

REBUTTAL PROOF OF EVIDENCE ON NOISE DANI FIUMICELLI

SITE AT FORMER B&Q, GREATSTONE ROAD, TRAFFORD, M32 0YP

PLANNING APPEAL

PINS REF: APP/Q4245/W/20/3258552

LPA REF: 100400/OUT/20

RULE 6 PARTY – LANASHIRE COUNTY CRICKET CLUB

R01A

30TH DECEMBER 2021



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DOCUMENT CONTROL

DOCUMENT TITLE	REBUTTAL PROOF OF EVIDENCE ON NOISE – RULE 6 PARTY	REVISION	R01A1A
DOCUMENT NUMBER	050636-0820-0-POE-01	ISSUE DATE	30TH DECEMBER 2021
PROJECT NAME	SITE AT FORMER B&Q, GREATSTONE ROAD, TRAFFORD	AUTHOR	DANI FIUMICELLI
STATUS	ISSUE	CHECKED	DB
ISSUED TO	PINS	PASSED	JG

REVISION HISTORY

REVISION	NOTES	DATE ISSUED
01A		30 TH DEC 2021

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SUMMARY

- 1.1. Mr Patterson's criticism of the noise survey I carried out during the concert on the 25th September 2021 is unfounded and the results of my monitoring can be relied upon.
- 1.2. The proposed acoustic double glazing will not provide sufficient mitigation of the noise from concerts.
- 1.3. The hotel at the LCCG is not a sensitive receptor comparable to the proposed scheme as during concerts occupation is substantially by staff and crew working at events at LCCG. Stays by all other guests are temporary, short term; and because they have purchased a package to experience the event from the luxury of a well-appointed room with a great view of the event, a minibar, room service, their own bathroom and the other facilities of the hotel. The hotel is occupied similarly by persons who have purchased a hospitality package or ticket for the match during games of cricket.
- 1.4. The claim that during concert on the 25th September 2021 part of the PA system was pointing back towards proposed development site is mistaken and there is little scope to use PA design and orientation to lessen music noise levels likely to affect the proposed scheme.
- 1.5. Whilst some existing residents to the rear of the proposed scheme will benefit from screening of noise from LCCG by the proposed development, these are not the worst affected properties, and this effect comes about at the expense of exposing the new residents of the proposed scheme to high levels of noise from LCCG that will not be adequately mitigated.
- 1.6. Licence conditions currently do not specifically reference the development site as it is not a sensitive receptor at the moment. But this would most likely change if the scheme went ahead, and the current noise limit applied to the new scheme, which would result in unreasonable restrictions on the viability of concerts at the LCCG.

- 1.7. The currently worst affected existing dwellings on Trent Bridge Walk are single aspect design so internal noise levels in living rooms, dining rooms and bedrooms are likely to comply with the recommendations of BS 8223. This goes some way to explaining why relatively little complaint is received regarding noise from concerts at LCCG.
- 1.8. The offer of a Deed of Easement (DoE) is welcomed as part of the Agent of Change measures. However, the degree of robustness of such a legal move has never been tested in court and could fail to protect LCCC if a future resident wanted to challenge it. Furthermore, notwithstanding the provision of a DoE the appeal scheme fails to comply with noise and planning policy requirements to avoid significant adverse effects of noise and mitigate and minimise adverse effects of noise, in the way a more robust range of acoustic treatments and alternative means of ventilation and control of overheating than proposed would do.

1. INTRODUCTION AND SCOPE OF REBUTTAL EVIDENCE

1.1. This rebuttal proof of evidence is submitted to the inquiry on behalf of the Lancashire County Cricket Club (LCCC) regarding an appeal by Accrue (Forum) Ltd pursuant to section 78 of the Town and Country Planning Act 1990 against the non-determination of an application for the demolition of existing retail unit and associated structures; erection of buildings for a mix of use including: 333 apartments (use class C3) and communal spaces ancillary to the residential use; flexible space for use classes A1, A3, D1 and/or D2; undercroft car parking; new public realm; and associated engineering works and infrastructure.

