



northern
beaches
council

MANLY SPECIAL ENTERTAINMENT PRECINCT (SEP)

Precinct Working Group (PWG) Meeting #2

22 September 2025
Workshop Report

Proudly funded by:



**Acknowledgement
of Country**

We acknowledge the Traditional Custodians of the land, the Gayamaygal people, and pay our respects to elders past and present.

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INTRODUCTION

This workshop was the second meeting of the Manly Special Entertainment Precinct (SEP) Trial Precinct Working Group (PWG).

The Manly SEP Trial will trial targeted and localised interventions to support local businesses and civic life.

The participants of this PWG have been selected through an open expression of interest process.

PRECINCT WORKING GROUP #2

Held Monday 22 September
6:30 – 8:30pm
Manly Town Hall

Facilitated by Cobalt Engagement:
Nicole Dennis - Facilitator
Mia Stevens - Engagement Support

Forum Objectives

- To feedback the key outcomes of the first PWG.
- To clearly explain the Manly SEP trial and Precinct Management Plan (PMP) and the process to develop the sound controls and trading hours.
- To understand some key background information on regulatory context of the PMP and the SEP Trial.
- To input into defining some key activities and locations for entertainment within the Study Area.
- To work together to create the measures for evaluation for the Trial (deferred).

Forum Agenda

- Introductions of any new attendees and Arup team.
- Workshop overview and objectives.
- Approach and context of the Manly Special Entertainment Precinct (SEP) and the Precinct Management Plan (PMP) - presentation by Glenn Wheatley, Arup.
- Activity 1 – 24-Hour Economy Activities.
- Activity 2 - Measures of success for evaluating the Trial (deferred to future meeting).
- Q&A.





PWG Attendees			
Name	Organisation	Name	Organisation
Cathy Griffin	Manly Community Forum - Chair	Gary O'Brien	Resident
Kandy Tagg	Manly Community Forum - Secretary	Leanne Miller	Resident
Ramsie Taylor	Manly Business Chamber	Sam Stone	Resident
Chris Harper	Musician, band management	Ben Collis	Boathouse Group (apologies)
Claire Morris	Venue & entertainment manager, programmer, and artist liaison (apologies)	Zoe Hudson	Manly Theatre Group
Elodie Quintard	Performing artist, songwriter and artist booker	Conor Farrell	Sydney Opera House - General Manager of Event Operations & Planning
Noel Purcell	Resident (apologies)	Lyndsay Dalton	Nimbus Co
Angela Williams	Resident	Dean Romeo	Felon's (apologies)
Michael Dalichau	Resident (apologies)	David Lee	Leeway Mind and Body Mastery (apologies)
Claire Taverner	Resident (apologies)	Molly Linton	Funky & Green (apologies)
Mats Ernarsan	Resident	Joe Bruzzese	Belgrave Cartel (apologies)
Susan Chrysiliou	Resident	Adam Gainsford	Hotel Steyne

Northern Beaches Council Attendees			
James Farrington	Director of Planning and Place	Kate Mercieca	Principal Planner
Mal McDonald	Strategic and Place Planning - Executive Manager	Rebecca Sio	Planner (apologies)
Liza Cordoba	Strategic and Place Planning - Manager	Ainsley Eakins	Student Planner (apologies)
Amanda Clarke	EA to Executive Manager	Mayor Sue Heins	Mayor of Northern Beaches Council
Emily Newman	Place & Economic Development - Acting Manager (apologies)	Deputy Mayor Candy Bingham	Deputy Mayor of Northern Beaches Council
Max Payne	Environmental Compliance	Cr Sarah Grattan	Councilor - Manly Ward
Mel Dunn	Senior Community Engagement Advisor (apologies)	Cr Bonnie Harvey	Councilor - Manly Ward (apologies)

ACTIVITY 1

24 Hour Economy Activities

Working in table groups with maps of the draft Study Area, the participants responded to the following on Activity Sheet 1:

1. Map areas where you think we can increase entertainment activities?
2. Discuss the Study Area – did we get it right?
3. Are there any areas in the Study Area where we should not be encouraging entertainment?
4. What opening hours do you suggest? Mark up hours for the areas you think they should be applied in, or suggest operating hours for the whole Study Areas.

Each table then presented their discussion and ideas back to the room.

Summary

The participants focused primarily on areas that should be included, and what activities should be encouraged, there was limited discussion on operating hours.

Comments specific to noise management were:

- Differentiate sounds from large groups in public and private areas.
- Mechanical noise remains responsibility of Council.
- Noise in licensed venues should be 'enclosed'.
- Unregulated live music in the public realm is difficult for locals.
- Buskers are supported and should be strategically located to minimise negative impacts.
- Visitors leaving venues late should be considered.
- There were several conversations about how events and everyday noise and sound from activities in the public space will be managed. Several groups emphasised that most noise that impacts residents comes from the public domain, not within venues, and this needs to be considered in the PMP. It was specifically requested that a statement be included about noise in public spaces when space is used as a public event.

Other comments not specific to noise management noted were:

- Transport options need to be more regular.
- Youth activities have reduced over the past 10 years and they have limited things to do in the evening. Currently they party in the parks/ beach and wait for the bus at Manly Town Hall Plaza.
- There also needs to be more things to do for children and families.
- Market Lane needs to be reactivated.
- Multiple statements made in general support for more outdoor dining and busking across the precinct.
- There are few food options past 9 pm.
- There is an older demographic that does not engage as much digitally and this should be considered.
- The Corso is an appropriate spot for increasing activity as it has minimal impact on residents.
- The Corso requires better lighting to support increased outdoor dining and to improve safety and activation.

Within the proposed Study Area where can entertainment activities be increased, and at what time?

	Location	Activities Suggested	Comments
1	Manly Art Gallery, Museum	Music and theatre space, nightclub, beach club.	
2	Aquarium	More outdoor dining.	More late night trading.
3	Ferry Terminal and Wharf	Live music, arrival welcome activation.	
4	Manly Town Hall Plaza	Pop up stage.	Pop up stage for music/ comedy, Under 18s wait here for public transport, need improved lighting and frequency of public transport.
5	Manly Town Hall	Music venue.	
6	Market Lane	Nightclub, outdoor seating, live music in venues.	Reactivate Market Lane with more outdoor dining and things to do.
7	The Corso	Beer garden, bring back outdoor dining, more activations and events.	Need better lighting. Events on the Corso should regulate the PA system to mitigate direction of noise impacts.
8	Henrietta Lane	INXS mural, improve unsafe area.	Improve lighting and safety to discourage loitering and drug use.
9	Hotel Steyne		There are noise issues when the courtyard is used.
10	Manly Beach	Small scale music and events, fitness competition events.	Close Esplanade across the beach.
11	Yacht Club area	Twilight acoustic music.	



Did we get the Study Area right? What new areas should be added?

	Location proposed to include	Reason given	Activities Suggested
1	Manly Youth and Community Centre	Potential for activation.	Live music, youth events.
2	Pittwater Road (between Denison St and Raglan St)	Potential for activation.	Increase outdoor dining and activation.
3	North Steyne	Potential for activation.	Small scale music entertainment on the beach front to North Steyne Surf Club.
4	Ivanhoe Park	Noted as the RSL, this may also include the Manly Scout Hall and the Manly Bowling Club.	Encourage more entertainment, festivals, events.
5	Manly Oval	Potential for activation.	Outdoor cinema, festivals, live music.
6	Gilbert Park	Potential for activation.	Twilight live music, food markets.
7	Manly Beach	The plaza at the Corso is a natural extension, and the beach has a lot of activity potential.	Day beach fitness comps, small scale outdoor music, festivals.
8	Cabbage Tree Beach	Potential for activation.	Water activities, swimming pontoon, kids and youth activities, full moon party, bonfires, night markets, salsa by the beach.
9	East Manly Cove Beach (a.k.a The Office)	Potential for activation and to connect to the Manly Yacht Club Area.	Yacht festivals, live music, more outdoor dining.
10	South Steyne	Current outdoor dining, The Sebel.	Outdoor dining, buskers.
11	The Manly Life Saving Club	Potential for activation.	Uses at night, music, community events, parties.



