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WALSH BAY ARTS PRECINCT

Event Operational Noise Management Plan

10/12/2014

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Walsh Bay Arts Precinct

Event Operational Noise Management Plan

10/12/2014

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1 Introduction

WSP Acoustics has been appointed by ArtsNSW to develop an Event Operational Noise Management Plan (EONMP) for the regeneration project at Walsh Bay known as Walsh Bay Arts Precinct (WBAP).

A full Noise Impact Assessment was provided by WSP as part of the State Significant Development (SSD) Stage 1 application for the project. This EONMP refers to information contained within the SSD Noise Impact Assessment where relevant.

The purpose of this document is to provide additional information with regards to likely event noise from the proposed development and outline mitigation and management measures to control noise to the surrounding noise sensitive areas. Specifically, this document:

- describes the site and proposed event types that will occur.
- identifies the surrounding noise sensitive receptors.
- predicts the likely noise levels generated by proposed event types.
- provides recommended noise criteria for noise emissions from events. These are based on noise criteria applied to similar precincts and entertainment areas around Sydney.
- outlines mitigation measures to control noise from events to within the nominated criteria. These include engineering control methods to reduce noise to the surrounding noise sensitive receptors, and management / monitoring measures.

2 Project description

2.1 Site location and context

Arts NSW is proposing to develop a new arts precinct at Walsh Bay which will expand and strengthen the existing cluster of cultural institutions and attractions along Sydney's "Arts and Cultural Ribbon". The arts precinct includes Wharf 4/5, Pier 2/3 and Sydney Theatre. The concept provides for an integrated performing arts and cultural precinct within an enhanced public domain at Walsh Bay. It is envisaged that the arts and cultural program within the Walsh Bay Arts Precinct (WBAP) will complement the other cultural initiatives in surrounding areas, including those proposed at nearby Barangaroo (currently under development).

In 2011/12 Arts NSW engaged the NSW Government Architect to prepare a master plan for the precinct. The master plan proposed:

- The transformation of Pier 2/3 to accommodate the Australian Chamber Orchestra, Bell Shakespeare and Australian Theatre for Young People
- The retention of a large "raw" space in Pier 2/3 for events, festivals and functions
- A major upgrade of ground floor facilities at Wharf 4/5, allowing Bangarra to confirm its place as the premier Indigenous performing arts company and maximise new tourist and engagement opportunities
- The expansion of creative and commercial activities along the shore sheds offering cafes, restaurants, retail and commercial activities to further enhance the visitor experience
- A new north facing waterfront square supported with new boardwalks which will significantly increase public open space and create a central platform for activity, collaborative outdoor performances, events, festivals and public art.

2.1.1 The site and surrounds

The WBAP site is part of the Walsh Bay area which is located adjacent to Sydney Harbour within the suburb of Dawes Point. Walsh Bay is strategically located to the north of Sydney's CBD in the vicinity of major tourist destinations including the Sydney Harbour Bridge, the historic areas of Millers Point and The Rocks, Circular Quay and the Sydney Opera House. The Barangaroo redevelopment precinct is located immediately to the south-west and McMahon's Point lies directly on the opposite side of the harbor to the north.

The location of the WBAP site is shown in Figure 2-1 and Figure 2-2 below.

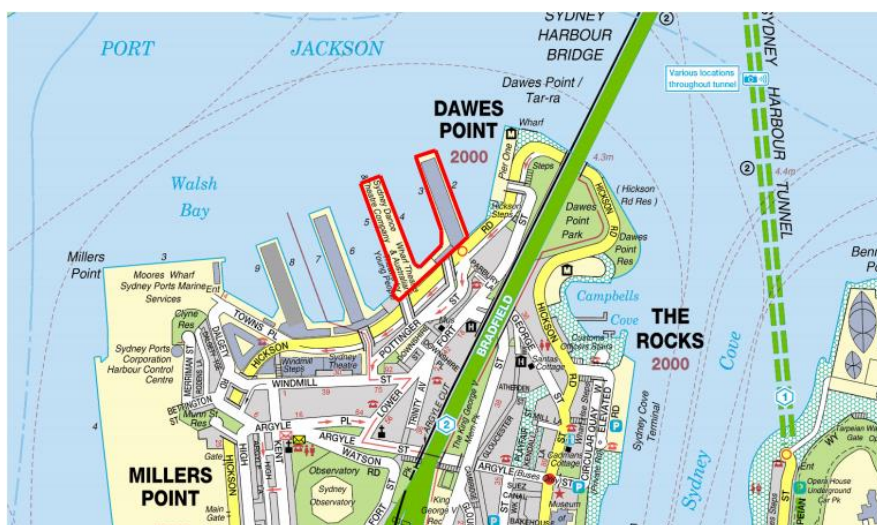


Figure 2-1 - Site Location (Source: UBD Digital Edition 2004)