SCOPE OF REBUTTAL EVIDENCE

1.2. This rebuttal evidence is submitted in response to the evidence of Mr James Patterson of Holtz Acoustics dated the 10th December 2021.

1.3. This rebuttal evidence includes responses to the following issues raised in Mr Patterson's evidence:

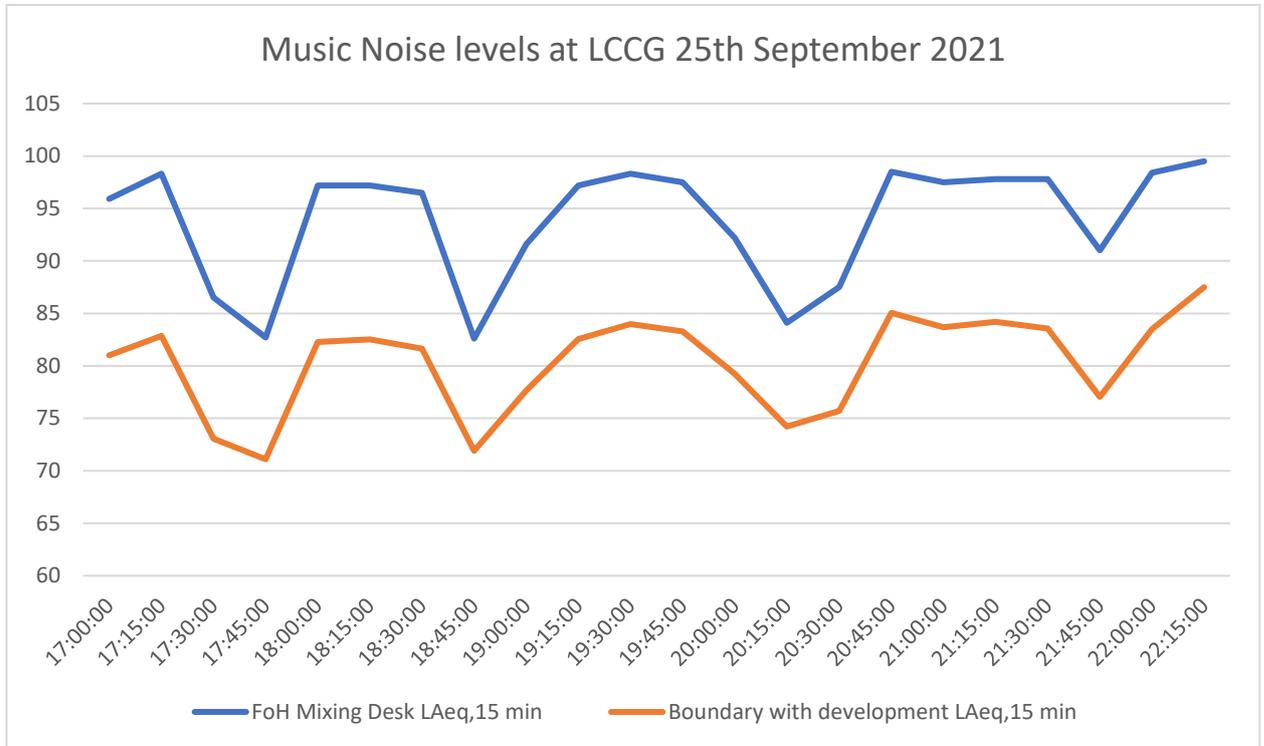
- Unattended monitoring by myself
- Acoustic double glazing providing effective mitigation
- Hotel as a sensitive receptor
- PA system pointing back towards proposed development site
- Residents to the rear of the proposed scheme benefit from screening from the proposed development
- Licence conditions
- Worst affected existing dwellings are single aspect

