


**Submission  
No 326**

## **SYDNEY'S NIGHT TIME ECONOMY**

**Organisation:** Move Music PTY LTD

**Date Received:** 1 July 2019



Monday 1<sup>st</sup> July, 2019

Dear Committee Members,

I write on behalf of myself and my colleague, the Director of Move Music PTY LTD. We run a music touring agency, and also events under another banner.

We bring out international acts on an average of every two months and write to you, to inform of how the Lock Outs, have negatively impacted on our company and the network around us.

The lock outs have directly impacted on our ability to successfully tour artists and in turn, negatively impacts on the platform of support that we can provide to our local artists and the music and nightlife industry.

In order for us to coordinate a successful tour, we rely on not only being able to place the touring artist into venues interstate, (Melbourne, Adelaide etc.) but to also run a successful show IN Sydney and with a large number of suitable venues having shut down (in excess of 170 over the past 3 years) we are finding it nearly impossible to run a successful night in Sydney. Venues either have restricted numbers allowed, or are simply not available. We've also been subjected to outrageous 'venue hire fees' or in the absence of an outright hire fee, a bar guarantee is placed, often in the region of \$5000 - \$10,000 on a venue that accommodates between 180 – 200 people capacity.

I am also bewildered still that if Lock Outs were aimed at making our city safer, why the real issues of a poor drinking culture and male violence were never addressed in any way directly by the local Government, Police and affiliated groups.

Surely bar guarantees push a drinking culture? Surely have people locked into venues, creates OH&S issues with heat exhaustion, claustrophobia etc.

This is in direct contrast to our interstate counterparts, like Melbourne, where venues not only waive hire fees, they in fact often pay a 'promoter fee' and give a percentage of their bar sales to the promoter.

As Sydney is still for some reason considered the largest city on tour schedules - despite on average hosting 100 – 50 people less and this mid-size events, we are expected to carry the brunt of the tour costs against cities like Adelaide and Melbourne.

This is simply NOT economically viable for us. Below is a snapshot of a recent tour we ran in 2019 and the costs of the tour, and then the income paid by the promoters in the 3 cities:

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111								
112	Costs	dollarydoos	GST	ACTUAL COSTS	City Sharecosts & budgets		proposed/agreed costs to promoters	
113					PANGAEA			
114	Artist Fee	\$5,700.00		\$5,700.00				
115	MEAA/MUA	\$160.00	\$20.00	\$110.00	Melbourne		\$3,500.00	\$3,500.00
116	Visa	\$280.00	\$30.00	\$288.76	Sydney (\$3,106.00)		\$5,000.00	\$3,500.00
117	Agent's fee	\$855.00		\$855.00	Brisbane		\$3,000.00	\$3,000.00
118	Travel Insurance	\$150.00	\$15.00	0				
119	Sponsor Fee	\$100.00	0	\$150.00			\$11,500.00	\$10,000.00
120	Flights	\$2,500.00	0	\$2,000.00				
121	Accommodation	\$2,000.00	0	\$1,001.15				
122	Entertainment Tax	?		0				
123				\$10,106.00				
124	GST	\$865.00						
125		\$12,700.00						

I am unable to charge or invoice a basic fee of \$500 under my personal ABN for all the work I put into arranging the logistics (travel, hotels, visa, guild applications etc.) for my work at this point. The average time taken to bring a tour together is between 4 – 6 months of planning and negotiations.

Both myself and Mackenzie Dingwall, hold down full time work in Insurance & Carpentry respectively, unable to earn any form of wage from our music endeavours. Music is of course a passion, but whilst we may not earn from it, we should not be forced into a position to LOSE income on it whilst trying to enrich our cities culture.

We believe our events and tours provide a positive impact culturally and economically to those we cater for.

- we provide a cultural platform of expression for local artists, lighting and design operators
- we provide payment to a variety of service providers for sound/light & rigging hire. We pay people for their labour, for running our doors and artists for their artwork
- we fund local ticketing platforms
- we provide safe, non-discriminatory spaces for people to enjoy themselves in.

We believe that longer trading hours and flourishing night time economy will have a ripple effect in improving the cultural and economic opportunities for all the people we support in this industry, as well as great positive and cultural impact for our patrons.

I moved to this country and Sydney in 2003 to the envy of many of my friends in the Industry – Sydney was like a cultural hub and a world class city. Let's get back to that.

Signed on behalf of MOVE MUSIC PTY LTD  
Janine Sanders.