Expanded Manly SEP precinct map

The full set of desired activities described by the participants contains some key differences to the proposed Study Area for consideration in the development of the PMP:

- Open spaces and parks have been added including the beaches and parks.
- The precinct has been extended to the north.
- The fragmented areas of the proposed boundary are connected, particularly through inclusion of the beaches and beach fronts.
- Many public and civic buildings have been identified as having potential for activity, e.g. The Manly Town Hall, The Manly Life Saving Club.
- Outdoor dining and music are supported across the many areas of the alternate study area.
- There is focus on festivals and events which celebrate the unique character of Manly's different places, i.e. the yacht club, The Office, fitness activities on Manly Beach, and community water activities at Cabbage Tree Beach.
- One comment noted potential for activity all the way to the North Steyne Surf Club, though this has not been mapped in the shown alternate boundary as it would be a large addition.



Q&A

These are a summary of the Q&A with Glenn Wheatley, Arup following his technical presentation on sound and noise management, attached in the Appendix.

Question: Will the Precinct Management Plan (PMP) override current liquor license conditions for venues?

When the PMP is introduced the current sound criteria under their existing liquor licence or development approval will get “turned off”. Some licenses may have certain sound criteria outlined in the license or may have other conditions in the license.

Question: Do liquor licenses apply to public open space? Is there opportunity to set this criteria in the PMP for public space?

Liquor licenses will apply to private venues, not public space. Currently, recent PMPs that have been developed have not applied to public spaces.

For example, the PMP may be able to include criteria for activations and events within the public space. Given that these activities less frequent, higher noise might be acceptable, however, there may be other mechanisms for event and activation approvals in public space that may be more appropriate to manage event noise. We can consider public space noise as part of the PMP and investigate the pros and cons of including it in the PMP.

Hours of operation for venues would help inform the impacts on noise in the public space.

Noise from outdoor dining would be under the responsibility of a venue to manage, noting that outdoor dining may not have a liquor license (ice cream stores). There is opportunity for uniform criteria whether it’s licensed or not in the PMP and we will consider it in the process.



Question: Who is responsible for people noise in public space once people leave venues/events?

Police are responsible for public disturbance. Venues are currently have criteria within their liquor licence and/or development consent that would address this.

Under the PMP, there is the option to set the operating hours differently across the precinct e.g. for larger venues.

Question: How will we deal with the noise as a coastal town considering how people live in older apartments with windows generally open?

There was a room discussion that the SEP Precinct can be vibrant and active without being excessively loud.

Sound refracts up in the area and alleyways and this needs to be considered in the PMP.

Question: Who is responsible for the criteria of people who/how many are attending an event?

The maximum patron capacities for venues and events are set out in the development consent conditions and liquor licence conditions, however requirements under building codes and fire safety regulations also apply.

The NSW Government recently introduced new provisions to allow some venues with outdoor dining to increase their patron capacity without needing to modify their existing development consent. The amount of increase depends on the current approved capacity:

- If the venue is approved for up to 100 patrons, the patron capacity can increase by up to 20 percent.
- If the venue is approved for more than 100 patrons, the patron capacity can increase by up to 15 percent, with a maximum of 50 additional patrons.
- If the venue is in a SEP, the patron capacity may be able to increase by up to 30 percent, with a maximum of 100 additional patrons.

These new provisions for venues with outdoor dining do not override patron limits set by liquor licensing, building code, or fire safety requirements.





Upcoming meetings:

- PWG #3 Wednesday 5 November 6:30 – 8:30pm
- PWG #4 Wednesday 3 December 6:30 – 8:30pm

NEXT STEPS



APPENDIX

ARUP PRESENTATION

Glenn Wheatley, Acoustics,
Associate Principal

Manly Special Entertainment Precinct Sound Management Plan

Precinct Working Group #2

Regulatory changes

Vibrancy reforms

- L&GNSW sole regulator of entertainment sound from liquor licensed premises.
- Development consents conditions 'switched off'
- Complaint threshold increased: generally, five or more complainants in different households
- Order of occupancy: Now core consideration of noise complaint investigation by L&GNSW
- Live music provision: Not a substantial change if provided between midday and 10pm indoors or midday and 6pm outdoors.

SEPP (Exempt and Complying) amendments

- Outdoor dining: Food and drink premises and registered clubs can permanently use their private land and car parking spaces for outdoor dining as exempt development.