2. REBUTTAL EVIDENCE

UNATTENDED MONITORING BY MYSELF

- 2.1. At paragraph 5.23 Mr Patterson writes "*I note that the Vanguardia survey was unattended, so it is not possible to determine whether contributions from other sources may have elevated their readings. In particular, I note that the survey was set up near an access door and ambulance bay.*"
- 2.2. I selected the noise survey position as it was close to the boundary of the development site and in an area closed to the public where there was little pedestrian traffic. The location was near an ambulance bay and access door but there was little if any noise from these sources as there was no need to sound emergency sirens as the access in and out of the LCCG was specifically set up to allow emergency service vehicles to enter and leave if required. Furthermore, sounding sirens would present a risk of triggering panic in the crowd and a risk of "stampede" reactions. The access door was used infrequently by individuals and did not generate significant, if any, noise.
- 2.3. I installed the noise equipment with a colleague and visited each time a new group began performing on stage to observe the initial measurements and verify that levels were dominated by music noise when artists were performing.
- 2.4. The plots in the figure below show that the noise level at the measurement position consistently followed the equivalent simultaneous level at the front of house (FoH) mixing desk in the concert arena. This confirms that at the survey location close to the boundary with the development site music noise dominated over all other potential sources. If noises other than music had significantly influenced the measurements at the survey location, then the pattern of rise and fall of noise levels between the FoH mixing desk and the monitoring location adjacent to the development site would not have been so closely matched.

FIGURE 1: LAeq,15 MIN NOISE LEVELS MEASURED AT THE FOH MIXING DESK AND BOUNDARY SURVEY LOCATION



ACOUSTIC DOUBLE GLAZING PROVIDING EFFECTIVE MITIGATION

2.5. At paragraph 7.4 Mr Patterson describes how “*If acoustic double glazing were introduced to the scheme, such as a 6.4lam/12/8 with an acoustic laminate with an $R_w = 38dB$ then up to 7dB of additional mitigation could be introduced. Calculations showing the possible reduction are included in Appendix I*”. Based on Mr Patterson’s derived maximum music noise level at the façade of the scheme of 78 decibels this could mean that with windows closed internal noise levels would be around 40 decibels which, notwithstanding the comments in my main evidence about the suitability of these criteria for music noise, is the recommended level for dining rooms in BS 8223 and 5 decibels more than is recommended in the standard for rest and day time sleeping in living rooms. The standard does allow a 5 decibel relaxation of these guidelines where housing is considered “*necessary or desirable*”, although policy in the NPSE, NPPF and guidance of the NPPG advises that adverse effects should be mitigated and minimised

as well as significant effects avoided i.e. where practicable levels less than the relaxed criteria of BS 8223 should be aimed for.

2.6. However, as my main evidence demonstrates, Mr Patterson's derived maximum music noise level at the façade of the scheme of 78 decibels is unrealistically low. As my main evidence shows, a music noise level value of 86 decibels is realistic and noise insulating against such a high level to achieve the recommendations of BS 8223 is very challenging, as 51 decibels noise reduction would be necessary to achieve the guideline for a living room of 35 decibels. Such a degree of noise insulation would not be possible with double or even triple glazed units. Glazing utilising very thick glass in a double-glazed unit with a large airgap of at least 100 mm to a thick single pane of secondary glazing might achieve this. However, a winter garden arrangement formed from double glazing with a very large air space formed by a balcony to windows formed from another double-glazed unit would be more likely to achieve the required reduction to avoid significant effects and constitute mitigation that would minimise the adverse effects of the noise as required by the NPSE, NPPF and NPPG internally and on a balcony outdoor amenity space.

