MASSIVE ATTACK'S FILTON AIRFIELD GIGS FULL STORY AND REVIEW P2&3

MASSIVE SUCCESS

“ Absolutely amazing show. So immersive and intense. Getting goosebumps now thinking about it! **Darren Mead** ”

“ Sound and bass from front middle was teeth rattling, the cinematography was incredible. **Richard Howell** ”

“ A great experience - and food for thought for the future of big music events in the area. **Art Bristolow** ”

INSIDE **ROVERS SMASH FOUR PAST BLACKPOOL AS BEARS REVEL IN DERBY WIN, IN GREEN UN**

INSIDE **CAMPAIGNER CAUGHT OUT BY NEW PARKING PERMIT SYSTEM HE CHAMPIONED**

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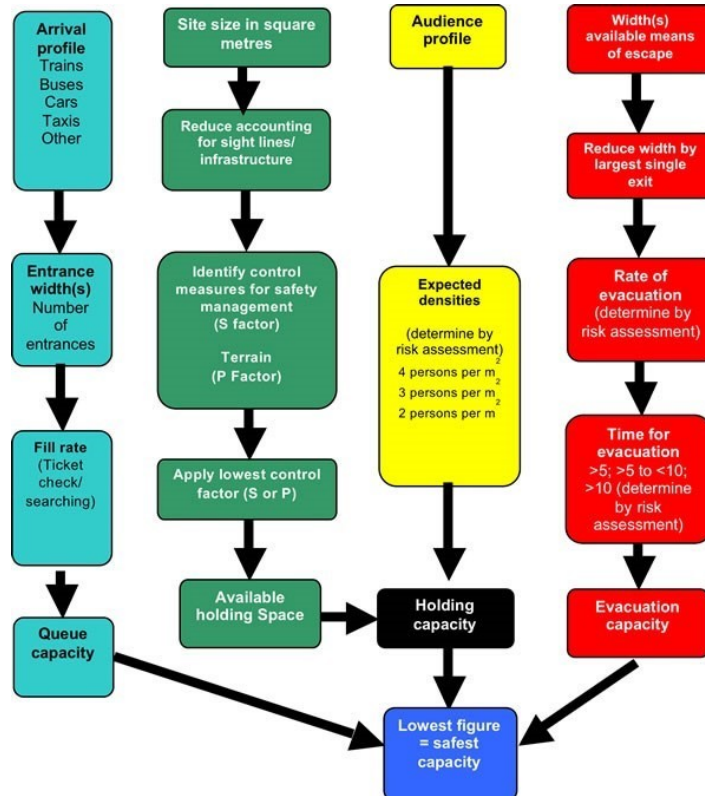
EXCEPTIONAL STUDENT EXPERIENCE

Queen Square, Birstol

Capacity

The capacity for the licence application has been calculated by using the Health and Safety Executive’s Event Safety Guide (Purple Guide) recommended and regularly practised figures.

It takes into account the useable viewing space (total space minus infrastructure (bars, food, toilets etc), minus any locations where the stage cannot be seen.), the audience profile, the emergency exit capacity & queuing capacity.



Useable viewing capacity & Audience profile

The total size of Queen Square is 17100 sqm

The total usable public viewing capacity for our site design is 7,500 sqm

At the densities recommended in the purple guide, the total capacities would therefore be as follows:

4 people per m² = 30,000

3 people per m² = 22,500

2 people per m² = 15,000

Common accepted audience profile in the industry for this type of event would be 2.5 people per m² = 18,750

15,000 people meets the lowest density recommendation for this type of event.

Emergency Exit Capacity

As this is a flat and fairly even surface the purple guide would recommend that 82 people can pass through a 1 meter exit per minute. Everyone should be able to exit the site in 8 minutes

As identified on the plan, we have accounted for 6 emergency exits throughout the site.

The calculations work as follows:

Exit 1 – 7m (corner)

Exit 2 – 7m (corner)

Exit 3 – 7m (corner)

Exit 4 – 4m (straight)

Exit 5 – 4m (straight)

Exit 6 – 4m (straight)

= 33m of emergency exits available

Minus the largest exit (7m) = 26m minimum exit capacity

26m x 82 people x 8 minutes = 17,056 people

This is therefore over and above our licenced capacity

Queuing capacity

The Queueing capacity can be scaled to meet the type & timings of each event.

We have proposed 2 x entrance points consisting of 12 no bags lanes, and 3 bag search lanes. All customers will be advised to not bring a bag with them.

We have the ability to add another entrance if necessary.

Even based on a full pat down search we would recommend that 1 SIA can search 4 people per minute x 60mins = 240 people per house

15,000 people/24 lanes/flow rate of 240 per hour = 2.6 hours

Summary

By using available viewing space, audience profile, queuing capacity & emergency exits that we meet or exceed the requirements stated by the purple guide for a licenced capacity of 15,000 people.

Queen Square

Security

The event organisers will appoint an established, reputable event security company to provide all of the security and stewards for the shows. Provided for within the ESMP and as part of dialogue with SAGE.

The number of SIA security or stewards would be determined for each event depending on the number of tickets sold and the audience profile attending each event.

Their role is to maintain a safe environment for the event to take place within, and deal with any issues that arise. All incidents are logged and managed via event control, which is where the CCTV will also be viewed and operated from.

External

For ingress for each show day, a small number of security will be dotted on the external roads of Queen Square, predominately directing people to the closest entrance.

For Egress on each show day, the security teams from the entrances lanes, will be redeployed to throughout Queen Square and surrounding roads to be on hand for any incidents of anti social behaviour.

Plan is shown below of potential positions covered:






This plan will be will feature as part of the overall Crowd Management Plan & will be factored into the ejection policy, lost and or vulnerable children and adults policy, as well as emergency procedures.

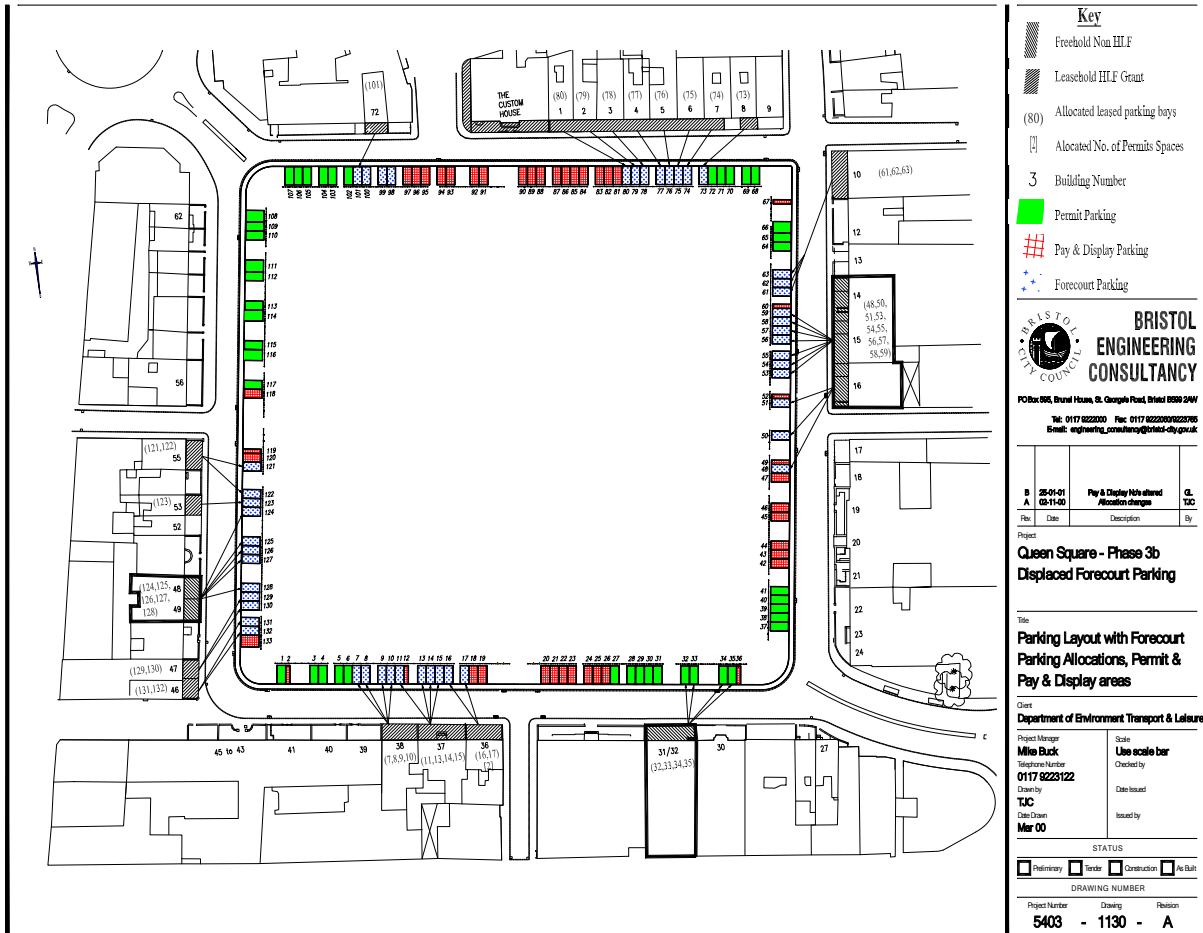
Parking

Queen Square

The perimeter of Queen Square is made up of various types of parking:

- Pay & Display 
- Permit 
- Forecourt Parking 

These are identified below:

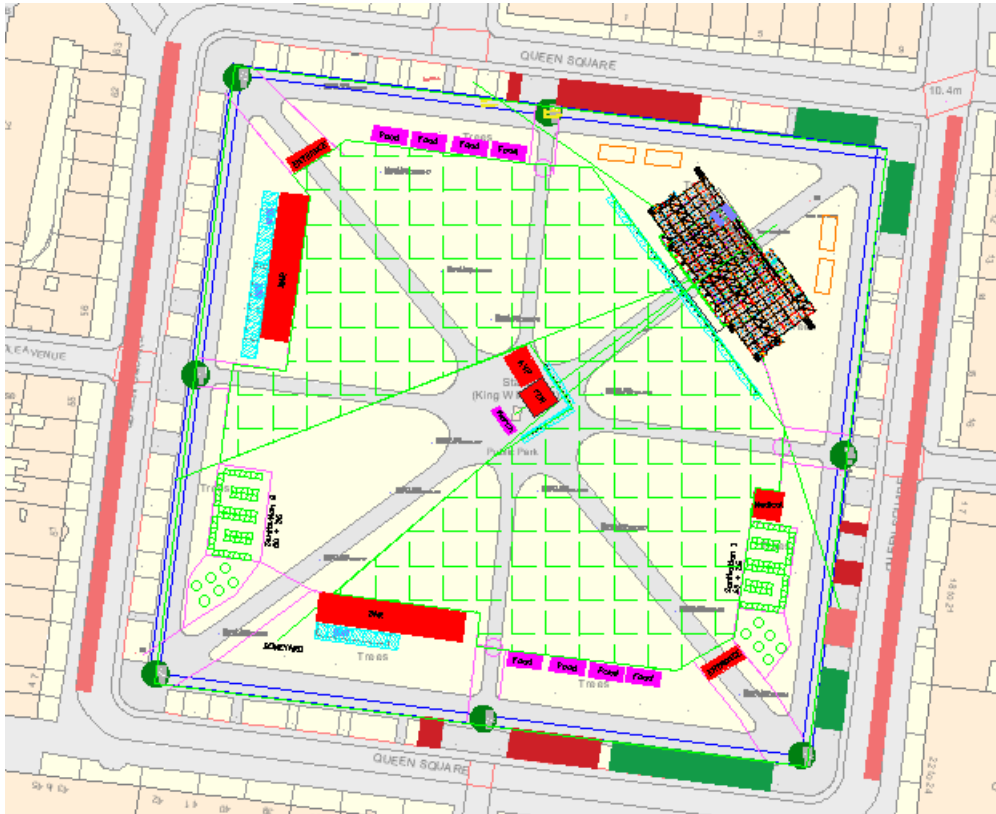


We are proposing to work with the relevant agencies to ensure that there is as minimal disruption to businesses as possible and would look to either maintain or move permit or forecourt parking bays to different bays throughout Queen Square.

The locations of the proposed bays that would need suspending or moving are detailed on the following page.

Parking Key

- Green - Bays that belong to permit holders but are required to use. We are proposing that they will be relocated to the dark red bays
- Dark Red - Bays that are Pay and Display. These spaces will be reallocated to accommodate Permit Holders
- Light Red - Are Pay and display that we will need to be suspended
- All pay and display street parking around the square need to be suspended



Queen Square

Toilets

Build and Break

During the build and break phases of the event, the event team will have access to portable toilets throughout the entire time they are onsite.

Public Show Toilets

The number of toilets within the event site is determined by the recommended ratios within the purple guide. For events with a gate opening time of 6 hours or more with alcohol and food served in quantity, the purple guide recommends the following ratios:

1 toilet per 75 females

1 toilet per 400 males

1 urinal per 100 males

This therefore changes depending on the audience profile coming to the event.

As the event organisers, we will ensure that, at minimum, we meet the purple guide recommended levels depending on the audience profile.

For example, based on 50% male & 50% female split we would look to provide the following toilets accessible to the public attending.

15,000 people (7,500 Male & 7,500 Female)

Urinals = $7,500 \text{ men} / 100 = 75$ urinal spaces

Portable toilets:

Women – $7,500 / 75 = 100$ portaloos

Males – $7,500 / 400 = 19$ portaloos

This would mean, provided onsite would be 75 urinal spaces and 119 portaloos.

These would then be split 50/50 into the 2 identified locations on the site plan

Additional sanitation

Over and above the numbers stated above we will provide sanitation in all backstage areas for medical, staff, artists and crew to use.

We will also have sufficient accessible toilets located throughout the event site & at the accessible viewing area.

The toilet provision is set out indicatively on the site plan.

Ingress & Egress toilets

We are proposing to work with the relevant agencies to ensure that as part of the events show day plan, we will provide some toilets and urinals outside of the event footprint in queen square for customers to use before or after the event when they are queuing or leaving.

These would be put into position, and removed on each show day at appropriate times.

The locations that appear appropriate to consider at this stage are:

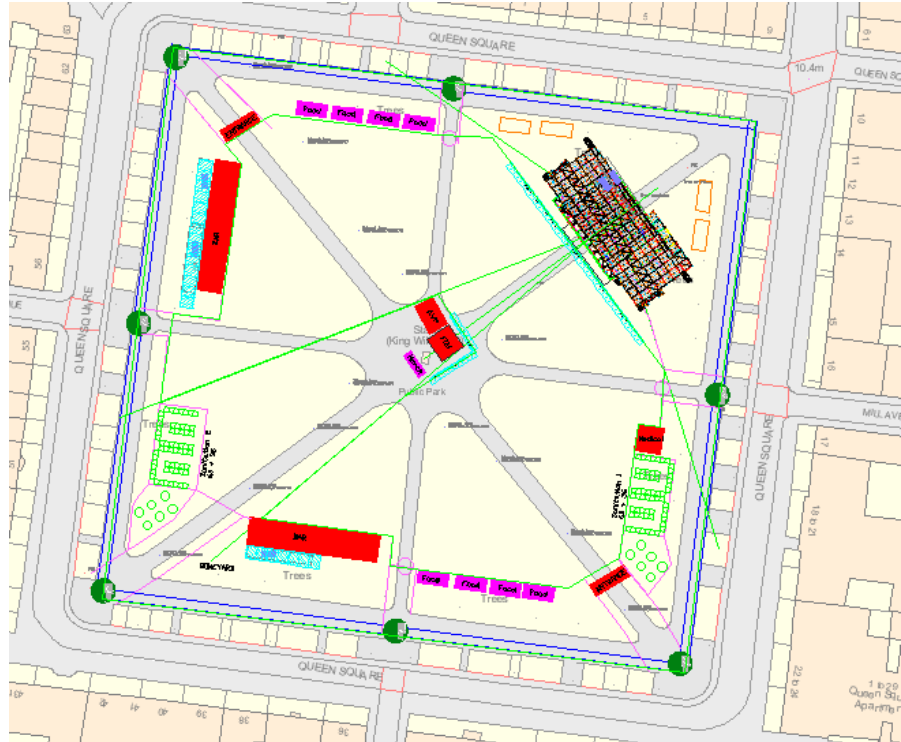
- Thunderbolt Square
- Bell Avenue
- Middle Avenue
- Grove Avenue
- Royal Oak Avenue