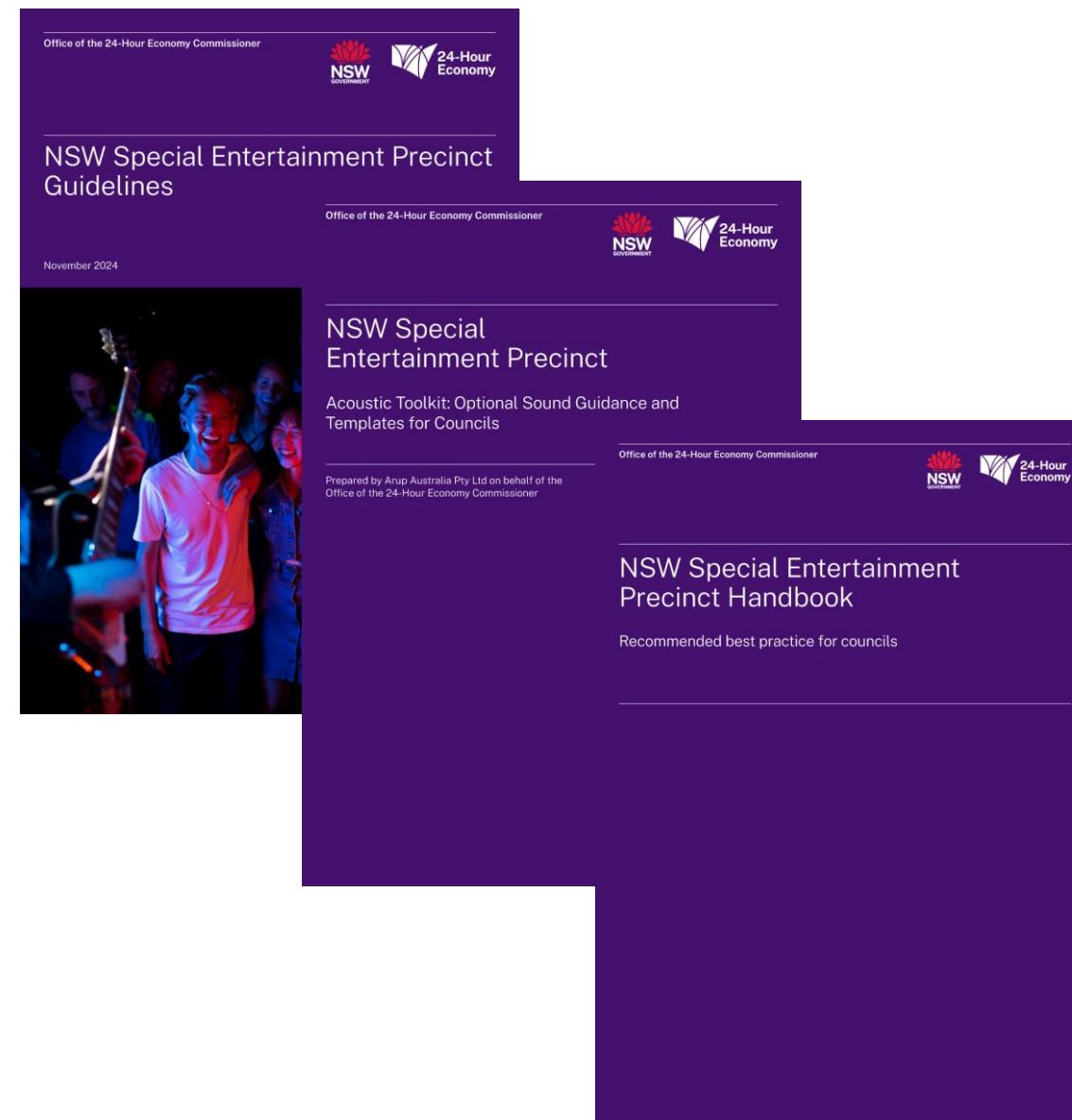
Cultural SEPP

- To support events at major precincts and town halls
- Specifics yet to be detailed.

Regulatory changes

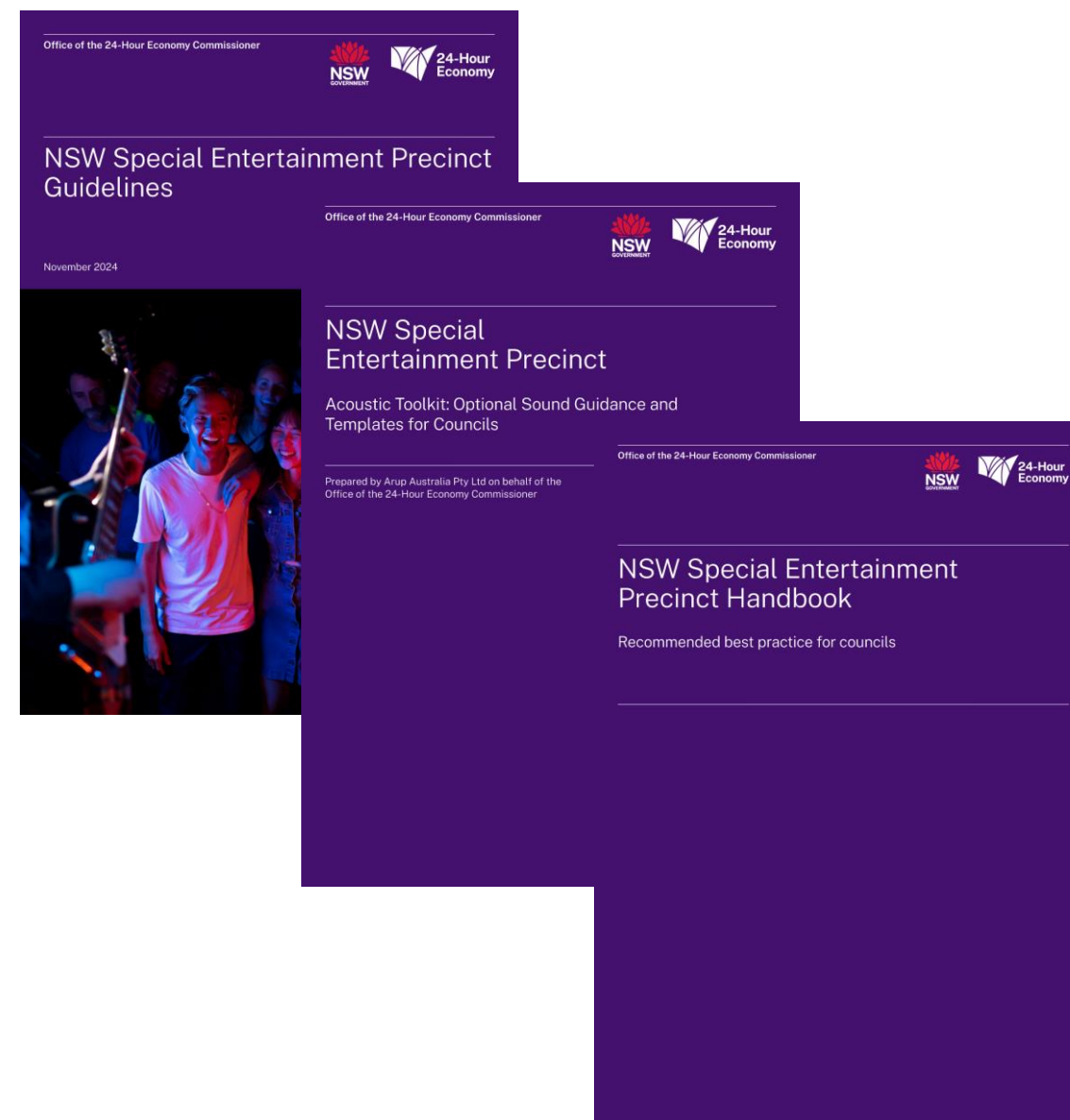
Special Entertainment Precincts

- Local Government Act Section 202
- Entertainment sound criteria defined by Council, not L&GNSW
- L&GNSW regulator of entertainment sound
- Additional trading hour extensions for live music venues in Special Entertainment Precincts, including 2 hours on nights they offer live music, and 1 hour on other nights.
- Allow Councils to automatically adjust trading hours on development consents to support diverse late-night offerings.
- Ensuring residents are aware through both a planning certificate and on a council's website if they purchase a property located in an identified SEP



SEP Guidelines

- Acoustic Tool-kit prepared by Arup
- Sets out considerations and principles for:
 - Strategic policy
 - Development standards
 - Development application requirements
 - Compliance procedures
- Presents alternative frameworks and options for sound criteria
- Recommends 'balanced place-based' approach outlined to share responsibilities between venues and sensitive receiver development



Current sound criteria

Sound criteria background

Objective rating scales

Sound policy is driven by simple assumptions.

Measurement and interpretation of sound pressure levels has generally failed to adequately describe environmental noise annoyance.

Helpful to understand basis and limitations of objective criteria.

Measurement accuracy must be balanced with time, cost and difficulty of the evaluation criteria.

Criteria are usually tailored to a particular type of sound, allowing simplification of parameters.

Therefore, adoption of road traffic or aircraft criteria for entertainment noise not suitable.

