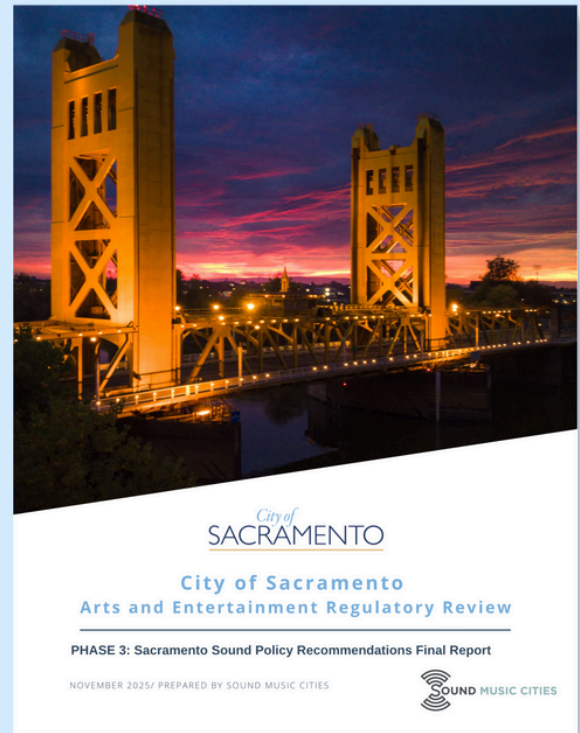


# Appendices

**Appendix 1:** Quantitative  
Data from Sacramento  
Entertainment Sound  
Policy Phase 2 Report  
Feedback Form

**Appendix 2:** Qualitative  
Data/Comments by Theme  
from Sacramento  
Entertainment Sound  
Policy Phase 2 Report  
Feedback Form



## City of Sacramento Arts and Entertainment Regulatory Review

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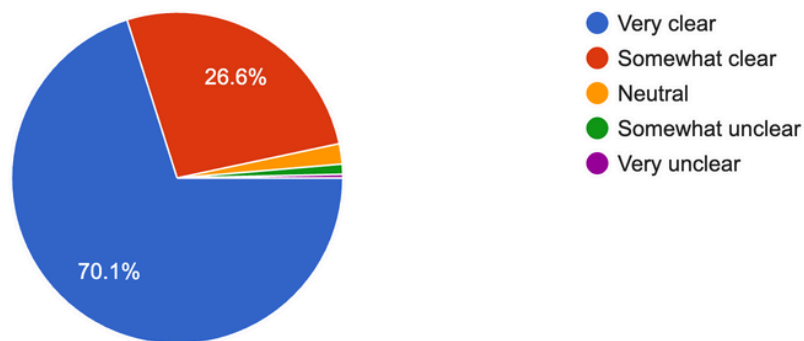
### PHASE 3: Sacramento Sound Policy Recommendations Final Report

## APPENDIX 1

From June 3- August 3, 2025, The City of Sacramento and Sound Music Cities conducted an online survey to gather feedback from the community on the recommendations shared in the Phase 2 Sacramento Entertainment Sound Policy Report. 1,114 responses were collected. The survey asked eight quantitative questions and the responses are shared below.

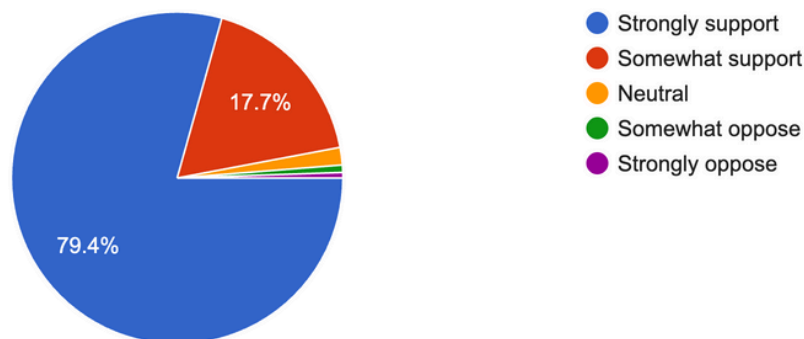
### 1. Overall Clarity - How clearly did this report explain the challenges and recommendations for managing entertainment-related sound?

1,114 responses



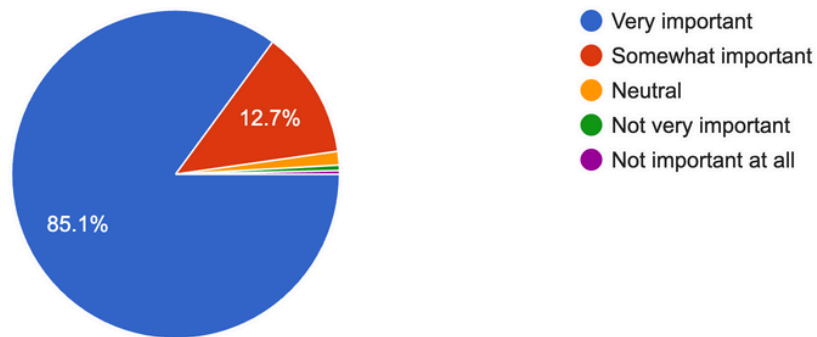
### 2. Support for the Tiered Permitting System - The report suggests a tiered permitting system that adjusts hours and decibel limits based on proximity...rtainment districts. Do you support this approach?