2.7. A complication in this case is the nature of the music noise from concerts at the LCCG. The frequency content of the noise is dominated by the low frequency sound of the "Bass beat" of modern music. Over the last 10 years or so PA technology has improved, and it has become economic for sound systems to be able to reproduce very low frequency sound at high level, often referred to as "sub-bass"; that previously may have been produced by specialist loudspeakers in a recording studio but was not created by typical PAs during live performance. These developments in audio technology have meant that the lower end of the frequency range of noise that must be considered when dealing with music noise has been reduced from the 63 Hz octave band, down to the adjacent 32 Hz octave band.

2.8. Analysis of the frequency spectrum of music played at the concert on the 25th September 2021 in the table below confirms that the noise level in the 32 Hz octave band was marginally greater than in the 63 Hz octave band.

TABLE 1: COMPARISON OF NOISE LEVELS IN THE 32 HZ AND 63 HZ OCTAVE BANDS DURING THE CONCERT ON THE 25TH SEPT 2021

31.5 Hz 1/1 Oct Leq,15 min dB				63 Hz 1/1 Oct Leq,15 min dB			
	FOH	Development	FOH - Development		FOH	Development	FOH - Development
Log Avg	109.3	92.2	16.0	Log Avg	108.8	91.7	17.3

2.9. The above highlights the low frequency content of the music noise and that it extends down to the 32 Hz octave band. This is the noise that will most readily penetrate the proposed scheme as all forms of building envelope will attenuate mid to high frequency sound more than low frequency noise.

2.10. Unfortunately, Mr Patterson’s assessment of the noise insulation provided by the proposed scheme building envelope only extends down to the 63 Hz octave band. This is common as available acoustic data regarding building elements such a glazing and ventilation units often only goes down to the 125 Hz octave band and occasionally down to 63 Hz octave band, and almost never to the 32 Hz octave band. This approach is adequate for sounds where the contribution in the 32 Hz octave band is less than at 63 Hz or 125 Hz. However, restricting the lowest value of the range of frequencies considered to no less than the 63 Hz Octave band is not appropriate where the contribution at the 32 Hz octave band is more than or similar to that at either the 63 Hz or 125 Hz octave bands, as in this case, as this may lead to an underestimate of the overall noise intrusion and will ignore the substantive sub-bass element of the “bass thump” of the noise intrusion.

HOTEL AS A SENSITIVE RECEPTOR

- 2.11. At paragraph 5.9 Mr Patterson raises the Hilton Hotel situated close to the perimeter of the pitch as a noise sensitive receptor and states that the music noise level at the facade during concerts is higher than 80 decibels, which is true.
- 2.12. The Hotel has a total of 150 rooms, 85 of which face the pitch/concert arena which experience the highest music noise levels, the remaining 65 rooms on the other side of the hotel are exposed to substantially lower i.e. by 20 decibels or more, music noise levels during a concert.
- 2.13. However, during concerts and for some days before and after, much of the Hotel is occupied by staff and crew working at the event. For example, for the event on the 25th September 2021, 43 rooms were used by staff and crew working at the event. I personally have stayed there many times whilst engaged in the monitoring and management of noise from concerts at LCCG.
- 2.14. The rooms on the pitch side are only available to guests as part of a package for those attending concerts and cricket matches, as the balcony to each room provides a superb view of these events, and food and drink are available from a minibar or room service; and the ground floor bar, restaurant and coffee shop are open to guests. In addition, there are private bathroom facilities which can be a distinct bonus compared to the mass provision for the large crowds in the arena, which can be subject to queuing.
- 2.15. Occupiers of rooms at the hotel have no stake in the ownership of the premises. Occupation of rooms at the hotel is short term and temporary so that the part of the tests for all forms of legal nuisance relating to how often the complainant would experience the matter complained of would be unlikely to be triggered. Most rooms are only occupied during an event, as many of the guests leave to go home afterwards i.e. the rooms are specifically occupied by people who have chosen to enjoy the event and hotel facilities, rather than stay at a hotel *per se*. It

is therefore unlikely, and has never occurred, that guests who have chosen to use the Hotel in these circumstances would complain about concert or cricket noise.