Factors for assessment (similar to NGLG)

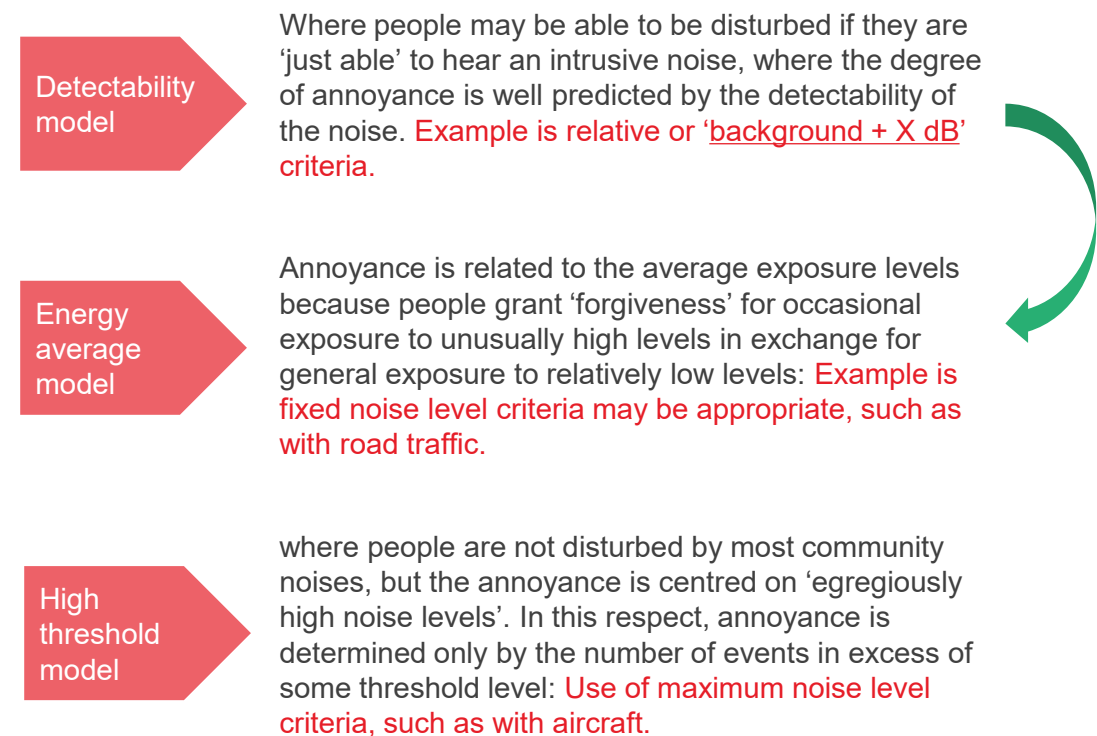
- the loudness of the noise, especially compared with other noise in the area
- the character of the noise, including frequency content and variation over time
- the time and duration of exposure
- whether the sound is typical for the area
- how often the sound occurs
- the type of neighbourhood / receiver
- seasonality, including environmental changes and prevailing weather
- predictability
- control over noise source

Sound criteria background

Models of annoyance

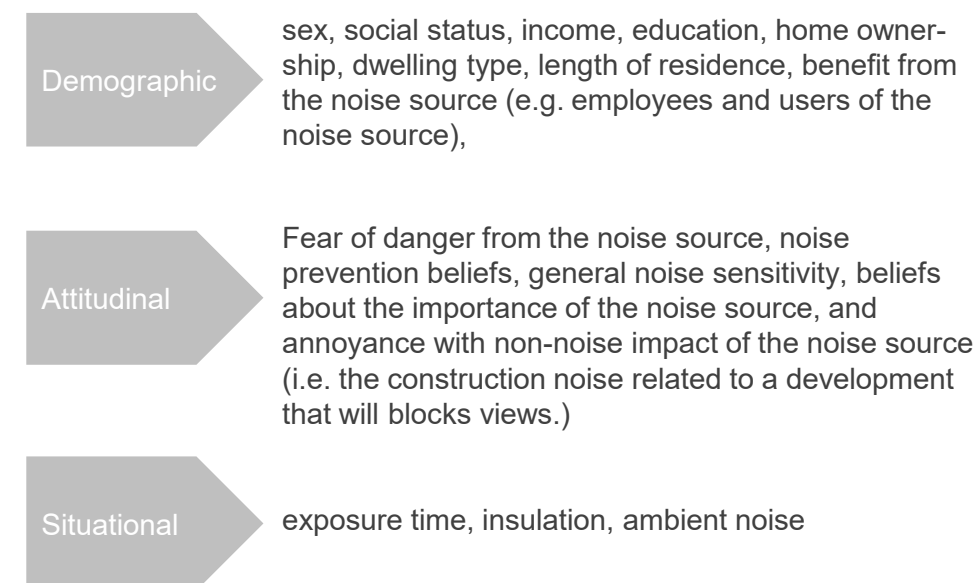
Summary and application in NSW policy

Based on Schultz, 1982 models of annoyance:



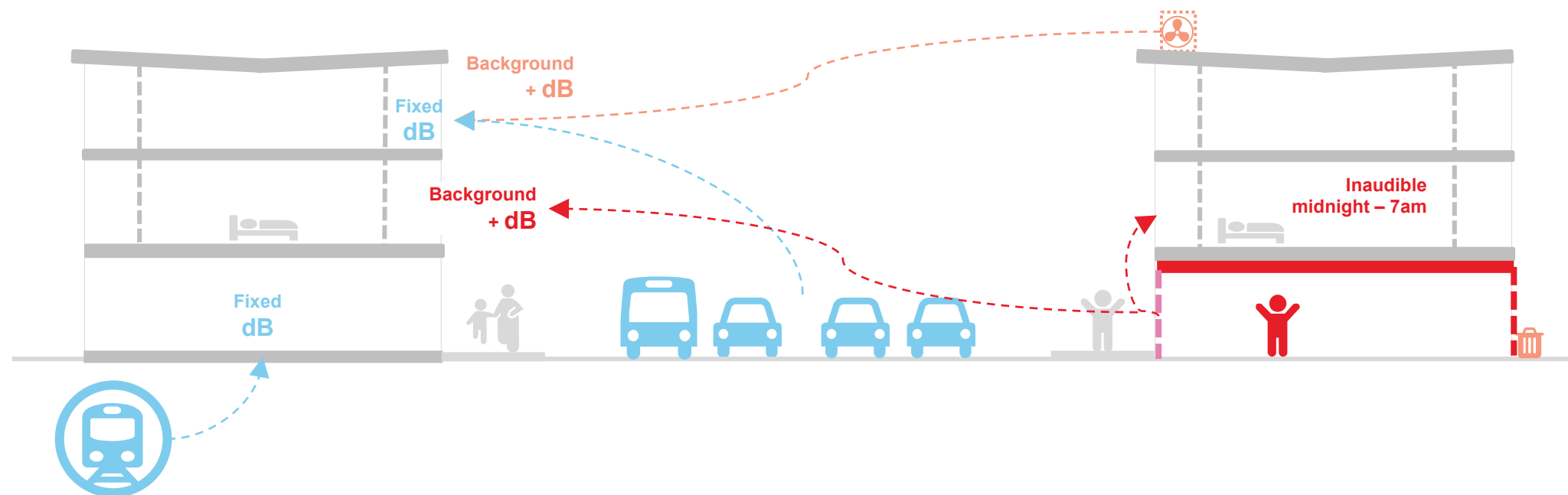
Non-auditory factors (Field, 1993)

Can these be determined, or expectations informed?



Current sound criteria

Sound generating activity - current



Transportation sources

- New major infrastructure only
- Impact onto existing receivers – not all receiver types
- Generally fixed external criteria
- Typically requires + 10 years from opening

Industrial' sources

- Typically according to NSW EPA NPfl
- Assess to existing receivers only
- Generally external criteria

'Entertainment' sound

- L&GNSW for licensed (fairly stringent)
- No standard criteria for non-licensed
- Typically limited to residential receivers
- Comply at existing and future receivers
- Criteria applies external or internal with windows open.

