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APPENDIX A

SELECTED DATA AND ANALYSIS

1. Overnight monitors.
2. Daytime Facade Closing Experiments
3. FQMD Sound Walks.
4. Propagation Analysis
5. Angle of Incidence of Low Frequency Sound on Windows
6. Courtyards
7. Controlled Simulation of Crowd Sound and Music

APPENDIX A1

OVERNIGHT MONITORS

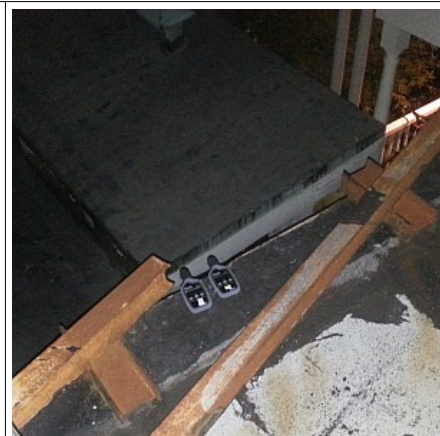
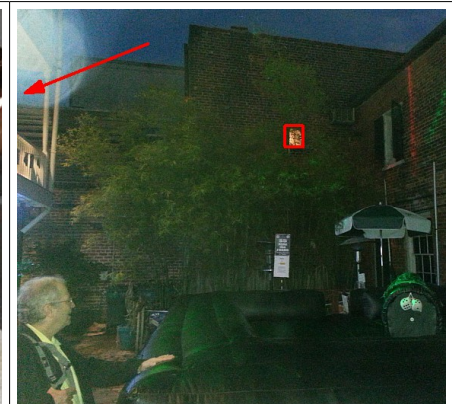
Overnight monitors were used to sample some interior and exterior sound levels and trends associated with the long term activity.

Monitoring Location 1 Overnight (deployed 2-21-14 ~12midnight to 12 noon): Overlooking a Courtyard, and adjacent interior sound levels: primarily gives an idea of the courtyard (people sounds) and a single venue that has music that spills to the courtyard, but the stage faces in the opposite direction. It is otherwise shielded from Bourbon St.

Monitor 2A deployed 11:49pm indoors LCEq. Noted Air Conditioner flanking path and window overlooking courtyard below

Monitor 1A and 3 deployed 11:59pm outdoors on rooftop overlooking courtyard (LAEq and LCEq).

Pictures:

		
<p>Figure A1.1: Monitor 2A location indoors with window and AC unit flanking path.</p>	<p>Figure A1.2: Monitor 1A and 3 location on edge of roof overlooking courtyard on upper right.</p>	<p>Figure A1.3: Courtyard. Window to figure A1.1 is indicated (rectangle) and monitors 1A and 3 are indicated by arrow. Mechanical bull lower right.</p>

Observations: The monitor levels may require corrections (-5dB) based on the comparison to the startup comparison to the SLM's used for a check. However despite this several observations can be made:

- 1) The time of typical drop and startup of activity for the area adjacent to Bourbon St.
- 2) In this case the bass sounds are relatively constant from 12midnight to a little after 4am.
- 3) The dBA (presumed crowd activity) has ebb and flow, but does not have a significant effect of dBC.
- 4) Sound levels reach a minimum at about 6am, and begin picking up around 10am.
- 5) Outdoor dBA levels come up after dawn, presumably the activity of animals and people. Trees in the courtyard likely have birds during the day.

Monitoring Location 2 (2-22-14 deployed 1pm to 11am): Overlooking an adjoining courtyard, and interior sound levels facing a side street. (distance from intersection St. Louis interior stable 1A (abutting club)=105' , distance interior 3 (separate building)=160').

Monitor 1A deployed in stable; windows closed and shuttered. Monitor rigidly clamped to structure, which is rigidly joined to venue outbuilding. Lceq.

Monitor 2A deployed on balcony overlooking courtyard and adjoining courtyard below. LCeq

Monitor 3 deployed in Blue Bedroom of Hermann Grima House. Sound flanking paths observed in windows and air conditioner. Lceq.

Pictures:



Figure A1.4: stable monitor.
Rigidly attached to structure adjacent to club.



Figure A1.5: Courtyard monitor. Overlooking adjacent courtyard with loudspeakers.



Figure A1.6: Blue Room Monitor at Hermann-Grima house.

Observations:

Monitors were re-calibrated, but no comparative measures were made with SLM's, so trends only are observed:

- 1) Full operational levels are reached at approximately 10pm, and after 4am levels begin to drop off.
- 2) Singular events are noted; these can be motor vehicles, trash trucks (am), sirens, etc.
- 3) Overnight sounds reaching the bedroom (air gaps in windows) fluctuate more than in the stable (sealed). This can be from the proximity to crowd noise or street sounds.
- 4) In morning time the difference between indoor and outdoor sounds is greatest when entertainment venues are dormant.

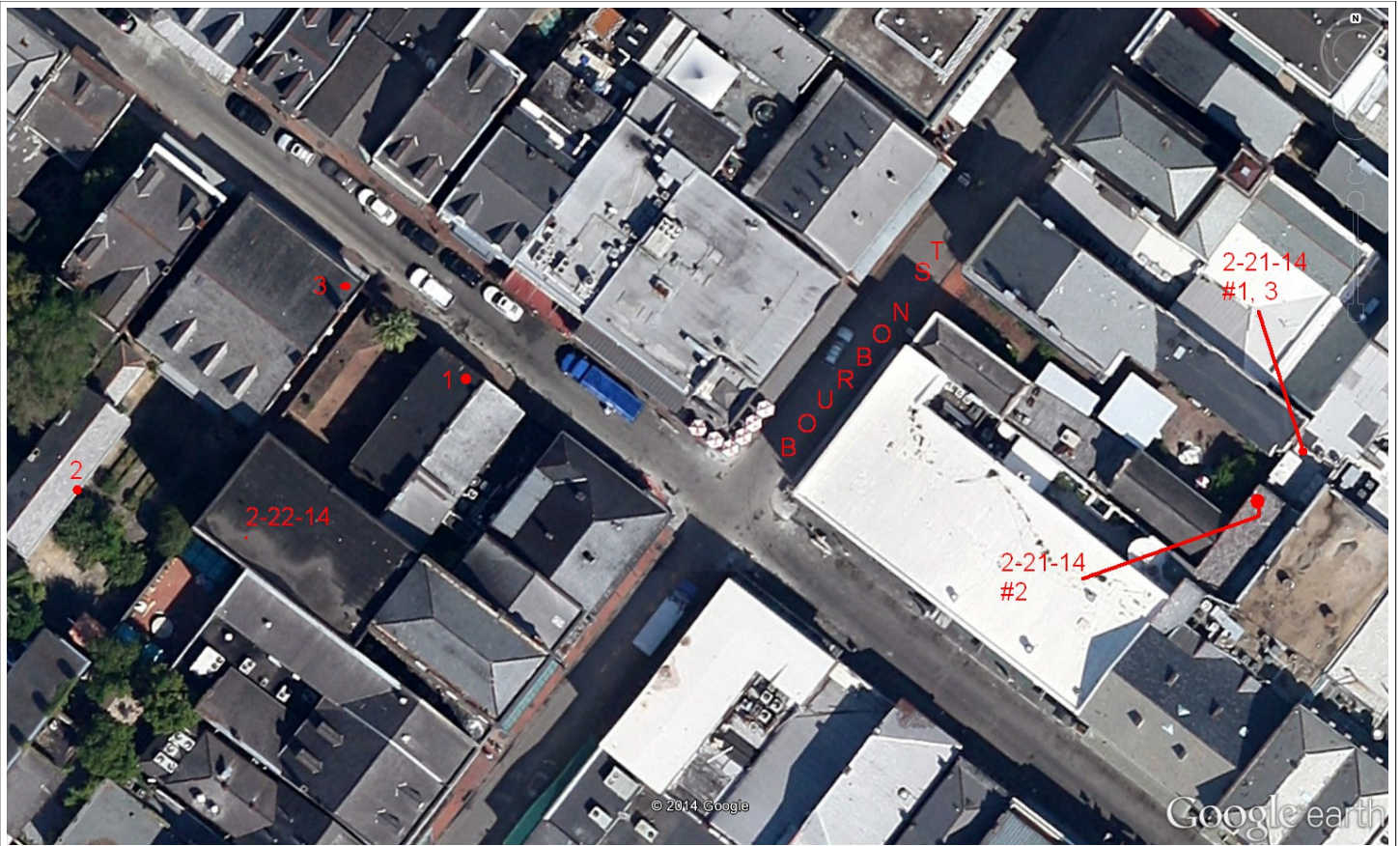


Figure A1.7: Monitor positions relative to St. Louis and Bourbon St.

Overnight Monitors 2-21-14

Antoine's Restaurant

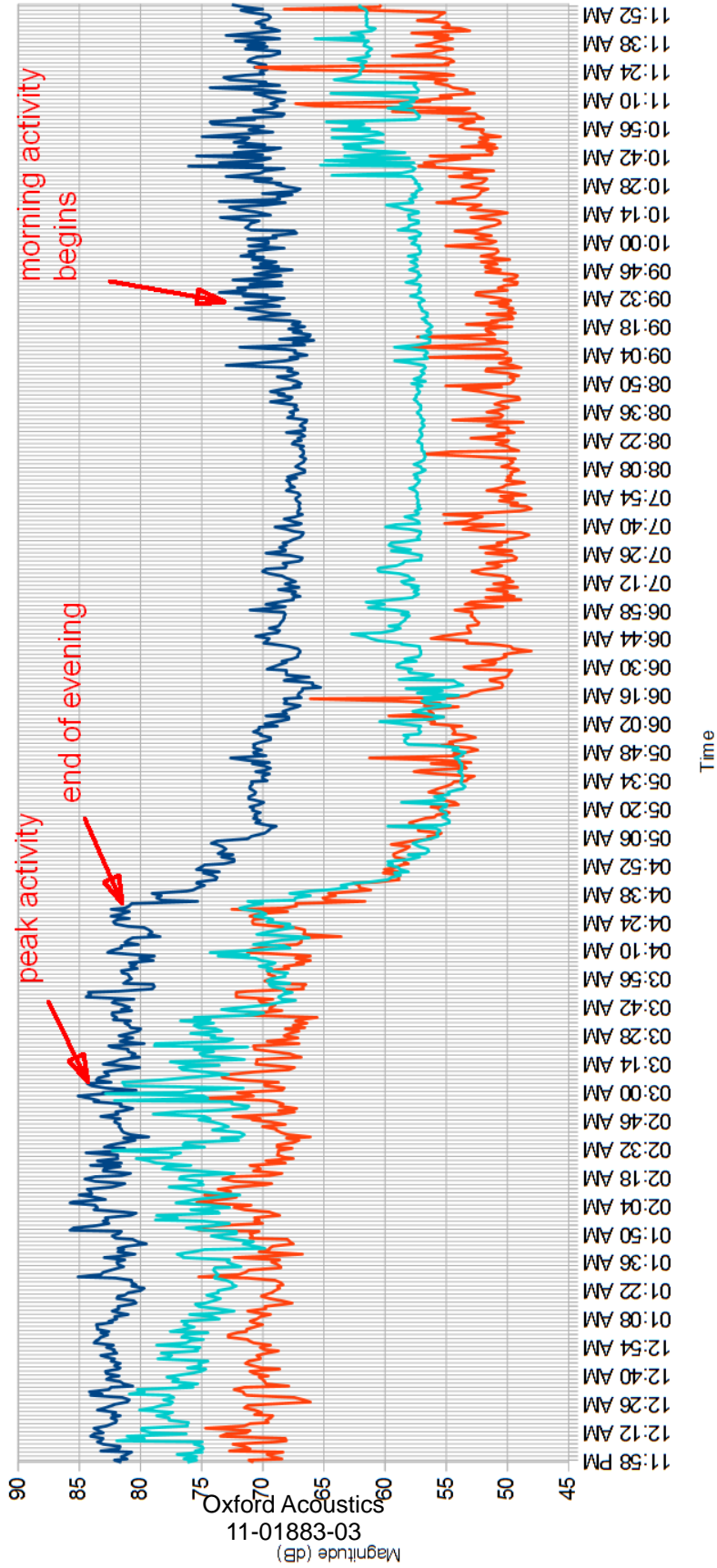


Figure 1A.8
Overnight monitor
2-21-14

Overnight Monitors 2-22-14

Hermann-Grima House

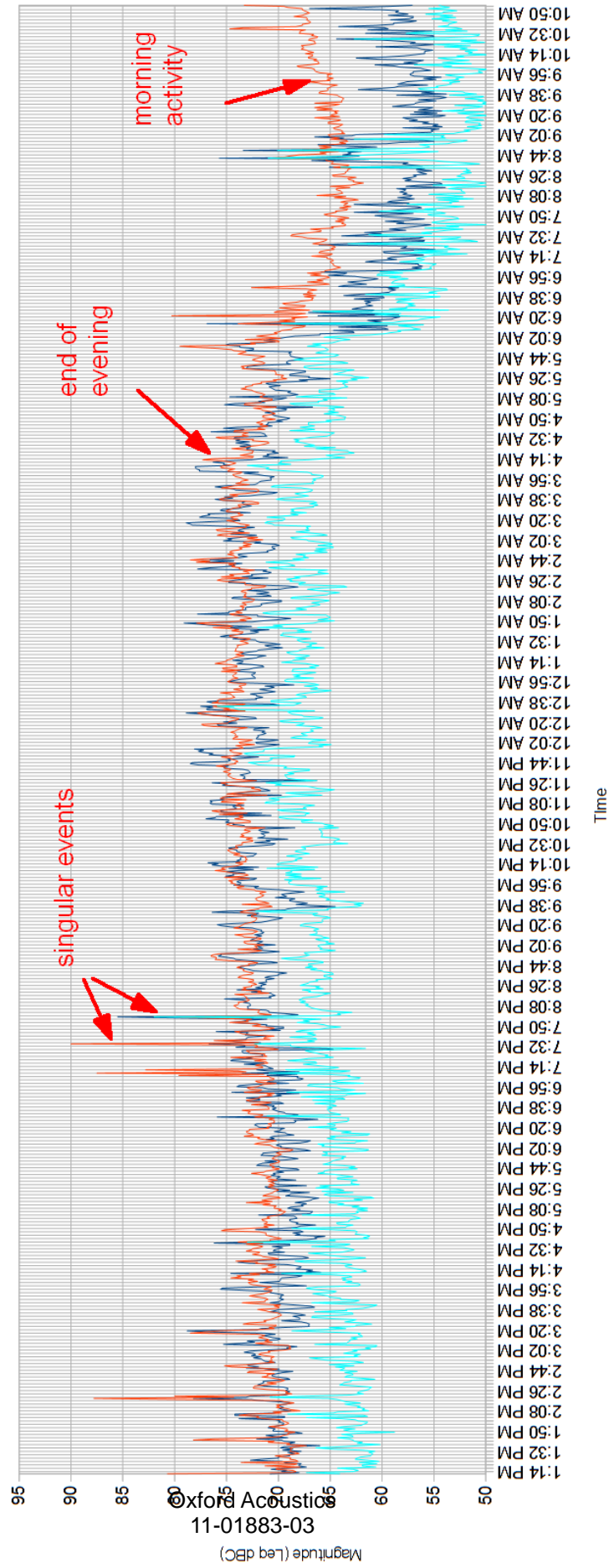


Figure 1A.9
Overnight monitor
2-22-14

APPENDIX A2

DAYTIME FACADE CLOSING EXPERIMENTS

In an effort to better understand the impact on propagated sound levels of partial and full closing of the building facades, a single experiment was performed utilizing the club “Bourbon Bandstand” on St. Louis and Bourbon St.