2.16. The text of an email from the Chief Executive of LCCC explaining how the hotel is occupied during concerts and cricket matches is reproduced in appendix A of this evidence.

2.17. In contrast, occupiers of the proposed scheme who would have a stake in the development as leaseholders or tenants of the premises, will be unlikely to choose to live there because it will be noisy for a substantial minority of the time, and by living there on a long-term permanent basis which mean they would be likely to experience noise from the LCCG sufficiently often that it could be judged a legal nuisance. These residents would have the *loci* and justification to call a review of the LCCG premises licence and/or take civil proceedings for nuisance or call for statutory nuisance action by the Council against LCCG for noise emitted from the ground.

PA SYSTEM POINTING BACK TOWARDS PROPOSED DEVELOPMENT SITE

2.18. Line array PAs for events with large audiences often have main hangs which point directly into the centre of the audience which are augmented by side hangs formed from columns of loudspeakers which are angled to provide coverage to the sides of the arena.

2.19. The photograph below shows the main and side hang line arrays for the PA used at the concert on the 25th September 2021 at the LCCG, which was typical of the set up for concerts at the venue.

FIGURE 2: LINE ARRAY MAIN AND SIDE HANGS FOR CONCERT ON THE 25TH SEPTEMBER

2.20. At paragraphs 5.24 to 5.26 of his evidence Mr Patterson argues that the stage right side hang at the event on the 25th September 2020 was either superfluous or is pointing unnecessarily at my measurement location near the boundary with the development site. Consequently, Mr Patterson argues it would not be an unreasonable restriction for future events if the PA was configured differently so that the stage right side hang did not point at the development site and the scheme would be exposed to less noise.

2.21. It should be noted that my photograph that Mr Patterson relies on does not show any of the stage right side hang facing the development site. The staging and PA for the event was typical for concerts at the LCCG and was formed from loudspeakers of the L-Acoustics K series. K1 cabinets were used in the main hangs and then a mix of K2 and Kara on the side hangs, which

is why there is an apparent change in configuration of the side hang approximately mid-way down the side hang. This reflects the switch in cabinet type, not the angle of the array, which was directed into the audience, albeit to the side of the main arena and into the stands, which were occupied. The figure below shows the orientation of the stage right side hang

FIGURE 3: STAGE RIGHT SIDE HANG ON THE 25TH SEPTEMBER 2021



2.22. The front of the cabinets forming the stage right side hang was not visible from the measurement location adjacent to the site boundary. Consequently, turning the cabinets further away from the measurement location would be unlikely to reduce the levels at the survey position as this point was not in the direct “line of fire” of the line array i.e. in the zone with the highest levels from the PA.

- 2.23. It should also be noted that the stage right side hang was not the only noise source influencing levels at the measurement location adjacent to the site boundary. The other elements of the PA whilst not visible in my photograph that Mr Patterson relies on will have also contributed. Furthermore, any "fold back" monitors on the stage for the performers to hear themselves, and the "back line" amplifiers to each instrument, and the unamplified sound from the drum kit would also have had a substantial effect on levels at the survey location. So even if the orientation of the stage right side hang was relevant to levels at the measurement location adjacent to the site boundary it is likely that changing its angle or position relative to the proposed scheme would have little if any influence on the music noise levels affecting the development.
- 2.24. The PA set up for the concert on the 25th September 2021 was optimised to ensure noise levels off site were minimised whilst levels for the audience were satisfactory. The design was based on extensive modelling by the sound company informed by experience of many concerts at the LCCG over the last 20 years. There is very limited, if any, scope for changing the PA design to reduce music noise levels affecting the proposed development site without either compromising the venues viability for concerts or increasing noise levels for existing noise sensitive receptors, or both.
- 2.25. I have produced with this rebuttal video footage from the Courteeners concert on 25th September 2021 which shows the type of noise generated at the concerts held at LCCG.