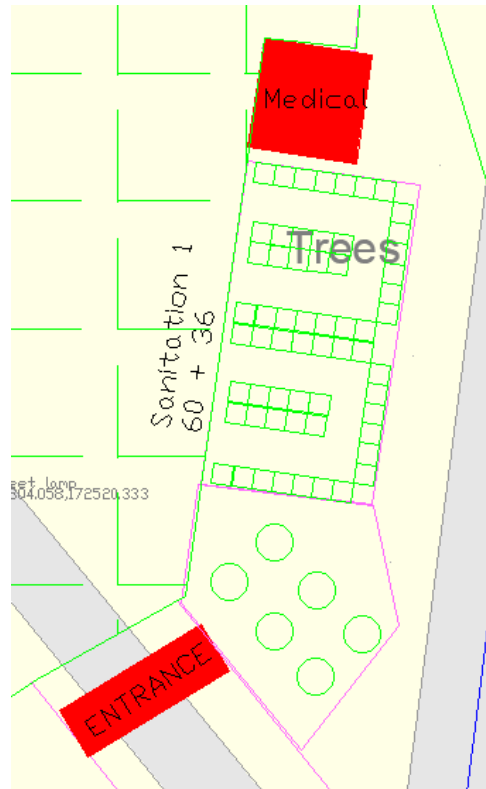
Identified locations



Site plan displaying the 2 sanitation blocks:



Example of layout:



Queen Square

Traffic Management Plan

1) Introduction

FKP Scorpio and SC Productions will engage with a trusted Traffic Management company to deliver the Traffic Management Plan. This company will be responsible for the implementation of road closures, vehicle marshalling and management of the event vehicles accreditation.

This document details the measure to be put in place for the event.

2) Overview

This document is written as a draft proposal of the Traffic Management measures.

Following consultation with the SAG, and other relevant local authority representatives, this plan will be adapted. Therefore this plan should be viewed as a flexible document with the final version produced no later than 14 days prior to the event. Changes beyond this point will be agreed with the SAG.

3) Traffic Management Plan

3.1) Build and Break

3.1.1) A production schedule will be made available prior to the event.

3.1.2) All build and break traffic should enter the square via Middle Avenue. A dedicated haulage route will be designed and sent to all contractors in advance in the Event Contractors Pack to clearly state that the only access to the square is via Middle Avenue.

3.1.3) For vehicles requiring backstage access they will access the park from the N-E corner via Queen Charlotte Street.

3.1.4) Some Business users and permit holders will need to be relocated to new parking bays inside Queen Square for the build and break periods. FKP Scorpio and SC Productions will engage with business users and permit holders in advance to ensure awareness of the Traffic Management Plan and details of new parking location.

3.2) Event days

3.2.1) Vehicular access to/from the square will take place pre and post event opening times only. This will ensure that no vehicle movements takes place in the square whilst event visitors are on foot.

3.2.2) All crew, traders, artistes, production teams etc should enter the square via Middle Avenue.

They will receive vehicle accreditation passes on arrival.

3.2.3) Where possible these vehicles will park off site away from Queens Square. Essential parking for crew will be required behind the stage in suspended bays.

3.2.4) No parking will be available to residents or business users inside Queens Square on event days. Instead the event organisers will source a parking location outside of Queens Square to ensure an alternate space is available.

3.3) Access Customers

FKP Scorpio and SC Productions are committed to providing equal opportunities for access customers, and a designated access customer parking area is standard practice on our events. As such we will request parking bays to be suspended on Welsh Back on Event Days only for these customers.

3.4) Pedestrian Access

3.4.1) The Event entrances are located in the N-W and S-E corners of the park. Stewards will be positioned to ensure that customers are directed to these entrances.

3.4.2) Consideration will be given to providing mitigation for Hostile Vehicles.

3.4.3) A Blue Route will be maintained to allow Emergency Vehicle Access. Entrance/exit for Emergency vehicles will be via Queen Charlotte St.

3.5) Taxis and Drop off points

A designated area will be agreed outside of Queens Square for Taxi collections, and vehicle drop offs.

3.6) Shuttle Buses

Due to close proximity to City Centre and Temple Meads train station, and to reduce reliance on additional vehicles, the event is not planning to utilise shuttle buses.

3.7) Cyclists

A designated area in Queens Square will be provided for cyclists to secure their bicycles.

3.8) Customer parking

Customer Parking must be obtained outside of Queens Square using existing commercial car parking spaces. No event specific car parking will be managed by the event due to commitment to encouraging customers to access the event on foot, train, or by other green alternatives.

Queen Square

Waste Management

It is the event organisers full intension to leave Queen Square and the surrounding areas as we found it. As part of the event, we will appoint an established and trusted event waste management provider who will oversee the cleaning and disposing of all waste created by the event.

Build phase

During the build phase of the event, the waste management company will place bins for staff and crew to use, as well as litter pick the event footprint for any rubbish.

Show days

On show days, the waste management company will be responsible for:

- setting up the different waste stream bins for the public to use
- Put out bins within Queen Square and the surrounding areas
- complete a pre-show litter pick
- work throughout the event litter picking the event footprint, queuing lanes, and queen square
- full post show litter pick, including the event footprint, queen square and surrounding areas
- Bring in any bins external to the event site.

Derig phase

During the derig phase of the event the litter picking team will complete full litter picks each day, including queen square and surrounding areas.

They will return after the event team have left, to do a final litter pick once everything is offsite. This will be done until signed off by the BCC parks team.

Sustainability

The event team prides itself in being as sustainable as possible. In terms of waste management our intention would be to recycle as much waste as possible, with anything that cant be recycled going to incineration – therefore no waste to landfill.

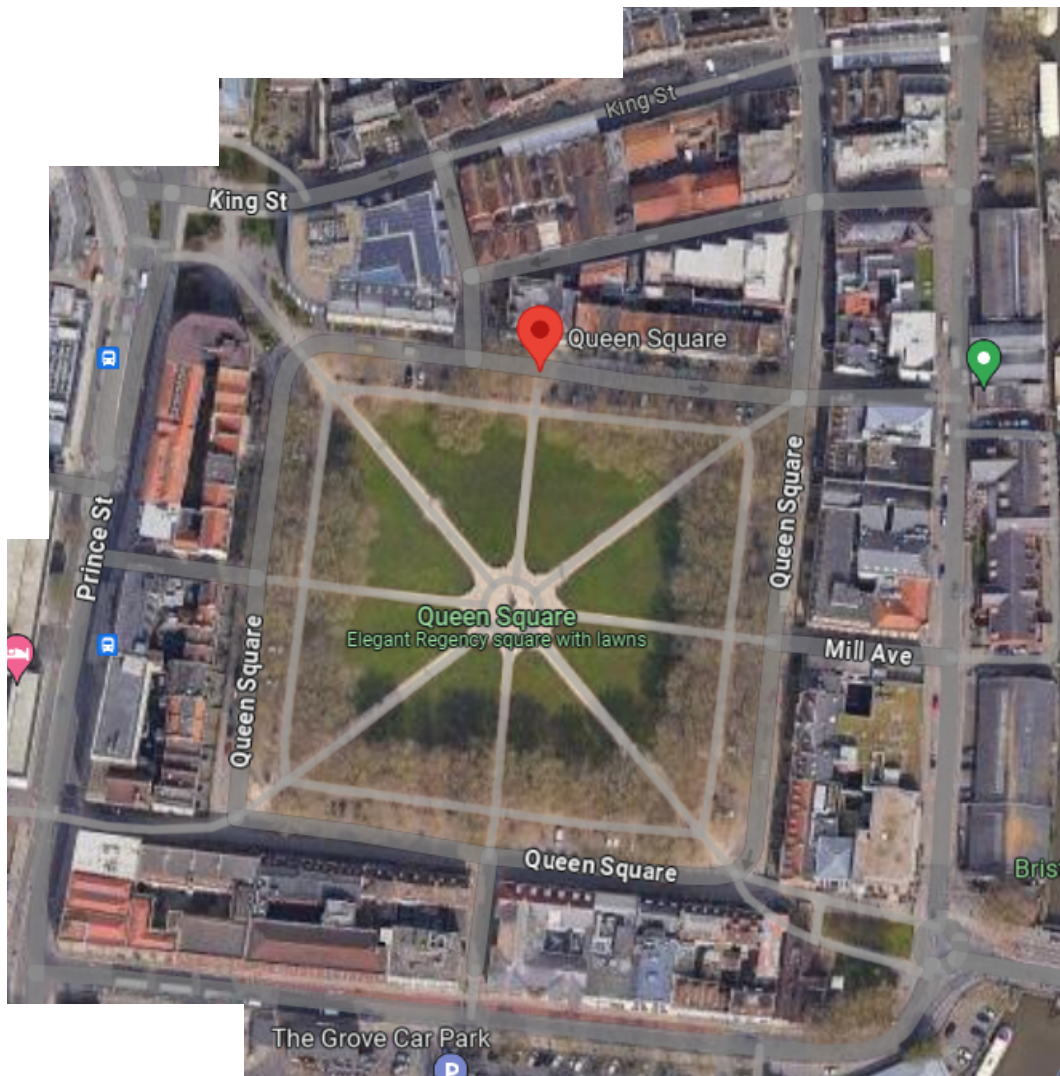
We would look to sort waste streams into the following categories at minimum:

- General waste
- Dry Mixed recycling (cans, cardboard, plastic)
- Glass (Back of house only)
- Food Waste & compostables

Surrounding areas

We are proposing to work with the relevant agencies so as to ensure that on each show day we will litter pick Queen Square and the surrounding areas, placing out bins and managing the litter picking before, during and after the shows.