Figure 2-2 - WBAP site (Source: Google Maps)

Walsh Bay comprises ten berths constructed between 1908 and 1922 for international and inter-state shipping. These are collectively known as the Walsh Bay Wharves. The Walsh Bay Wharves Precinct is listed as an item on the State Heritage Register. Much of Walsh Bay (excluding Wharf 4/5 and Pier 2/3) was redeveloped between 1997 and 2004 by the NSW Government in partnership with the Walsh Bay Partnership (Mirvac and Transfield). The Walsh Bay Wharves comprise the following:

- Pier One which contains the Sebel Pier One Sydney Hotel
- Pier 2/3 is the last remaining undeveloped pier. It has approval for cultural uses, temporary arts events and some commercial events.
- Wharf 4/5 which is occupied by the Sydney Theatre Company, Australian Theatre for Young People, Bangarra Dance Theatre and other arts organisations.
- Pier 6/7 which has been redeveloped for residential apartments and associated boat marina
- Pier 8/9 which has been redeveloped for office uses
- Shore Sheds which contain a range of commercial activities, including restaurants, bars, shops and offices.

2.1.2 Proposed event spaces

A key part of the re-activation of the area as part of the WBAP proposals is that occasional events will be held within the public domain between Pier 2/3 and Wharf 4/5. The main space within the public domain is referred to as the Waterfront Square. This area is shown highlighted in Figure 2-3.