EXISTING RESIDENTS TO THE REAR OF THE PROPOSED SCHEME BENEFIT FROM SCREENING BY THE PROPOSED DEVELOPMENT

- 2.26. Mr Patterson is correct in highlighting that some of the existing residents living towards the western end of Trent Bridge Walk and on Greatstone Road will benefit from reduced noise from the LCCG due to screening by the development if the proposed scheme were to go ahead.

However, these would not be the residents that are currently worst affected by noise from LCCG.

2.27. Furthermore, any benefits from screening provided by the scheme would come at the cost of residents of the proposed scheme being exposed to noise levels substantially higher than the threshold for public nuisance for concert noise set by the Magistrates Court for the premises licence at appeal.

2.28. As detailed in my main evidence Mr Patterson has underestimated the levels of concert noise likely to affect the proposed scheme. As a result, the proposed mitigation is not sufficient to avoid significant adverse effects or mitigate and minimise adverse effects, as required by policy.

NUMBER OF CONCERTS

2.29. In paragraphs 6.4 to 6.5 of his evidence Mr Patterson seeks to constrain consideration of the number of concert events to those that may have occurred in the past. Notwithstanding he includes the year 2020 in his Table of Number of concerts per annum for the past 10 years at EOT, when virtually every outdoor concert venue was closed due to the pandemic, this approach is wrong in policy and guidance terms.

2.30. Regarding the Agent of Change principle, the NPPG is explicit in stating that "*in these circumstances the applicant (or 'agent of change') will need to clearly identify the effects of existing businesses that may cause a nuisance (including noise, but also dust, odours, vibration and other sources of pollution) and the likelihood that they could have a significant adverse effect on new residents/users. In doing so, the agent of change will need to take into account not only the current activities that may cause a nuisance, but also those activities that businesses or other facilities are permitted to carry out, even if they are not occurring at the time of the application being made.*". (My emphasis).

- 2.31. The premises licence for the LCCG permits 7 concert days per year and this should be the number, along with attendant days for sound checks and rehearsal, that is used when considering the impacts of noise associated with these events.
- 2.32. Appendix A of this evidence includes the text of an email from the Chief Executive of LCCC describing the number of concert days since 2001 in detail. It should be remembered that sound checks and rehearsals which generate noise up to show levels normally take place on the day before any concert and these are in addition to the number of days listed in the email.

LICENCE CONDITIONS

- 2.33. Regarding the existing licence conditions Mr Patterson states the following at paragraphs 5.7 and 5.8 of his evidence.

"5.7 The licensing conditions for the EoT state that for outdoor concerts with a capacity of more than 5,000 ticket holders.

'The music noise level outside the Licensed Premises, when measured at 1 metre from the windows of the façade at 23-37 Trent Bridge Walk, 30 Greatstone Road and 19 Barlow Road will not exceed 80dB(A) at any period of 15 minutes in the case of outdoor concerts where the audience may exceed 5,000.'

5.8 It should be noted that there are no clauses in the licence that refer to any other properties new or existing. Therefore, as matters currently stand any noise level in exceedance of 80dB(A) at the proposed development would not be in breach of the existing licence conditions."

- 2.34. The threshold of 80 dBA at the stated locations on the licence was derived because under the current circumstances these positions are representative of the worst impacts of noise from concerts. In practice, Trent Bridge Walk experiences the highest music noise levels, Greatstone Road the next highest and Barlow Road the least. This would change if the scheme went ahead with the proposed development becoming, by a significant margin, the worst affected by the highest levels of noise from emitted from LCCG.

