

April 04, 2016

To the Hon. Ian Callinan AC,

SUMBISSION RE: NSW Liquor Law Statutory Review

The **Association of Artist Managers (AAM)** would like to submit the below submission in response to Independent Liquor Law Review.

BACKGROUND

The **AAM** is the peak body representing the interests of artist managers in Australia. The **AAM** is a member of the International Music Managers Forum (IMMF) and is one of the largest artist manager associations in the world. We provide support and assistance to, and act as a voice for, artist managers within the Australian music industry.

We represent managers of over 600 Australian artists, including Flume, Paul Kelly, Courtney Barnett, Hoodoo Gurus, The Rubens, Sarah Blasko, Goyte, Cold Chisel, Boy & Bear, DZ Deathrays, Sheppard and Chet Faker.

The **AAM** has a direct interest in the proposed changes to the NSW liquor reforms, as they are currently directly linked with the performance of live music.

COMMENTS

The **AAM** feels strongly that liquor licence reforms should not disadvantage venues that exist primarily to provide live entertainment to their patrons. These venues promote music and art in a social setting, and are culturally significant to the cities and towns where they are located.

The **AAM** encourages the stakeholders conducting the Independent Liquor Law Review to encourage the provision of safe spaces, instead of a blanket penalisation of all venues that contribute to a late night economy.

LATE NIGHT LIVE MUSIC VENUES

All of the most successful and universally recognised Australian artists, all started their careers playing small-mid sized venues. All of them would have played shows in Sydney, and the majority would have played a show within the current lock out area.

Many venues that provide opportunities for music artists are venues that fall within the lock out areas. Although the music in these venues may not always occur after 1.30am, the business that the venue conducts after 1.30am is what supports the venue to remain open and continue providing live music.

As part of a 2016 survey conducted by the AAM, 78% of NSW-based artist managers stated that they have toured their artists internationally. The export market is a big focus for the current government, and now a key market for the ongoing sustainable success of an artist's career. All of these artists needed to first cut their teeth playing live shows in Australia, and many of the venues that provide these opportunities are late night trading venues.

The differences between a venue that operates primarily as a place of live entertainment, particularly one that holds ticketed events, and that of just a 'beer-hall', should be recognised and addressed as part of this review.

THE IMPORTANCE OF LIVE MUSIC TO THE ECONOMY

In 2013, The ARC Centre of Excellence for Creative Industries and Innovation (CCI), released the "Creative Economy Report Card" which detailed how the contemporary music sector is a key contributor to national employment growth, growing 40 per cent faster than the economy as a whole.

A more recent study conducted by the University of Tasmania in 2014, titled "The Economic and Cultural Value of Live Music in Australia" showed that every dollar Australians spend on live music circulates three dollars back into the economy.

The Live Music sector doesn't just provide jobs for artists; there are also sound engineers, lighting designers, road crews, managers, agents, publicists, tour managers etc. – the list goes on. Each show that doesn't occur is an income that each one of the people that perform these roles does not receive.

The importance of this sector is undisputable. The fact that this growth, and the subsequent economic returns that resulted from it have been jeopardised by numerous live music venues having closed as a direct result of the lock outs is a major concern.

MUSIC AND THE DRINKING CULTURE

Over the last 20 years, and particularly the last 5 years, the performance of live entertainment, specifically live music, has been intrinsically linked with the drinking culture of Australia.

Although, we agree that it is an acceptable practice to enjoy a beer or glass of wine at a live show, we disagree with the premise that live music creates a culture of binge drinking. It is not the music that creates binge drinkers. People are still going to collectively gather to drink and spend time with friends whether music is present or not.

The AAM strongly encourages the creation of safe spaces for those that choose to go out late. The onus is not just on the venues to refuse service or entry to intoxicated patrons, but on the local and state governments to provide a safe space in public areas, with some suggested options being those that are currently levied at most major music festivals; roaming health workers, water availability, public chill-out zones, safe and easily accessible transport options and non-drinking options for people.

THE COST TO ARTS WORKERS

The people that work in the music industry are one of the professions that sit outside the standard 9-5 office hours. The current lock out laws give a view that those working to provide late night entertainment and that directly contribute to the important late night economy of the city, are not responsible enough to make the decision to enjoy a drink after they finish their job of providing entertainment to those that do work a regular 9-5.

The 1.30am lock out and the 10pm cessation of liquor sales, means that people who haven't been out drinking after work, are not entitled to the same right of choice that the rest of the population enjoy.

CONCLUSION

The **Association of Artist Managers (AAM)** strongly believe that the importance of live music to the culture and social framework of Sydney should be protected, and that venues that exist primarily as a live entertainment space should be encouraged to remain open.

We encourage the independent liquor law review committee to enable live music venues to run safe spaces for artists and audiences, and support the introduction of late night services, such as safe and affordable transport options.



Thank you for the opportunity to present this submission and feedback to you, and to have the concerns of Australian artist managers, and their artists, heard.

Sincerely,

Yvette Myhill
Executive Director
Association of Artist Managers