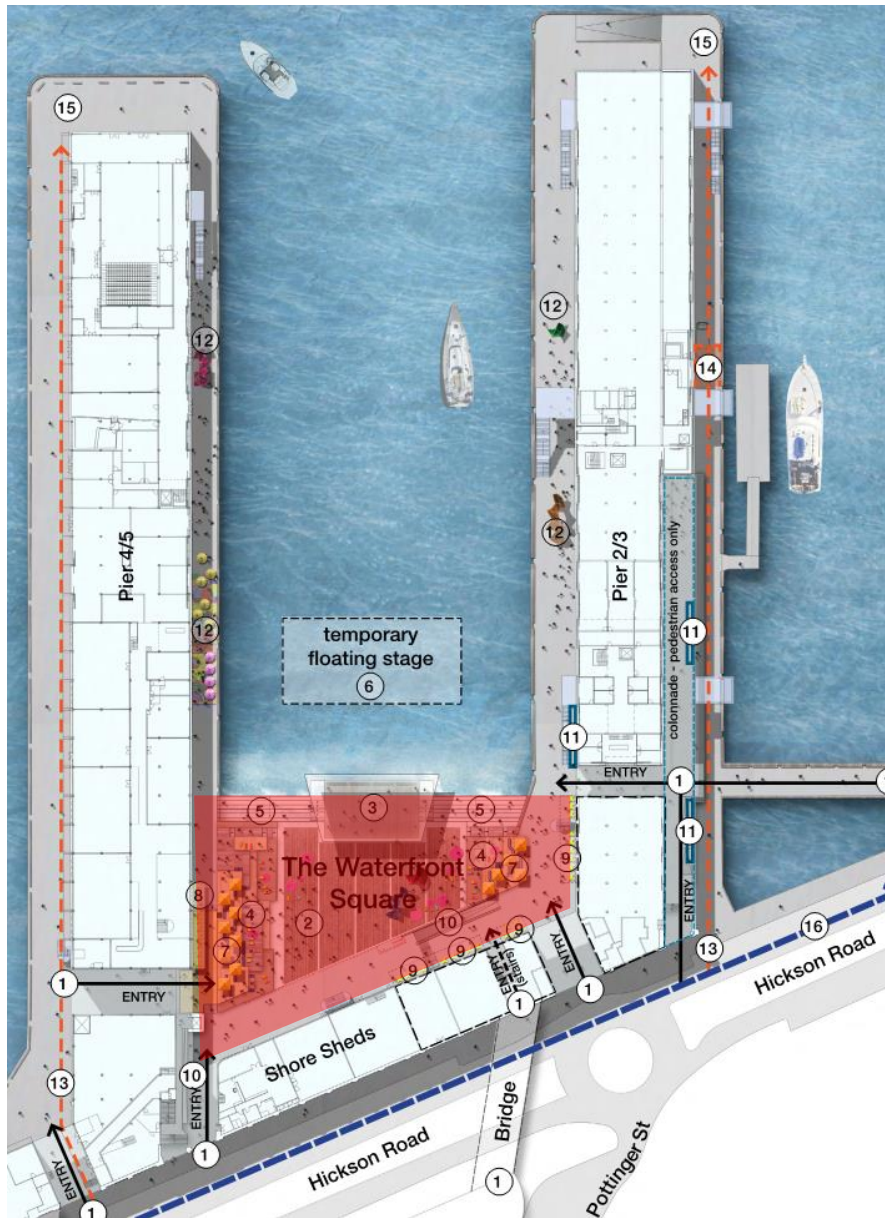


Figure 2-3 - Main public domain event space (Waterfront Square). Image taken from WBAP Concept Design Report

2.2 Surrounding noise sensitive receptors

The site has nearby residential and commercial areas. The closest residential properties are on Pier 6/7 and across Hickson Road sitting approximately 9m higher than the Piers. The closest commercial properties are local stores and cafés across Hickson Road, on street level. To the east, at Pier 1, a hotel with restaurants/cafes sits along the waterfront.

The following Table 2-1, Figure 2-4 and Figure 2-5 identify the most effected noise sensitive receivers for use throughout this assessment.

Table 2-1 - Surrounding noise sensitive receivers

Receiver	Building	Closest distance from site façade (horizontal)
R1	Residential Apartments – Pier 6/7	80m

Receiver	Building	Closest distance from site façade (horizontal)
R2	Residential - Terrace Houses	50m
R3	Residential Hotel – Pier One	67m
R4	Residential Apartments – McMahons Point	540m
R5	Residential – McMahons Point	624m
C1	Commercial premises – Café Restaurants	67m
C2	Commercial Premises – Shops and cafes	25m



Figure 2-4 - Surrounding Noise Sensitive Receptors. Background image © Google Maps 2014

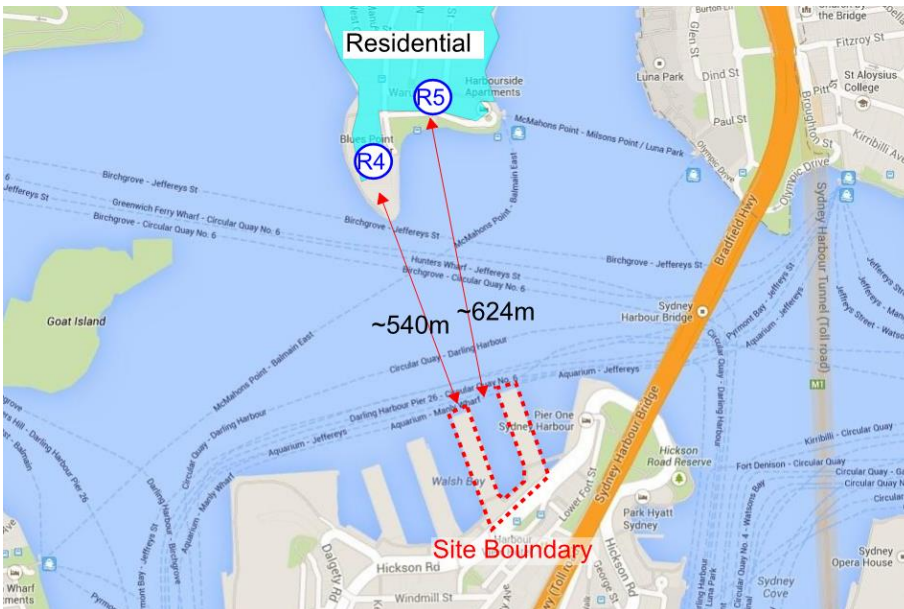


Figure 2-5 – Surrounding Noise Sensitive Receptors Mc Mahons Point. Background © Google Maps 2014

For the purposes of event noise (and hence this assessment), only the surrounding residential receptors (including the hotel at Pier 1) will be considered noise sensitive.