1,114 responses



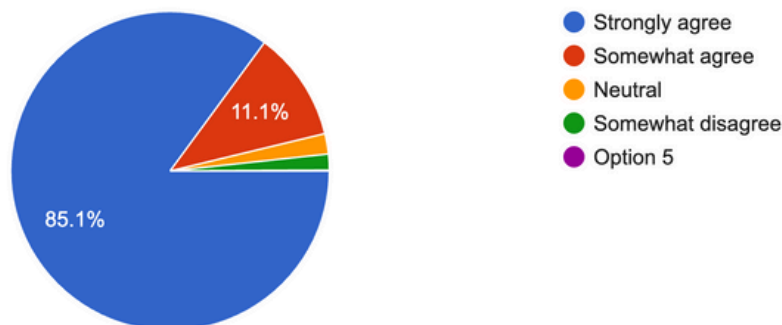
3. Sound Management Plans (SMPs) - The report proposes requiring Sound Management Plans for all entertainment-related permits, including ways t...hink these plans are for addressing sound impacts?

1,114 responses



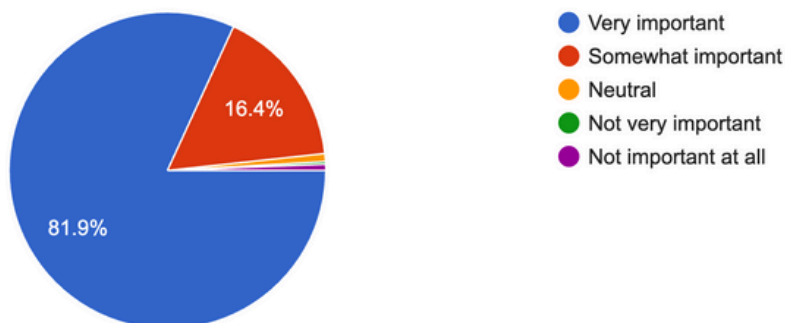
4. Support for Property-Line Measurement - The report suggests measuring sound at the property line of the sound source instead of the receiving property. Do you think this is a better approach?

1,114 responses



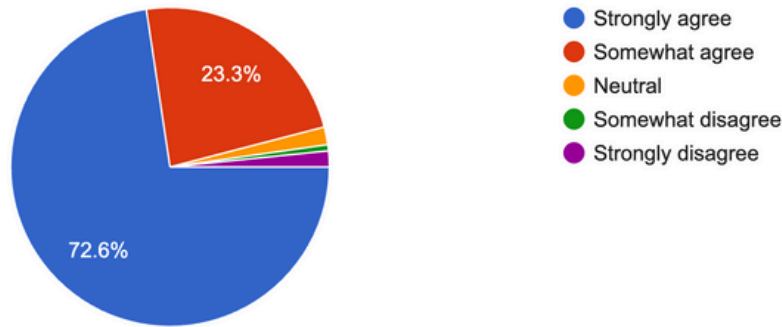
5. Accountable Official Role - The report calls for an Accountable Official to oversee the entertainment sound policy, coordinate across depar...nterpretations. How important is this role to you?

1,114 responses



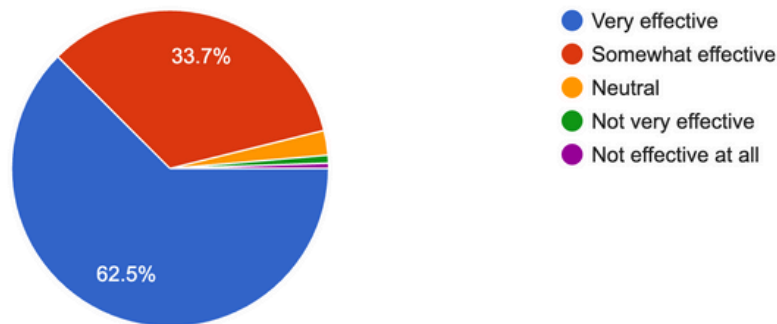
6. Event Attendants - The report suggests using trained Event Attendants, either City staff from other departments or certified subcontractors, to manage given the City's staffing and budget challenges?

1,114 responses



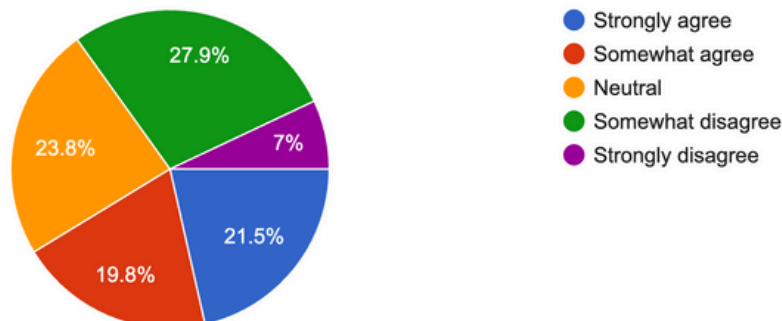
7. Effectiveness of Outreach and Monitoring - How effective do you think the recommended outreach to residents and the use of real-time sound monitoring tools will be in managing sound impacts?

1,114 responses



8. Support for Designated Entertainment Priority Areas - The report proposes creating designated "Entertainment Priority Areas" where venues and events are concentrated. Do you think this is a good idea?