Method:

- 1) A single selection of music is played continuously, at a constant level, that has been selected for a larger amount of bass/low frequency content. The music is cycled again for each test, and checks are made to ensure that the sound level at the source remains constant.
- 2) The music source is on the bottom floor.
- 3) Sound level measurements are taken at a set of selected points (see **Figure A2.1**) outside the building for the following conditions:
 1. All facade doors open
 2. Side facade doors closed
 3. Side doors and ½ of front doors closed
 4. All doors closed

Notes:

- 1) Ambient street sound levels for Bourbon are at a lower level (see **Figure A1.9**)
- 2) The test levels utilized were to demonstrate the effects of the closures, and were above typical operational levels for that time of day (11am-1pm).
- 3) The venue was empty and streets were for the most part void of people, so sound absorption due to the presence of a crowd is not considered.



Figure A2.1: Measurement locations for facade closure testing. Location 6 is on Bourbon St. directly in front of the Bourbon Bandstand, and Location 10 is the intersection of St. Louis. 7 & 9 are on the street and #8 is in a courtyard (Hermann-Grima House).

Results:

The following figures are the experimental data form the field test using Bourbon Bandstand. The term semi closed 1 = side doors closed, and semi closed 2 = side doors and 1/2 of facade doors closed.

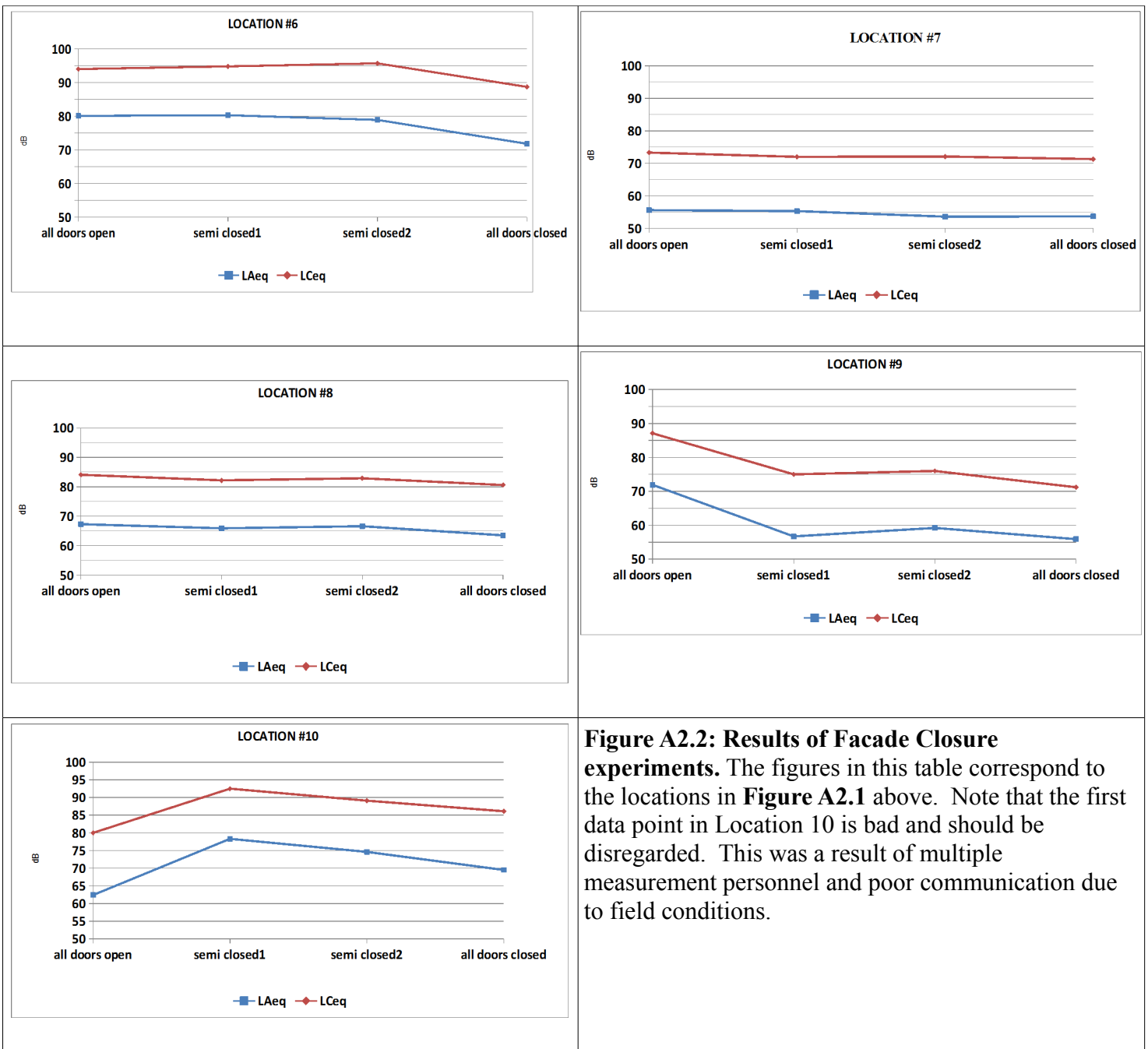


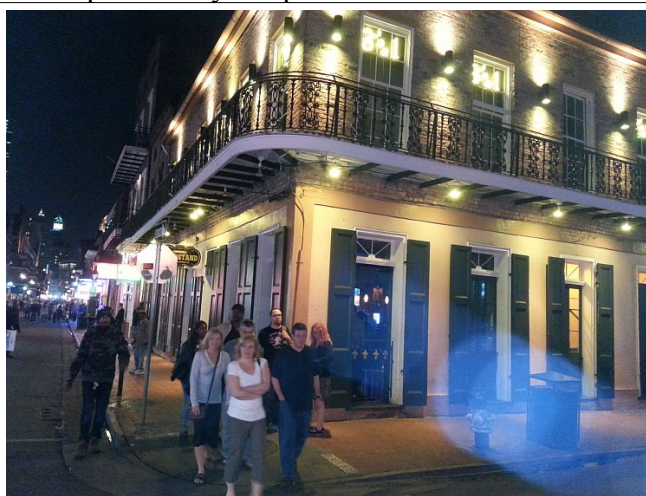
Figure A2.2: Results of Facade Closure experiments. The figures in this table correspond to the locations in **Figure A2.1** above. Note that the first data point in Location 10 is bad and should be disregarded. This was a result of multiple measurement personnel and poor communication due to field conditions.

Analysis:

- 1) Location 6 in front of the venue in the middle of the street shows no significant difference in sound level until the entire facade is closed. Note that the effect on a particular venue may be specific to that venue and its related acoustic/electroacoustic factors.
- 2) Locations 7 and 8 show modest improvements from the closings (total ~5dB). It is not clear why Location 8 is 10dB louder than Location 7 (and 9); it is possible that the courtyard captures and reflects sound from several paths.
- 3) Location 9 experiences a large sound reduction with the closure of the side facade. This clearly indicates that a side facade closing could improve conditions on the side streets and should be considered by venues making an effort to reduce their sonic footprint. Also this may warrant lower levels at the side street facades. The test location is noted to be in the immediate vicinity of the facade opening (80').
- 4) Location 10 shows overall improvement in the intersection with each progressive closure of the facade. The first data point is bad and can be ignored.
- 5) It is noted that a side closure was performed during a sound walk (2-24-14 FQMD) with much higher background levels (~10dB) and as a result the reduction of sound level was much less significant.

Conclusions:

- 1) Selective facade closure can reduce the sonic footprint of the entertainment venue, and can reduce the individual donation from a venue significantly.
- 2) The impact on the sonic footprint of the closure is dependent on the internal sound levels and geometries of the venue as well as the external (ambient sound levels).
 1. Venues wishing to reduce impact on side streets should consider closing side facades.
- 3) Effect of partial closure of front facades facing Bourbon may require evaluation of the individual venue with respect to any recipients.



FigureA2.3: Bourbon Bandstand, with one open door facing St. Louis (center).

APPENDIX A3

FQMD SOUND WALKS

The following are the data and comments for the soundwalks performed with FQMD except the public demonstration from 2-24-14 which was not recorded (DW=doorway, MOS=middle of street, INT=intersection)

Bourbon 3-6-14 11pm Thursday after Mardi Gras

Meas	Description	LAeq	LCeq	LCeq-LAeq	delta A	delta C	delta C-A	
1	MOS Bourbon Orleans (Orleans st)	62	72	11				
2	Boom car in front Bourbon Orleans	71	91	20	9	19	9	adds significant bass
3	INT Orleans	71	84	12	9	12	1	here C drops off faster (low levels)
4	INT Orleans (washboard)	87	88	1				washboard adds 16dBA
5	DW Bourbon Heat (DJ light)	83	93	10	6	1	-4	low source level
6	MOS Bourbon Heat	78	92	14				
7	DW Cat's Meow	97	112	15	15	14	-1	significant attenuation
8	MOS Cat's Meow	83	98	15				
9	INT St. Peter	80	89	9				
10	INT St. Peter	82	90	8				
11	102' N on St Peters	68	79	12	12	10	-3	propagation data
12	81' N on St. Peters (VCR)	69	80	12	14	10	-4	
13	81' S on St. Peters	72	81	10	11	9	-2	
14	Courtyard	70	74	4				courtyard data
15	6' from speaker, 5' from wall courtyard	74	77	3				
16	Courtyard	73	76	3				
17	MOS 618 Bourbon	79	84	5				
18	DW Spirits (piano)	87	92	5	10	7	-3	
19	MOS Spirits	77	85	8				
20	DW swamp (band)	95	104	9	11	10	0	
21	MOS Swamp	84	93	9				
22	DW Razoo	94	103	8	9	7	-2	
23	MOS Razoo	86	96	10				
24	DW Bourbon Bandstand	94	101	7	9	6	-3	
25	MOS BB	85	95	9				
26	DW Fat Cats	96	101	5	14	9	-6	
27	MOS FC	82	92	11				
28	INT St. Louis	82	93	11				
29	132' N on St Louis (VCR)	65	80	15	16	13	-4	propagation data
30	132' S on St. Louis	66	81	14	15	8	-6	
31	DW Fat Cats (No BB)	95	100	5	16	13	-3	significant attenuation
32	MOS FC (No BB)	81	89	8				
33	DW Bourbon Bandstand (no FC)	92	99	8	15	15	0	significant attenuation
34	MOS BB (no FC)	79	87	9				
35	INT Trop off	77	85	8				
36	DW Tropical Isle (band)	89	94	5	12	8	-4	source appropriate level
37	INT Trop on	78	86	9				minimal impact on street levels

DW Overage
 MOS Overage

Observations:

- Influence of a louder club across the street can be seen (meas 31-34).
- Any overages for the recommended MOS levels are a result of DW overages from recommended levels.
- Band playing at lower levels with open corner doors (meas 36) has minimal effect on intersection sounds (meas 35 vs. meas 37).
- Not all overages at DW result in MOS overages, indicating compliance at DW will further reduce MOS levels.
- Courtyard and propagation data are examined in other parts of Appendix A.

Evening 3-14-14 FQMD 11:30pm

Meas	Description	LAeq	LCeq	LCeq-LAeq	delta A	delta C	delta C-A	
1	MOS Bourbon Orleans (Orleans st)	68	76	8	11	9	-2	
2	INT Orleans	79	85	6				
3	DW Krazy Korner	97	106	9	-12	-11	1	
4	INT St Peter	85	95	10				
5	10' from preacher	93	97	4				
6	INT St Louis	84	98	14	-14	-12	2	propagation data
7	HG house	70	86	16				
8	MOS 420 Bourbon, ambient	82	89	7				ambient
9	DW beefest turned down	90	94	4	-7	-3	4	cat and mouse games
10	MOS beefest turned down	83	91	8				
11	MOS beefest normal operation	88	95	7				
12	Boom car Conti	87	103	16				
13	Boom car Conti	91	105	14				
14	DW famous door	93	100	7	-13	-11	2	single club donation
15	INT Conti (only FD)	80	89	9				
16	INT Conti (only FD)	83	90	7	-12	-11	1	propagation data
17	100' south Conti	71	79	8				
18	INT Conti (only FD)	82	89	7	-11	-10	1	propagation data
19	100' North Conti	71	79	8				
20	Invin Mayfield (ambient)	81	85	4				ambient
21	Fais Deaux Deaux (ambient)	79	86	7				ambient
22	Music Legends park (band)	85	90	5	-7	-4	3	
23	MOS MLP	78	86	8				
24	Sidewalk MLP	78	86	8				
25	INT Bienville	81	88	7				
26	DW Mango Mango (canned)	84	93	9	-1	-4	-3	
27	MOS Mango Mango	83	89	6				
28	DW Mango Mango (canned)	90	97	7	-3	-4	-1	
29	MOS Mango Mango	87	93	6				
30	Boom car Beinvile	89	105	16				
31	DW Beergarden	101	103	2	-13	-11	2	
32	MOS Beergraden	88	92	4				
33	DW razoo	95	100	5	-9	-4	5	
34	MOS razoo swamp	86	96	10				
35	DW swamp (band)	96	108	12	-10	-11	-1	
36	MOS razoo swamp	86	97	11				
37	DW chicken loudspeaker pointed	88	95	7				
38	DW Cat's Meow	99	106	7	-11	-10	1	
39	MOS Cat's Meow	88	96	8				
40	DW Bourbon bar	86	98	12	-3	-3	0	
41	MOS Bourbon bar	83	95	12				
42	DW funky pirate (big al)	92	104	12	-9	-9	0	
43	MOS funky pirate	83	95	12				
44	MOS Bourbon Orleans (Orleans st)	63	80	17	13	9	-4	
45	INT Orleans	76	89	13				

 DW Overage 92/102
 MOS Overage 85/95

Observations:

- Normally dBC falls off faster over distance than dBA, unless the dBA levels are closer to “ambient”
- Any overages for the recommended MOS levels are a result of DW overages from recommended levels.
- Not all overages at DW result in MOS overages, indicating compliance at DW will further reduce MOS levels.
- Propagation data are examined in other parts of Appendix A.