2.3 Existing noise environment

As part of the SSD Stage 1 Application Noise Impact Assessment (NIA), a comprehensive noise survey was undertaken across the site and at the locations of the surrounding noise sensitive receptors by WSP Acoustics. The details of this assessment are contained within the NIA, with key results relevant to this ENMP presented in Table 2-2.

Table 2-2 - Existing noise levels at surrounding residential noise sensitive receptors

Receiver	Building	Rated Background Level (RBL)*, dB LA90,15min			Ambient noise, dB LAeq,15min			Existing activity noise level**, dB LAeq,T
		Day	Eve	Night	Day	Eve	Night	
R1	Residential Apartments – Pier 6/7	52	47	45	55	50	49	56
R2	Residential Terrace Houses	60	55	53	67	62	61	30
R3	Residential Hotel – Pier One	60	55	53	67	62	61	29
R4	Residential Apartments – McMahons Point	49	50	42	57	56	51	35
R5	Residential – McMahons Point	49	50	42	57	56	51	28

* Rated Background Level (RBL) as described in NSW *Industrial Noise Policy* [NSW EPA, 2000] (INP)

** Noise break-out from Pier 2/3 when existing tenancies within with pier are operation.

2.4 Proposed event types

Table 2-3 below outlines the event categories, frequency, attendance, duration, time-of-day and control measures that are proposed for events within WBAP.

Table 2-3 - Proposed event times, types and description

Category	Description	Examples
Category 1 Major Events	<ul style="list-style-type: none"> ■ Up to 10,000 people ■ Max 4 times per year ■ Must not occur over more than one day ■ Use must not occur before 6.00 am or after midnight on any day, except New Year's Eve (when the use may occur until 2.00 am the following day). ■ Music to be ceased by 11pm in all cases (with the exception of New Year's Eve) ■ Set-up/dismantle time for the use must not start earlier than 6.00 am, or end later than midnight, on any day, except New Year's Eve when set up/dismantle may occur until 2.00am the following day ■ Clean up time for the use must end no later than 2 hours after the use was to stop occurring or may be undertaken the following day 	<p>New Year's Eve</p> <p>Australia Day</p>

Category	Description	Examples
Category 2 Arts and Cultural Festivals	<ul style="list-style-type: none"> ■ Up to 7,500 people moving through the site at any one time ■ Can occur over consecutive days ■ Max 6 times per year ■ Use must not occur before 7.00am or after midnight on any day (including set up/dismantle and clean up time). ■ Music to be ceased by 11pm in all cases 	Sydney Writer's Festival Corroboree Vivid Biennale Kaldor Projects
Category 3 Community events	<ul style="list-style-type: none"> ■ Up to 5,000 people ■ No limit on number of community events held in a year ■ Can occur over consecutive days ■ Use must not occur before 7.00am or after midnight on any day, including set up/ dismantle time and clean up. ■ Music to be ceased by 11pm in all cases ■ Use of localised low output amplified sound system for announcements or for live intimate entertainment 	Arts organisation open days Community markets City of Sydney Art and About Tropfest live site ACO Christmas Gala
Category 4 Private events	<ul style="list-style-type: none"> ■ Up to 1,000 people ■ No limit on number of private events ■ Use must not occur before 7.00am or after midnight, including set up/dismantle and clean up time ■ Music to be ceased by 11pm in all cases ■ Private event should not restrict or impede public access to public outdoor areas ■ Use of localised low output amplified sound system for live intimate entertainment 	Commercial launches Exhibition openings Private functions Conferences, expos and the like

3 Noise emission predictions

The following section outlines noise predictions undertaken by WSP in order to assess the likely impact of event noise on the surrounding noise sensitive receptors. These predictions have been based on a number of worst case assumptions regarding the locations and levels of the noise sources as outlined.

3.1 Modelled scenarios

A noise model of the site and surrounding areas has been developed to predict the propagation of event noise from the site to the surrounding noise sensitive receptors. This process has been undertaken using the dedicated computer software 'Cadna/A'. This is an advanced computer modelling software (similar to programs including SoundPlan and NoiseMap) which creates a 3D environment and accurately accounts for all major acoustic characteristics between a noise source & receiver such as:

- Topography
- Noise barrier / screening effects
- Distance attenuation effects
- Meteorological conditions
- Reflections from multiple surfaces
- Ground absorption.

Computer modelling results are highly dependent on the manner in which the model is set up. As such, for transparency several key aspects of the calculation preferences have been provided below. These are believed to represent a 'worst-case' assessment in the majority of cases.