1,114 responses



## **APPENDIX 2**

From June 3- August 3, 2025, The City of Sacramento and Sound Music Cities conducted an online survey to gather feedback from the community on the recommendations shared in the Phase 2 Sacramento Entertainment Sound Policy Report. 1,114 responses were collected. The survey asked one qualitative, open end question: “Additional Comments - Is there anything else you'd like to share about this report, your experience, or ideas for managing sound in Sacramento?” This appendix features selected responses organized by theme:

- Enforcement & Accountability
- Low-End Bass & Sound Travel
- Residential Impact & Livability
- Support for Music, Balance & Collaboration
- Policy & Measurement Standards
- Costs, Permitting & Burden on Small Events
- Distrust, Skepticism & Fatigue
- Personal Experiences & Broader Noise Issues
- Constructive & Optimistic Feedback

### **Sacramento Entertainment Related Sound- Community Feedback**

The public comments reveal a community that is both weary and cautiously hopeful. Many residents express deep frustration and fatigue after years of feeling ignored by the City when it comes to sound complaints, particularly about low-end bass and large-scale outdoor events. There's a clear sense that trust has eroded over time due to inconsistent enforcement, inadequate response to 311 complaints, and the perception that economic interests have outweighed residents' quality of life. For some, the idea of “source-based measurement” has triggered fears that it will once again privilege venues and events while leaving residents without meaningful recourse. This confusion often stems from not fully understanding how source-based regulation works or how it could, if implemented properly, make enforcement clearer and more consistent.

At the same time, there is a noticeable thread of cautious optimism running through the feedback. Many residents appreciate that the City is finally addressing these issues and see the current effort as a potential turning point. Several commenters support the notion of accountability through tools like Sound Impact Plans, Event Attendants, and clearer enforcement standards. Some even praise the effort to balance music culture with livability and recognize that good sound policy benefits everyone—venues, artists, and neighbors alike. In short, while skepticism remains high, the dialogue itself has reignited a small degree of hope that Sacramento might finally get sound management right—if, and only if, this process results in real follow-through and transparent communication with the community.

## **Enforcement & Accountability**

- *I understand the important measures you are trying to put into effect but please remember that they only work if they are well monitored and addressed. Unfortunately, I don't feel confident that the City can implement sufficient monitors and event participants to ensure compliance. Like all overburdened city functions, this one will be overwhelmed and, as a result, folks not in compliance will suffer no consequences. I am concerned about how the city measures proximity. I've seen them say an area was non-residential just because it was across the street from a residential area. Also, as a resident, I've heard noise carry over many blocks (bass carries) and in this case, my experience would not be counted. I would have no recourse but would need to trust a monitor at the venue. And although I do not live near midtown, I'm concerned that residents there are put in a difficult situation just because they live relatively near bars and restaurants. There are few affordable apartments for folks, and I hate the argument that I've heard that says, "you should know what you got into by living in midtown." People's living choices are complicated, and we should not discount their right to peace and relative quiet at a certain time. Thank you for reading this.*
- *My neighborhood experience with sound complaints is very poor. The Police are focused on criminal activity that they rarely have time to address noise infractions. Our quality of life in this city continues to suffer because of budget reductions to animal control and code enforcement budgets.*
- *Having a person designated to enforce dB levels at every event will add costs to event organizers unless it's reasonably included in the permit.*
- *The current situation is that no one is doing anything. These recommendations are a solid start, but the City of Sacramento needs to invest in quality outreach and education to both residents and venues and event organizers.*
- *It's alarming to read the report and learn the City already has one of those fancy sound meters and have never used it. That's why we are hopeful for this policy but skeptical of the City's ability to implement.*
- *I really like the Accountable Official concept. I feel a big part of why the City has ignored the sound ordinance for all these years is no person or department is ultimately responsible.*
- *Hoping the so-called Sound Management Plans have teeth.*

- *I sure hope some tough legislative language makes it in the final recommendations for bad actors.*
- *I would like to see more tools for the City to deal with bad actors. Most of our traditional live-music venues are good actors. There are a few bad actors in the special-event scene as well. We need more consequences for bad actors.*
- *We like the idea of using Event Attendees to ensure the events are doing what they are supposed to be doing. Our neighborhood association was told by a city staff member that they don't have staff available for this. How can the City permit these events with conditions and not be there to confirm that the event is in compliance? This goes way beyond sound.*



### **Low-End Bass & Sound Travel**

- *We live in River Park. Events held at Cal Expo are horribly loud. The bass bounces off the walls in our house. I don't understand why it has to be soooooooo loud that it can be clearly heard miles away. So turn it down.*
- *We live in River Park and the events at Cal Expo are very very loud. The sound bounces off the walls in our house and shakes the windows. I think the sound should be monitored so only the people at the event can hear it...not miles away. So I'm pleased you are working on it.*
- *Fix the low-end bass that travels for miles. For high impact events with heavy bass, the notification area needs to be expanded, as Aftershock does, although we still get impacted by it, at least we know.*
- *Fix the low-end bass travel.*
- *Cautiously optimistic that the City can get the bass travel under control.*
- *We are getting bombarded by low end as we filled this form. I hope the city is serious about addressing the low-end travel from events.*
- *Bass management is a real issue. We need policies that reflect what modern sound systems can do, not just outdated dB limits.*
- *The acoustics of the river need to be considered for all events and amplified sound permits. Measuring sound at the property line doesn't capture reverb and carry. Entertainment permits for activities ON the river need to be more closely monitored. City permitted waterway operators (Sac Brew Boat) have unreasonably loud amplified sound, a nuisance to people and wildlife along the lower American River, which is designated as a wild and scenic waterway. Additionally, the content of the music, often accompanied by passengers' raucous singing, contains profanity and is offensive and inappropriate.*
- *We've had issues with low-end bass that shakes our windows, even when the event isn't particularly loud overall. I appreciate the City finally acknowledging that bass travels differently and needs to be addressed specifically.*
- *It's mostly the low-end bass that needs to be addressed at these events.*