Afternoon 3-17-14 4pm

Meas	Description	LAeq	LCeq	LCeq-LAeq	delta A	Mdelta C	Mdelta C-A
1	MOS Bourbon Orleans (Orleans st)	63	78	15			
2	MOS Bourbon Orleans (Orleans st)	63	77	14	8	3	-5
3	INT Orleans	71	80	9			
4	DW Tropical Isle (band)	84	91	7	-13	-11	-2
5	DW cats meow	95	99	4	-16	-9	-7
6	MOS cats meow	79	90	11			
7	DW maison (bass solo)	93	106	13	-13	-12	1
8	MOS Maison	80	94	14			
9	DW Maison (quiet sax solo)	83	96	13	-7	-5	2
10	MOS maison	76	91	15			
11	DW Maison (jazz)	93	104	11	-17	-13	-6
12	DW spirits	88	93	5	-10	-7	3
13	MOS Spirits	78	86	8			
14	MOS 4 seasons ambient	75	88	13			
15	DW RazooDJ	92	102	10	-10	-8	2
16	MOS Razoo DJ	82	94	12			
17	DW Razoo DJ	89	103	14	-7	-9	-2
18	MOS Razoo DJ	82	94	12			
19	DW Pizza-daqs	81	89	8	-4	-4	0
20	MOS Pizza-daqs	77	85	8			
21	DW Bourbon Bandstand	90	96	6	-10	-9	-1
22	MOS BB/truck	80	87	7			
23	DW Bourbon Bandstand	85	97	12	-4	-9	-5
24	MOS BB/truck	81	88	7			
25	MOS truck @ 10'	83	88	5			
26	DW swamp	92	98	6	-8	-5	-3
27	MOS swamp	84	93	9			
28	DW razoo dj	92	101	9	-9	-10	1
29	MOS Razoo DJ	83	91	8			

over DW nighttime limit 92/102
 over MOS daytime limit 80/90
 over DW daytime limit 87/97
 LAeq and LCeq drop to MOS all good no overage

Observations:

- During these daytime measurements no overages for nighttime MOS levels were found, despite overages for DW night time (green).
- Any overages for the recommended MOS levels are a result of DW overages from recommended levels.
- Not all overages at DW result in MOS overages, indicating compliance at DW will further reduce MOS levels.
- Band at Maison pointed toward doorways resulted in high readings. Dynamics were wide ranging with a live band.

Afternoon 3-17-14 4pm FQMD

Description	LAeq	LCeq	LCeq-LAeq	delta A	delta C	delta C-A
MOS Bourbon Orleans (Orleans st)	63	78	15			
MOS Bourbon Orleans (Orleans st)	63	77	14	8	3	-5
INT Orleans	71	80	9			

Evening 3-14-14 FQMD 11pm meas

Description	LAeq	LCeq	LCeq-LAeq	delta A	delta C	delta C-A
MOS Bourbon Orleans (Orleans st)	68	76	8	11	9	-2
INT Orleans	79	85	6			

01:00:00 AM

MOS Bourbon Orleans (Orleans st)	63	80	17	13	9	-4
INT Orleans	76	89	13			

3-6-14 evening FQMD 11pm meas

Description	LAeq	LCeq	LCeq-LAeq	delta A	delta C	delta C-A
MOS Bourbon Orleans (Orleans st)	62	72	10			
INT Orleans	71	84	13	9	12	3

The above is a sampling of the measurements at different times in front of the Bourbon Orleans and in the intersection at Bourbon and Orleans.

It is clear that imposing recommended sound level limits will bring the sound levels in the MOS to at or below the goal of 85dBA/95dBC from the sonic donations of the music venues for night, and during the day at or below the MOS goal of 80dBA/90dBC. This has a direct impact by reducing the distance at which residences will be affected by venues, which is beneficial.

Additional explanation of data terms:

“delta A”: the change in LAeq between two measurement positions. This is useful in understanding the sound attenuation from the doorway to the middle of the street, or along a street from an intersection.

“delta C”: The change in LCeq as above. Typically LCeq drops off slower over distance than LAeq, but there are exceptions. See **Appendix A3**.

“delta C-A”: An indicator of the difference between the attenuation of LCeq and LAeq over distance. A negative number indicates that the C value has attenuated more slowly.

SOME SIGNS HAVE BEEN SWITCHED, DEPENDING ON MEASUREMENT REFERENCES.

APPENDIX A4

DATA: PROPAGATION

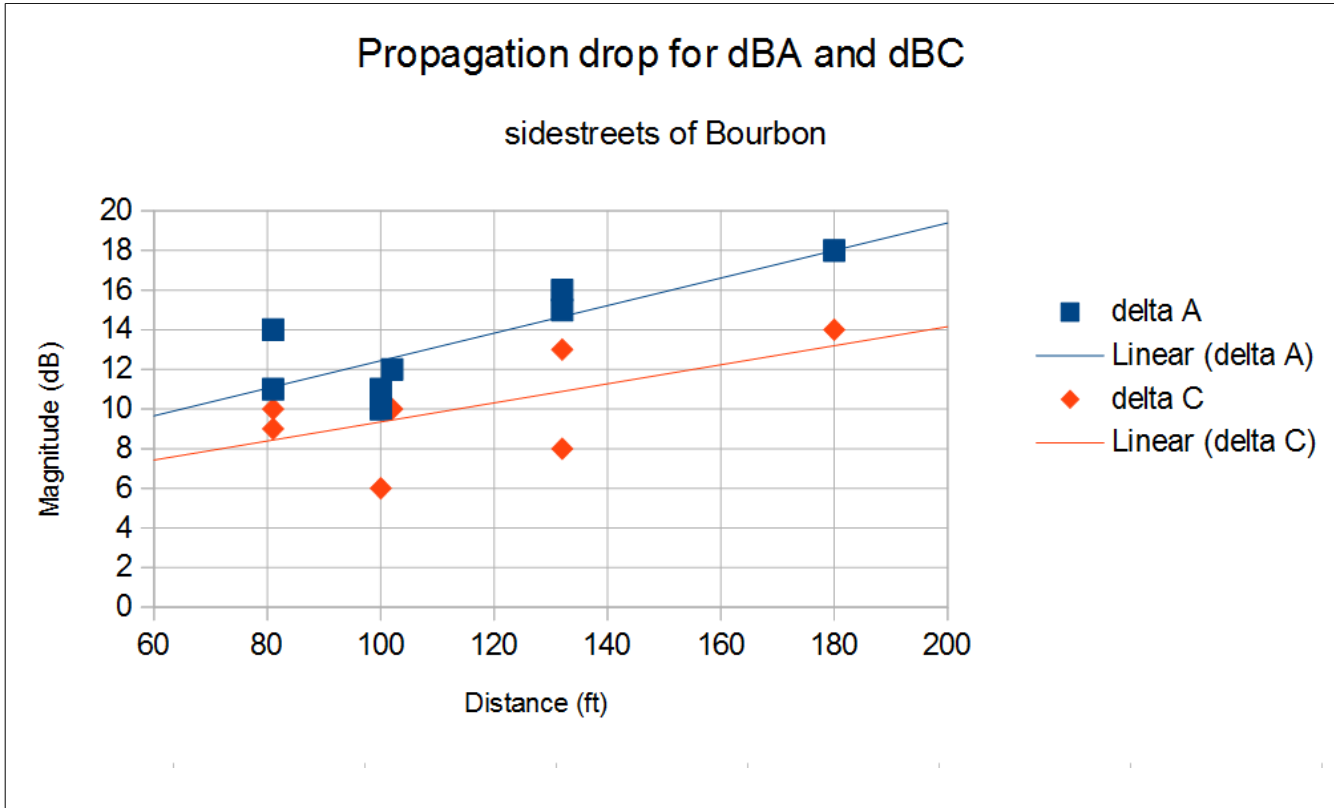


Figure A4.1: Propagation of C and A weighted sounds Bourbon side streets. The average of all NOLA Soundscape Study data is shown at 180', where the measures were taken for that study; the remainder of the scatterplot is individual data from the VCE soundwalks. In both studies, some extraneous sources such as vehicles or other side street sound sources such as loudspeakers donated to the sound level measurements, but were not overly intrusive.

	DISTANCE (FT.)						
	60	80	100	120	140	160	180
dBA	10	11	12	14	15	17	18
dBC	7	8	9	10	11	12	13

Table A4.1: Approximate attenuation of sound due to propagation from center of intersection, based on Figure A4.1 data.

Low Frequency (LF) falls off slower than medium and high frequencies due to the diffraction and other characteristics of long wavelengths; it also penetrates building elements more easily. We can see it verified in that C-weight (that takes into account LF) falls off slower than A-weight in **Figure A4.1**. The result is that the an ordinance that deals with low frequencies must take these issues into account in terms of the recipient; however, the sensitivity of the human ear to low frequencies is such that smaller reductions will have a larger impact, so the recipients' overall level AND relative level (LCEq-LAeq) are of interest. See **Figure A4.2**.

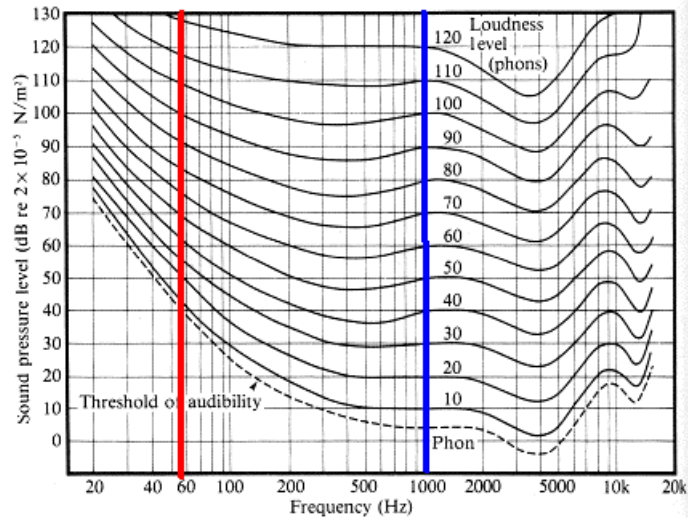


Figure A4.2: Fletcher- Munson curve, or “equal loudness” curve. Moving from one curve to the next is a perceived doubling (up) or halving (down) of loudness as perceived by the human ear. The left side of the graph shows that the perceived doubling/halving of loudness is ~5dB for the low frequency range (bass sounds, the red line is around the kick drum sounds), and in the middle-high region to the right we see the change needs to be 10 dB (the blue line is around the vowel sounds in the human voice). This means that small increments or small reductions in low frequency sound is more noticeable.

APPENDIX A5

ANGLE OF INCIDENCE OF LOW FREQUENCY (BASS) SOUND ON WINDOWS

As verified in the NOLA Soundscape Study Appendix E, the windows of the building are the weakest point in the building envelope. All facade testing was done with a loudspeaker directly in front of the building, which constitutes normal incidence (at a right angle to the face of the building). The question was raised as to whether the angle of incidence created any issues with the transmission of sound; that is, does the angle of sound incident on a window matter? Time constraints prevented a full set of tests to examine this issue, so a simulation was performed using the sound transmission software INSUL. The results were examined from normal incidence (90°) all the way to grazing incidence (0°), and random incidence (diffuse field) as well.

The range of the results are shown in the table below. There are some small fluctuations in the upper frequencies, but in low frequencies, our biggest area of concern, this has no impact in the model which combines theoretical analysis and test data.

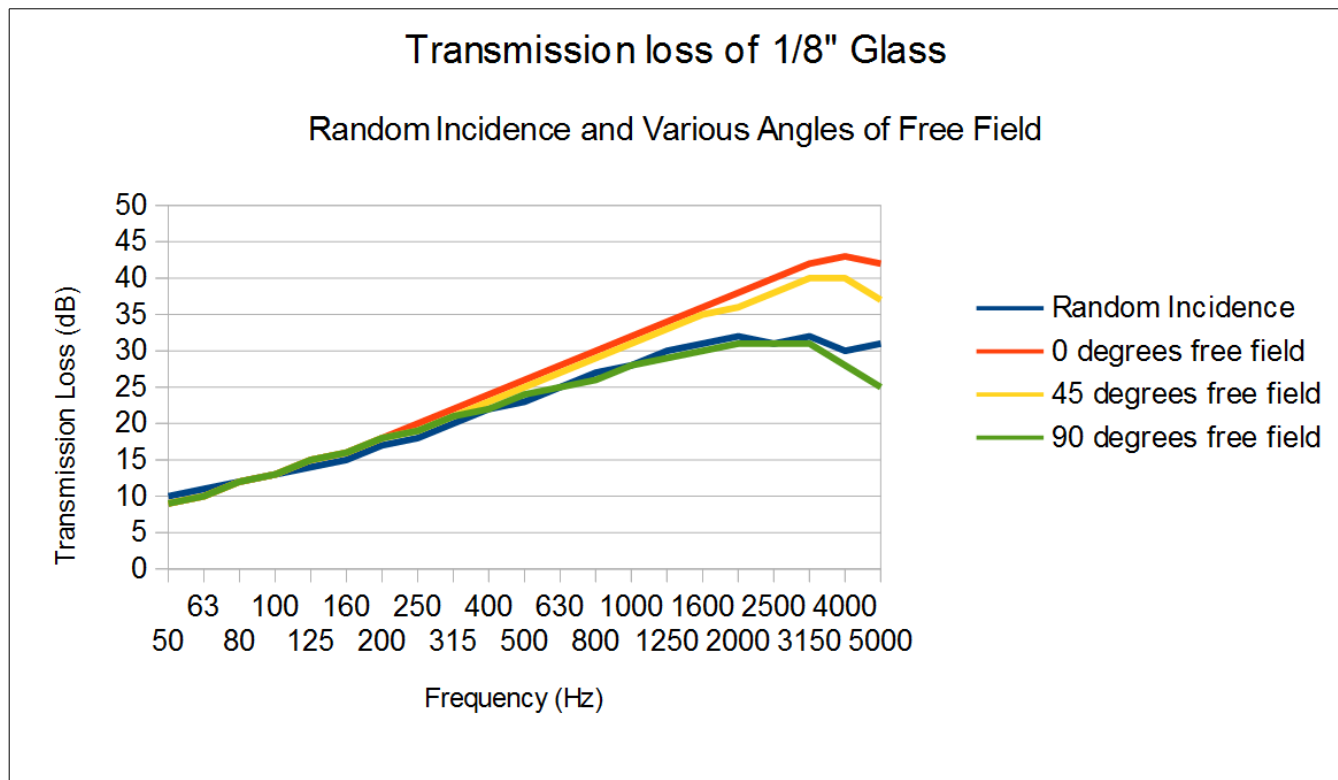


Figure A5.1: Transmission Loss of 1/8" Glass. Based on a model of a typical window glass, there is no difference in the low frequency transmission related to angle of incidence. Low frequency sound is our area of greatest concern.