The locations that appear appropriate to consider at this stage are shown in the image below & will be litter picked to the standard when we start our tenancy at the park.



Noise Management Strategy

Queens Square, Bristol



Client FKP Scorpio
Date: 13th January 2024
Author: Simon Joynes
Status: Client Draft
Version: 1.4

Signature:



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About The Team

Peter Nash BSc(Hons), MSc, CEnvH, MCIEH, MIOA, TechIOSH

Peter Nash has 16 years' experience as a Local Authority Environmental Health Officer, up to Technical Manager Level and has 15 years of Professional Practice within the Environment Industry. He holds a BSc(Hons) in Environmental Health, the IOA Diploma in Acoustics and Noise Control and an MSc in Applied Acoustics. He is a Chartered Environmental Health Practitioner and registered with the Environmental Health Registration Board. Peter is a Member of the Chartered Institute of Environmental Health, and a Member of the Institute of Acoustics. He has appeared as an expert witness in a number of significant noise nuisance and planning cases, public inquiries and appeals.

Simon Joynes BSc(Hons), MSc, CEnvH, MCIEH, AMILM, AMIOA

Simon Joynes has over 20 years' experience in both Private Sector and Local Government. He has acted as a senior advisor and has significant experience in the technical aspects and practical application of environmental law, including acting as an expert witness in courts and planning enquiries and the preparation and reviewing of environmental reports and mitigation strategies. (Air Quality, Land Contamination, Acoustics, Water Quality, Odour Management & Industry Regulation). He holds a BSc (Hons) Environmental Health, MSc in Contaminated Land Remediation, the IOA Diploma in Acoustics and Noise Control, Certificates of Competence Environmental Impact Assessments. He also holds affiliations with the Chartered Institute of Environmental Health, the Institute of Acoustics and is an Associate Member of the Institute of Leadership and Management.

An introduction to Joynes Nash

Joynes Nash is a leading consultancy for the live events industry. We have extensive experience of live music events and a proven track record of working with event organisers to enhance the audience's experience, whilst preserving the image of events and venues.

Our consultants experience has ranged from relatively small scale to major events staged both in urban and residential environments, providing for tens of thousands of people. Projects and clients have included Junction 2, Carfest (North and South), Garage Nation Festival, BBC Introducing, Guards Polo Club, Tramlines Festival, Liverpool Sound City, Red Bull Music Academy. We are also responsible for looking after the interests of venues such as Donington Park Racing Circuit, Saracens Rugby Club and Tobacco Dock with respect to live events.

We consider despite the many technical challenges that events bring, that relationships between all interested parties are of paramount importance and that each and every one of these understands situations clearly. We therefore approach each event not in isolation, but carefully consider the public image of events, the venues and the thoughts of the wider community to make events successful and to secure venues for future years.

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1. Introduction

Joynes Nash has been tasked to consider the approach to noise management, for up to a three day music festival at Queens Square, Bristol.

2. About the Noise Management Strategy

The event promoters and their advisors are committed to proactively manage noise and have successfully held events of a similar nature for many years throughout the UK. This Strategy looks to consider the feasibility of the venue, outline mechanisms for the control of noise during any event, ensure that any event accords with relevant guidance, does not cause a Public Nuisance and ensure that mechanisms are in place to effectively manage complaints.

3. Event Outline

The proposed event is to provide 3 periods of live music and performances from a single main stage. The proposed event will cater for up to 15,000 people and provide for food and beverage.

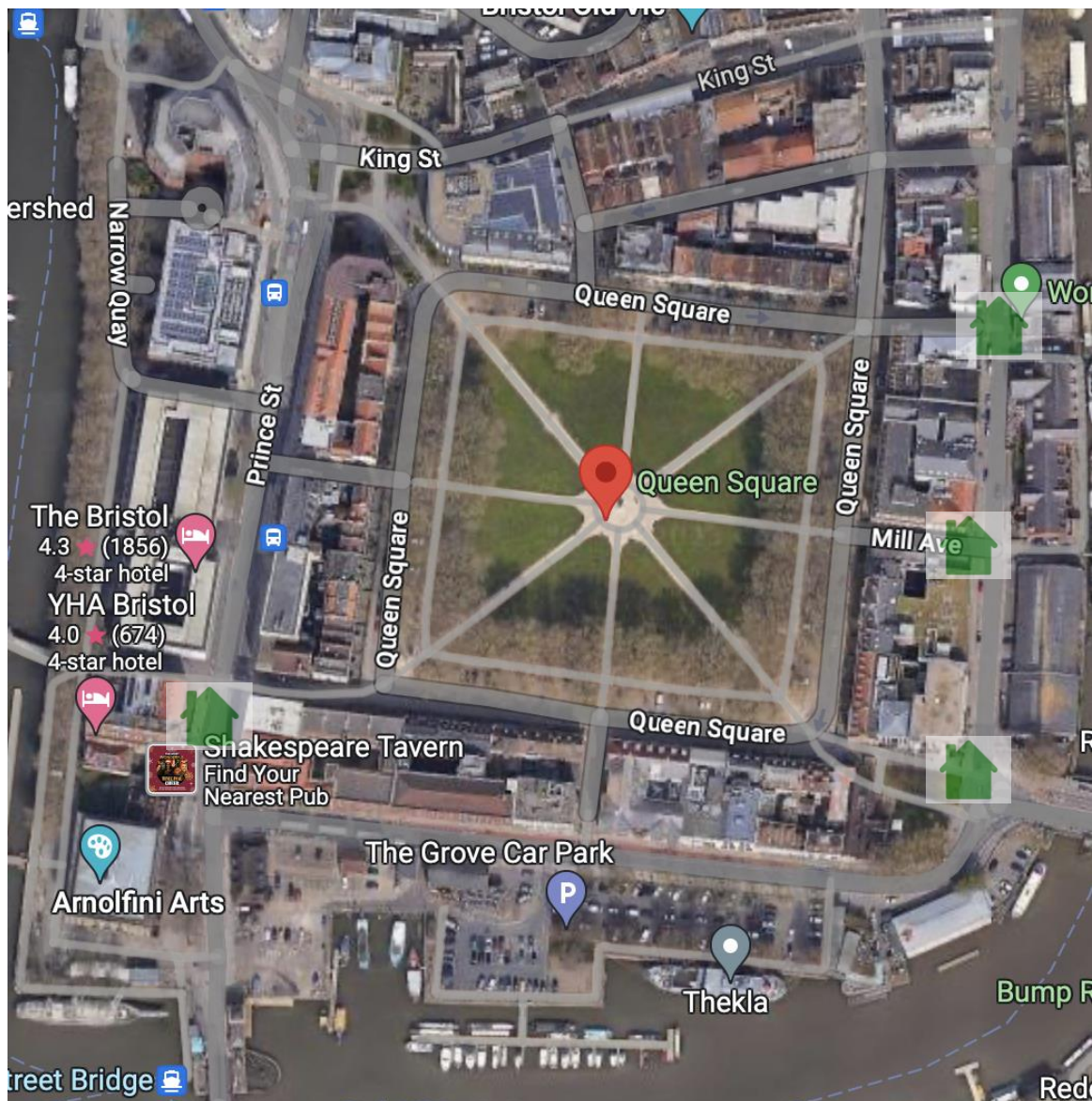
4. Site Context

Queen Square is a magnificent Georgian park area in the heart of Bristol, surrounded by trees and cobbled streets. To our knowledge the venue has previously held significant music events including Roni Size on Millennium Eve (1999), Massive Attack 25/8/2003 Arcadia 4 & 5/9/2015. The Square has also been used for smaller/less music based events (Harbour Festival, food festivals, cinema, comedy festival).