- *My only complaint and concern is the lack of low frequency bass mitigation at the EDM and DJ concerts at The Railyards, usually by THIS916 productions. This has become a major issue within the last few years, mainly due to technological advancements in digital generation and amplification combined with newer speaker designs. Low frequency digital bass music may well be within the original overall legal decibel limits, but the propagation and carrying distance of the modern all digital bass signal has greatly expanded and is now completely unacceptable at these current levels. For example, I live in South Natomas, about 2.5 miles direct distance from the EDM concerts in The Railyards. We are separated by the American River, a business park, and over a mile of dense neighborhood. From this distance I cannot hear any higher frequency music elements of synthesizer tones, singing, or drums, but the low E note bass thumping from these live concerts vibrate my windows, walls, and internal organs. It is annoyingly, nauseatingly omnipotent, even with all windows and doors closed and TV or other music playing within my home. It is not only heard but felt. It sounds like someone with a rubber mallet banging on my roof and walls for hours. Last year, people in Rio Linda could hear the bass from one of these concerts at The Railyards, over 10 miles away. By comparison, the Aftershock heavy metal rock music festival is held for four days every year at Discovery Park, only about a mile from my home. It features several stages and bands all day long. I can sometimes hear it if I'm outside, but I can't hear it within my house, even though these bands usually perform at loud volume and heavy on the bass. The difference is the distortion within the analog signal generation quickly degrades the carrying strength of the sound wave when propagating over distance, whereas with a pure digital signal, there is much less distortion and degradation. My complaint is not a matter of musical preference. I was a punk rock musician for many years, so I like bass and volume. I like EDM. I like live concerts. I may not like modern urban Country music, but even the Golden Sky festival every year at Discovery Park doesn't bother me at all. But what I am bothered by isn't music, it's incessant non-stop pounding inside my home. It's important to remember the primary purpose regarding all these regulations and technical definitions being proposed about noise levels and balancing the needs of everybody: **State Of California Noise Laws: Health and Safety Code 46000.** ... (f) All Californians are entitled to a peaceful and quiet environment without the intrusion of noise which may be hazardous to their health or welfare. **Sacramento City Ordinance: Chapter 8.68 NOISE CONTROL** Article III. General Noise Regulations 8.68.190 General noise regulations. Notwithstanding any other provisions of this chapter and in addition thereto, it is unlawful for any person to make or continue or cause to be made or continued any loud, unnecessary or unusual noise which disturbs the peace and quiet of any neighborhood or which causes discomfort or annoyance to any reasonable person of normal sensitiveness residing in the area. For further reference on the nature of this growing problem, I would suggest reading this link about a common experience from a few years ago:  
<https://www.sfgate.com/local/article/portola-festival-bass-sound-carries-17467439.php>*

## **Residential Impact & Livability**

- *Also, as a resident, I've heard noise carry over many blocks (bass carries) and in this case, my experience would not be counted. I would have no recourse but would need to trust a monitor at the venue. And although I do not live near midtown, I'm concerned that residents there are put in a difficult situation just because they live relatively near bars and restaurants. There are few affordable apartments for folks, and I hate the argument that I've heard that says, "you should know what you got into by living in midtown." People's living choices are complicated, and we should not discount their right to peace and relative quiet at a certain time.*
- *I live 5 miles from the Railyards and much closer to Discovery Park where Aftershock is held every year. The sound from the Railyards outdoor events travels all the way here and shakes our windows and pounds the air inside of our homes. I do not have this problem from Aftershock. Also, the Railyards never sends out notices to residents this far away. Aftershock people always send out notices. I think the decibel level needs to be measured at the event location and the booms from the bass need to be restrained if there is an outdoor event. Additionally, the noise should not travel for 5 miles to disturb a neighborhood that far away. I'm all about the live music but it needs to be monitored and often, the stages need to set up properly. The sound from the Railyards should stay in the Railyards and the speakers should not be faced north of the river. I also believe that the venue, the city, and all people involved in producing the event need to be held responsible for the disruption to people's peace and quiet. Although this is not stated in this particular survey, I also believe that gas-powered yard blowers and mowers and weed eaters need to be dealt with. There is only one day a week when I don't hear one of those and at least 2 days each week, there are 2 or 3 different ones going. We have enough noise without adding more.*
- *80 decibels at my property line is not just loud, it's unacceptable. That level of noise wouldn't be tolerated in wealthier neighborhoods, so why should I endure it here?*
- *I live in Midtown, a high-entertainment area. Yet this is a mixed-use area, with many entertainment businesses and apartment dwellings, some of which are for senior citizens, who have issues like heart disease that require that they get adequate rest. A 10 p.m. cut-off is only fair for this kind of area, with exceptions perhaps for rare, special dates like New Year's Eve or the 4th of July.*
- *If the City wants residents willing to pay market rents, it needs to control the bars/clubs/festivals and make the city livable for people with good jobs and families. No one wants to pay \$2,900/mo and have every night and weekend destroyed by festivals and events.*

