

**Submission
No 197**

**INQUIRY INTO THE MUSIC AND ARTS ECONOMY IN
NEW SOUTH WALES**

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My name is Mike Hammond, I'm a former full time performing musician, conservatorium trained, and a university graduate in musicology. I still perform live relatively often, and support live music whenever possible for someone with young kids. I also now have a day job in public policy (to go with the kids and mortgage).

I applaud this project and have one main idea I'd like to put forward: Live music spaces should be able to be heritage listed and protected in the same way that old buildings can.

Many of the places I used to perform in have closed down, as redevelopment of local areas brought in new residents who moved into the area because of its hipness but then shut down the very vibe that attracted them.

The list of venues this has happened to is long, I'm sure you will be aware: the Sando, Houpeton, Annandale, Harbourside Brasserie, and many more. In some cases brave souls have tried to re-open them, which is great.

We protect cultural heritage like old buildings so they will not be lost, and anyone who buys those buildings or moves into the neighbourhood knows what they are getting into - they can only change so much as the building has cultural value that we as a society have decided must be preserved.

Live music spaces are of equal cultural significance, and just because they are not necessarily solid brick-and-mortar objects does not reduce their significance or value.

Where a venue has hosted live music either over a long period or even a short period where it has been integral to a cultural movement, we should heritage list it as a live music space.

I don't mean the walls or floor coverings, I don't care if they renovate the room, just that the entitlement to put on live music (even loud live music) should be written into a heritage register so that others can't come along and force it to be shut down, and so that, where for whatever reason the venue struggles or closes, the next owner (even after a period of inactivity) has a protected right to try to revive live music at the venue. I'd also suggest that funding grants be considered for people trying to do this, let's take some of the risk out of it - they are no less deserving than a festival organiser.

Thanks for the chance to provide input.

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