With regards to receptors, the square is predominantly surrounded by commercial properties but there are a number of isolated residential units in and around the venue.

To our knowledge the venue has not held an event of this scale for a number of years since the Arcadia event where a number of lessons were learnt and these have been discussed with the Local Authority. It is therefore largely expected that 2024 will in fact be a trial year for the venue and it is accepted that residents and the Local Authorities will remain nervous ahead of the event. However, it is not uncommon to hold such events in urban venues with similar challenges providing that appropriate management is in place.

The map extract below identifies the receptor positions used for earlier events.



5. Premises Licences

It is understood that the organisers are intending to apply for the appropriate licences and this strategy looks to fulfil part of the due diligence being conducted by our clients into the feasibility of the site. Negotiations remain ongoing with the Events Team at Bristol City Council and other interested parties .

6. Permitted Noise Levels

The main guidance for any festival was historically contained within the Code of Practice for Concerts 1995 and whilst this has been withdrawn (and no replacement is currently available) the approach detailed in this strategy and to be adopted throughout is consistent with such.

Regarding permitted levels, all venues present several challenges and indeed there needs to be a careful balance between the needs of the organisers being able to deliver a successful event and the impacts on the local community. In recent years, we have seen many debates on

permitted levels and the guidance is currently subject to review with a view to taking a more pragmatic approach to the control of noise. This has been further driven by the economic constraints placed on venues and Local Authorities as they look to use the spaces to generate additional income from events not typical of previous uses both in terms of scale and content.

The outcome of which is that for many spaces to operate we have seen a relaxation in the permitted levels, largely to reflect those in urban stadia where the permitted levels are 75dB(A).

This approach is consistent with the findings of the DEFRA study NANR 292, in that the source location for the concert does not have any impact on the annoyance of residents, so the differentiation between parks and stadia outlined within the old code of practice is irrelevant.

Likewise, many Local Authorities throughout the UK have relaxed the number of permitted days to which these levels apply in order to facilitate events of this kind.

Joynes Nash have been successful in delivering similar events throughout the UK and our approach as always is to only seek a relaxation where it is necessary and ensure that during any such event any exceedance of a permitted level is both justified and necessary. In order to achieve such we monitor front of house levels, to ensure that such remain between 95 – 98dB(A), the minimum considered necessary for an event, and then balance such with offsite observations. Control is therefore always maintained throughout and it is demonstrable that there has been no unnecessary increase or creep in noise levels.

It is therefore proposed that for this event an upper music noise limit of 75dB $L_{Aeq (15 \text{ min})}$ will be in place with a target level of 72dB $L_{Aeq (15 \text{ min})}$.

7. Low Frequency Noise

At the time of publication of the Noise Council Code, little information on the community response to low frequency noise from concerts was available. Footnotes were included in the Code which concluded, in the absence of any precise guidance, that a level of 70dB in the 63Hz and 125Hz octave band was satisfactory and that a level of 80dB or more in either of those octave frequency bands causes significant disturbance. The study referred to in the guidance is in fact based on frequency imbalance from concerts and relates to impacts at locations 2km away.

Near to the venue, the use of the L_{Aeq} index will adequately take account of the low frequency sound as the music's frequency spectrum is dominated by the low frequency bass sounds and in these circumstances the A-weighting network is sensitive to changes in the music noise level. The L_{Aeq} criterion will therefore limit the low frequency sound adequately. This approach has been supported by research carried out on behalf of DEFRA.

What is therefore proposed, is that we deal with the low frequency element based on professional experience both onsite and offsite. Experience suggests that to maintain a satisfactory level within audience areas individual frequencies between 40 and 80Hz should be

kept between 105 and 115dB. Offsite the key is to then identify and rectify any frequency imbalances between the 1:3 octaves.

8. Preliminary Site Feasibility Study

In order to evaluate the feasibility of the site, noise predictions have been carried out at the most sensitive receptor positions based on an indicative site layout shown below.

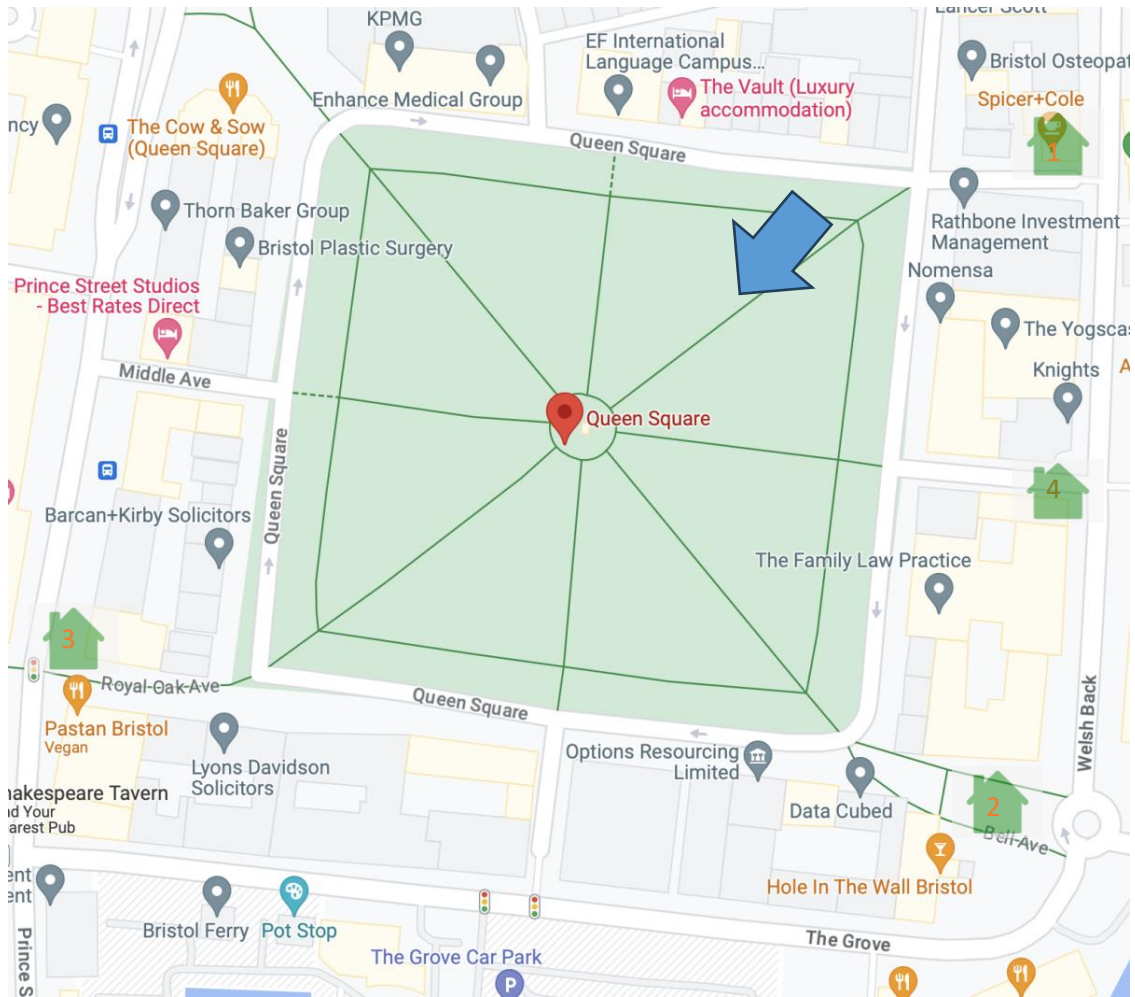


Figure 8.1 – Sound Site Proposals with closest critical receptor positions

The following assumptions have been made in predicting noise levels.

- A source level of 96dB at approximately 50m to the sound mixer desk
- An orientation correction of between 0db and 15dB is assumed for noise sensitive properties depending on the location relative to the stage location.
- Distance attenuation is based on progressive attenuation under neutral meteorological conditions

- Where appropriate, attenuation has been considered for the effect of barriers between the noise sources and noise sensitive premises. BS5228 Code of Practice for noise and vibration control of construction and open sites (2009) gives a working approximation of the effect of a barrier or other topographical feature. An attenuation of 10dB is assumed when the noise screen completely hides the source from the receiver.