- *Loud music that is not to everyone's tastes should be limited and contained. It amounts to intrusive and at times noxious noise pollution in the homes and yards of local residents.*
- *These are all just proposals. What date are they effective? Where do residents go when it's not working? For more than five years the South Natomas and Northgate neighborhoods have suffered from great noise from Discovery Park. We have put in sound glass, and we can still feel the bass and the sound from the venues Aftershock, Golden Sky — just name a few — and the city wants more... Interesting enough when we have music at the library park the sound does not travel to all the neighbors. Children sleeping and infants, people going to work, the poor infrastructure for people that live in Natomas and that use the Garden Highway during the weekends. It all falls on deaf ears, council members, mayor. City only seems to be interested in the money. There's no sound structure down there at Discovery Park to put in the middle of a residential area with homes and apartments. Take it someplace else — we're tired.*
- *The entertainment priority areas need a lot more discussion and community engagement. I hope the consultant and the City don't try and cram this in with all the other great recommendations*

### **Support for Music, Balance & Collaboration**

- *As a Midtown resident, avid live music fan, and occasional staff member at outdoor events, I support the findings of this study to help cultivate opportunities for the music industry, build community within the City while responding to needs of surrounding areas. Sacramento is far behind other cities with opportunities for live music. We have good opportunities, like this916 and CIP, but have struggled in recent years with Discovery Park events.*
- *When the community, venue owners, city, and neighborhood all work together to ensure appropriate sound measures are taken into account, venues, neighborhoods, artists, and attendees can utilize event attendants to reinforce and implement the best approaches to sound management in order to alleviate any potential gaps where sound could become an issue. The suggestions and tools provided, when implemented, can be the sound foundation on which Sacramento's live performance culture, neighborhoods, businesses, and city can all thrive without unintentionally bleeding through or outside boundaries which those may not be aware of. Developing these suggestions listed and putting them into action can more wholly protect our live performance spaces, city, artists, and neighbors. Excited to learn how soon these measures can become actions so we can better provide a stronger and more thriving music economy as Sacramento continues to grow.*
- *These proposals are the first I've seen that doesn't pit neighbors against events. I want to live in a city where both residents and cultural activities are respected. This is a good step in that direction.*
- *Sound can always be a challenge but with good communication anything can be accomplished. I think it's great that we are all committed to getting it right and balancing great events and residents' quality of life.*
- *Balance creates the best of both worlds — preparedness and expectations that need to be met by event planners and people with the City that we can collaborate with on creating a true music experience.*
- *As a working musician, I support sound limits that make sense and protect neighborhoods, but we also need to make sure enforcement doesn't unintentionally shut down small venues and events who are doing it right.*
- *I run a venue in a mixed-use district. Clear rules would help us avoid complaints and work proactively with the City and neighbors.*

- *Having a predictable sound policy would help me plan events better. Ambiguity is more stressful than limits.*
- *Great cities figure this out. Let's not be the city that divides people over sound, let's be the one that gets it right.*
- *I support reasonable sound limits, but we need flexibility for special events, especially once-in-a-year cultural festivals.*
- *Some of the most culturally important events are also the loudest. Let's build paths for them to continue while mitigating harm to residents, especially miles away.*
- *As a DJ, I'd welcome a policy that sets expectations upfront. We're often the scapegoat, but no one tells us what's allowed.*
- *What I'd love to see is a city rep or liaison who talks to both neighbors and venues. Right now we just yell at each other through 311.*
- *I'm a music person and support this movement, but we need to make sure we streamline the process, especially for acoustic sets and lower-impact performances. Make it easier to stay legit.*
- *As an event planner in the city for the past 10+ years I do believe there needs to be some structure in what is being proposed here; however, parallel to that we need people that work with the City that understand events and the experience trying to be created for the community.*

## **Policy & Measurement Standards**

- The question isn't just how loud, but how far? Let's base the rules on real sound propagation, not arbitrary numbers.*
- City sound policies should reflect how different types of music behave. Electronic bass hits differently than acoustic folk. Hope we don't get a one-size-fits-all ordinance update.*
- It makes a lot more sense to measure sound from the property line of the event or venue. That way, all operators — regardless of if a venue, event, or block party, know exactly where the limit is and can plan accordingly.*
- Using the property line of the event as the measurement point helps prevent complaints from being weaponized. It puts the focus on what's happening on site, not on whether someone happens to live near a festival zone, or in some cases, miles away from the venue event and still being impacted.*
- The rules need to be very black & white. Using areas like property lines is too limiting and changes from site to site. Always using a fixed distance from the source now allows for systems design to work within this rule. If we know we have to be 100 dBC from the speaker system at 100 ft in front of the speaker and 60 dBC on the back side of the speaker system at 100 ft, we can use prediction software to calculate what the expected SPL will be at these distances and size the speaker system accordingly. This would allow for the event producer to decide exactly where that stage needs to be placed within the property as we can overlay the predicted sound source over the top of the venue. But if we have to use some property line that is 300 ft away and around the corner of a building, that becomes much more difficult and time-consuming to predict. Paying for pre-acoustical venue reviews can get very costly for promoters that most don't or won't pay for. Making SPL rules that are easy to understand, easy to predict, and black & white needs to be the primary goal. Most high-end concert speaker manufacturers use prediction software for the lo/mid/hi, or as the industry refers to it, "the mains." Some software programs are now allowing sub/LF frequency prediction as well as 3D modeling of the space.*
- The use of a 3rd party monitoring service will most likely be too costly for many event promoters and they would just rather pay the fine should one be enforced, especially if they have to monitor many property lines across a venue.*
- I think stationary SPL meters should be installed at various locations around the city neighborhoods which would provide real-time wireless monitoring and data collection. I live around a mile from Cal Expo, and my bedroom windows rattled from the low frequencies of EDM shows. My family has had ENOUGH of this. We need action immediately.*

