

**Submission  
No 387**

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

**Organisation:** Club Music Advisory Group

**Date Received:** 2 July 2019

The Chair,  
Joint Select Committee on Sydney's Night Time Economy,  
Parliament House, Macquarie Street,  
Sydney NSW 2000.  
[NightTimeEconomy@parliament.nsw.gov.au](mailto:NightTimeEconomy@parliament.nsw.gov.au)

**RE: Joint Select Committee on Sydney's Night Time Economy**

The Club Music Advisory Group supports this inquiry into Sydney's Night Time Economy.

The Club Music Advisory Group (CMAG) is an independent collective of people working within the electronic music industry. It meets with APRA AMCOS three to four times a year to discuss and advise on a range of issues, mainly APRA AMCOS distribution practices of music licence income from nightclubs and from music festivals that effect that sector. CMAG has been in operation since 2013 and is chaired by DJ, producer, composer and APRA Ambassador John Ferris. The APRA AMCOS CMAG lead is Frank Rodi, Innovation & Electronic Music Specialist. To qualify for CMAG membership, members must have a connection to APRA AMCOS either as a writer or publisher member, or as a manager, lawyer or other industry professional working with an APRA AMCOS member. Currently there are nineteen industry reps on CMAG, with the Chair responsible for inviting and confirming new members or removing non-active members.

The current members includes: Ben Suthers (writer, producer, Inertia Operations), Tim McGee (120 Publishing/TMRW Group), Simon Lewicki (songwriter, producer, DJ APRA Ambassador), Frank Cotela (One Love Publishing), Anthony Colombi (artist manager), Karen Hamilton (120 Publishing), Amba Shephard (singer, songwriter, APRA Ambassador), Keiran Dole (artist manager), Lynne Small (PPCA), Rob Scott (Source Music Publishing), Marcus Walkom (Media Arts Lawyer), Arwen Curson (Universal Music Publishing ANZ), Matt Nugent (writer, producer, DJ), Tom Howell (writer, producer, DJ), Adam Stivala (writer, producer, DJ), Ant Celestino (writer, producer, DJ), Jane Slingo (artist manager), John Wardle (Live Music Office).

CMAG acknowledges the terms of reference for the inquiry, and appreciates the opportunity to provide our contribution, and support our members and our greater electronic music community.

The broader night time economy is important to Sydney. Culturally and economically.

This has been recognised in recent work from the Committee for Sydney through their [Sydney as a 24hr City report](#), as well as [Deloitte Imagine Sydney](#). The top line findings from this work include thoroughly considered and developed recommendations across specific areas as well as analysis of night time spending patterns and comparisons with global cities.

The introduction of lockouts in particular has had a real impact on our industry, the outcomes of which are impacting on the development of artists domestically and internationally. These have been well documented over the last five years through the media and in particular through last year's Inquiry into The music and arts economy in New South Wales. This included the testimony of industry representative bodies and artists such as Tim Levinson (Urthboy) and Kristy Lee Peters (KLP).

As a group, we have worked in entertainment, clubs, venues and the music business for over 25 years. It's very clear that music and musicians need venues to be played in, to be heard. Musicians need to be paid, venues need to make money to not only survive but also pay the musicians directly and in many indirect ways.

With the venues closing, the loss of jobs of business owners is just the tip of the iceberg, jobs behind bars, taxi driver income, security staff, floor staff and then entertainment staff – promoters, musicians and DJs have all had significant job losses in the sector. Since the lockout were introduced at least 270 venues have closed. Each closure puts out of work at least 10 people per venue, that's no less than 2,700 jobs directly affected, not including all of the associated industries that have also suffered: food outlets, taxi's, suppliers etc. Literally thousands of job losses at the hands of the government's heavy handed implementation of a blunt instrument, with no consultation with the sector and no concern for any nuanced response for venues that had no issues with violence.

On top of these job losses and venue closures, the talent, the entertainment no longer has places in which to play, practice, hone their skills and become better and more accomplished. These venues have been home to extraordinary international success such as Flume, Peking Duk, Timmy Trumpet, The Preatures and many more electronic and club acts. Sydney is no longer developing talent in that way. It is much more difficult and with 270 less venues it means a much smaller market.

*“As a nationally touring DJ during the period 1997 to 2010, I was able to develop a strong audience base following due to running a club night on a weekly basis event in Sydney, which I was able to expand my popularity to other cities through Sydney based media and reciprocal swaps of talent and audiences in other cities. Consequently I developed a popularity as a performing artists and was able to translate and transfer that to other Australian cities, further developing a brand for selling music products which then led to developing an international audience - like many other performers prior to the lockouts. I was lucky to tour nationally twice a year covering all Australian capital cities, regional cities and towns – which translated to over 100 shows a year for a number of years. Sales for the tours outside of Sydney came back through the bookers, labels, media people and merchandising. All due to being able to build an audience here, in Sydney. That is no longer available for thousands of creative people and artists in this city.” DJ John Ferris*

Prior to the lock out laws, the development of international audiences was available to Sydney based artists, which brings in money back from OS from tours, music sales, merchandising and tourism. Sydney once was considered a hot bed of talent to visit. This is no longer the case.