Current sound criteria

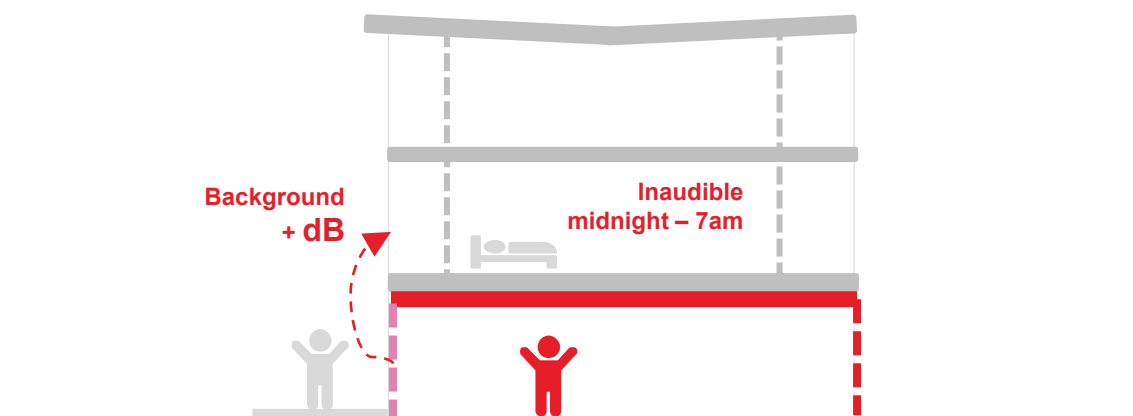
L&GNSW criteria

The LA10 noise level emitted from the licensed premises shall not exceed the background noise level (LA90) in any Octave Band Centre Frequency (31.5 Hz – 8 kHz inclusive) by more than 5dB between 07:00 am and 12:00 midnight at the boundary of any affected residence*

The LA10 noise level emitted from the licensed premises shall not exceed the background noise level (LA90) in any Octave Band Centre Frequency (31.5 Hz – 8 kHz inclusive) between 12:00 midnight and 7:00 am at the boundary of any affected residence*

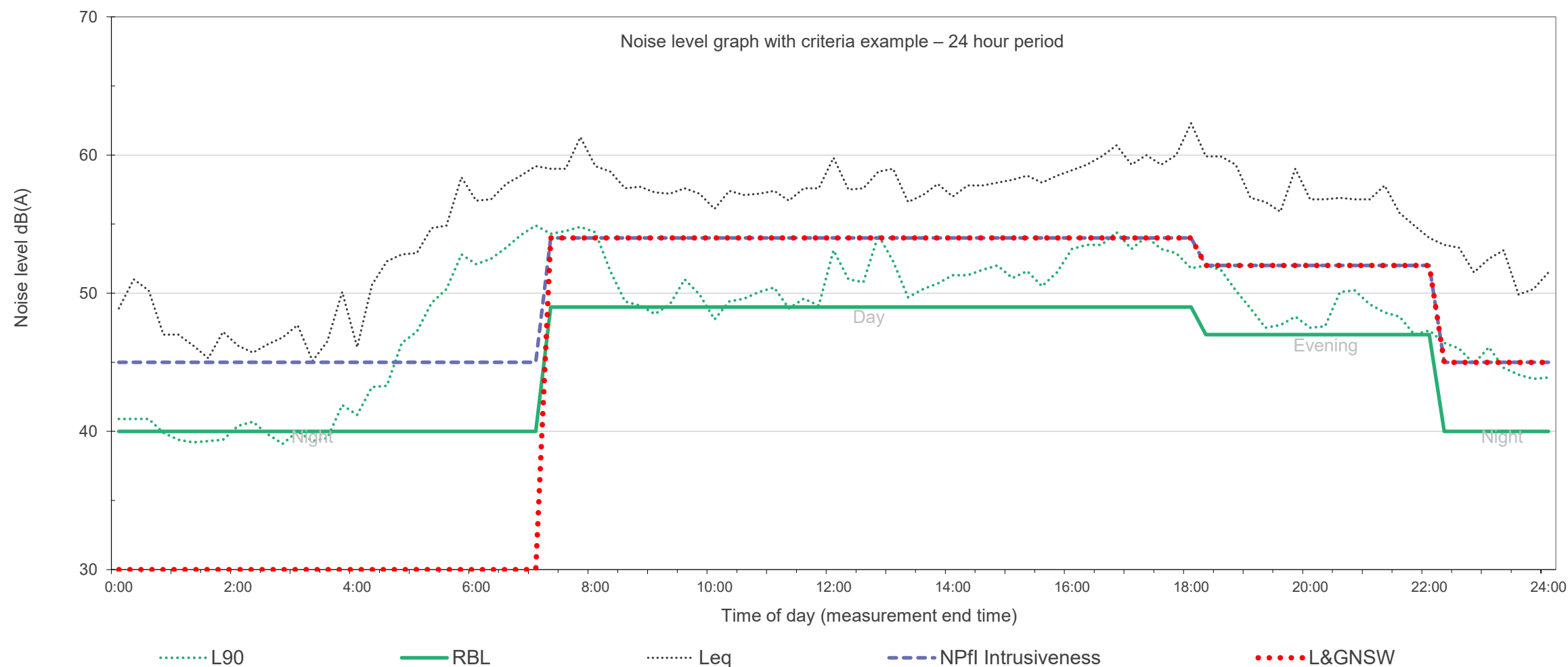
**Notwithstanding compliance with the above, the noise from the licensed premises shall not be audible within any habitable room in any residential premises between the hours of 12:00 midnight and 7:00 am*

- Can be complex to measure
- Requires background noise level without entertainment sound
- Fairly stringent compared with other national standards
- Only applies at residential receivers
- Midnight to 7am requires inaudibility inside residences