- *City of Sac, let alone Metro Sac Area, is a wide-varied cityscape. Enacting these regulations, especially as it pertains to bass management and elevated directional speaker arrays, will leave some, if not many, nonprofit organizations out of funds/budget to be compliant. This may have the effect of driving events (and dollars) out of the City to adjacent communities who do not have these laws on the books (again!). Perhaps another tier is in order, or a more nuanced approach to compliance — for profit vs. nonprofit vs. # of attendees. I like the simplicity of the three tiers. I hate that the XYZ Fine Arts Organization that owns a small PA system for their outdoor dance and piano recital will not be able to comply unless they rent a \$2,000 more advanced sound system — the sound system that will help them meet the sound management plan implemented and administrated by City Staff not quite up to speed on whether Bose, JBL, or Electro-Voice speakers truly have the features asked for in the sound management plan.*
- *The report by Sound Music Cities says that there is an inconsistency in the City's current limitations. Sometimes the noise level is measured at the property line, sometimes against the ambient noise level, and sometimes from a property line. I believe this is because there are different situations for events, and the City has tried to accommodate those. Clarifying when different ordinances apply would improve the ordinance. For instance, outdoor events often do not have a definitive property line, so sound measurement at 150 ft from the source is reasonable. Indoor events at theatrical venues can have a different standard. And parties at a residential property might have a third standard. The proposed Tiered System on Phase 2, Page 13 starts to address this. What the Tiered System lacks is where the noise level is measured, as well as a definition of sensitive uses. Both of these should be clearly defined in guidelines by the City.*
- *The acoustics of the river need to be considered for all events and amplified sound permits. Measuring sound at the property line doesn't capture reverb and carry. Entertainment permits for activities on the river need to be more closely monitored.*
- *Requiring a basic sound management plan for permitted events is a great idea. It doesn't have to be complicated but shows organizers have thought about their impact ahead of time.*
- *The proposed sound limits are far above the studies and the approved regulations that list the maximum dB that are safe for humans. The study does not consider that our society has deeply changed. We have people who work during the night and need to sleep during the day. Using this study only contradicts the current regulation and it is biased. I suggest you corroborate this study's results with other studies that list the safe study limit for people. To me, your proposal makes our life impossible. The idea is good; the numbers are a disaster.*
- *The City has done a good job drafting a noise ordinance. I like the idea of using a weighted sound level to monitor an event using dBC.*



### **Costs, Permitting & Burden on Small Events**

- *Having a person designated to enforce dB levels at every event will add costs to event organizers unless it's reasonably included in the permit.*
- *More permitting and staff work in a budget crisis. Good lord. Have someone sign the form to take responsibility/be responsible if it's too loud and call it a day. Seriously. If you want to be a city of festivals, you're going to have to slow your roll with the bureaucracy.*
- *As a volunteer board member of a nonprofit, I've tried to host community events and found that the exorbitant cost, paperwork, and minimum processing times of all the permits, application fees, required fencing, security, etc., made it impossible. (Shout out to Midtown Association for lending funds, contacts, and support to navigate all this!) At a time when small community venues (cafes, tiny single-room theatres, artist studios, etc.) are struggling to survive, I am very concerned that this will create another financial and organizational barrier to artists and community orgs, especially those run by volunteers. These venues are ALSO my neighbors, not just the residential properties. I adore the live music I get to hear for free in my home. I want to see more support for them to offer community entertainment, not just restrictions and hoops because of the complainers.*
- *The use of a 3rd party monitoring service will most likely be too costly for many event promoters and they would just rather pay the fine should one be enforced, especially if they have to monitor many property lines across a venue.*
- *City of Sac, let alone Metro Sac Area, is a wide varied cityscape. Enacting these regulations, especially as it pertains to bass management and elevated directional speaker arrays, will leave some, if not many, nonprofit organizations out of funds/budget to be compliant. This may have the effect of driving events (and dollars) out of the City to adjacent communities who do not have these laws on the books. Perhaps another tier is in order, or a more nuanced approach to compliance — for profit vs. nonprofit vs. # of attendees. I like the simplicity of the three tiers. I hate that the XYZ Fine Arts Organization that owns a small PA system for their outdoor dance and piano recital will not be able to comply unless they rent a \$2,000 more advanced sound system, the sound system that will help them meet the sound management plan implemented and administrated by City Staff not quite up to speed on whether Bose, JBL, or Electro-Voice speakers truly have the features asked for in the sound management plan.*
- *Event Attendants make sense for bigger shows, but I hope policy doesn't apply the same standard to a small jazz night and a major EDM fest. Scale and programming matter.*

- *I somewhat support the Event Attendant recommendation but want to see more context of the criteria the City would use to determine which events would be required to employ one.*
- *As an event planner in the city for the past 10+ years, I do believe there needs to be some structure in what is being proposed here; however, parallel to that we need people that work with the City that understand events and the experience trying to be created for the community.*
- *Online permitting needs to be a thing! I had to come in person twice to do various permitting activities and putting on the event is a creative pursuit for me, not my day job. I had to take a day off work to come to a meeting that could have been a Zoom and also had to drop off paperwork in person.*
- *In theory, the designated entertainment districts would be a good idea; unfortunately, there is no trust for the City to do it right.*