APPENDIX A6

DATA: COURTYARDS

Sample sound level measurements were taken in a few courtyards to better get an idea of the range of sonic environments and sound levels encountered. The sound sources beyond crowd noise included patio speakers or nearby indoor speakers; indoor sources were either prerecorded or live music. Live music in the courtyard was not evaluated.

Description	LAeq	LCeq	LCeq-LAeq
CY near indoor stage	83	89	6
CY conversations	81	84	3
CY, voices, music low bass	81	87	6
CY furthest from inside band	81	88	7
CY conversations	88	89	2
CY, voices, music low bass	78	85	7
CY voices ambient music	70	74	4
CY 6' from speaker, 5' from wall	74	77	3

Table A6.1: Sampled courtyard sound levels. Presence of low level ambient music with minimal bass has LCeq-LAeq down to 2-4 dB. Perceived bass from inside speakers has LCeq-LAeq of 6-7 dB (or greater).

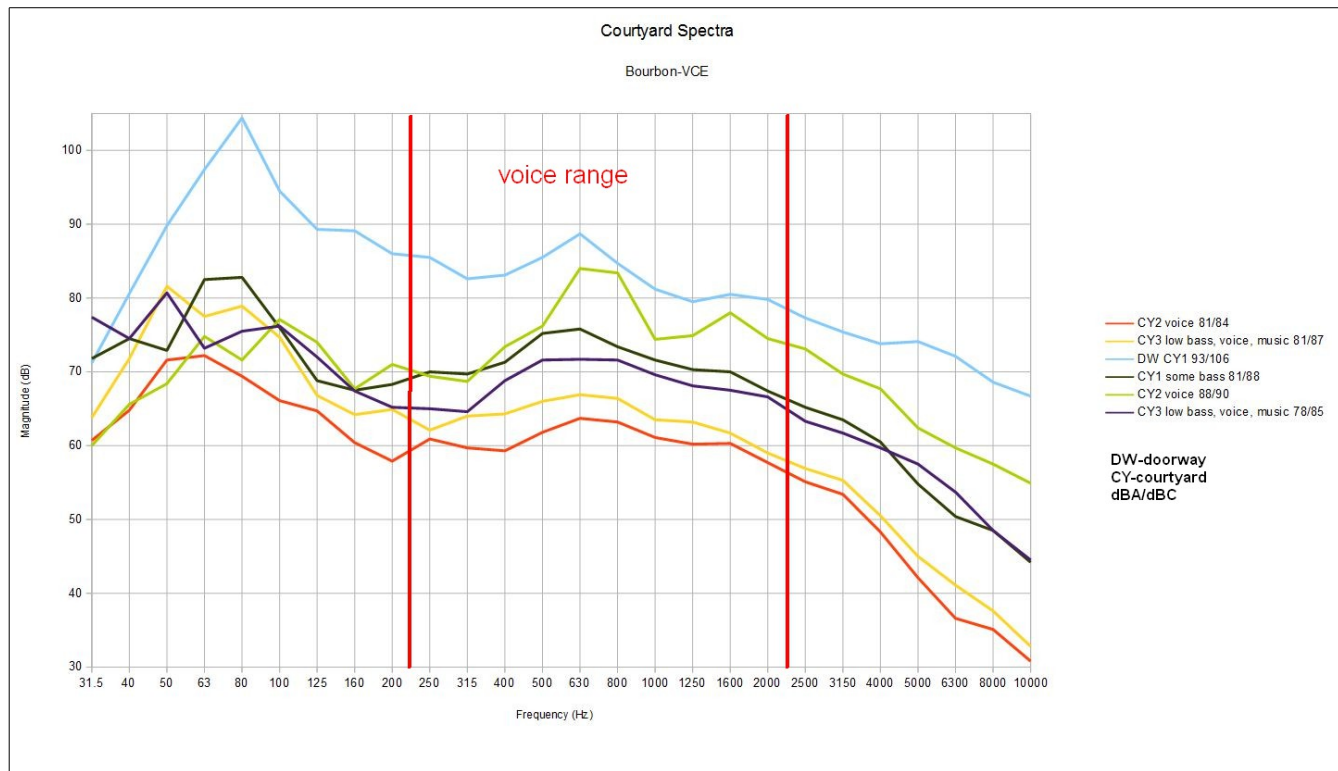


Figure A6.1: Courtyard Sounds Frequency Spectra. In all cases the voice sounds are plainly audible and the dominant sound in the courtyard. CY1 is fed by DW-CY1 with a live band, significantly less bass than at doorway. CY2 has minimal ambient music, no perceivable bass relative to the ambient sound. CY3 has low level ambient speakers with perceivable low bass content. Note hump in voice range relative to music spectra. CY2 voice 88/90 is near fountain.

As can be seen from **Table A6.1**, the range of crowd generated sound levels combined with music depended on position relative to sources and level of activity; these are generally reverberant environments with hard reflecting surfaces on the ground and sides:

L_{Aeq} range	L_{Ceq} range
70-88	74-89

No consideration was made for low frequency background sounds from other (outside) sources, as they were not clearly perceived in these environments.

A trend was apparent and related the perceived presence of low frequency sounds or the lack thereof in combination with the sounds of the crowd:

Bass content	L_{Ceq}-L_{Aeq}
Perceived	6+ dB
Not perceived	0-4dB

While we are not in a position to finalize sound levels for courtyards, and they may be site specific, we can recommend two methods of managing courtyard sound:

- 1) A dBC level cap as one guideline for lower activity to ensure bass sounds do not create problems for residents. This can be established through the use of a typical limit adjusted based on interactive feedback from nearby residents.
- 2) The use of L_{Ceq}-L_{Aeq} as a means of determining objectively whether the crowd sound is the dominant factor in the overall sound level.
 1. This can also be used in tandem with the judgment of the trained sound management officer.

APPENDIX A7

CONTROLLED SIMULATION OF CROWD SOUND AND MUSIC

This study was performed to examine the effects of crowd noise, consisting of mainly high and midrange frequencies, on the overall sound levels when combined with music. Videos of street and venue crowd sound level measurements were made by FQBL with no music in the immediate vicinity (See **Appendix D**). The sound levels documented crowd sounds ranging from 88dBA to 96dBA, and peaks at 102dBA. The lower levels are distinguished by high conversational levels, and the upper levels include yelling and close proximity to the measurement device/coordinated street chants. While it is important to note that these levels cannot be sustained by “normal” groups of people, the typical Bourbon St. “cocktail” combining a large quantity of people, extremely active social atmosphere, and high competing sound levels make this a reasonable concern on a regular basis. So what is the effect of crowd sounds on the dBA and dBC limits?

The experiment consisted of two sound sources placed in a residence and measured at the open doorway, with neither of the sources pointed toward the doorway,

- 1) The music source was held at 92dBA/103dBC at the doorway, with interior sound levels of 97dBA/109dBC. The source was the Black Eyed Peas “Imma be” from 2:45 into the song to about 3:30; it contains a continuous bass drum pulse with a moving bass line.
- 2) Incremental crowd sound levels at the doorway were individually measured at the doorway from 85dBA/87dBC to 99dBA/101dBC (interior levels were 87dBA/89dBA to 100dBA/102dBC, indicating a reasonably diffuse sound field). The source signal was provided by FQBL “3-23-14 2am.mp4” and was looped for a continuous crowd sound. Due to the recording containing extraneous bass from other sources, the bass was graphically equalized out (31.5Hz, 63Hz, and partially at 125Hz). The crowd sound was considered authentic sounding at 89dB internal levels.
- 3) The two signals were played together and a combined measurement was made to determine the effect on the overall dBA/dBC sound levels.

Results:

The simulation data is shown in **Table A7.1** below. The music levels used were at 92dBA/103dBC at the plane of the facade.

Test	Laeq Crowd	Laeq Music	Laeq Total	Lceq Crowd	Lceq Music	Lceq Total
1	85	92	92	87	103	103
2	89	92	94	91	103	103
3	91	92	94	93	103	103
4	93	92	95	95	103	103
5	95	92	96	96	103	104
6	95	92	97	97	103	104
7	96	92	97	98	103	104
8	97	92	99	99	103	104
9	99	92	99	101	103	104

Table A7.1: Crowd and Music Sound Level Simulation. Yellow indicates crowd voice levels considered identifiable in the field as “high levels” and difficult to maintain for an extended period.

Simulation of Variable Crowd Level with Music Constant

Evaluation of High Crowd Sound Levels on LCEq

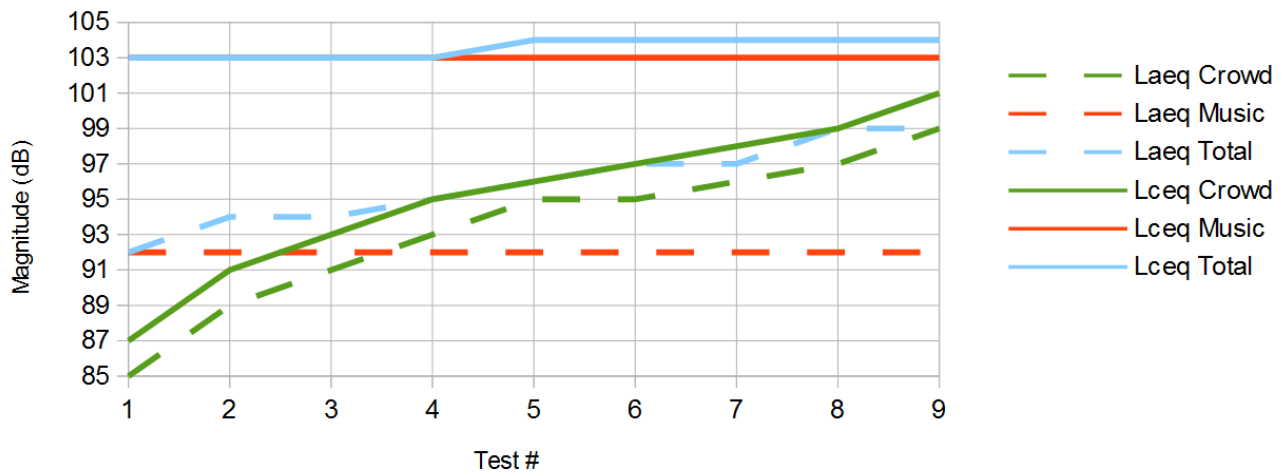


Figure A7.1: Simulation of Crowd and Music Levels and their Combining. Dashed lines represent dBA measures, and solid lines represent dBC. Crowd noise (dBC) shows its first influence on the total dBC measurement when it gets within 7dB of the music dBC level. The small effect, as seen by the solid blue line, is small up to 2 dB away; see Analysis below.

Analysis:

Typically decibel levels are added as a coherent source (similar sounds). For a coherent source, let's say two generators running at the same level, their levels are added logarithmically. In such a case, say, 94dB + 94dB = 97dB. A rough but useful shortcut for decibel addition:

Difference between sources at measurement point	Add to the higher of the two for total dB
0-1 dB	3dB
2-3 dB	2 dB
4-9 dB	1 dB
Greater than 9dB	0dB

Table XY.2: Rough addition of decibels for coherent sounds.

So a quick example might be 84dB + 87dB. The difference is 3dB, so we add 2dB according to the chart, a total of 87+2= 89dB.

Now we can look at our data for the simulation and notice that we start adding the 1dB at a 7dB difference, and it holds all the way to 2dB difference. What happened? The sound sources are not the same (coherent), so they add a little differently. Adjusting the chart for the 91dBA/101dBA threshold recommended in the Nola Soundscape Study, we get a revised chart:

Test	Laeq Crowd	Laeq Music	Laeq Total	Lceq Crowd	Lceq Music	Lceq Total
1	83	90	90	85	101	101
2	87	90	92	89	101	101
3	89	90	92	91	101	101
4	91	90	93	93	101	101
5	93	90	94	94	101	102
6	93	90	95	95	101	102
7	94	90	95	96	101	102
8	95	90	97	97	101	102
9	97	90	97	99	101	102

Table A7.2: Revised chart of Crowd and Music Sounds Simulation based on NOLA Soundscape Study original proposal of 91dBA/101dBC. Crowd sounds that are of a high sound level that may be encountered have about a 1 dB influence in the dBC metric; these levels are recognizable subjectively in the field.

Discussion and Conclusions:

For the case of enforcement of a sound level cap in high crowd sound level conditions, it appears that dBC may be the primary metric used for enforcement, understanding that two factors must also be simultaneously be evaluated in the field:

- 1) Subjective judgment of crowd sound levels must be considered in the field, and dBA overages may be discarded as a result.
- 2) The difference of dBC- dBA will be an additional indicator that must be considered in tandem with subjective judgment and based on these results we can expect typically a 1dBC overage from high levels of crowd activity. This can be further developed by sound management in the compliance period for any new legislation.

Limitations of this study are that crowd sounds at higher sound levels may not have the same frequency content as the study, but it is thought that those sounds will be either (or both) (1) subjectively identifiable as to be eliminated from the measurement (more distinct, less broadband sound) and (2) easily identifiable as an event(s).

This study reiterates the need for appropriately qualified, trained, and dedicated personnel to handle the particular type of measurement environment on Bourbon St. and the educated judgments that must be made.