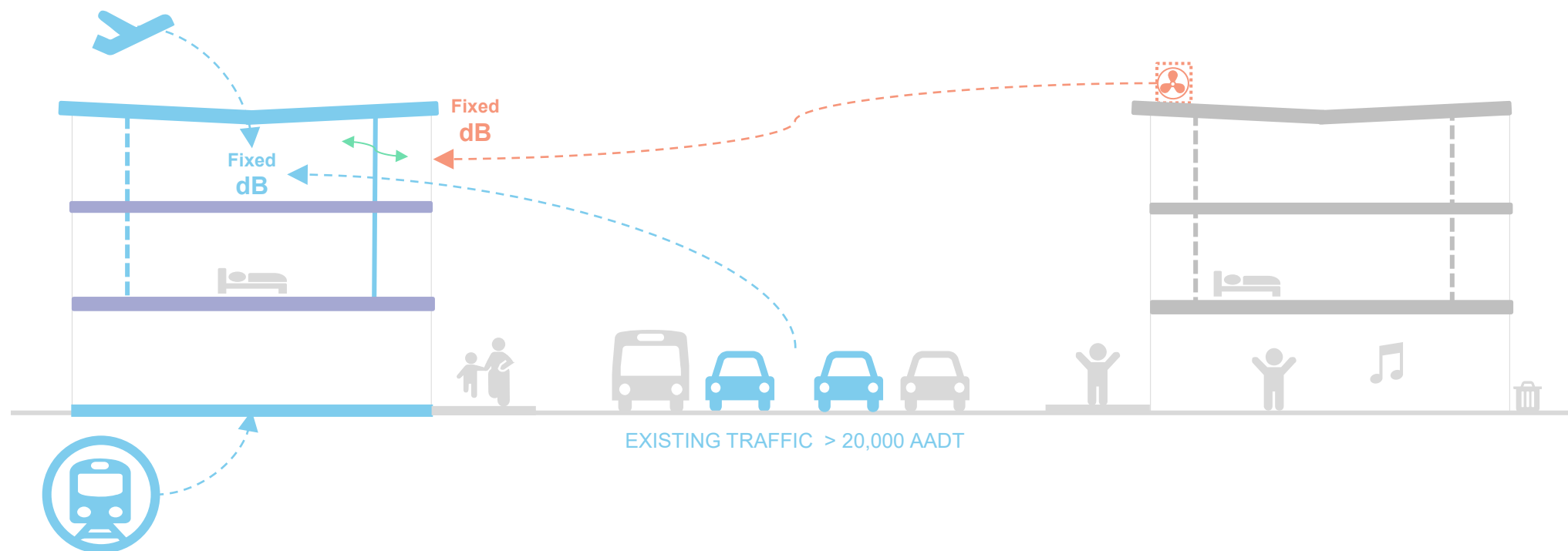
Current sound criteria

Relative 'background + dB' criteria



Current sound criteria

Sensitive receivers - current



Entertainment sound

- No requirements

Transportation sources

- Aircraft, railways and busy roads
- Fixed internal criteria. External amenity typically excluded.
- Mitigate via design of building envelope.
- **Natural ventilation** not typically mandated but proposed in **draft ADG**
- Generally existing environment only

National Construction Code (NCC)

- Sound and impact rating between occupancies (residential only)
- Fixed sound insulation requirements, not related to intruding noise source or background level
- Does not address external noise.

Industrial sources

- Non-mandatory
- Noise impact to fixed external criteria
- Often not applied to new development

Current sound criteria

Summary / potential issues

- Uncertain requirements / expectations for venues and receivers
- Primary responsibility of entertainment sound management on venues
- Sound criteria complex: Unique for each venue. Background sound levels will vary.
- Outdoor activity can be difficult to mitigate and manage
- Approach does not deal with sound generated in the public realm
- No sound insulation requirements for sensitive development near entertainment venues or in busy areas

SEP – Sound management framework

Sound management framework

Key considerations

Strategic policy

Development standards

Development application
requirements

Compliance procedures

- Size and scale of Precinct
- Types of uses / activity (live music, outdoor dining etc)
- What is to be enabled / created / protected?
- How might this differ by time of day / day of week? – e.g. different criteria for Fri-Sat. Hours of operation / activity
- Assessable venues
- Outdoor events
- Public realm
- Receiver types (existing and future)
- Future proofing (receiver and venue controls)

Sound management framework

Key considerations

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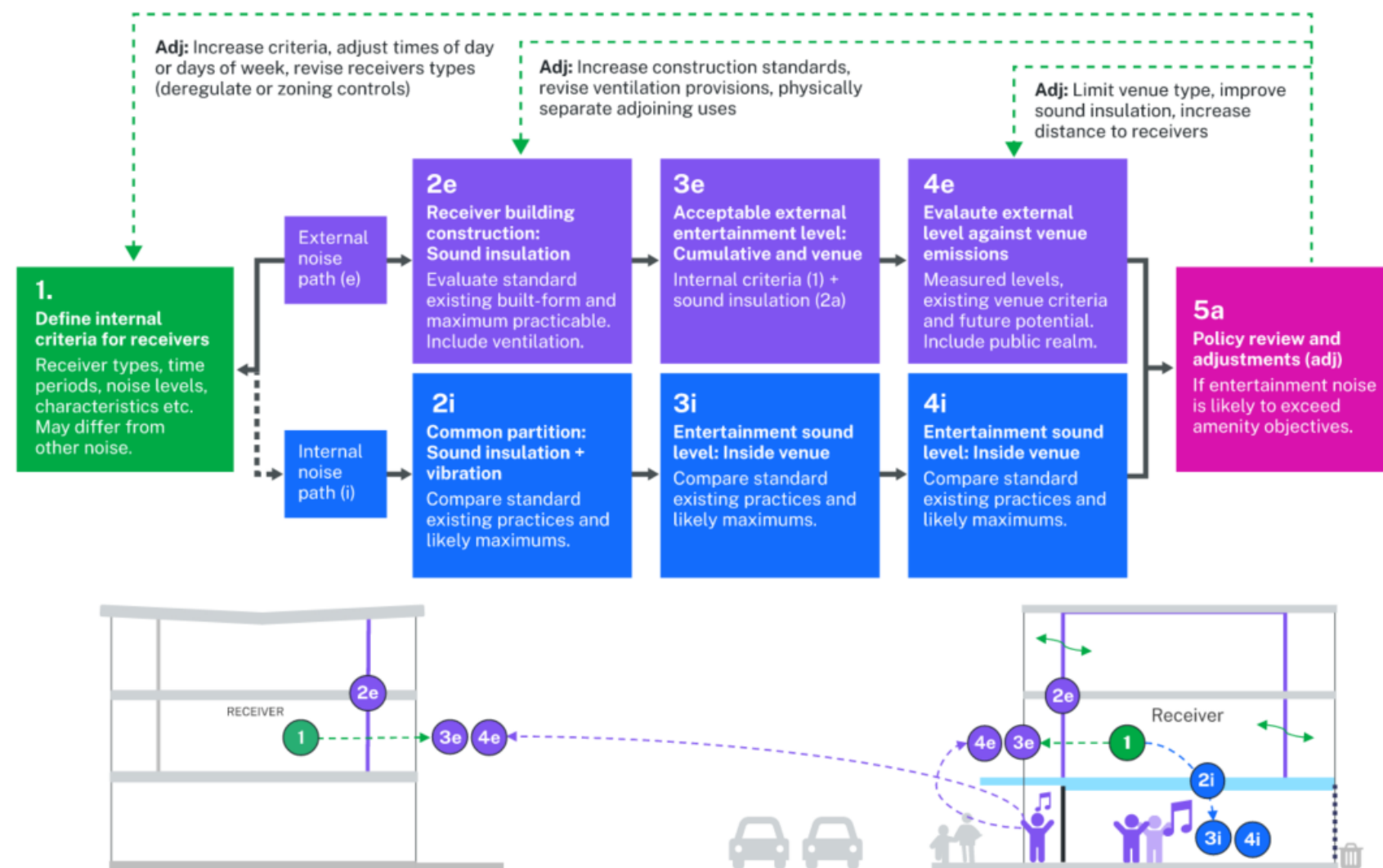
- Requirements for emitters and receivers
- Venues and/or public realm
- Sensitive receiver requirements / building standards

