

**Submission
No 713**

SYDNEY'S NIGHT TIME ECONOMY

Organisation: Association For Electronic Music (AFEM)

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

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

The [Association For Electronic Music \(AFEM\)](#) is the global trade association for electronic music businesses, representing our culture, commerce and community. The [IMS Business Report 2019](#) published in May estimates the value of the global electronic music industry 2018/19 to be \$7.2bn (USD).

AFEM has over 180 company members across 25 countries operating in every sector of the industry - publishers, labels, artist managers, agents, retailers, distributors, promoters, streaming platforms, tech services, lawyers and many others. We work to connect this ecosystem of members to develop business opportunities and drive change in the industry where needed. We endeavour to ensure a sustainable future culturally and commercially for the genre in tandem with a focus on health, harm reduction and diversity.

I am the General Manager of AFEM and I would like to register concerns on the outcomes since the introduction of the lockouts. This policy has had an impact on multiple sectors within the electronic music industry. With reports of over 270 venues having closed, the policy has caused the loss of livelihood for those venue owners, staff & promoters coupled with reduced earnings for local supporting industries (security, transport, local food & beverage venues and suppliers etc). To provide perspective on the economic impact of the loss of this number of venues - a recent study by Berlin Club Commission ([ref IMS Report](#)) found that Berlin's 280 club venues made €168m in 2018 and employed over 9000 people. The visitors to these clubs spent an average of €200 per day in clubs, bars, restaurants and hotels, creating significant wider economic benefit.

The Sydney venue closures will also have had a detrimental effect on the income of established and developing artists & DJs within the city while also impacting the touring schedules of international artists who find themselves with a reduced set of options for shows at viable venues within the city. The knock-on effect commercially on the supporting electronic music industry infrastructure is also significant with local artist management & agents most likely finding themselves with reduced and potentially unviable earnings levels, rightsholders and artists whose music was played in these venues no longer receive performance royalties for the copyright in the song or sound recordings via licensing bodies APRA AMCOS and PPCA. Furthermore, the impact of the continued loss of grass-roots and medium sized venues on future talent development cannot be understated. A thriving grass-roots venue scene provides the incubator for talent locally & nationally which can subsequently develop into international entertainment exports.

It should also be considered that by continuing a policy which dramatically reduces the number of licensed venues for electronic music events tends to have the unintended consequence of increasing the number of unlicensed events which, of course, do not have the required security or health procedures in place to ensure the safety of the attendees.

I ask the committee to look carefully at the impact of the lockouts both economically and culturally and consider alternative policies which amplify the positives of thriving electronic music nightlife while taking informed and progressive steps to address & minimise any negative aspects.

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 our community.

Yours sincerely,

Greg Marshall

General Manager, AFEM