- 2.35. Whilst it is strictly true that the proposed scheme is not currently referenced in the licence conditions, this would be very likely to change if a review of the licence is called by any of the residents of the proposed scheme and/or by the local environmental health team acting independently as a responsible authority and/or in reaction to complaints by residents of the new scheme. The encroaching new noise sensitive housing development will be exposed to noise emitted from LCCG at levels higher than the 80 dB LAeq,15 min limit established by the Magistrates Court at an appeal as the threshold for preventing public nuisance in these circumstances and this would be the limit likely to be applied at the new scheme.
- 2.36. The licence limit of 80 decibels is the highest for any outdoor venue in the UK and higher than the guideline from the Noise Council Code of Practice on Environmental Noise from Outdoor Concerts. Such a high value is justified in this case, at least in part, because the properties on Trent Bridge Walk that are worst affected by the highest music noise levels are single aspect design with no noise sensitive rooms facing the LCCG. Whereas the proposed scheme has many noise sensitive rooms that will experience music noise levels above 80 decibels that would directly face the LCCG.
- 2.37. Similarly, the limit of 80 dB LAeq,15 min provides a benchmark which the Courts would inevitably consider should a claim for private nuisance be made by a resident or residents of the proposed scheme against concert noise from LCCG, as it has been mandated following a statutorily approved appeal process and has been in place for 21 years.

EXISTING DWELLINGS EXCEED BS 8223 RECOMENDATIONS

- 2.38. At paragraph 6.8 Mr Patterson states "*A good proportion of the existing dwellings around EOT would likely to exceed the recommended levels in BS8233:2014 with windows closed.*". The noise levels recommended by BS 8223 apply in living rooms, dining rooms and bedrooms.
- 2.39. However, the properties along Trent Bridge Walk that are worst affected by noise emitted from the LCCG are where the recommended levels in BS8233:2014 would be most likely exceeded

with windows closed. However, as noted above, these properties are mainly single aspect design with no living rooms, dining rooms and bedrooms facing the cricket ground. This is a consequence of these dwellings being designed and built to mitigate the noise from the railway lines between them and the LCCG. This goes some way to explaining why there are relatively few complaints from residents along Trent Bridge Walk as the noise sensitive rooms in the homes that are exposed to the worst noise from LCCG, are least affected as they do not directly face the LCCG and are screened by the dwellings design and construction.

3 . D E E D O F E A S E M E N T

- 3.1. Since submission of my main evidence, the appellant has made an offer of a Deed of Easement (DoE).
- 3.2. The offer of a DoE is welcomed as part of a package of Agent of Change measures that in combination would be capable appropriately meeting the policy aims of protecting LCCC against unreasonable restrictions and avoiding any residents of the scheme experiencing significant adverse effects, and the mitigation and minimisation of adverse effects of noise.
- 3.3. However, the degree of robustness of such a legal move has never been tested in court and could fail to protect LCCC if a future resident wanted to challenge it. Furthermore, such a deed could not override the local authority's statutory duty to investigate any complaints of statutory nuisance and to act if it considers a statutory nuisance exists.
- 3.4. Furthermore, notwithstanding any DoE the appeal scheme still fails to comply with policy requirements to avoid significant adverse effects of noise and mitigate and minimise adverse effects of noise, in the way a more robust range of acoustic treatments and alternative means of ventilation and control of overheating than proposed would.
- 3.5. In my view a DoE does not fully mitigate the risks to LCCC and should not be relied on in isolation. It should be a back-up against the uncertainties in the acoustic design process and the construction of the scheme, and residents overriding mitigation e.g. opening windows. National noise and planning policy and guidance are to avoid significant effects and mitigate and minimise adverse effects, and so the appellant should seek to use the design and construction of the proposed scheme to engineer these effects out, as described in the NPPG¹,

¹ See Paragraph: 010 Reference ID: 30-010-20190722. NPPG

rather than rely on a legal clause that would permit these impacts but might absolve LCCC of liability.