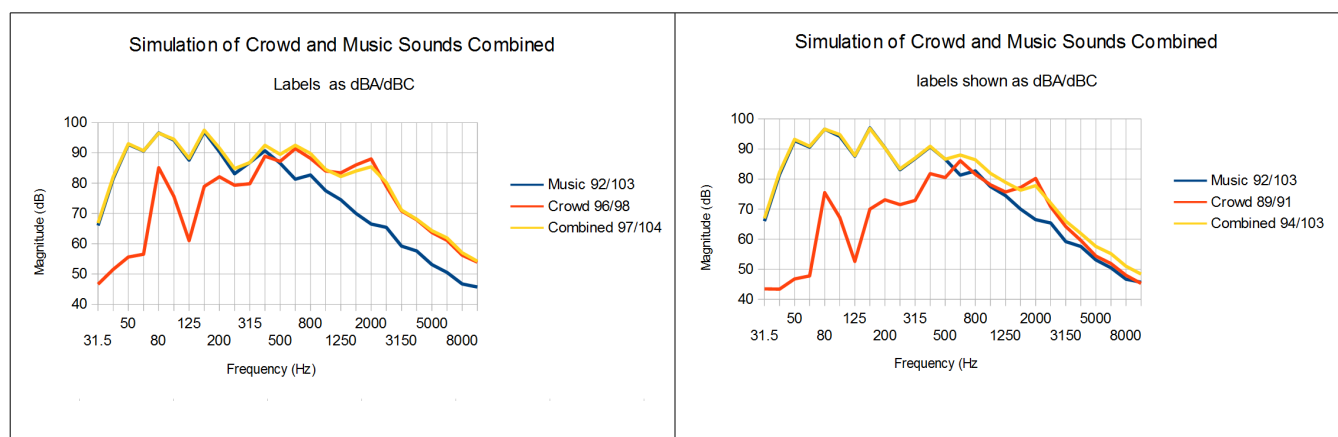


Figure A7.2: Frequency spectrum of music and crowd sounds alone and combined (for reference). An example of addition of incoherent sound sources.

Appendix B

Reports for City Council and Correspondence

- Report #1: February 2-8, 2014
- Report #2: February 9-19, 2014
- Report #3: February 20-26, 2014
- HHNC presentation 3-17-14
- Correspondence with Council staff 3-25-14



356 CR 102 Oxford, MS 38655
662-513-0665
www.oxfordacoustics.com

February 11, 2014
From: David Woolworth, Oxford Acoustics, Inc.
To: City Council of New Orleans
Re: Report #1 VCE Sound Ordinance.

Week 1 Completed Tasks: 2-2-14 to 2-8-14

- 1) Scheduled meetings with FQMD to inform public and generate feedback:
 1. 2-17-14 General Public: explanation of procedures, plans (who, what, why,...) and some basics on sound levels and sound metrics. Possible demonstration.
 2. 2-24-14
 1. Meeting presenting specifics for musicians/operators/owners, general public invited. This tentatively includes good neighbor policy, details on measuring sound and soundproofing.
 2. Field measures daytime for getting public aware of sounds and sound levels. This may constitute Bourbon St. demonstrations and/or soundwalks.
 3. 3-6-14 Evening field tests on Bourbon – full breadth of tests to be determined based on participants and feedback from meetings and any field data gathered.
- 2) Partial development of all class/presentation materials including informational content and demonstrations. Feedback received from FQMD.
- 3) Ongoing collection of individual residents and locations for potential field tests in the VCE, including courtyards.
- 4) Partial development of field tests- VCE front facade.
- 5) Partial development of field tests- Courtyards
 1. FQMD requested that this be addressed in this phase.

Week 2 Scheduled Work: 2-9-14 to 2-14-14

- 1) Finalize FQMD meeting #1:
 1. Time and content
 2. Collect additional feedback to incorporate
 3. Continue development of meeting #2, #3.
- 2) Begin coordination of field test sites.
- 3) Continued development of testing:
 1. VCE Facades
 2. VCE Courtyards



356 CR 102 Oxford, MS 38655
662-513-0665
www.oxfordacoustics.com

February 19, 2014

From: David Woolworth, Oxford Acoustics, Inc.

To: City Council of New Orleans

Re: Report #2 VCE Sound Ordinance.

Completed Tasks: 2-9-14 to 2-19-14

- 1) FQMD 2-17-14 meeting completed. We are in the process of responding to meeting feedback. The presentation can be found online courtesy of MACCNO: <http://maccno.com/?p=182>
- 2) Outreach to FQC and VCPORA to present directly to those groups. At this writing there is a potential meeting in the time frame February 21-23.
- 3) Ongoing collection of individual residents and locations for potential field tests in the VCE, including courtyards. Multiple site visits were made on February 16&17 with the help of FQMD to coordinate the placement of field monitors and arrange for field measurements.
- 4) Further development of FQMD meeting materials for February 24.
- 5) Interviews with residents and other sound receivers on the nature of their complaints.

Scheduled Work: 2-20-14 to 2-26-14

- 1) Finalize and execute FQMD meeting #2:
 1. Time and content
 2. Collect additional feedback to incorporate
 3. Continue development of field test/meeting #3.
- 2) Coordination of field test sites for February 24 and March 6. Dry run field tests to verify repeatability.
- 3) Response to all feedback from meeting February 17.
- 4) Continued development of testing:
 1. VCE Facades
 2. VCE Courtyards
- 5) Begin collection of field data



**OXFORD
ACOUSTICS**
356 CR 102 Oxford, MS 38655
662-513-0665
www.oxfordacoustics.com

February 27, 2014
From: David Woolworth, Oxford Acoustics, Inc.
To: City Council of New Orleans
Re: Report #3 VCE Sound Ordinance.

Completed Tasks: 2-20-14 to 2-16-14

- 1) FQMD 2-24-14 meeting completed. All meeting feedback has been responded to. The presentation can be found online courtesy of MACCNO: <http://maccno.com/>
 1. The meeting included field tests to subjectively relate facade opening/closing effects and perceived sound levels with decibel readings. The facade tests required higher than normal (club source) sound levels in order to create effects that could be noticed over the existing street activity. The decibel reductions were measured, but not as significant as the daytime controlled tests with less street activity (below). It is noted that a wide variety of stakeholders attended.
- 2) No response has been received yet to confirm a separate meeting with FQC and VCPORA, however members were present at the 2-24-14 FQMD meeting.
- 3) The following data was collected and is being analyzed:
 1. Overnight field monitors inside and outside buildings adjacent to Bourbon St. venues.
 2. Night time courtyard samples and street measures.
 3. Night time field test of alternate side of the street club shutdowns and crowd noise.
 4. Daytime controlled field test of partial and full facade closings.
- 4) Continued interviews with residents and other sound receivers on the nature of their complaints.

Scheduled Work: 2-26-14 to 3-9-14

- 1) Finalize and execute FQMD meeting #3:
 1. Test content and educational goals
 2. Collect additional feedback to incorporate
- 2) Coordination of field test sites for March 6. Attempt dry run field tests to verify repeatability.
- 3) Continued development of testing/collection of field data/analysis:
 1. VCE Facades
 2. VCE Courtyards
 3. Amplified street performers
 4. Localized active noise control.
- 4) Additional meeting (date TBD) planned to cover courtyard noise and utilize open discussion.

Update for VCE Sound Ordinance Investigation

Monday March 17, 2014
Housing and Human Needs Committee
City of New Orleans, Louisiana

Presented by David S. Woolworth
Oxford Acoustics, Inc., Oxford, MS



FQMD Meetings

- February 17, 2014 discussion of sound levels and metrics
- February 24, 2014 methods of reducing sonic footprint and afternoon field demonstration with sound readings.
- March 6, 2014 night time sound walk to observe conditions on Bourbon St.
- March 14, 2014 night time sound walk to observe conditions on Bourbon St.
- March 17, 2014 courtyard noise control, selected data, and afternoon sound walk.
- Presentations at www.maccno.org.



Approach to VCE Recommendations

- Measure at the door to positively ID the source
- Hard cap dBA, dBC
- Short measurement interval



Approach to VCE Recommendations

- Receiving property: outside and inside levels
(do we need to establish this now?)
- Difficulties:
- Indoor requires access
 - The building envelope varies- what is a reasonable expectation of the receiving structure?
 - Positive identification of sound source, or individual donation in a complex field.



Approach to VCE Recommendations

Courtyard sound

- Loudspeakers? Not permitted under the loudspeaker placement ordinance of March 2012.
- Guidelines can be created to minimize the impact of courtyard loudspeakers.
- Limiting production of low frequency sounds.
- Crowd noise difficult to regulate
- Unique issues require coordination with Vieux Carre Commission



Timeline

Recommendations at the end of March

- Introduction of legislation April 10? 24?
 - 1-2 months to final approval (May, June)
 - Compliance period (June, July+)
 - Health Department Enforcement (end of 2014)
 - Leaves a potential gap of some number of months.



Outstanding Issues

- Street amplification: time, place, manner
 - What about 30-1456?
- Time gap between compliance and enforcement. FQBL has expressed an interest in a self compliance period.
- Management of courtyards



APPENDIX C

FRENCH QUARTER MANAGEMENT DISTRICT (FQMD)

- Government Committee Recommendations, 4-7-14
- Government Committee Meeting Minutes February 3, 2014
- Government Committee Sound Ordinance Worksheet 3-11-14

FRENCH QUARTER MANAGEMENT DISTRICT (FQMD)

APRIL 7, 2014

A motion was made to approve in concept the following FQMD government committee recommendations:

1. Throughout the French Quarter, sound measurement readings should be taken in multiple (at least 3) 20-second readings.
2. In the VCE, the primary sound measurement location should be at the emanating source.
3. Throughout the French Quarter, Leq dBA should be used to measure high and mid range frequency sounds.
4. Throughout the French Quarter, Leq dBC should be used to measure low frequency sounds.

The motion was carried by unanimous vote.

The forgoing conceptual approval is in addition to the conceptual approval that the Board approved in February 2014.

True copy of minutes from February 3, 2014 Government Committee meeting:

FRENCH QUARTER MANAGEMENT DISTRICT

Monday, February 3, 2014, Noon to 2:00 PM
365 Canal Street, 20th floor, New Orleans, LA

Meeting Minutes

I. Meeting called to order by Robert Watters.

* * *

II. Government Committee Report

Kim Rosenberg reported that the committee had 3 meetings in January. During the past months the committee has been working, with the suggestions made by Dave Woolworth, to establish committee sound control recommendations.

A document was distributed (previously sent by email) titled the "FQMD Government Committee Attendees' Recommendations for Sound Control Enforcement & the Creation of a Sound Control Office Within the Health Department of the City of New Orleans". The document addresses specifics of a sound control office, including creation and objective, purpose, administration & staffing, duties & authority, interagency organization & support, adjudication process.

A motion was made to approve the FQMD Government committee recommendations for sound control enforcement and the creation of a sound control office within the Health Department of the

City of New Orleans. The motion was deferred until further discussion (noted below), then carried by unanimous vote.

On January 13th, the committee met to discuss the proposed sound ordinance introduced by the City Council on December 19th. At that meeting, it was decided that the suggested changes noted in the proposed ordinance with respect to measuring sound levels could cause issues not yet fully understood and could be problematic.

On January 27th, the committee met to discuss what they would like as components of a sound control ordinance that affects the French Quarter. The penalty provision was discussed. Current law dictates a sound ordinance infraction as a misdemeanor and upon conviction, that a person can be imprisoned for a period not exceeding 90 days and fined, or both. Dave Woolworth recommended that it be decriminalized, be a civil penalty, and that there should be different types of penalties for ABO's, non-ABO's and individuals. The government committee recommendation is decriminalization with a warning sent to the owner and employees for a first violation. If the violation is not corrected, an immediate stop order could be issued. Fines were discussed, with most preferring the idea of \$500. A few preferred an escalating fine system. It was agreed that, after one year without an offense, the "slate would be wiped clean". Most agreed that multiple citations within a year of each other should trigger suspension of the occupancy license or the ABO license.

Robert Watters explained that the committee is trying to meet the time schedule of getting a proposed ordinance to the Council by the 1st week of May. He has asked the Council if we are looked at as the group that will come up with this VCE ordinance, but has not yet received a response to that question. He has advised them that we feel we have a balanced representation between residents and sound producers. However, if the City wants some different mix of representation, perhaps bringing in other areas of the city, that could be achieved.

A motion was made to approve, in concept, for the purpose of guidance of government committee work, the FQMD government committee recommendations on sound violation penalties suggested at the January committee meeting, including decriminalization and consideration of several possibilities of monetary fine schedules. The motion was carried by unanimous vote.

* * *

There being no further business before the Commission, the meeting was adjourned at 2:00pm.

Submitted as a true copy of the minutes of the above meeting,

Lori Herbert,
Secretary

FQMD GOVERNMENT COMMITTEE

SOUND ORDINANCE AMENDMENT WORKSHEET

Updated with Committee Recommendations of February 27 & March 10, 2014
[See Nos. 1-5 and 8]

1. PENALTIES

A. Current Law

Sec. 66-140. Penalties.

Any person violating any of the provisions of this article shall be deemed guilty of a misdemeanor and upon conviction thereof, shall be fined in an amount not to exceed that authorized by applicable state law, or be imprisoned for a period not exceeding 90 days, or by both such fine and imprisonment. Each day such violation is committed or permitted to continue shall constitute a separate offense and shall be punishable as such. (Code 1956, § 42A-11)

B. Woolworth Recommendations

Decriminalize; civil penalty only;

Penalties for violators should distinguish between ABO's, Non-ABO's, and individual operators.

C. Government Committee Recommendations 1.27.2014

Unanimous among attendees & members to decriminalize;

Unanimous to issue a warning (along with education) prior to issuing a citation; and a formal warning letter should also be sent (so owner and not just an employee may become aware of the situation);

Unanimous that, if at time of warning (or citation) the offender fails to lower to sound limits, an immediate Stop Order may be issued;

Most preferred fine of \$500 per offense; a few preferred an escalating fine of \$300 1st offense and \$500 for a 2d & subsequent offense;

Unanimous (except for 1 abstention) that, after 1 year without a sound offense, a warning should be issued prior to a citation (i.e., the slate should be wiped clean); and

Most agreed that multiple citations (within a year of each other) should trigger suspension of the occupancy permit license (or an ABO license).

2. Length of Measurement Time

A. Current Law

Sec. 66-202. Maximum permissible sound levels by receiving land use.