- Reflections enabled from all surfaces in model
- Absorption co-efficient (α_w) for all building & barrier surfaces = 0.0 (i.e. zero reflection loss)
- Ground absorption (G) over water = 0 (no absorption, fully noise reflective)
- Ground Absorption (G) over land = 0.6
- Prevailing wind as per Bureau of Meteorology data (www.bom.gov.au)
- Maximum order of reflections = 10
- Full building evaluation for all heights of all receiver buildings in order to establish the noise level at the most exposed residential space in each receiver building.
- All noise sources considered omnidirectional (radiating noise in all directions).
- Crowd noise level (as given in Table 3-1) applied to full area representative of maximum capacity identified in Table 2-3.
- No allowance made for acoustic absorption of crowd in audience area.

Further details on the noise sources included in each modelled scenario, based on the description of event categories noted in Table 2-3, are given below in Table 3-1.

Table 3-1 - Event noise model sources used in calculation of noise emissions

Scenario	Noise generating activities modelled
Scenario 1 Major Events	<ul style="list-style-type: none">■ Use of high output audio-reinforcement system, generating 95 dB $L_{Aeq,15min}$ at the audience area (modelled as large front-of-house speaker system rated at 130 dBA SWL, located approximately 7m above ground level). This can be considered representative of loud amplified recorded music or live pop performances.■ Crowd noise generating 85 dB $L_{Aeq,15min}$ in crowd area (modelled as an area source with 85 dBA SWL per unit m2 of crowd area at height of 1.8m).

Scenario	Noise generating activities modelled
Scenario 2 Arts and Cultural Festivals	<ul style="list-style-type: none"> Use of localised amplified audio-reinforcement systems for announcements or for live intimate entertainment, generating 80 dB $L_{Aeq,15min}$ at 3m (modelled as 6 x smaller speaker system loudspeakers rated at 100 dBA SWL, located approximately 2m above ground level). At least one of these sources located at each entrance / exit point to represent worst case noise emissions to surrounding receptors. Crowd noise generating 75 dB $L_{Aeq,15min}$ in crowd area (modelled as an area source with 75 dBA SWL per unit m² of crowd area at height of 1.8m)
Scenario 3 Community events	<ul style="list-style-type: none"> Use of localised amplified audio-reinforcement systems for announcements or for live intimate entertainment, generating 80 dB $L_{Aeq,15min}$ at 3m (modelled as 4 x smaller speaker system loudspeakers rated at 100 dBA SWL, located approximately 2m above ground level). At least one of these sources located at each entrance / exit point to represent worst case noise emissions to surrounding receptors. Crowd noise generating 65 dB $L_{Aeq,15min}$ in crowd area (modelled as an area source with 65 dBA SWL per unit m² of crowd area at height of 1.8m)
Scenario 4 Private events	<ul style="list-style-type: none"> Use of localised amplified audio-reinforcement systems for announcements or for live intimate entertainment, generating 80 dB $L_{Aeq,15min}$ at 3m (modelled as 2 x smaller speaker system loudspeakers rated at 100 dBA SWL, located approximately 2m above ground level). At least one of these sources located at each entrance / exit point to represent worst case noise emissions to surrounding receptors. Crowd noise generating 65 dB $L_{Aeq,15min}$ in crowd area (modelled as an area source with 65 dBA SWL per unit m² of crowd area at height of 1.8m).

3.2 Predicted noise emissions

Based on the noise modelling described in Section 3.1, the following resultant noise levels are predicted at the surrounding noise sensitive receptors.

Table 3-2 - Predicted noise emission results

Receiver	Building	Intrusiveness Criteria (RBL+5dB), dB			Maximum Predicted Noise Level dB $L_{Aeq,15min}$			
		Day	Eve	Night	Scenario 1	Scenario 2	Scenario 3	Scenario 4
R1	Residential Apartments – Pier 6/7	57	52	50	67	53	51	49
R2	Residential Terrace Houses	65	60	58	74	55	51	>40
R3	Residential Hotel – Pier One	65	60	58	78	50	49	46
R4	Residential Apartments – McMahons Point	54	55	47	65	42	>40	>40
R5	Residential – McMahons Point	54	55	47	65	42	>40	>40

Note that the predicted noise levels have been presented against the Intrusiveness Criteria as defined in the NSW *Industrial Noise Policy* [NSW EPA, 2000] (INP) and as referred to in NSW *Noise Guide for Local Government* [NSW DECCW, 2010] (NGLG). This is discussed further in Section 4.