The lack of venues in one of the major cities in Australia also impacts on the ability of promoters to tour Australian acts across the country. This is essential to for both promoters and artists to be able stay alive professional and personally. To not have Sydney shows is a huge hole in the any local as well as international tour itinerary. Promoters can no longer budget tours to make them work due to lack of available venues in the small to medium size venues.

Tourism has also suffered at many levels.

[Melbourne is considered the music capital of the country](#) with 465 live venues and the music industry generates in excess of \$1.42 billion in the city; with 62,000 annual performances attracting more than 12 million patrons in Melbourne. Melbourne discussed lock out laws some years ago and sensible realised that would be a huge mistake and voted against them and it now boasts with plenty of confidence that it is the most exciting city in the country, as well as the fastest growing city. Sydney is slipping quickly. Young people are leaving Sydney to live in Melbourne.

Melbourne has over 200 dance club venues of medium size – approx. 150 to 200 people. Sydney now has a handful.

In [Berlin Germany, 15,000 tourists come every weekend just for the clubs.](#)

Again, if the intention is to close down selective aspects of the night time economy and turn the city into a monolithic, government regulated environment, then the legislation has been incredibly

successful. There also needs to be questions raised as to why a casino is granted an exception and is the only place for Sydneysiders to get a drink in the early hours of the morning.

Furthermore, new data suggests Sydney's lockout laws haven't had an effect on the amount of violence in the city's CBD. The [Sydney University preliminary research](#) which was released just over a week ago casts doubt over the controversial regulation's true impact on crime. We also note that Thomas Kelly's father Ralph is on the record that [he would not be opposed to Sydney's lockout laws being relaxed or even repealed if the city remained safe](#).

Venues also pay for the public performance of music through their music license fees to APRA and PCCA organisations, which flow back directly to the artists, managers and labels. These artists and labels have seen a huge hit to their bottom line from the loss of venue license fees in the millions. Once whereby an artist could rely upon the income from their club play of their music, that is no longer the case. We have seen a large number of music labels disappear from Sydney due to these falling revenues. Again, all these losses were not planned for as the implementations of the new regulations were never consulted with the industry.

Venues and artists also face real challenges across a complex regulation of overlapping functions and governing bodies. These have been identified not only through last year's inquiry, but also through the work the City of Sydney and other councils such as Newcastle, Wollongong and Inner West have done with the music and performance sector. The 2016 Night Time Economy Roundtables also recognized the same issues to which the NSW Government also responded in December that year.

CMAG urges the committee to look to the implications and opportunities from outcomes of this inquiry to also support artists and venues in regional centres and across greater NSW.

We greatly appreciate the opportunity to participate in this process and build a better mutual understanding across government and the electronic music sector.

Please don't hesitate to be in touch if the inquiry would like further assistance from CMAG and our important community.

Yours sincerely,

**John Ferris - on behalf of the Club Music Advisory Group (CMAG)**  
**Chair of Club Music Advisory Group**  
**Head of Licensing and Sync**

#### **TMRW Music**

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Here is the full list of current members:

	Name	Role	Note	Email
	Frank	APRA AMCOS		[REDACTED]

	Rodi	Lead		
1	John Ferris	Chair, DJ, APRA Ambassador		████████████████████
2	Jane Slingo	Artists Manager		████████████████████
3	Simon Lewicki	Songwriter, producer, APRA Ambassador		██
4	Tim McGee	TMRW Group		████████████████████
5	Karen Hamilton	120 Publishing		██
6	Ant Celestino	Writer, One Love Publishing		████████████████████
7	Rob Scott	Source Music		████████████████████
8	Matt Nugent	Writer, Producer, DJ		████████████████████
9	Adam Stivala	Writer, Producer, DJ (Pablo Calamri, Elroy)	████████████████████	██
10	Marcus Walkom	Media Arts Lawyer		██
11	Keiran Dole	Lucky Entertainment		██
12	Arwen Curson	Universal Music Publishing ANZ		████████████████████
13	Amba Shepherd	Singer, songwriter, APRA Ambassador		██
14	Ben Suthers	Writer, producer, Inertia (operations)		████████████████████
15	Anthony Colombi	Manager		██
16	Tom Howell	DJ, Publisher: Yes Yes Records		████████████████████
17	John Wardle	Live Music Office		██
18	Frank Cotela	One Love Publishing		████████████████████