(b) L_{10} is the A-weighted sound pressure level which is exceeded ten percent of the time in any measurement period. The measurement period shall not be less than ten minutes when measured at or beyond the property boundary of the receiving land use category (example L_{10} is the sound level that is exceeded a total of one minute in a ten-minute period). In the SHD/VCE, the measurement may be taken at a minimum distance of 7.5

meters (25 feet) from the source being measured within a minimum clearance of three feet from any reflecting surface.

* * *

[Plus Table 1.]

B. Woolworth Recommendation

Minimum of 20 seconds for each record taken;
Exclude “unique loud or intrusive ‘events’ in the sampling period.”

C. Government Committee Recommendations 3.10.2014

**All but 3 Committee members & attendees voted to take readings that are a minimum of 20 seconds in length and to take multiple readings; the other 3 voted in favor of additional study (to ask Dave Woolworth additional questions on the 2 matters);
The common consensus was to exclude loud, intrusive events from the sampling period.**

3. **Measurement Location**

A. Current Law

Sec. 66-202. Maximum permissible sound levels by receiving land use.

* * *

(b) L₁₀ is the A-weighted sound pressure level which is exceeded ten percent of the time in any measurement period. The measurement period shall not be less than ten minutes when measured at or beyond the property boundary of the receiving land use category (example L₁₀ is the sound level that is exceeded a total of one minute in a ten-minute period). In the SHD/VCE, the measurement may be taken at a minimum distance of 7.5 meters (25 feet) from the source being measured within a minimum clearance of three feet from any reflecting surface.

* * *

(d) In the case of two-family or multiple-family dwellings the sound level shall be measured within an adjacent intrabuilding dwelling.

* * *

[Plus Table 1.]

B. Woolworth Recommendations

Receiving property in VCC, VCR, VCS and VCP;
dBC measured indoors 6 ft. from corner of a receiving interior room of complainant (pending complainant’s permission); additional readings from places such as sleeping spot can apply;
In VCE, at plane of open door or open window, or 5 ft. from a closed door or window or façade;
Outdoor speakers 3 ft. from speaker;
No change to 66-202(d), above.

C. Query: What about 2 or more businesses in separate units within a single building, or 1 or more residential units and 1 or more commercial units within

a single building? NOTE: Government Committee did not address this issue on 3.10.2014

D. Government Committee Recommendations 3.10.2014

The unanimous decisions of the members and attendees of the Government Committee were to:

Perform the Primary VCE Measurements at the Emanating Source and to perform the measurement at the open door or window of the building of the emanating source;

All but 1 person wanted the other type of primary measurement to be taken 5 ft. from a closed door or window. The other person wanted that measurement to be taken at the closed door or window and adjustments to be made;

The majority wanted further information on the issue of the distance the primary measurement should be taken from an outdoor speaker (of a commercial enterprise) before making a decision;

All but 1 person wanted to take VCE secondary measurements at/on/in the receiving property of a complainant. The other person only wanted the measurements to be taken at the emanating source;

One person indicated that all necessary measurements should be taken regardless of location;

One person wanted additional measurements to be taken in the middle of the street;

The Committee did not address location of measurement of dBC.

E. Government Committee Consensus 3.10.2014

The consensus of the members and attendees of the Government Committee was that there is a problem from sound emanating from the bars/ABOs outside the VCE. Consequently, sound emanating from ABOs located in the VCR, VCC, VCS and VCE1 sections of the French Quarter also need to be addressed. For example, all such ABOs could be required to keep their doors closed or to have sound measured from the emanating source. Further research and discussion on this issue is needed.

4. Measurement Distance from Source

A. Current Law

Sec. 66-202. Maximum permissible sound levels by receiving land use.

* * *

(b) L_{10} is the A-weighted sound pressure level which is exceeded ten percent of the time in any measurement period. The measurement period shall not be less than ten minutes when measured at or beyond the property boundary of the receiving land use category (example L_{10} is the sound level that is exceeded a total of one minute in a ten-minute period). In the SHD/VCE, the measurement may be taken at a minimum distance of 7.5 meters (25 feet) from the source being measured within a minimum clearance of three feet from any reflecting surface.

* * *

B. Woolworth Recommendations

In VCE, at plane of open door or open window, or 5 ft. from a closed door or window or façade;
In VCE 3 ft. from an outdoor loud speaker;
Receiving property in VCC, VCR, VCS and VCP, and also at source if source is in VCE (see above).

C. Government Committee Recommendations 3.10.2014

**The unanimous decisions of the members and attendees of the Government Committee was to perform the Primary VCE Measurement at the open door or window of the building of the emanating source;
All but 1 person wanted the other type of primary measurement to be taken 5 ft. from a closed door or window. The other person wanted that measurement to be taken at the closed door or window and adjustments to me made;
The majority wanted further information on the issue of the distance the primary measurement should be taken from an outdoor speaker (of a commercial enterprise) before making a decision;
All but 1 person wanted to take VCE secondary measurements at/on/in the receiving property of a complainant. The other person only wanted the measurements to be taken at the emanating source;
One person indicated that all necessary measurements should be taken regardless of location;
One person wanted additional measurements to be taken in the middle of the street;
The Committee did not address location of measurement of dBC.**

5. Use of L_{Aeq} dBA Instead of L_{10} dBA and L_{max} dBA

A. Current Law

Sec. 66-136. Definitions.

The following words, terms and phrases, when used in this article, shall have the meanings ascribed to them in this section, except where the context clearly indicates a different meaning:

A-weighted sound pressure level means the sound pressure level as measured on an ANSI-SI.4-1971 Type 1 or Type 2 sound level meter using the A-weighted network. It is the approximate noise level as heard by the human ear, measured in decibels, and denoted as dBA.

* * *

I_{10} means the A-weighted sound pressure level which is exceeded ten percent of the time period during which the measurement is made.

* * *

I_{max} means the maximum A-weighted sound level allowed.

* * *

Sec. 66-202. Maximum permissible sound levels by receiving land use.

* * *

(b) L₁₀ is the A-weighted sound pressure level which is exceeded ten percent of the time in any measurement period. The measurement period shall not be less than ten minutes when measured at or beyond the property boundary of the receiving land use category (example L₁₀ is the sound level that is exceeded a total of one minute in a ten-minute period). In the SHD/VCE, the measurement may be taken at a minimum distance of 7.5 meters (25 feet) from the source being measured within a minimum clearance of three feet from any reflecting surface.

* * *

B. Woolworth Recommendations

“Decibels (db) is a unit of measurement used to quantify the magnitude of the sound pressure in air. If you add up all the decibel contributions across the low to high frequencies of sound, you end up with a single number description, also measured in decibels . . .”;

L₁₀ dBA and L_{max} dBA should be removed from the metrics of the Sound Ordinance;

Instead of using L₁₀ dBA and L_{max} dBA, use L_{Aeq} dBA , which is a type of an average of continuous sound;

L_{Aeq} dBA and dBC readings are equally important for evaluating a sound complaint, modern meters can read both dBC and dBA at the same time (L_{Ceq} is addressed elsewhere).

C. Government Committee Recommendations 3.10.2014

With 1 abstention, all members and attendees wanted the same type of measurement system to be used throughout the French Quarter, so if L_{Aeq} dBA readings are implemented they need to be used THROUGHOUT THE FRENCH QUARTER and not just in the VCE; All but 2 wanted the type of measurement to be L_{Aeq} dBA. One wanted “no type of measurement, just state the objective, with the fall back position being whatever type of measurement Dave Woolworth recommends.” The other person wanted to keep L₁₀ dBA and a max decibel limit as in the present system but wanted to mix it with L_{Aeq} dBA in some fashion; One person wanted a mix of L_{Aeq} dBA and a maximum decibel limit. Most thought it would lead to uncertainty and/or problems if a maximum cap was set.

6. **Signage**

A. Current Law

Not Addressed.

B. Woolworth Recommendation

Not Addressed.

C. Query: Should signs be posted in VC residential and VC commercial districts alerting pedestrians, performers, protesters, etc., to permissible

sound levels, etc.? Or in VCE, should signs be posted alerting performers, protestors, etc. to permissible volume levels?

7. Weekday Daytime Decibel Limits in VCE

A. Current Law

Sec. 66-202. Maximum permissible sound levels by receiving land use.

[Table 1: L_{10} dBA and L_{max} dBA levels in SHD/VCE districts 24/7/365: “10 decibels above ambient noise level; or 60 decibels whichever is higher.”]

B. Woolworth Recommendations

L_{Aeq} dBA in VCE: 91 at the plane of an open door or window, or 85 five feet from a closed window or door or façade 24/7/365;

L_{Aeq} dBC in VCE: 101 at the plane of an open door or window, or 95 five feet from a closed window or door or façade 24/7/365.

C. Query: Should weekday daytime sound levels be lower than permissible during the evening, night, weekend or a special event?

8. Use of dBC (Low Frequency) throughout the French Quarter

A. Current Law

Not Addressed.

B. Woolworth Recommendation & Explanations

Woolworth recommends using both dBA and dBC in the VCE;

“All sound contains various amounts of low, middle and high frequencies within a frequency range we can hear . . .”;

“A-weighting, or dBA, is the most commonly used method for measuring sound, especially for enforcement.” “C-weighting, or dBC, . . . includes the low frequency in the summing of decibel levels to a single number. It is useful in measuring sounds with considerable low frequency content such as music or mechanical sounds.”;

“. . . dBC, which contains information about low frequency content of the sound, does not drop off as much over distance as dBA (A weighted) which weighs out low frequency sounds. This difference is normal and indicates that low frequencies do not attenuate as much over distance, and travel through building facades (walls/windows) more easily.”;

“dBC is not typically affected by crowds, as people do not produce low frequency sound levels that compete with subwoofers or machinery, and people do not absorb significant amounts of low frequency sound, but will absorb middle and high frequencies. This would make dBC a more consistent indicator for all conditions (crowded/not crowded) that have a consistent ratio of dBA to dBC.”;

Woolworth’s tests showed “(1) the dBC levels are higher than dBA levels in the street, and (2) the dBA reduction due to distance is more than dBC, we can expect to hear more bass-heavy or low frequencies in the receiving

building. This is not an uncommon occurrence for the complainant to experience this problem.”

C. Government Committee Recommendations 3.10.2014

The unanimous vote of all Committee members and attendees was to have maximum dBC levels set and measurements to be taken THROUGHOUT THE FRENCH QUARTER and not just in the VCE.

9. Decibel Limits in VCE

A. Current Law

Sec. 66-202. Maximum permissible sound levels by receiving land use.

* * *

[Table 1: L₁₀ dBA and L_{max} dBA levels in SHD/VCE districts (24/7/365): “10 decibels above ambient noise level; or 60 decibels whichever is higher.”]

B. Woolworth Recommendations & Explanation

L_{Aeq} dBA in VCE: 91 at the plane of an open door or window, or 85 five feet from a closed window or door or façade (24/7/365);

L_{Aeq} dBC in VCE: 101 at the plane of an open door or window, or 95 five feet from a closed window or door or façade (24/7/365);

Violations of either should constitute an offense;

“Ambient levels are difficult to establish in entertainment districts.”

“If 2 clubs on opposite sides of the street put out 90 dBA, in the center of the street, they add to 93 dBA.”

C. Query: Woolworth asks, “how loud does it have to be to keep the party going?”

The French Quarter Management District is a State entity created by the Legislature as a means for the residential and business communities to work together to protect, preserve and maintain the world famous French Quarter as a safe, clean, vibrant and friendly neighborhood for residents, businesses and visitors.
www.fqmd.org

Appendix D

French Quarter Business League (FQBL)

- Meeting notes 3-14-14
- Letter from FQBL, 3-26-14
- Return Correspondence, 3-28-14
- Letter from FQBL, 4-6-14

PRESENTATION TO THE FRENCH QUARTER BUSINESS LEAGUE

March 14, 2014

Dave Woolworth, Oxford Acoustics, Inc.

- 1) Background** to the New Orleans Sound Ordinance and Soundscape Evaluation
 - Study commissioned by City Council and presented in August, 2013
 - Study may be read online at:
<http://www.nolacitycouncil.com/docs/news/2013/Palmer%20NOLA%20Soundscape%20Report%200A%2011-01883-01.pdf>

- 2) Council** introduced an Ordinance in December 2013, subsequently withdrawn in January 2013
 - Council retained Oxford Acoustics to expand the work of the study to focus more closely on Bourbon Street (VCE)
 - We have held educational meetings on February 17, 24 and March 6, 2014
 - We have conducted 'sound walks' during day and evening hours to provide practical real-world demonstration of sound currently being produced and its measurement
 - We will be conducting additional meetings tonight at 11pm and on Monday March 17 and will be taking more readings.