- 3.6. On a technical point, the proposed level of noise in the DoE that can be emitted from the LCCG at the proposed scheme is 89 decibels. This level applies at 1 m from the façade. The Appellant says they have derived this value by taking my highest predicted noise level of 86 decibels and added 3 decibels to allow for the effect of a single acoustic reflection off the façade. This is correct for a single reflection, but on balconies there will be multiple reflections from the sides of the balcony and the soffit of the balcony above. There would be less risk if the allowance for façade reflections was for more than a single reflection arriving at a point 1 metre from the façade. Allowing for two reflections would suggest a level of 92 decibels would be appropriate.

4 . C O N C L U S I O N S

- 4.1. The noise evidence submitted on behalf of the appellant does not demonstrate that the proposed mitigation will be adequate to meet the policy aims of avoiding significant adverse effects, mitigating and minimising adverse effects and ensuring new noise sensitive uses can integrate effectively with existing businesses and community resources without prejudicing the on-going operation and future development of those sources i.e. LCCG.
- 4.2. Without additional mitigation further to that proposed in the application and subsequent evidence to the Inquiry, as identified in this rebuttal and my main evidence, noise will cause conflict between the LCCC and the residents of the new scheme and in the absence of such mitigation the scheme should be refused.

APPENDIX 1 – EMAIL FROM LCCC REGARDING HOTEL AND NUMBER OF CONCERTS

Dear Grant,

You have asked me to confirm the following matters:-

1. How does the hotel at the cricket ground operate on concert/cricket days?

I can confirm that all stadium concerts require either a staff/crew/contractor's site pass to enter site or a valid ticket. What this means is that in the hotel, residents either have to be concert staff/crew or contractors or paying concert customers. So every hotel resident who is not classed as "staff working the event" has to have purchased concert tickets on top of their room package or within a hospitality suite package. We specifically enforce this rule when taking bookings for hotel rooms on concert days ie the only hotel rooms which are publicly available for sale are made available only as part of a concert package. The reason for this is to avoid poor management of customer expectations within Hilton brand standards ie to avoid complaints from hotel guests who are not attending the concert.

In terms of cricket, we operate a similar ticket inclusive room rate ie where hotel rooms are only available to guests who have also purchased a match ticket or a hospitality package.

2. Can you confirm the number of concerts that took place in the years 2001 onwards.

I have set out below the number of concerts each year. These typically involve crowds in the order of 50,000 and on a number of occasions involve concerts on several consecutive nights.

2001 - Robbie Williams (3 nights) = 3

2002 – Oasis, The Move Festival 2002 (3 concert nights) = 4

2003 The Move Festival (3 concert nights), Bruce Springsteen 2003 = 4

2004 The Move Festival (3 concert nights) = 3

2005 REM & Eminem = 2

2006 Richard Ashcroft & FOO Fighters = 2

2007 Arctic Monkeys = 1

2008 Radiohead & REM = 2

2009 Take That x 5 nights plus Cold Play = 6

2010 Green Day & Muse = 2

2011 Bon Jovi & Kings of Leon = 2

2012 - 2014 No concerts – initial stadium redevelopment prevented concerts – Required remedial works including removal of A1 seating block to widen egress and also acoustics works.

2015 Foo Fighters = 1

2016 Rihanna & Beyoncé = 2

2017 Courteeners, One Love, Radiohead = 3

2018 Liam Gallagher = 1

2019 – 3 concerts turned down do to Cricket World Cup and Ashes. 2 went to Manchester United and one to Anfield.

2020 – no concerts due to pandemic

2021 – The Courteeners in late September (no concerts possible prior to July due to Pandemic). = 1

2022 – 4 concerts: The Killers, Foo Fighters, Red Hot Chilli Peppers and 1 TBC (possibility of 5) = 4

As indicated previously, LCCC is entitled to hold upto 7 concerts per annum under the terms of its licence and the intention is to maximise the number of concerts in the future as LCCC looks to increase its revenue streams and assist its recovery from the effects of the Global pandemic.

Many thanks

Daniel Gidney | Chief Executive

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