Predicted Receiver Levels

The predicted receiver levels have been determined using a distance attenuation correction of $(L2=L1-20\log(r2/r1))$. The source levels utilised are based on experience from similar events.

| | Distance | Resultant LAeq | Orientation | Orientation Correction | Barrier | Predicted LAeq |
|------------|----------|----------------|-------------|------------------------|---------|----------------|
| Location 1 | 82 | 93 | E | 12 | 10 | 71 |
| Location 2 | 156 | 86 | SE | 8 | 10 | 68 |
| Location 3 | 215 | 83 | SW | 8 | 10 | 65 |
| Location 4 | 78 | 92 | SW | 10 | 10 | 72 |

The calculations may be conservative, in that they do not consider any attenuation such as provided for by crowds, ground attenuation, the presence of portable structures on site etc. Neither do they consider the presence of boundary treatments which typically surround residential receptors and offer additional levels of attenuation.

9. Sound System Design and Setup

There is significant variation in the directivity of different sound systems provided by the various manufacturers, largely around the horizontal dispersion of the loudspeaker.

Therefore, the sound systems would be designed and set up in such a way as to minimise noise impact at noise sensitive properties. Sound systems would be flown to focus the noise into the audience area, with a requirement for array style systems. Their configuration would also aim to minimise horizontal and vertical dispersion to reduce overspill from the intended coverage areas. To achieve this any hung system would be positioned as low as possible to achieve full audience cover. Consideration would be given to delay speakers to achieve satisfactory audience cover, whilst not using excessive sound power from the stage.

Sub bass systems will also be set up to provide a cardioid dispersion patterns to maximise the directivity of sound systems and minimise low frequency noise levels behind the stages.

During the event any guest engineers or individual acts would have only limited control over the main PA system in their area. The maximum level at sound sites would be directly under the control of the Festival Organiser or its contractors and adjusted only by them.

10. Sound Check and Rehearsals

Sound checks and technical checks remain under discussion and these will continue as relevant permissions are sought. It is expected that in order to meet the needs of local businesses and residents that a period of time will be agreed between 17.00 and 20.00hrs on Thursday 8th August 2023 and thereafter an appropriate 90min slot around lunchtime on the 9th August 2024. Likewise it a similar duration on the Saturday and Sunday may be reserved for any technical challenges that may arise.

These time periods would be used to calibrate levels both internally within the event site and externally at receiver positions and allow for technical checks and would be kept to an absolute minimum. Such levels would then be used as a guide throughout the event and will be established using music of a similar type. The Local Authority are invited to attend such.

11. Noise Control Monitoring

Prior to any stage running, the stage manager and sound engineers would be briefed by Joynes Nash on the importance of limiting any off-site disturbance and compliance restrictions.

The engineers would be encouraged to leave some “headroom” early in the event to provide a safety margin to allow for some upward movement of levels, should that be necessary to maintain audience satisfaction or permit headline acts.

The intention would be to initially run the systems at an anticipated audience satisfaction level), based on the audience levels of 95 - 98dB(A) and to modify them should that be necessary following off-site level monitoring throughout the event. Likewise, on site levels would always reflect audience size and dynamics (for example earlier in the day overall levels may be lower to reflect smaller audience size).

Provision would be made for a fixed monitoring position at an appropriate position, either at a mid-way point between the event and receptors or at front of house position(s). This position would be used to continually monitor levels throughout the event and provide a visual reference of levels to engineers and/or consultants. Arrangements will also be made to ensure that front of house levels at each of the individual stages will be periodically monitored during the event.

Throughout the event consultants would remain responsible for proactively monitoring noise. This would be done through conducting measurements at predetermined locations both internally and externally of the arena. Such positions would be dependent on final site layout, weather conditions etc.

Typically, we’d expect measurements to be conducted over a 15 minute period, albeit shorter measurement periods may be undertaken to determine compliance in line with the code of practice (i.e. it is typical that 5 minute measurements give a good indication of compliance over 15 minutes). All measurements would be recorded and be available for inspection at any time by the local Authority during the course of any event.

The sound monitoring team will be in contact with event control should any action need to be taken during the event and have authority to instruct the sound engineers to adjust sound levels.

12. Procedure for Responding to and Dealing with complaints

Good Public relations is a key pre-requisite of any work conducted by either Joynes Nash or the organisers as it has been repeatedly proven that prior awareness of a festival is important in managing resident's expectations and allaying concerns. Research by DEFRA supports the fact that as prior awareness of an event increases, the likelihood of being annoyed by noise falls.

The promoters would therefore ensure that an appropriate form of communication will be made with local residents, such as by letter or newspaper advertisement prior to the event; informing them of the details and including start and finish times of both the event and any sound checks. The form of communication will also include a dedicated number for noise complaints.

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

A complaints log would be maintained throughout the event, detailing addresses of complaints, times and actions. Such would also be available to the Local Authority on request along with actions taken, etc. The consultant would be contactable by officers of the Local Authority and available to deal with any matters arising at all times throughout the event.

13. Noise Management Resource

The size of any team deployed would allow for sufficient persons to conduct off-site measurements and on-site measurements to facilitate any reduction in noise levels.

All sound level meters used for the purposes of environmental monitoring would be integrating meters to Class 1 specification and subject to current calibration. At least one meter will be capable of real-time octave and/or one third octave band analyses.

Measurements within the sound sites would be made from fixed datum locations to provide representative levels against which changes can be made and measured. Where practical, meters and displays will be set up at Front of House positions with A weighted rolling 5 min L_{Eq^5} as well as SPL to provide a reference points for sound engineers. All measurements will be logged.

14. Local Authority Liaison

The Local Authority will be provided with contact details of those responsible.

Acoustic Consultants would work closely with the Local Authority, agreeing any changes to off-site monitoring positions, sharing noise data observations and other information wherever

possible. The role performed by consultants is to ensure that any requests by the Local Authority are actioned by the festival organisers. All requests relating to noise would be routed through them to ensure that any noise issues are properly managed and dealt with as soon as possible. Results of any investigations and actions will be fed back to the Local Authority as soon as practicable or as agreed.

References to contact with Local Authority Officers are obviously dependent upon whether they wish to attend the event and does not infer any commitment on the part of any Authority.

15. Post Event Reporting

Following completion of the event, a report would be made available to the Local Authority within 10 working days of the event, detailing the findings during the event and any recommendations for future events.

16. Setting Up, Dismantling of Venues

During any event set up and dismantling, all works which would be likely to cause disturbance at residential properties would be conducted between the hours of 08:00 and 20.00hrs. Within these times and as so far as reasonably practicable, all measures to minimise noise would be undertaken to ensure that no undue noise disturbance is caused to residential premises.

Deliveries of goods and equipment will only be carried out between 08.00 and 20.00hrs.

17. People and Crowd Noise

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

Marshals would marshal and monitor the entrance and egress from the premises including the behaviour of those within the vicinity of the premises. This would help achieve orderly arrival and departure of persons and will reduce the risk of nuisance occurring.