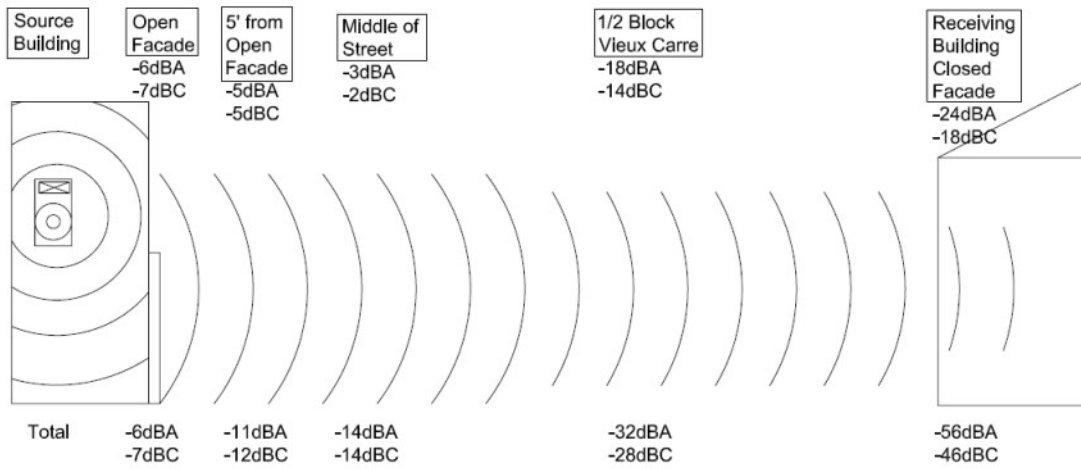
- 3) Results** of the tests – frequency content graph, numbers obtained from soundwalks

- 4) Changes** will be recommended to Council
 - Façade Limits (location of measurement)
 - Receiving property limits
 - VCE courtyards
 - Permitted decibels, dBA and dBC (low frequencies)
 - Outdoor Speakers
 - Amplified speakers in the street

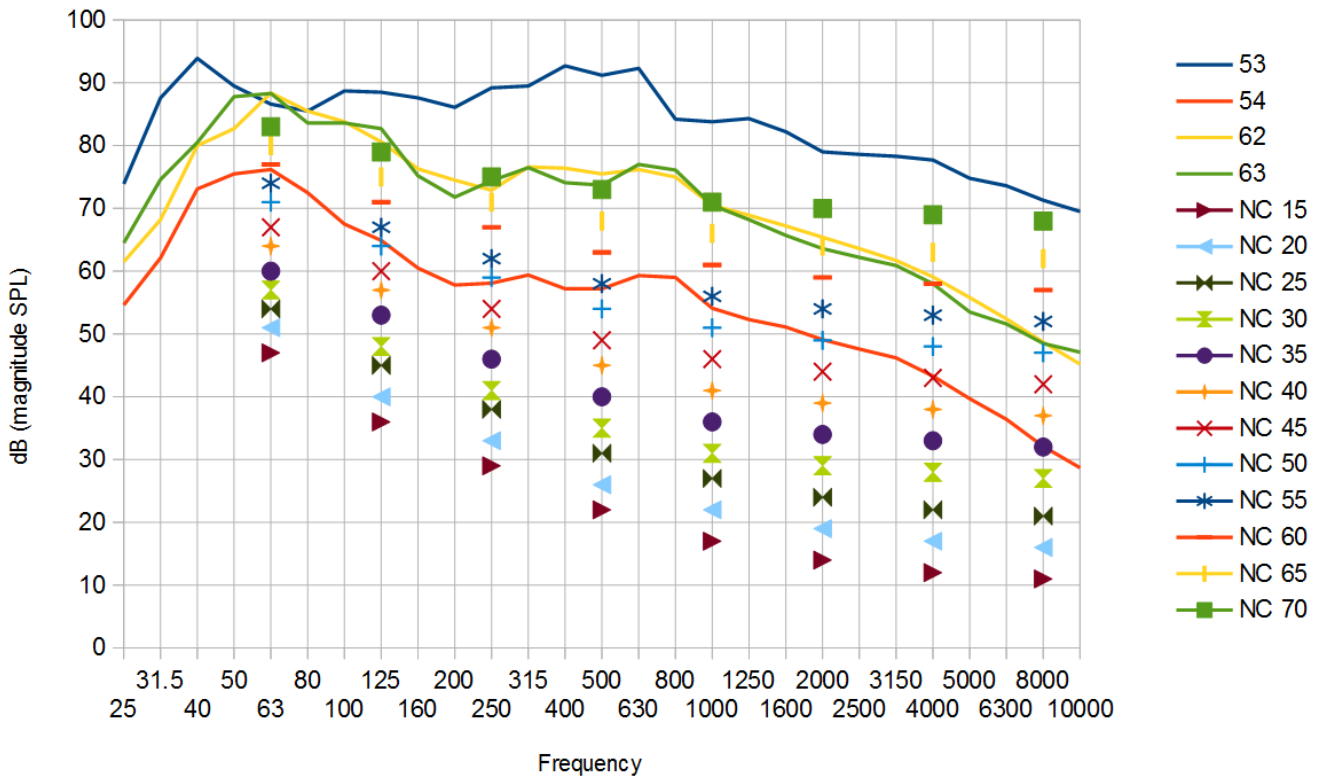
- 5) Self-Compliance**
 - Benefit to business in establishing standards among themselves
 - Methods of self-policing
 - a) internal policies –an agreement signed by all businesses
 - b) equipment available to assist management in meeting goals
 - c) hiring a monitor to check sound levels and to report to the FQBL Board

previous FQMD presentations are available at www.maccno.org

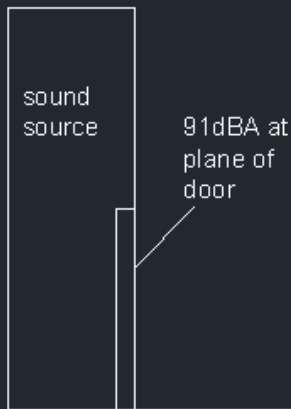
What did we find out in the past?



Sample doorway, MOS, 132' sidestreet propagation



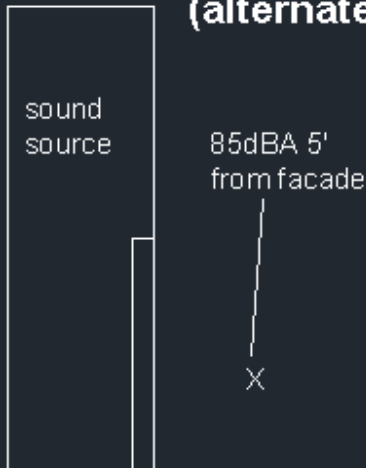
Bourbon St. recommended sound level limits for open facade buildings



Contribution by individual source ~81dBA in the middle of the street. Two bars from opposite sides of the street together are $81\text{dBA} + 81\text{dBA} = 84\text{dBA}$

Current middle of street sound levels range up to 96dBA in the loudest places. 84dBA is less than half as loud as 96dBA

Bourbon St. recommended sound level limits for closed facade buildings (alternate compliance)



Contribution by individual source is ~75dBA in the middle of the street. Two bars from opposite sides of the street together are $75\text{dBA} + 75\text{dBA} = 78\text{dBA}$

Current middle of street sound levels range up to 96dBA in the loudest places. 78dBA is nearly a quarter as loud as 96dBA

French Quarter Business League

March 26, 2014

VIA EMAIL (dave@oxfordacoustics.com)

Mr. David Woolworth
Oxford Acoustics, Inc.
356 County Road 102
Oxford, Mississippi 38655

RE: Proposed Changes to the City of New Orleans Sound Ordinance

Mr. Woolworth:

Thank you very much for the time and effort you have dedicated and continue to dedicate to the reviewing and analyzing of the soundscape on Bourbon Street and throughout the City of New Orleans. The members of the French Quarter Business League (FQBL) eagerly await an effective, equitable and enforceable sound ordinance that has been thoroughly drafted and debated. In the meantime, many of us continue to monitor, control and mitigate sound produced by our respective businesses.

As you know better than most, this is an extremely complicated issue with many moving parts. To a certain extent, some of us are becoming “mini experts” on measuring, mitigating and regulating sound. This is a critical issue to many of our businesses. We are unequivocally committed to sensible regulations and sound enforcement designed to achieve compliance with such regulations.

When we last met with you and a representative of Councilmember Palmer’s office the last time, we requested that you consider additional sound walks particularly in the late evening hours. We also requested to have an additional meeting with you so that we could provide comments and recommendations for your consideration as you deliberate your recommendations to the City Council. The process of seeking the input of our 58 businesses was proving to be very helpful. Unfortunately, due to the deadline for your recommendations imposed by the Council, it does not seem that we will have the opportunity to share our thoughts and concerns at another meeting. For that reason, we are writing to provide you with compelling information and data related to this matter for your consideration.

We are concerned about some of your anticipated recommendations related to the 91 dbA fixed limit. As you are aware, the ambient sound level varies greatly throughout the day on any

given day. While 91dbA measured in the doorway of a live music establishment is very much achievable during times when the crowds are diminished, it would be very restrictive when the crowds are robust. In an attempt to illustrate this issue, we performed some tests on the evenings of Friday March 21st (11 PM) and Saturday March 22nd (12 midnight and 2 AM Sunday morning). Here are the findings:

Krazy Korner:
(640 Bourbon) 88 dbA in the doorway with the business' sound system completely off.

Fat Catz & Bourbon Bandstand:
(440 & 441 Bourbon) 94 dbA in the middle of the street with the sound systems at both businesses completely off. This reading was longer than the 20 seconds that we believe you will be proposing. At the 20-second mark, the reading was 97dbA.

Famous Door:
(339 Bourbon) 92 dbA in the doorway with the business' sound system completely off.

All of these readings were performed with a 3M SE-402 sound meter, set to Leq measuring, and calibrated at the beginning and end of the tests. Additionally, we videotaped the tests, as they were conducted. The videos include audio and video of the immediate surroundings (e.g., crowds, noise, sound meter readings, etc). We will forward the three (3) videos to you by way of "DropBox."

As these findings show, the ambient levels are such that there would be very little or zero permissibility to add in any sounds produced by our entertainment. In connection with the study of Famous Door and Fat Catz/Bourbon Bandstand, we believe that these are a true representation of ambient, with no other donating sources, except the crowd itself. Knowing this, we request that some "+ ambient" factor be considered in any proposed legislation.

When live music venues with doors that open up onto Bourbon Street consider a fixed limit such as 91 dbA at the doorway, the concern isn't our ability to project our sounds out to the street. Rather, it is a fear that with the evidence that true ambient dbA sounds can reach levels in the high 90s and even higher, we will not be able to offer our patrons a quality experience without being in violation of the law. By way of analogy and for example, when someone watches television (perhaps a Saints game) alone in their home, the desired sound level would contrast drastically when 50 guests join to watch the same event, undoubtedly requiring raising the sound level to accommodate the sounds produced by the guests socializing.

We have not yet performed dbC tests, but believe this will be a very effective tool in reducing any of the disturbances residents near the VCE district may be experiencing. I believe you have stated that crowds don't contribute much to dbC, so that is something that may be more prone to management at a fixed level.

Most interested parties agree that the current ordinance is not enforceable. However, the technique for administering the compliance checks seems to be more flawed than the "ambient + 10" factor. Thus, continuing with some sort of "+ ambient" factor, coupled with more sensible and simplified measuring guidelines like the 20-second Leq proposition, and adding a dbC component in the regulations could result in significant control of the sound levels while still allowing the live music venues on Bourbon Street to offer the entertainment experience that has been attracting more and more visitors to this iconic destination every year, resulting in a significant economic impact for our City.

While we do have other important concerns (e.g., where measurements are taken, methods/manner of enforcement, etc.), we deem the concerns set forth in the letter to be essential to the adoption and enforcement of effective and equitable changes to our sound ordinance, and respectfully request your consideration.

Thank you very much for taking the time to read and review this letter. We look forward to working with you in the future.

Shelly Oechsner Waguespack
Pat O'Brien's

Pam Fortner & Earl Bernhart
Tropical Isle (4 locations)
The Orleans Grapevine
Funky Pirate

Alex Fein
Court of Two Sisters

Jude Marullo
Famous Door
Bourbon Bandstand
Funky 544
Fat Catz
Industry Bar & Restaurant
Old Opera House
Balcony Music Club

Travis Briggs
New Orleans Original Daiquiris/Fat Tuesday
(5 locations)

Marviani Ammari
Broussard's Restaurant
Kingfish Restaurant
Original Pierre Maspero's
Royal House
Big Easy Daiquiris (6 locations)
Kingfish Counter

John Kirkendoll & Tim Spratt
Penthouse New Orleans

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Mr. David Woolworth
March 26, 2014

Marviani Ammari (continued)

La Bayou
Pier 424 Seafood Market Restaurant
Bayou Burger & Sport Company
Chartres House Café
Daiquiris Paradise Island

Madeline Schwartz

Bourbon Cowboy
Beach on Bourbon
The Swamp

Joe Licciardi, Jack Stephens & Cherie Boos

Lafitte's Blacksmith Shop
My Bar
Maison Bourbon Jazz Club

Billie Karno

Ember's Steakhouse
Krazy Korner
The Steak Pitt
Old Opera House Annex
Huge Ass Beers Bar & Grill

Jason Mohny

Larry Flynt's Hustler Club
Deja Vu
Barely Legal
Cat's Meow
Lucky Pierre's

Angelo Farrell

Bourbon Heat

Phil Rizzuto

Jester Mardi Gras Daiquiris (3 locations)

-END-

cc: Councilmember Jackie Clarkson
Councilmember Stacy Head/Jonathon T. Harris
Councilmember Susan Guidry
Councilmember Latoya Cantrell
Councilmember Kristen Palmer/J. Alex Chasick
Councilmember Cynthia Hedge Morrell
Councilmember James Gray
Scott Hutcheson, Office of the Mayor



356 CR 102 Oxford, MS 38655
662-513-0665
www.oxfordacoustics.com

March 28, 2014

From: David Woolworth, Oxford Acoustics, Inc.

To: Chris Young and French Quarter Business League

Re: Proposed Changes to the City of New Orleans Sound Ordinance

Chris Young:

I have had a moment to review the videos you sent, and I appreciate your taking the measurements and documenting it, as it does tell us (again) something about the complexity of the Bourbon St. situation.

First, while I was not sure about calibration and distance from the sources, it clearly shows that care must be taken to consider crowd noise in the measurement, and as we have discussed it is critical that the sound management be properly trained in distinguishing between the crowd and music sources in regard to dominance.

Second, unless the crowd is participating directly with the band/DJ in call-response, I am not sure how much conversation they will be attempting during the entertainment. In my experience, they will talk more during the break while not dancing. That does not mean there is not yelling and some conversation. It should also be noted that due to the overall sound exposure the ear muscles tighten and we reduce our mechanical advantage that desensitizes our ears- this and a few beers, and people will talk loudly on the break. The high sound levels of conversation and street shenanigans are not surprising at all.

Previously I have felt that it can be worked out by looking more closely at the dBC-dBA difference to see if the crowd is the controlling factor, and I still believe that such an approach can be worked out with the sound management team. I have given some additional thought and I will putting together an experiment over the next week in which I will have a prerecorded music source and a crowd sound source that I can control separately. In this manner we can hold a music source steady and vary the crowd sounds to see the effects at levels that we encounter in the field. While this is not the actual situation, it may provide some useful information to help make fair regulations and guidelines.

It is important to note that when the A weighted (middle-high frequencies, vocal range) sound levels exceed the sound levels in the bass, the dBC-dBA drops down, and can go to zero. This means the dBC might not clearly represent the low frequencies if the middle and high frequencies are much louder (sound level). Another way of thinking about it is if there is no bass, dBC=dBA (this could happen with extremely (obvious) high crowd sound). I will investigate this in a simulation and hopefully will provide some feedback on how we can recognize with the combination of a sound level meter and our ears what is going on.

In the meantime any data you collect with C weight and A weight in the field side by side is welcome.

-Dave

French Quarter Business League

April 6, 2014

VIA EMAIL (dave@oxfordacoustics.com)

Mr. David Woolworth
Oxford Acoustics, Inc.
356 County Road 102
Oxford, Mississippi 38655

RE: Draft Report: VCE Sound Ordinance dated 4/2/2014

Mr. Woolworth:

Again, thank you very much for your continued, exhaustive work related to the soundscape in New Orleans. This issue is so complicated with so many moving parts we have quickly realized that without someone like you reviewing, analyzing and translating the multiple facets surrounding this matter, resolving the soundscape challenges facing New Orleans and particularly the VCE (Bourbon Street) would be impossible. While we will not always agree with your position, we do know that your participation is essential.