4 Noise management

All noise management policies and noise control targets should be reviewed and agreed to by NSW EPA. This section outlines WSP's recommendations for such noise management measures and control targets, based on knowledge of targets and controls placed on similar facilities in Sydney, including those referenced in the case studies provided in *NSW Noise Guide for Local Government* [NSW DECCW, 2010] (NGLG).

All targets and controls are developed for the distinct proposed event category types for the facility, as repeated in Table 2-1

4.1 Operational control methods

Recommended operational noise control methods for each event category type are presented in Table 4-1.

Table 4-1 - Recommended operational noise control measures

Category	Operational noise control measures
Category 1 Major Events	<ul style="list-style-type: none"> ■ Capacity no greater than 10,000 people ■ No more than 4 such events per year ■ Events must not occur over more than one day ■ Use of facility must not occur before 6.00 am or after midnight on any day, except New Year's Eve (when the use may occur until 2.00 am the following day) ■ Music to be ceased by 11pm in all cases (with the exception of New Year's Eve) ■ Set-up/dismantle time for the use must not start earlier than 6.00 am, or end later than midnight, on any day, except New Year's Eve when set up/dismantle may occur until 2.00am the following day ■ Clean up time for the use must end no later than 2 hours after the use was to stop occurring or may be undertaken the following day ■ For any event which uses the internal performance spaces of WBAP as well as the public domain, any noise generating internal space shall be sealed and mechanically ventilated unless a noise impact assessment is conducted for the event deeming this measure unnecessary to comply with the event noise control targets ■ Rehearsals and sound tests which are audible at any surrounding noise sensitive receptor must be held between 10am and 7pm and be kept to an absolute minimum. Not to exceed 4 hours duration.
Category 2 Arts and Cultural Festivals	<ul style="list-style-type: none"> ■ No more than 7,500 people moving through the site at any one time ■ No more than 6 such events per year ■ Use of facility must not occur before 7.00am or after midnight on any day (including set up/dismantle and clean up time) ■ Music to be ceased by 11pm in all cases ■ For any event which uses the internal performance spaces of WBAP as well as the public domain, any noise generating internal space shall be sealed and mechanically ventilated unless a noise impact assessment is conducted for the event deeming this measure unnecessary to comply with the event noise control targets. ■ Rehearsals and sound tests which are audible at any surrounding noise sensitive receptor must be held between 10am and 7pm and be kept to an absolute minimum. Note to exceed 4 hours duration.
Category 3 Community events	<ul style="list-style-type: none"> ■ Capacity no greater than 5,000 people ■ Use of facility must not occur before 7.00am or after midnight on any day, including set up/ dismantle time and clean up ■ Music to be ceased by 11pm in all cases ■ For any event which uses the internal performance spaces of WBAP as well as the public domain, any noise generating internal space shall be sealed and mechanically ventilated unless a noise impact assessment is conducted for the event deeming this measure unnecessary to comply with the event noise control targets. ■ Rehearsals and sound tests which are audible at any surrounding noise sensitive receptor must be held between 10am and 7pm and be kept to an absolute minimum. Note to exceed 4 hours duration.

Category	Operational noise control measures
Category 4 Private events	<ul style="list-style-type: none"> Capacity no greater than 1,000 people Use of facility must not occur before 7.00am or after midnight, including set up/dismantle and clean up time Music to be ceased by 11pm in all cases For any event which uses the internal performance spaces of WBAP as well as the public domain, any noise generating internal space shall be sealed and mechanically ventilated unless a noise impact assessment is conducted for the event deeming this measure unnecessary to comply with the event noise control targets. Rehearsals and sound tests which are audible at any surrounding noise sensitive receptor must be held between 10am and 7pm and be kept to an absolute minimum. Not to exceed 4 hours duration.

4.2 Event noise control targets

Recommended event noise control targets for each event category type are presented in Table 4-2.