Sound criteria models

	Polluter pays	Agent Of change	'Balanced approach' (place-based)
Description	This is the model that was applicable in most parts of NSW prior to the introduction of the Vibrancy Reforms. This approach places sole responsibility for noise mitigation and management with the emitter. Compliance is also required for new receivers that might encroach upon the site.	A first-in, first-served policy. New emitters or sensitive receivers must mitigate for the existing environment only.	Management and mitigation Of sound is balanced between emitters and receivers. To be effective, it requires defining the future sound environment in enough detail to allow both sound-emitting uses and sensitive receivers to be designed.
Enabling change for entertainment uses	Partial. Incremental change is only possible where the criteria allow some increase above the existing background sound levels.	Partial. Generally consistent with the polluter-pays model.	Yes. Greatest opportunity in undeveloped areas or areas with limited sensitive receivers, or receivers with sound-mitigation measures incorporated (for example in areas affected by road traffic or aircraft noise). Can be more limited in areas with existing sensitive receivers but would be no less than a polluter-pays model.
Future-proofing	No. Does not enable activation. However, the model does protect future receivers, as it requires universal compliance by emitters.	No. The policy is reactive and assessed on a development by-development basis. In areas that are yet to realise their intended potential or use (for example, greenfield or renewal areas), the construction of sensitive development first would bear no noise-mitigation responsibility. This is often the case, and potentially constrains the introduction Of sound-emitting uses. If sound-emitting uses come first, they might unduly affect the ability to construct sensitive-receiver development.	Yes. Provided that criteria are established based on the future intent for an area, not the existing environment.
Certainty for receivers	Partial. Where criteria do not address cumulative impacts, receivers are at risk of progressive noise increases.	Partial. Similar to the polluter-pays model, criteria for emitters requires cumulative fixed limits to provide certainty about sensitive-receiver amenity.	Yes. Provided that fixed quantitative criteria are established.
Certainty for emitters	No. Emitters are subject to new receivers potentially being constructed in closer proximity. This may require modification to their development or operations. Additionally, where criteria are relative to the background, change in the acoustic environment can result in lowering of noise limits.	Yes. The agent-of-change principle is beneficial for the protection Of existing sound-emitting uses as they can be protected from encroaching sensitive development. This component is a worthy policy approach but can be adopted with other sound criteria models.	Yes. Provided that fixed quantitative criteria are established.
Ease of implementation for councils	High. Requires little intervention and planning for the assessor. Further improvements to current policy can also be made to aid ease of implementation.	Medium. The assessment process for new sensitive development encroaching upon existing emitters requires new criteria and procedures. There is some complexity in the defining Of requirements and responsibilities, particularly in the setting of emitter designed. To address planning limits at the new receiver location.	Low. Requires more detailed future planning, compared with other models that are assessed on a development-by-development basis. Requires definition of the future acoustic environment to enable sensitive receivers to be objectives, the criteria need to be achievable for both emitters and receivers.
Ease of implementation for emitters	Low. Is weighted against the operation of entertainment venues —the onus is on the emitter to undertake ongoing acoustic mitigation or operational changes to respond to new surrounding development.	Medium. The emitters will need to comply with the noise limits set in the agent Of change provisions on a management plan, which will be case by case basis.	High. Emitters will need to comply with the sound criteria set in a appropriately tailored to suit the types of development.

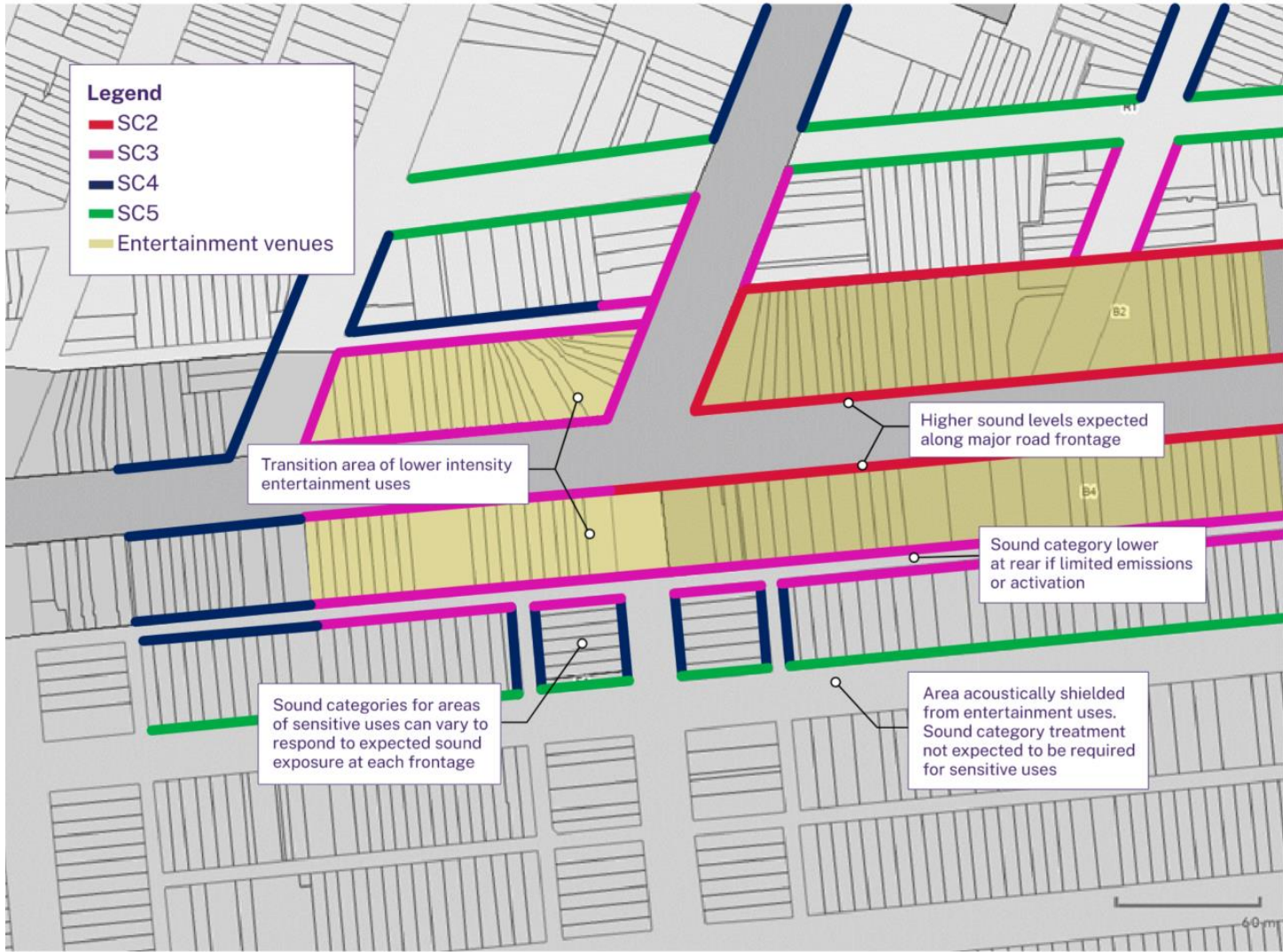
Balanced sound criteria

Indicative process for Entertainment sound criteria (SEP Acoustic Toolkit Figure 3)



Balanced sound criteria

Figure 4. Example application of sound categories for a SEP in a metropolitan high street precinct



Sound category ID	7 am to 10 pm				10 pm to midnight				Midnight to 7 am				Sound Category (SC) application notes
	Broad-band dB(A)	Octave band (Hz) dB			Broad-band dB(A)	Octave band (Hz) dB			Broad-band dB(A)	Octave band (Hz) dB			
		31.5	63	125		31.5	63	125		31.5	63	125	
SC1*	75+				75+				75+				High entertainment sound levels. Expected to preclude residential accommodation and other sensitive uses occupied concurrently with entertainment uses. May be suitable for application within a commercial centre or industrial precinct.
SC2	70	74	73	71	70	74	73	71	70	74	73	71	High entertainment sound levels from venues 24 hrs. Comparable to Fortitude Valley Core A taking account of different assessment location. Sensitive development possible but will require high building sound insulation. May be suitable in a primarily commercial core or CBD, with limited existing residential development.
SC2.5	70	74	73	71	70	74	73	71	65	69	68	66	Similar to SC2 but with lower external noise levels during the night period. Will reduce building sound insulation for bedrooms or enable lower internal sound levels to be achieved. May be suitable for a commercial core or CBD with greater potential for residential development or with residential development bordering the precinct.
SC3	65	69	68	66	65	69	68	66	60	64	63	61	Entertainment sound levels suitable for smaller venues and bars, and more readily allowing for external patron areas, particularly up to midnight. May be suitable for a residential mixed-use area or as a buffer area near higher SCs.
SC3.5	65	69	68	66	60	64	63	61	55	59	58	56	As SC3 up to 10pm, but with progressively lower sound levels after 10pm and at midnight. May be suitable for a residential mixed-use area in a less urban environment, where later trading is not expected.
SC4	60	64	63	61	60	64	63	61	50	59	58	56	Reduced intensity of entertainment sound levels, most well-enclosed venues. Lower sound levels after midnight for balance toward residential areas. For application to buffer around higher SCs.
SC4.5	60	64	63	61	55	59	58	56	50	59	58	56	As SC4 up to 10pm, but with progressive reduction in sound levels after 10pm and at midnight.
SC5	55	59	58	56	55	59	55	51	50	54	50	46	Use expected to be buffer around other SCs in an urban area. Expected to be less suitable within or immediately surrounding primary entertainment area.
SC6	50	54	50	46	45	54	50	46	40	54	50	46	Use expected to be buffer around other SCs in a suburban / regional area. Expected to be less suitable within or immediately surrounding primary entertainment area.

