

To whom it may concern // BLAKE RAYNER MCDIARMID

Blake Rayner [REDACTED]

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To: Liquor Law Review <liquorlawreview@justice.nsw.gov.au>;

To whom it may concern,

I am 32 years old and have worked in music for 10 years, based in Sydney.

In my time I have operated in bars and live venues, promoted live music, managed business careers of Australian musicians amongst many other roles in the music industry.

I now work as in talent development for two record labels and a touring company that promotes shows from both Australian and international artists.

Since the NSW lock out laws have been in place, I have seen the opportunities for musicians to earn a living and showcase their music dwindle to a near-halt.

Shows in Sydney venues used to be stacked twice deep – live bands playing 9 to midnight, dance producers and DJs would then turn a venue into a club until the early morning. By their very nature producers and DJs thrive on the existence of a dance floor at 3am as it has does in countless progressive major cities across the globe. This was Sydney in recent memory and it was good.

Venues in this format include Spectrum, QBar, 34B, Goodgod Small Club to name a few. Those venues no longer exist.

These laws in place give only half the opportunities to Australian musicians and artists to perform.

Now I have directly seen these laws invoke a unwanted culture in a city that has affected musicians, their managers and booking agents, the promoters, the venue owners, the bar staff, the security guards, record labels, the royalty collection societies like APRA and AMCOS, music publishers... the list of affected is long.

This culture is sadly one that is being reported as a success by champions of the lock out laws... this culture is one of people no longer engaged with Sydney nightlife. They are staying at home. The echo is loud and it is much harder to measure for political purposes and media headlines. But it is heard here and across the globe and directly effects my livelihood and many, many others.

The weight and cultural impact of these careless laws on a progressive cultural hub like Sydney need to be addressed and compared to other global creative metropolises like Berlin, London and New York, with measures put in place to protect a safe nightlife and the creative industry that fuels it.

Thank you for your time.

Blake Rayner McDiarmid.