Table 4-2 - Recommended event noise control targets

Category	Event Noise Control Targets
Category 1 Major Events	<p>The following noise limits apply at all surrounding noise sensitive receptors:</p> <ul style="list-style-type: none"> A-weighted average sound pressure level ($L_{Aeq,T}$) \geq 70 dB A-weighted maximum sound pressure level (L_{Amax}) \geq 80 dB C-weighted maximum sound pressure level (L_{Cmax}) \geq 100 dB <p>An exceedance of these noise limits during a single 5-minute period of the first 15 minutes of the performance of each new separate band or act will not be taken as a breach</p>
Category 2 Arts and Cultural Festivals	<p>The following noise limits apply at all surrounding noise sensitive receptors:</p> <ul style="list-style-type: none"> A-weighted average sound pressure level ($L_{Aeq,T}$) \leq Background noise level ($L_{A90,T}$)+10dBA
Category 3 Community events	<p>The following noise limits apply at all surrounding noise sensitive receptors:</p> <ul style="list-style-type: none"> A-weighted average sound pressure level ($L_{Aeq,T}$) \leq Background noise level ($L_{A90,T}$)+5dBA
Category 4 Private events	<p>The following noise limits apply at all surrounding noise sensitive receptors:</p> <ul style="list-style-type: none"> A-weighted average sound pressure level ($L_{Aeq,T}$) \leq Background noise level ($L_{A90,T}$)+5dBA

Note that it is intended that the noise criteria in Table 4-2 apply only to sources which are within the immediate control of the event operators, such as sound amplification systems. As such, these do not to apply to crowd noise. However, it is expected that excessive crowd noise will be controlled through appropriate management policies by events operators.

Table 4-2 presents average noise level emissions as $L_{Aeq,T}$ as opposed to $L_{A10,T}$ (used in the NGLG case study criteria) as the $L_{Aeq,T}$ descriptor is currently the more commonly adopted descriptor of such noise as used in NSW INP, etc.

4.3 Noise mitigation techniques

The worst case noise emission predictions from events (Table 3-2) in some instances exceed the event noise control targets given in Table 4-2. As a result, noise mitigation measures may need to be employed in such

circumstances. The following measures outline possible mitigation which may be employed and is recommended to ensure the event noise control targets are achieved.

Category 1 & 2 Events

- Provide a 'house' front-of-house (FOH) sound reinforcement system for use in major events which is designed, installed and set-up to meet noise emission criteria at surrounding sensitive receivers. This will reduce the set-up time and design changes which would be associated with any external / 'touring' systems installed by events operators to meet noise emission criteria.
- Ensure audio signal compressors are installed within all sound reinforcement control systems to allow peak noise levels to be controlled by operators independently of overall volume.
- Use directive FOH speaker system (steered line-arrays or similar) to reduce 'noise spill' to surrounding areas and ensure sound is directed towards audience which will provide absorption of sound, reducing the reflections to surrounding areas.
- For events on the temporary floating stage, consider the use of shore located relay speakers as opposed to large FOH system located on the floating stage.
- Provide a sound level meter / monitor in the mixing desk position, assuming this to be in the audience area in Waterfront Square. This will allow the desk operator to monitor noise levels and reduce / compress as required in real-time. For events which are to be externally noise monitored (see Section 4.4), this mixing desk position should be validated against and compared to the external monitoring levels at the worst affected noise sensitive receiver.

Category 3 & 4 Events

- Provide portable active 12" – 15" Public Address style loudspeaker systems for use in events which are limited to the produce sound pressure levels not exceeding 80 dBA @3m.
- Ensure that event layouts and zoning do not place loud activities or sound reinforcement systems in close proximity to the entry / exit points. This is particularly relevant for the entry / exits points facing Pier 1 and Pier 6/7.

4.4 Noise monitoring

External noise monitoring at surrounding noise sensitive receptors during events is recommended for certain event types. The purpose of this noise monitoring is to assess compliance with the established event noise control targets and if required apply mitigation during events to meet the required noise criteria.

Noise monitoring at surrounding noise sensitive locations is recommended for:

- All Category 1 events with the exception of New Year's Eve*
- Major Category 2 events where any stage set-ups or performance areas using sound reinforcement are proposed.

* The abundance of other noise sources around the Sydney Harbour area on New Year's Eve will mean isolating the measurement of noise associated with events at WBAP will be extremely difficult and hence likely unnecessary.

It is recommended that the noise monitoring is undertaken by a company independent of the event operator, and that the following methodology applies:

- Monitoring to be undertaken by suitably qualified acoustic engineer(s) with experience in noise compliance measurements. Suitably qualified in this instance refers to a member of the Australian Acoustical Society or equivalent, and/or a suitable employee of a member firm of the Association of Australian Acoustical Consultants.
- All measurements to be attended by operative(s) undertaking the noise monitoring. Measurements to be taken in turn at all surrounding noise sensitive receptors in rotation for the duration of the event.