### **Distrust, Skepticism & Fatigue**

- *In theory the designated entertainment districts would be a good idea, unfortunately there is no trust for the City to do it right.*
- *It's alarming to read the report and learn the City already has one of those fancy sound meters and have never used it. That's why we are hopeful for this policy but skeptical of the City's ability to implement.*
- *I can't figure out if this report is written in favor of the music industry or neighborhoods, but I smell a rat.*
- *This process and the findings seem to be heavily biased in favor of supporting loud venues and allowing abusive noise practices. Four violations before a suspension is too much and a two-week suspension is too short. Sacramento's music scene is weak because there is little demand for it and the cost of labor and inflated union staffing at many venues makes it infeasible. Sacramento also seriously lacks a talent base and comparing Sacramento to cities like Austin, Texas is nuts. Sacramento needs to locate its loud music venues away from residential areas. If a venue is near residential or office uses, then the sound limits need to be set at the residential lines, not the venues just because it's convenient and that's what music venues like. While Sacramento's ordinances could use some updating, they shouldn't be gutted and noise needs to be limited where it is problematic, not where it's easy to measure.*
- *I truly wonder how effective anything the City proposes will be. For example, we've owned our home here in Sacramento for 30 years. Every year as July 4th approaches, the City starts making noise about raising the fines for the use of illegal fireworks and how to "report" them. And every year we have a tremendous number of bottle rockets landing on our home, our yard and our vehicles. Loud (and I mean "LOUD") explosions going off all around us until very late. One year we even had a bottle rocket start a fire in our side yard. Of course, we have reported these activities. We even had the opportunity to talk directly with Fire Dept. personnel when they responded to our call of our yard fire (that we extinguished ourselves before they arrived). Results of our "reporting" illegal fire works? Nothing. No one stopped, caught or fined. Result of our talking directly with the Fire Dept (as we all stood there and watched people down the street setting off obviously illegal fireworks)? Nothing! Despite being witnesses to what was going on, the F.D. personnel told us they were "overwhelmed" and "couldn't do anything due to the sheer size of the problem!" So do I think the City is going to actually address entertainment "noise" that impacts the public living near these venues? No. This is just the City council's way to look like they are working hard. They view these businesses from the standpoint of the money it brings into them, and they are not going to do anything to impede that source of income!*

- *We've dealt with unreasonably loud events for so long that we stopped complaining. It was exhausting to be ignored. This proposal is the first sign the City might actually take our quality of life seriously.*
- *When nothing changes year after year, people give up. Please understand that low participation from residents in the past isn't apathy, it's fatigue. We gave up calling 311 because no one seemed to care.*
- *Want to support the Designated Entertainment Priority Areas but have very little confidence that the City would implement correctly and continue to ignore residential impact. We get hit with low-end bass from miles away.*
- *I didn't realize the City currently uses multiple locations to measure noise. No wonder why nothing happens when we complain about noise from events miles away from our home.*
- *The report was somewhat solid until the proposed entertainment priority zones.*
- *I hope this is not some ploy to allow the events to get louder.*
- *The report states that the City already has one of those fancy sound monitors. I bet it's never been unpacked. This is the kind of government activity that gives me pause on any of this working.*
- *It shouldn't have taken this long for the City to act, but I'm glad it's happening. Let's not stop halfway, let's fix this with the seriousness it deserves.*

### **Personal Experiences & Broader Noise Issues**

- *Noise ordinances should include the use of police helicopters because chronic noise exposure endangers the health of the entire community! Maybe the city council can study the results per flight for the helicopter and see if it's worth it to put it up so often. How often do they catch the person they're looking for? What crimes did they commit (are they an imminent danger?), and how much did it cost? Could they catch them another way? Also...does it amp up the response? How often does helicopter use accompany officer-involved shootings? Many communities stopped using helicopters long ago...or have never used them.*  
<https://calmatters.org/commentary/2024/07/california-longstanding-bias-police-helicopters/>
- *How about monitoring the neighborhoods? Two of my neighbors play music so loud in their front yards that I have to turn my TV up to 40 in order to hear a show over their offensive music until 11 p.m. and throughout most of the day!!!!*
- *What about in neighborhoods where people use live bands that are extremely loud? Will this legislation include these areas? I have neighbors that do have live bands and loud microphones throughout the year.*
- *Not an event sound question but the extremely loud music from vehicles, especially motorcycles. Is that something that SPD enforces? If one lives near a busy street such as J or H or Folsom, and I'm sure elsewhere, the noise is booming hundreds of yards. When there is a stoplight, it is especially disturbing.*
- *This is unfair that I have paid for my home but need a permit to play music loud and enjoy myself — this is unacceptable.*
- *I agree with the fact that analysis was done, which revealed that the City has not done anything to accommodate and support its entertainment, cultural, or artists communities. Years ago, Mayor Fargo wanted Sacramento to be the "City of Festivals." She directed city staff to make it happen. Park & Recreation, SPD, SFD, and the permitting committee moved on the same accord. I was a part of moving this agenda. I served as the director of Multicultural Affairs for the then Convention and Visitors Bureau. I created the Ethnic Village component of Gold Rush Days, founded the Sacramento World Dance & Music Festival, and Sacramento Juneteenth Festival 22 years ago. The city has regressed in every aspect of community entertainment and specifically cultural festivals. Costs are too high, permitting is prohibitive. Rogue employees in the Fire Department feel empowered to be rude, arrogant, and act out of the scope of their employment. I've filed two complaints with OPSA. Currently SFD has added unauthorized fees to permitting. Council is taking up the issue as we speak. Your work is great, but permitting staff and Fire need to be reeled in.*