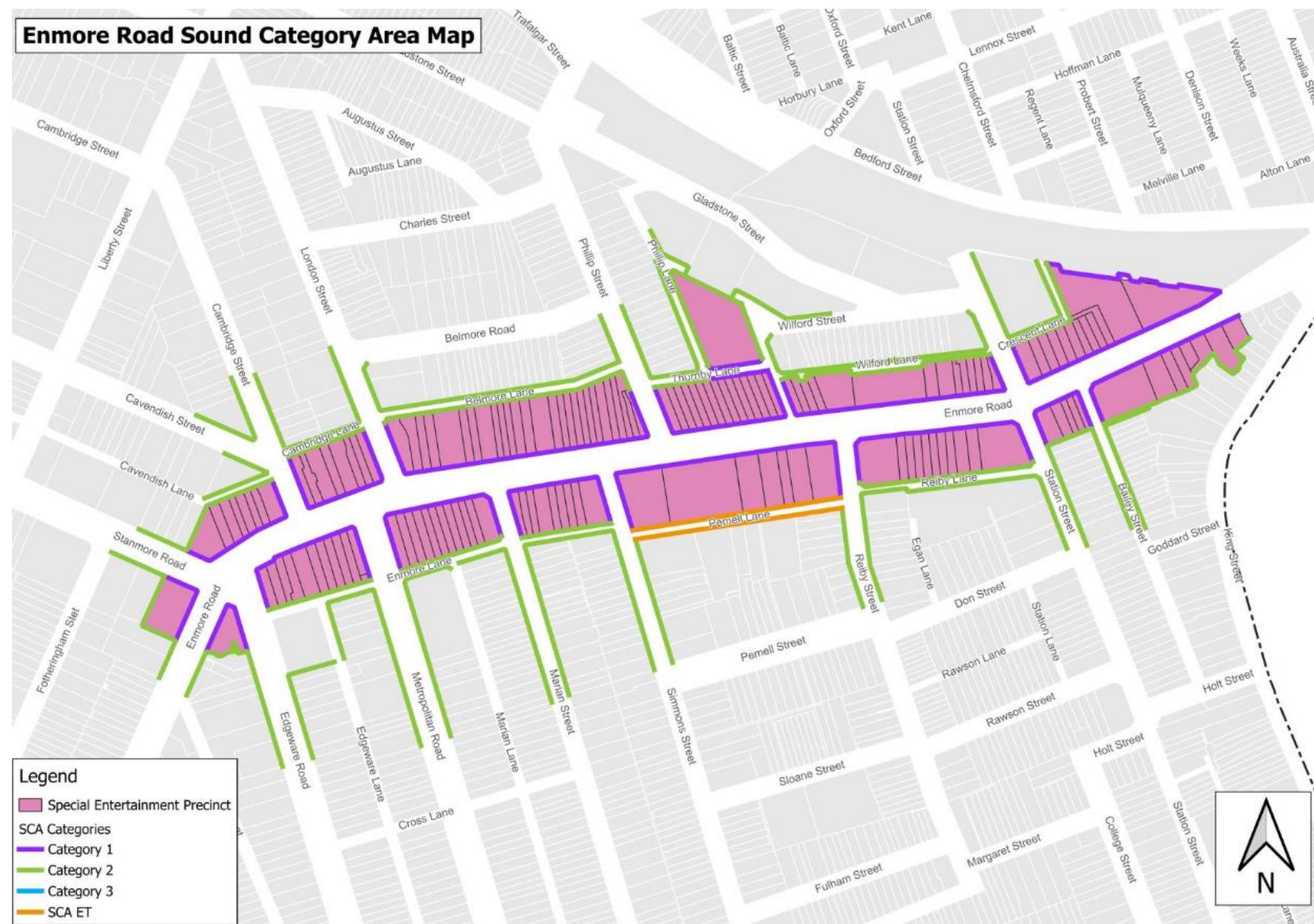
*SC1 outlines a nominal sound level that is expected to be incompatible with residential accommodation and also impact other sensitive uses if operating at the same time. The higher sound category could be adopted for areas with no or limited sensitive uses, such as industrial areas.

Balanced sound criteria

Example: Enmore Road SEP

Factors

- Existing venue consents / design criteria
- Residential sound insulation: road traffic and aircraft noise
- External sound measurements to evaluate existing levels. Evaluated against community feedback.
- Activation primarily on Enmore Road.
- Thursday to Saturday peak periods
- Focus on live music / entertainment.
- Limited opportunity for outdoor dining
- Categories simplified by Council



Sound management framework

Key considerations

Strategic policy

Development standards

Development application
requirements

Compliance procedures

- Requirements for applicants.
- Ease or cost of assessments
- Complexity for assessing officer

Sound management framework

Key considerations

Strategic policy

Development standards

Development application
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Compliance procedures

- Review of standard conditions – Cultural SEPP
- CC, OC, post-OC
- Informed by assessment criteria and existing standard conditions.
- Access and transparency of conditions and requirements will improve consistency.
- Prescriptive vs performance criteria will rely on inspection or measurement respectively
- Procedures should minimise complexity as far as practicable. Proxy assessment locations and procedures may simplify measurement.
- Complaints handling

ACTIVITY 1

Worksheet



Manly Special Entertainment Precinct

Write any additional comments here.



Activity 1 Work in table groups to discuss (20 minutes):

- This is the draft Study Area - did we get it right, draw any changes you suggest.
- Map areas where you think we can increase entertainment activities, suggest opening hours that you would support.
- Are there places in the Study Area where we should not be encouraging entertainment activities?

PWG #2

EVALUATION

Evaluation feedback										
Scores	1	2	3	4	5	6	7	8	9	10
Facilitation							2	7	6	4
Content and focus						2	2	8	4	3

How would you rate tonight’s session out of 10 for?

Facilitation - 8.6 / 10

Content and focus - 8.2 / 10

Comments

- Good job **x 4**.
- Arup presentation too long and technical **x 3**.
- Send technical material earlier and more specific agenda so that questions can be formed before arrival **x 2**.
- Feedback to the room from groups needed more time.
- Happy to be engaged with any spin off groups and meetings for sound testing.
- A lot to take in within the time allowed.
- Allowing more time for breaks or a longer session.
- More time to table concerns and recommendations.
- Groups needed to intermingle and change from meeting to meeting.
- Needed to stick to time.
- Activities could have been simpler.
- Name on name tag still too small.



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22 September 2025
Workshop Report

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