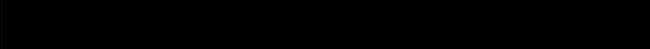


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NSW Lockout Laws - Independent Review

KG Kris Gale 



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To: Liquor Law Review; ▾

3/04/2016

Saved submissions

Dear Sir/Madam

I refer to the Independent Review of the NSW Lockout laws.

My name is Kris Gale. I am a 54 year old management consultant and I have lived in Sydney my entire life. I also worked as a professional DJ between 2006 and 2011.

Given the wide range of issues encompassed by the Independent Review, I have confined this submission to the social impacts aspect of the Terms Of Reference.

I submit that the lockout laws were a blunt response to a perceived safety issue connected with alcohol-related violence and have had a lasting and damaging impact on the fabric of contemporary urban life in Sydney. The direct impact on (and closure of) numerous entertainment venues in the lockout zone has shrunk the opportunities for the maintenance and growth of Sydney as a music and associated arts precinct. This is due to the fact that a key component of any city's nightlife needs to allow for late night choices (including venue entry) within an entertainment precinct. The bonding in the lockout laws of the patron access and alcohol service issues has meant that there has been a quantifiable reduction in opportunities for performers such as bands, electronic musicians and DJs.

My six years of DJing was an unforgettable life experience and I was fortunate to be part of a group of artists who are now experiencing success on a global scale.

Briefly, I worked each weekend in a scene centred around a Kings Cross venue, Candy's Apartment, where on a weekly basis in 2007 to 2010 one could see the following performers:

- * Hayden James
- * Alison Wonderland
- * Jimmy 2 Sox (of Flight Facilities)
- * Emoh of What So Not
- * Frames
- * Devola
- * Cassian

The first three artists were all nominated for a 2015 ARIA award for best dance release. I could add a number of names to this list.

A crucial component of the development of these artists was the ability to play two to three times a night in Sydney venues between 10.00pm and 6.00am. This was dependent on patrons being able to move between venues regularly during the night. With the advent of the lockout

laws, in DJ terms, the number of available slots has been greatly diminished. The chances of a Sydney scene continuing to produce world-class artists of the calibre described above becomes more remote as a result.

My experience of working in Kings Cross and Oxford Street was an extremely positive one. One can only give their anecdotal experiences but my memories are of lively streets (particularly after the smoking ban was introduced), energetic venues and a real sense of community. The environment now is one of empty streets, cultural pessimism and a sense of regret that we have irretrievably lost a part of our culture.

I welcome the Independent Review as a chance to assess the overall impact of the lockout laws with a view to see if the competing interests can be better resolved with systemic reforms that include in their terms of reference the recognition that late night culture is an essential feature of a modern urban environment, not something to be feared and curtailed, if not eliminated all together.

I am happy to respond to any questions associated with this submission. I may be contacted at [REDACTED] or on [REDACTED].

Yours faithfully
Kris Gale