18. Conclusion

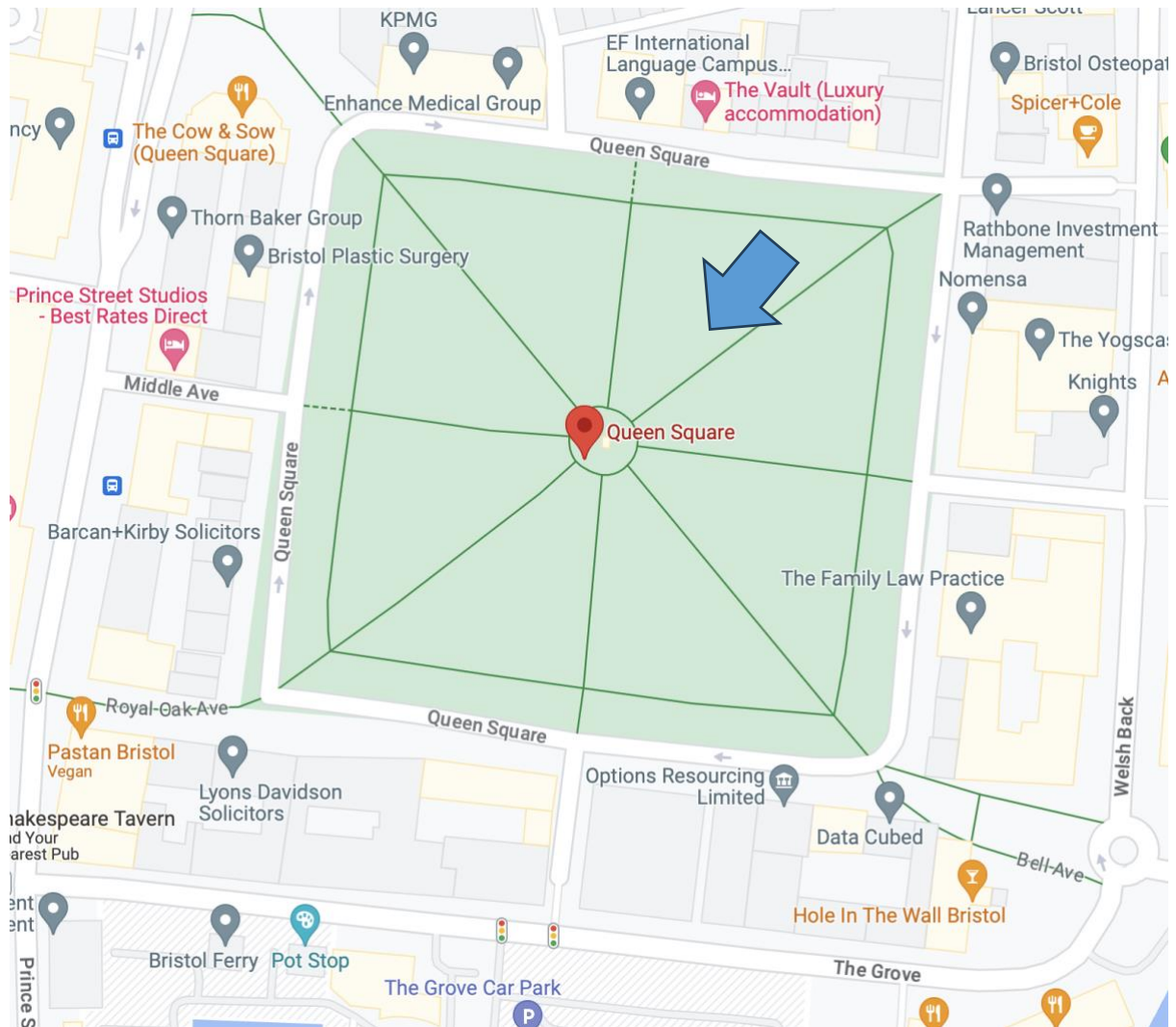
The United Kingdom has a diverse and vibrant music festival sector, which has been established for many years at numerous sites throughout the Country. The team behind this proposal have chosen to fulfil their ambitions to bring this event to a new venue and accept all the challenges that go with such.

The key as always is to also engage with all stakeholders throughout the lifecycle of the event, manage their expectations and listen and learn for future years. The team are committed to making this work and would engage in a P.R campaign prior to the event and conduct a review process after the event to review the outcomes.

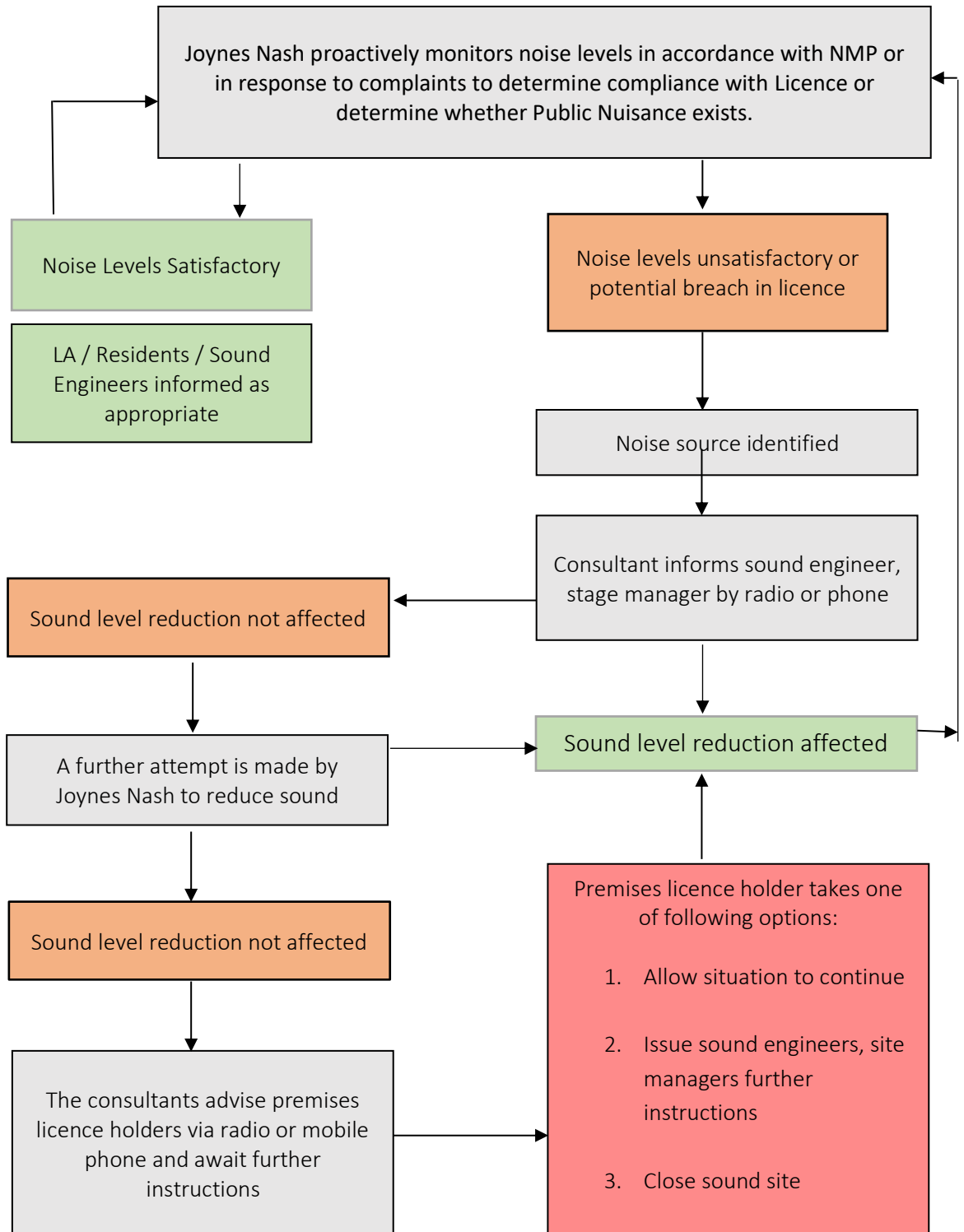
The noise management plan presented above aims to address all the challenges and look to ensure that an acceptable balance is maintained between the needs of the event organisers and the local residents.

Finally, well organised festivals and events are recognised for their ability to produce benefits for the local economy, bring life to an area and create interest in an area. It is hoped that in principle that the controls stated in this strategy can be agreed with the Local Authority.

Appendix A – Site Plan



Appendix B – Indicative Noise Response Flowchart



Appendix C - Contact Numbers and Responsibilities

Event Hotline Number

TBC

Licence Holders

TBC

Event Management

TBC

Noise Consultants

Simon Joynes Director

Joynes Nash

07870 508492

Peter Nash Director

Joynes Nash

07769 202073

Appendix D – Noise Units

1. Noise is defined as unwanted sound. The range of audible sound is from 0 dB to 140 dB. The frequency response of the ear is usually taken to be about 18 Hz (number of oscillations per second) to 18000 Hz. The ear does not respond equally to different frequencies at the same level. It is more sensitive in the mid-frequency range than the lower and higher frequencies and because of this, the low and high frequency components of a sound are reduced in importance by applying a weighting (filtering) circuit to the noise measuring instrument. The weighting which is most widely used and which correlates best with subjective response to noise is the dB(A) weighting. This is an internationally accepted standard for noise measurements.
2. For variable noise sources such as traffic, a difference of 3 dB(A) is just distinguishable. In addition, a doubling of a noise source would increase the overall noise by 3 dB(A). For example, if one item of machinery results in noise levels of 30 dB(A) at 10 m, then two identical items of machinery adjacent to one another would result in noise levels of 33 dB(A) at 10 m. The 'loudness' of a noise is a purely subjective parameter but it is generally accepted that an increase/decrease of 10 dB(A) corresponds to a doubling/halving in perceived loudness.
3. External noise levels are rarely steady but rise and fall according to activities within an area. In an attempt to produce a figure that relates this variable noise level to subjective response, a number of noise metrics have been developed. These include:

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

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

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

| Representation | Category | Comment | Supporting Materials | Conditions |
|---|------------------------|---|--|-------------|
| Underage sale training | Bar / Alcohol | will be within the alcohol management plan | ESMP | Conditioned |
| Challenge 25 for alcohol policy | Bar / Alcohol | will be within the alcohol management plan | ESMP | Conditioned |
| Incident refusals logbook | Bar / Alcohol | can be provided on request on the day of the shows | ESMP | Conditioned |
| Advertising of challenge 25 | Bar / Alcohol | will be completed by Bar company | ESMP | Conditioned |
| Vehicle access loss (and parking spaces) | Business | Please refer to parking information sheet | Parking document | |
| Commuting corridor | Business | Please refer to parking information sheet Perimeter roads of Queen Square will still be accessible on foot | Parking document | |
| Interrupt the operation of our business. | Business | The licence will be for one, simultaneous 3 day weekend per year | | |
| Capacity | Capacity | Please refer to the capacity information sheet Previous licence granted for 17,000+ | Capacity document | Conditioned |
| Square's purpose is a public green space and for the broader community. | Green space/recreation | The licence will be for one, simultaneous 3 day weekend per year Income generation for City, Businesses & BCC Parks Event team will try to keep the park open or partially open when possible & safe during build and break phase External roads around Queen Square will be fully accessible or foot during the tenancy dates | FKP Presenter document | |
| Application too extensive | Green space/recreation | The licence will be for only one, simultaneous 3 day weekend per year Event team will try to keep the park open or partially open when possible & safe during build and break phase External roads around Queen Square will be fully accessible or foot during the tenancy dates | ESMP | Conditioned |
| Use of the square every weekend | Green space/recreation | The licence will be for only one, simultaneous 3 day weekend per year | | Conditioned |
| Dog walking | Green space/recreation | Event team will try to keep the park open or partially open when possible & safe during build and break phase External roads around Queen Square will be fully accessible or foot during the tenancy dates | | |
| Loss of green space | Green space/recreation | The licence will be for only one, simultaneous 3 day weekend per year Event team will try to keep the park open or partially open when possible & safe during build and break phase External roads around Queen Square will be fully accessible or foot during the tenancy dates | ESMP | Conditioned |
| Outdoor exercise | Green space/recreation | The licence will be for only one, simultaneous 3 day weekend per year Event team will try to keep the park open or partially open when possible & safe during build and break phase External roads around Queen Square will be fully accessible or foot during the tenancy dates | | Conditioned |
| Nest boxes | Green space/recreation | Comprehensive engagement with SAGE and BCC throughout the event planning | ESMP | |
| Drainage | Ground protection | Ground protection will be used as appropriate Ground protection also used in high footfall & vehicle routes within the park | ESMP & contractual terms | |
| Green space damaged post event | Ground protection | Ground protection also used in high footfall & vehicle routes within the park Agreement to reinstate the park to original standard post event | ESMP & Contractual terms | |
| Conditions to be imposed | Noise | Provided within agenda papers and communicated to all | | Conditioned |
| Noise pollution | Noise | Noise Management Plan | ESMP | Conditioned |
| World cup football games a problem | Previous Event | Promoter & Production company are highly reputable with a wealth of experience on this size show | | |
| Events with poor planning and late timeslots have a strong negative affect on the area. | Previous Events | Promoter & Production company are highly reputable with a wealth of experience on this size show | ESMP & Applicant presenters | |
| Harbour festival weekend generates problems. | Previous Events | Promoter & Production company are highly reputable with a wealth of experience on this size show | ESMP & Applicant presenters | |
| Access to flats | Resident | Access to residential property available throughout Vehicle access available throughout build and derig phase for residents and businesses | ESMP | |
| Increased litter / sufficient bins | Sanitation | Comprehensive litter and waste plan proposed | ESMP & waste plan | Conditioned |
| Public urination / toilets | Sanitation | Comprehensive toilet plan proposed Purple guide recommended levels always adhered to | ESMP, toilet, external security and waste plan | |
| Environmental / Reusable plastics | Sanitation | No glass will be given to public at any point. | ESMP & Applicant presenters | |
| Hours | Schedule | Application hours are appropriately limited | | Conditioned |
| Build up and break down | Schedule | Event team will try to keep the park open or partially open as much as possible when safe and appropriate during build and break phase External roads around Queen Square will be fully accessible or foot during the tenancy dates | ESMP | Conditioned |
| Potential for crime and disorder | Security | Comprehensive engagement with SAGE and BCC throughout the event planning | ESMP & External security plan | Conditioned |
| Counter-terrorism concerns. | Security | Will be assessed in the Crowd Management Plan and with the SeCo. Comprehensive engagement with SAGE and BCC throughout the event planning | ESMP, CMP, TMP & external security plan | |

2, 18, 24 (off map to north)



1, 12, 25,
41, 46
(off map to east)

 = Residential properties

 = Commercial properties

3, 6, 8, 9, 10 (off map to south)

Company Biography

SC Productions Ltd formed in 2006, building on the reputation of Company Director Sarah Hemsley-Cole, have been working in live events for the past 30 years, specialising in Site, Production, Event and Artist Liaison Management. Based in Cardiff, SC Productions Ltd have delivered a range of events from large scale music concerts to site specific theatre in Stadiums, historic venues, green fields, city centres and theatres across the UK and Europe. We have delivered many prestigious corporate and public events with capacities ranging from 5,000 to 70,000 people in a huge variety of locations.

SC Productions Ltd have worked extensively across the UK, and also in Bristol, whereby we produced Massive Attack's Filton Airfield show, and have production managed the Bristol Light Festival for the past 2 years with Bristol BID.

Previous relevant experience includes:

- Kew the Music, Kew Gardens 2016 – present
- Corona Sunsets, Hatfield House, 2023
- Eirias Parc music series 2016 – 2023
- Cardiff Castle music series 2022
- Gerry Cinnamon, Singleton Park Swansea, 2022
- Coventry Capital of Culture – opening ceremony 2021
- Aarhus Capital of Culture opening ceremony 2017
- Massive Attack, Filton Airfield, 2018
- Roald Dahl's City of the Unexpected 2016

Please refer to our company website for further information: www.scproductionsltd.com



Ed Sheeran – Mathematics Tour 2022



MOBO Awards – Photo: Andy Stagles



Roald Dahl's City of the Unexpected – Cardiff City Centre September 2016



Company Profiles

Company Director, Sarah Hemsley-Cole

Sarah has been working in theatre and events since graduating from the Royal Welsh College of Music and Drama in 1992. SC Productions Ltd was formed in 2006 to continue growing Sarah's portfolio. Sarah's extensive experience and knowledge has taken the company through many interesting and challenging events.

Sarah produced the opening and closing ceremonies for 'Aarhus2017 – Capital of Culture' & in her home City produced 'Roald Dahl's - City of the Unexpected' for National Theatre Wales and Wales Millennium Centre.

Most recently Sarah has site managed Ed Sheeran's UK Stadium tour which took place in five cities across the England, Wales and Scotland. Sarah also site manages the one of the largest cultural events in Wales, the Urdd Eisteddfod.

Sarah has recently been appointed as a member of the Cardiff Music Board.

Company Director, Jake Warriner

Jake started with the company having completed an internship as part of his Events Management degree to assist SC Productions with the delivery of Ar Waith Ar Daith, 10th Anniversary Event, Wales Millennium Centre, creative production – Walk The Plank.

As of January 2022, Jake was appointed as a Company Director following many successful years with the company, delivering events ranging from 9,000 – 50,000 people and covering a full range of event production including Event Management, Technical Production Management, Site Management & Artist Liaison.

Office Administration support

The work of SC Productions is supported by the administration team who are both part of the advance and on site delivery of the various projects and productions.





Our work with Bristol City Council

As mentioned, SC Productions Ltd have worked with Bristol City Council during the planning and delivery of Massive Attack's Filton Airfield show in 2018, which sat on the border of both BCC and South Gloucestershire Council.

We are also in our third year of being the production management company for Bristol Lights Festival for Bristol BID.

We know and have worked with people throughout BCC and are used to the processes and documents required for a show of this scale. This includes but not limited to licensing, site inspections, working safely & providing documentation.

2024 Shows include:

- Taylor Swift – The Eras Tour (Cardiff and Wembley)
- Bristol Lights Festival, Bristol
- Eisteddfod Yr Urdd, Meifod
- Kew the Music, Kew Gardens
- Bloodstock Festival, Derbyshire
- Belladrum Tartan Heart Festival, Inverness
- Llais Festival, Cardiff
- Event Management, Principality Stadium Concerts for WRU, Cardiff
- Creamfields Festival
- CBeebies Christmas Panto



Massive Attack, Steelyard – Filton – Site Management



Stereophonics, Singleton Park – Site Management



Access All Eirias, Colwyn Bay – Site & Production Management