- In our Woodlake neighborhood, sound from events featuring heavy metal bands (hours of super loud music and screaming vocals) from Del Paso Blvd events travels right down Oxford St., unimpeded or buffered by buildings in between the event location and the residences. The noise can be heard all the way across to the south side of the neighborhood at Garden St. It is not just as-the-crow-flies distance from residences that affects how far the sound waves travel, it is also the geographic location and physical structures in the area that affect impact on the surrounding homes. This fact should be taken into consideration before just giving venues a blanket max decibel limit they merely need to adhere to. Any sound czar needs to be aware that these unusual situations affecting sound travel do in fact occur, with real impact on residents. Residents' complaints must be taken seriously, and addressed and mitigated for these certain circumstances, so that event venues can thrive without destroying the peace in surrounding neighborhoods.*
- RE: Adverse Health Effects of Low Frequency Noise and Discovery Park Music Festivals-- Date: July 12, 2023 Dear Dr. Kasirye, The harmful health effects of low frequency noise and infrasound are well documented in both the medical literature and in the acoustical engineering profession. After being expelled by residents from Rio Linda, The Aftershock Music Festival was relocated to Discovery Park in 2012. The producers of the event, Danny Wimmer Presents, seem to have found a 'sweet spot' where afflicted neighbors lack the political power to have the event moved to a more appropriate venue, such as Cal-Expo, or to succeed in having the producers moderate sound production. Our complaints have fallen on deaf ears, especially in regard to Phil Serna and successive Sacramento City Councilpersons. Rather than moderating, Danny Wimmer Productions has escalated their noise production, expanding the Aftershock event from two to four days and, last year, adding a separate music festival, Goldensky, the week following Aftershock. Who regulates the noise level (especially HI/LF or high-intensity, low-frequency) of Aftershock and Goldensky? Not the City of Sacramento, not Sacramento County. Danny Wimmer Productions has full rein over how much acoustical energy they put into the atmosphere and into our homes. And believe me, low frequency and infrasound is insidious at going around obstacles and through foliage and building materials of any density. To try and discount the numerous complaints from residents both near Discovery Park and extending out to the City of West Sacramento, Danny Wimmer Productions hired their own consultant to monitor the sound impacts of Aftershock. The following is my response to the "Third Party" 2019 Aftershock Noise Report: [includes cited research by N. Broner, 2010; discussion of dBC vs. dBA weighting, propagation physics of low frequencies, and references to Environmental Science Associates' report errors.] In summary, the letter argues that Aftershock and Goldensky generate dangerously high levels of low-frequency noise, that the City and County have failed to use proper C-weighted monitoring, and that the resulting health impacts on South Natomas residents (headaches, pressure, nausea, loss of sleep) violate both California Health & Safety Code §46000 and Sacramento City Code §8.68.190. The letter concludes by urging Sacramento County Regional Parks and event producers to employ independent acoustical engineers using dBC criteria, to monitor down to 10 Hz, and to reduce allowable levels to 65–70 dBC for residential zones.*

### **Constructive & Optimistic Feedback**

- *So glad to hear about the update. It should become fairer for everybody with the revise.*
- *It's honestly a relief that this is even being discussed. For years, it felt like no one cared not the events, not the City. We stopped calling 311 because it never helped. Please keep going!*
- *Even acknowledging that residents are impacted feels like progress. I'm cautiously optimistic that this time, someone's listening.*
- *These recommendations feel more modern and realistic than normal sound and noise policy rhetoric. If the City keeps community voices involved as it implements, I'll stay optimistic.*
- *This seems like it's going in the right direction.*
- *This could really work if it is phased in thoughtfully. Give venues and promoters time to adjust, but make it clear this is serious policy, not just a suggestion.*
- *I'm thankful this is being taken seriously. That said, enforcement has to be real. No more "we'll look into it" while our walls are shaking from a Rail Yard event.*
- *I appreciate that the City is finally reviewing this policy. But it needs to go further, especially around low-end bass that rattles our homes blocks away. Just because you can't measure it with basic tools doesn't mean it's not there.*
- *When the community, venue owners, city, and neighborhood all work together to ensure appropriate sound measures are taken into account, venues, neighborhoods, artists, and attendees can utilize event attendants to reinforce and implement the best in approaches to sound management in order to alleviate any potential gaps where sound could become an issue. The suggestions and tools provided, when implemented, can be the sound foundation on which Sacramento's live performance culture, neighborhoods, businesses, and city can all thrive without unintentionally bleeding through or outside boundaries which those may not be aware of. Developing these suggestions listed and putting them into action can more wholly protect our live performance spaces, city, artists, and neighbors. Excited to learn how soon these measures can become actions so we can better provide a stronger and more thriving music economy as Sacramento continues to grow.*
- *The City has done a good job drafting a noise ordinance. I like the idea of using a weighted sound level to monitor an event using dBC.*
- *Great Job!*