The signatories to this letter represent about eighty percent (80%) or more of the businesses that will be affected by any changes in the noise ordinance, as is applies to the Vieux Carre' Entertainment (VCE) Zoning District. We are the taxpaying businesses that will be directly impacted by your proposed recommended changes to the VCE noise regulations. As such, we are intimately engaged in this process, and we remain committed to a resolution of this matter that includes sensible, effective regulations and sound enforcement of such regulations.

We have reviewed the Draft Copy of your report and the report's Appendices dated April 2, 2014. As you are aware, the Draft Copy includes some very significant omissions or blank sections. We certainly understand that the report and appendices are a "work in progress." For that reason, we would like to reserve the opportunity to provide additional review and comments to the final copy of the report/appendices once it is issued.

As a preliminary matter, we would like to incorporate the letter we sent to you dated March 26, 2014 into this response. We remain very concerned with how ambient sound (street crowd noise) will be quantified vis-à-vis the decibel levels and measurement location(s) you ultimately recommend.

Having noted the very real complications "ambient sound" contributes to this issue, we believe the following four (4) specific changes to the current noise ordinance is a very good first

step in the journey to crafting an effective, reasonable and universally embraced regulatory scheme to manage the soundscape in the VCE. We propose these changes subject to the adoption of all four at the same time and our further review and input once you propose actual decibel levels.

1. **Add provisions to the current law to regulate low frequency sound (dBC).** Low frequency sound (dBC) seems to be the source underlying many, if not most, of the noise complaints. Regulating and mitigating this type of sound should go a long way in achieving sound management this is acceptable to all interested parties. Of course, the actual levels remain to be determined.
2. **Change sound measuring metrics from La10 & Lamax to Laeq & Lceq.** We agree that utilizing LEQ (Equivalent Continuous Noise Level) is necessary to accurately capture the low frequency sounds that seem to be more disturbing than other types of sound. Again, we would like to reserve the opportunity to weigh in on the actual decibel levels.
3. **Include a measurement duration of 20 seconds subject to multiple measurements, if necessary.** This will certainly represent a step in the right direction in providing us with simple tools to achieve self-compliance.
4. **Possibly change the location where sound is measured from the receiving land use to the emanating land use.** While we remain very concerned about how this will impact our respective business operations, we do believe this will assist us with self-compliance. However, the acceptable decibel levels must reflect this change in the measurement location. Additionally, we believe that some sort of consideration should be given to the sound levels at or in the receiving land use especially if the sound is not being heard by the occupants of the receiving land use. We only support this change subject to reasonable decibel levels and testing to determine what this translates to “on the ground,” so to speak.

In addition to these four specific changes in our current law, we strongly believe that an effective noise ordinance must include an enforcement scheme that facilitates self-compliance by providing a transition period where business owners are educated regarding the new regulations and afforded an opportunity to make changes in their operations (e.g., purchase adequate sound measuring equipment, possible physical changes to their establishments, etc.). This may include a period of time where business owners are given warnings and assisted by enforcement personnel with compliance. Also, consideration should be given to varying degrees of violation similar to graduated penalties found in speeding laws: the penalty should not be the same for someone exceeding a limit by one decibel versus someone exceeding the limit by ten decibels.

Page Three
Mr. David Woolworth
April 6, 2014

As you know, all four of the above changes are included as recommendations in your draft report. We understand and agree that other issues should and must be addressed in the future. However, we strongly believe that this process must be pursued incrementally. Otherwise, the process will not lend itself to testing the changes and making inevitable adjustments.

In this regard, we do have other important concerns. How will street performers/musicians be quantified? Should there be one standard for the VCE without regard to daytime or nighttime, as the VCE experiences heavy crowds during the day and night hours? Should the loudspeaker placement ordinance be amended to allow business owners to possibly relocate their speakers to achieve compliance with anticipated changes to the noise ordinance? How will courtyard sound be treated? Should consideration be given to the physical condition of the receiving property when determining if a business is in violation? Will enforcement personnel be burdened with determining (subjectively) whether the crowd/street noise is excessive or not? Etc. Etc.

Thank you very much for taking the time to read and review this letter. We look forward to working with you in the future.

Shelly Oechsner Waguespack
Pat O'Brien's

Pam Fortner & Earl Bernhart
Tropical Isle (4 locations)
The Orleans Grapevine
Funky Pirate

Alex Fein
Court of Two Sisters

Jude Marullo
Famous Door
Bourbon Bandstand
Funky 544
Fat Catz
Industry Bar & Restaurant
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Travis Briggs
New Orleans Original Daiquiris/Fat Tuesday
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Big Easy Daiquiris (6 locations)
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John Kirkendoll & Tim Spratt
Penthouse New Orleans

Marviani Ammari (continued)
La Bayou
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Daiquiris Paradise Island

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Mr. David Woolworth
March 26, 2014

Madeline Schwartz

Bourbon Cowboy
Beach on Bourbon
The Swamp

Billie Karno

Ember's Steakhouse
Krazy Korner
The Steak Pitt
Old Opera House Annex
Huge Ass Beers Bar & Grill

Angelo Farrell

Bourbon Heat

Joe Licciardi, Jack Stephens & Cherie Boos

Lafitte's Blacksmith Shop
My Bar
Maison Bourbon Jazz Club

Jason Mohny

Larry Flynt's Hustler Club
Deja Vu
Barely Legal
Cat's Meow
Lucky Pierre's

Phil Rizzuto

Jester Mardi Gras Daiquiris (3 locations)

-END-

cc: Councilmember Jackie Clarkson
Councilmember Stacy Head/Jonathon T. Harris
Councilmember Susan Guidry
Councilmember Latoya Cantrell
Councilmember Kristen Palmer/J. Alex Chasick
Councilmember Cynthia Hedge Morrell
Councilmember James Gray
Scott Hutcheson, Office of the Mayor

Appendix E

Example Curfew Ordinance Revision and Musicians' Agreements

- Proposed Revisions to Curfew Ordinance (provided by Ashlye Keaton Esq.)
- Musicians' agreements (provided by MACCNO via French Quarter Archive)
 - 1979
 - 1996

**ORDINANCE
CITY OF NEW ORLEANS**

CITY HALL: _____

CALENDAR NO. _____

NO. _____ **MAYOR COUNCIL SERIES**

BY: COUNCILMEMBER _____ **(BY REQUEST)**

WHEREAS it is the intent of the city to preserve the rich cultural traditions of the City of New Orleans, support the cultural community, preserve the tout ensemble of the City, including but not limited to the French Quarter, and recognize local custom and practice; and

WHEREAS it is the intent of the city to provide residents with the peaceful enjoyment of their dwellings and quality of life;

NOW THEREFORE the City of New Orleans does amend and reordain Sections 66-139 and 66-205 of the Code of the City of New Orleans to provide for the exercise of free speech; to acknowledge the unique cultural assets and to promote the prosperity of the cultural community, economy and landscape; and to encourage good neighbor practices.

SECTION 1

Section 66-139 of the Code of the City of New Orleans is hereby amended and reordained to read as follows:

Sec. 66-139. Miscellaneous exemptions.

The following are exempted from the provisions of section 66-203:

- (1) Noises made during a parade or concert sponsored by the city, or for which a permit has been granted by the city.
- (2) Any noise resulting from activities of a temporary duration, for which a special permit has been granted pursuant to this article, and which conforms to the limits and conditions stated thereon.
- (3) Any outdoor evangelistic endeavor conducted by a bona fide, tax exempt religious organization or by a duly authorized representative thereof, between the hours of 7:00 a.m. and 10:00 p.m.
- (4) Jazz funerals.
- (5) Noises made during the exercise of cultural traditions, practices and rituals arising in connection with Social Aid and Pleasure Clubs.
- (6) Noises made during the exercise of cultural traditions, practices and rituals arising in connection with Mardi Gras Indians.
- (7) Noises made in connection with other cultural traditions and activities which are temporary in duration but which from time to time may exceed the decibel limit, including but not limited to brass bands.

(Code 1956, § 42A-6)

OR

SECTION 1

Section 66-139 of the Code of the City of New Orleans is hereby amended and reordained to read as follows:

Sec. 66-139. Miscellaneous exemptions.

The following are exempted from the provisions of section 66-203:

- (1) Noises made during a parade or concert sponsored by the city, or for which a permit has been granted by the city.
- (2) Any noise resulting from activities of a temporary duration, for which a special permit has been granted pursuant to this article, and which conforms to the limits and conditions stated thereon.
- (3) Any outdoor evangelistic endeavor conducted by a bona fide, tax exempt religious organization or by a duly authorized representative thereof, between the hours of 7:00 a.m. and 10:00 p.m.
- (4) Jazz funerals.
- (5) Mardi Gras Indian rituals and traditions.
- (6) Social Aid and Pleasure Clubs rituals and traditions.
- (7) Noises made in connection with cultural traditions and activities which are a temporary in duration but which from time to time may exceed the decibel limit, including but not limited to brass bands.

(Code 1956, § 42A-6)

SECTION 2

Section 66-205 of the Code of the City of New Orleans is hereby amended and reordained to read as follows:

Sec. 66-205. Persons playing musical instruments on public rights-of-way.

~~It shall be unlawful for any person to play musical instruments on public rights-of-way between the hours of 8:00 p.m. and 9:00 a.m.~~ Any person playing a musical instrument shall be subject to the same public rights-of-way regulations as any other person. The provisions of this section shall not apply to any person who has obtained a temporary permit as provided for by section 66-176 or are specifically exempted from the provisions of this article as provided by sections 66-138 and 66-139 or any noise resulting from activities of a temporary duration, for which a temporary permit has been granted by the city as provided for in section 66-176.

(Code 1956, § 42A-15)

OR

SECTION 2

Section 66-205 of the Code of the City of New Orleans is hereby amended and reordained to read as follows:

Sec. 66-205. Persons playing musical instruments on public rights-of-way.

~~It shall be unlawful for any person to play musical instruments on public rights-of-way between the hours of 8:00 p.m. and 9:00 a.m.~~ Persons playing musical instruments on public rights of way remain subject to applicable provisions of the Code but shall be granted deference between the hours of 7am until 10pm for purposes of supporting the cultural community, economy and landscape of New Orleans and for purposes of promoting the tout ensemble of the City, including but not limited to the French Quarter. The provisions of this section shall not apply to any person who has obtained a temporary permit as provided for by section 66-176 or are specifically exempted from the provisions of this article as provided by sections 66-138 and 66-139 or any noise resulting from activities of a temporary duration, for which a temporary permit has been granted by the city as provided for in section 66-176.

(Code 1956, § 42A-15)

SECTION 3

If this ordinance, or any portion thereof, is held to be invalid by a court of competent jurisdiction, such determination shall not affect those portions of this ordinance that may be given effect without the invalid portion or portions thereof.

ADOPTED BY THE COUNCIL OF THE CITY OF NEW ORLEANS _____

PRESIDENT OF THE COUNCIL

DELIVERED TO THE MAYOR ON _____

APPROVED: _____

DISAPPROVED: _____

MAYOR

RETURNED BY THE MAYOR ON _____ AT _____

CLERK OF COUNCIL

ROLL CALL VOTE:

YEAS:

NAYS:

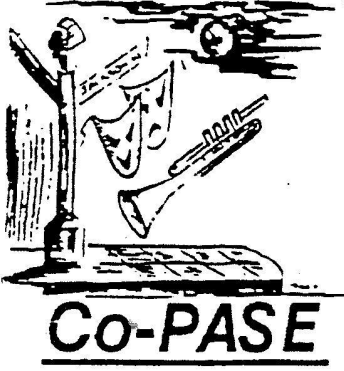
ABSENT:

STREET MUSICIANS'

Guidelines

At a meeting on March 29, 1979 between representatives of the City of New Orleans and over 50 street musicians the following agreement was reached:

1. In general, street music is acceptable in the Vieux Carre as long as the music is not too loud and the streets and sidewalks are not blocked.
2. The Police have been requested to equitably enforce the noise ordinance.
3. The Police have been requested to assist by asking crowds to disperse when they block the street or sidewalk.
4. The musicians will police themselves and take responsibility for moving on when a crowd blocks the sidewalk; the musicians shall ask onlookers to cooperate in keeping the sidewalks and mall areas clear for access to shops and the artists around Jackson Square.
5. Musicians will not use amplifiers or play steel drums.
6. Musicians will not play in front of the St. Louis Cathedral during services. Careful attention and cooperation is particularly requested here.



New Orleans Street Performers CODE OF ETIQUETTE

Street performance is a form of expression protected by the First Amendment to the U.S. Constitution. Street performers may perform, use amplification, and accept donations.

As street performers in New Orleans, we are a self regulating community. We celebrate our rights and acknowledge our obligations to preserve the heritage of New Orleans music and culture, as well as the world-reknoned ambience of our city, through our performances. We recognize that the French Quarter is a vibrant, living community of artists, performers, residents, businesses and visitors, to which we are proud to belong. We contribute in maintaining the French Quarter as an enjoyable environment for all who choose to live, visit, perform and do business here. To this end, we reaffirm our code of etiquette:

1. We are courteous and polite to all those we come into contact with, even if we are approached in a hostile or inappropriate manner.
2. We do not block doorways of open businesses and ask our audiences to do the same. We make a conscientious effort to preserve the free flow of pedestrian traffic on sidewalks.
3. We set up at a reasonable distance from other performers and artists' areas, so as not to overlap or crowd others.
4. We share spaces on crowded days, alternating performances to give others the opportunity to perform.
5. We play our instruments with moderation, not too loudly, and take occasional breaks to rest ourselves and those around us.
6. When performing in front of houses of worship we arrange our performances in such a way as to avoid interference with services.
7. We do not block fire lanes and respect the right of way of emergency vehicles.
8. We accommodate reasonable requests in order to maintain good working relations with residents, business people, artists, visitors and other performers. If disputes arise, we resolve them reasonably amongst ourselves, without resorting to police authorities.
9. We welcome performers from other communities and countries, provide them with copies of this code, and enlist their support and participation.
10. We perform a public service in assisting visitors with directions, advisories about laws and local customs, cleaning up our spaces and serving as peacemakers, to help keep our French Quarter as safe and enjoyable as possible.
11. We respect the rights of others to live, work, visit and perform in the French Quarter.

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