-
- The measurements shall be conducted generally in accordance with AS 1055:1997 “*Acoustics - Description and Measurement of Environmental Noise*”. A Class 1 Sound Level Meter as described by IEC 61672-01:2002 shall be used. The following parameters shall be measured as a minimum:
 - $L_{Aeq,T}$, $L_{A01,T}$, $L_{A10,T}$, $L_{A90,T}$, $L_{Amax,slow}$, $L_{Cmax,slow}$,
 - Unweighted SPL ($L_{P,T}$) in 1/1 Octave Bands, centres: 63 Hz – 16 kHz
 - Measurement period at each location (T) shall be representative of the noise source, likely between 5 and 15 minutes.
 - Detailed observations shall be made as to meteorological conditions, and the primary sources (and locations) of noise affecting the measurements. When noise is dominated by noise other than events at WBAP, this should be noted so that it can be excluded from the analysis.
 - Direct line of communication to be established and continuous between the noise monitoring personnel and the event operator. The purpose for this is twofold:
 - To enable noise monitoring personnel to immediately inform the event operator of any exceedances, such that action can be taken to reduce noise emissions
 - For the event operators to inform the noise monitoring personnel of any complaints (see Section 4.6) such that monitoring can be undertaken immediately at the location of the complainant.

Following the completion of event noise monitoring, a report shall be completed within 5 working days. This report should include:

- Details of all measurements undertaken, including locations marked-up on a map of the area and photographs of each measurement location.
- Results of each noise measurement made.
- Field notes and observations of primary noise source impacting each measurement.
- Details of any measured exceedance and corrective measures taken.
- Details of any complaints reported and resultant action taken.

4.5 Community consultation

Key to the successful staging of events in the facility will be strong community engagement and consultation on any events which are to take place. This information relayed to the community should include the proposed dates and times of events, along with any rehearsal times, set-up and clear-up times, etc. The community may be engaged through measures such as:

- Newsletters distributed by the WBAP operators.
- Letter-drops to all surrounding noise sensitive receivers.
- Notifying strata’s of surrounding residential properties and all identified noise sensitive receivers.
- SMS and email services. Interested parties could register to receive SMS or emails with information about events.
- Posters and public information displays.

4.6 Complaint procedure

It is recommended that the event operator establishes a complaints hotline for any event noise related public complaints. This hotline should be in operation throughout the full operational hours of the event, including rehearsals, sound tests, set-up and clear-up times.

An email address and physical address should also be made available for any written complaints.

Details on how to lodge a complaint should be included in all community consultation information (see Section 4.5).

The operator will be required to respond to all complaints.

- In the case of a complaint being made during an externally noise monitored event (see Section 4.4), the operator shall instruct the noise monitoring party to investigate and undertake measurements at the complainants property as soon as possible.
- In the case of a complaint being made during an event not externally noise monitored, the operator shall investigate the complaint, and if relevant identify the cause of the issue and take all reasonable measure to mitigate the noise emissions. This may include relocating or reducing the level of noise sources.
- In the case of a complaint being made after the event, the operator shall engage with the complainant to establish the cause of the issue, and undertake measures to ensure this is addressed in any future events.

In the case of recurring complaints from events that are not normally externally noise monitored (see Section 4.4), noise monitoring shall be undertaken for such events in order to identify if the event is in compliance with the established event noise control targets (see Section 4.2). Where it is found that the event does not comply with the relevant noise control target – corrective measures shall be made to ensure that the noise control targets are achieved.

Once a complaint is investigated and resolved, a report must be given back to the complainant detailing any investigations which have taken place and any corrective measures employed.

4.7 Records

The facility operators shall keep records of noise management issues including:

- Complaint register tracking all complaints made and resulting actions taken (see Section 4.6)
- Noise monitoring reports for all monitored events (see Section 4.4)

These records shall be made available to the EPA upon request. It is recommended that records are kept locally for up to three years prior to being archived.

4.8 Temporary plant equipment

Certain events may require the use of temporary plant equipment to be installed at the site, such as generators and water pumps. All such equipment is to be selected and located in order to ensure that total noise emissions from the temporary plant equipment do not exceed the INP Intrusiveness Criteria at any surrounding noise sensitive receptor (see Table 3-2). This may require the use of containerised silenced generators, acoustic screening and selective location of temporary plant.

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