

**Submission
No 374**

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

Name: Mr Dave Panichi
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Submission To State Government Re The Music Industry 26/2/18

To Whom It May Concern,

My name is Dave Panichi. I have been a professional musician since 1975. I was born & raised in Sydney and I lived in New York from 1981-2000. I have a Masters degree in Jazz Performance & I am three years into a Doctorate in Jazz Composition. I am a published academic in the area of live music policy.

My journal article *Regulation Without Representation* was published in the July 2008 edition of Perfect Beat, a peer-reviewed academic journal. I consider that my extensive background and expertise in this area makes me well qualified to comment on NSW live music policy.

I have broken my submission down into three main areas:

- **Creative Precincts**
- **Lack of Professional-Level Rehearsal Spaces**
- **Support for Local Content**

Creative Precincts:

The decision on February 13 2018 by the Greens/ Liberal alliance on the Inner West Council to vote down Sydenham Creative Hub was incredibly disappointing and underscored the dire situation musicians in NSW face every day that the music industry is not seen as a legitimate profession by those in charge of infrastructure planning and infrastructure and that the contribution that the arts and live music can make, not just to social capital but to the local and night-time economy is frequently overlooked.

The Sydenham decision reinforces the problem faced by local artists who have dedicated a decade or more of developing their craft to a professional level, then completing a degree in music performance at significant expense, only to find that they face next to no chance of earning any kind of living as a professional musician or paying back the cost of their degree.

Live music has economic, cultural and social value. Parliament needs to recognise the importance of live music to the night-time economy and the flow on effect to other industries e.g. hospitality, tourism, transport and other areas of the industry such as music promotion, instrument repair, teaching and so on.

Brisbane has a far more enlightened and progressive live music policy in the area of creative precincts. In Fortitude Valley, venues are protected and recognised for their cultural, historical & social value. We live in a diverse society and need to cater to everyone, so the area attracts residents who support and appreciate the live music industry, while those who prefer to live in an area with less going on choose to live elsewhere. While new residential buildings must contain adequate sound insulation, new residents are also informed that this area is a creative precinct and that a silent environment is an unreasonable expectation.

On an international level, two examples of other cities that offer highly effective music policy/creative precincts would include:

- 1) Frenchmans Street in New Orleans, USA and
- 2) the Cuba Street area of Wellington NZ.

Both areas highlight the advantages of cultural clusters with extended trading hours, a hub for tourists and locals and where musicians can check each other out, receive inspiration and swap ideas on how best to move the music forward. The legendary 52nd St in New York City was another such cluster of venues, a veritable hotbed of creative activity that spawned a multitude of innovators such as Charlie Parker and Dizzy Gillespie.

Sydney has literally hundreds of talented musicians with the potential to develop and innovate their craft. As well as opening up the late night economy and enhancing the social and cultural capital for local residents and tourists alike, a more open and progressive policy towards music precincts will enable these musicians to gain valuable performance experience and put Sydney on the Australian and global map in the same way that Fortitude Valley, Cuba Street and New Orleans have successfully carved out a niche for their local artists.

The Sydenham precinct would have been an ideal location, due to its proximity to local transport hubs, low number of residents and the semi-industrial nature of the area, but some potential music precincts in Sydney would include:

- 1: Enmore Rd between Newtown train station & Stanmore Rd
- 2: King St between St Peters station and Alice St Newtown
3. King St Newtown between Alice St and Newtown station
- 4: Manly Corso
- 5: Bondi Junction Oxford St pedestrian Mall
- 6: Broadway between City Rd and Central station.
- 7: Parramatta pedestrian mall

7: Central station – a particularly ideal location due to an absence of residential neighbours and proximity to public transport.

The bottom line is that musicians need purpose built places to play, to develop their craft and learn to build an audience.

Rehearsal Rooms:

NSW has a shortage of professional level rehearsal facilities. To the best of this author's knowledge, as a professional big band musician and composer, there is not one professional-level rehearsal studio in Sydney that can accommodate a big band of seventeen musicians. i.e a studio that has a room with seventeen music stands, a well-tuned acoustic piano, a pro level drum kit plus adequate lighting, acoustics & sound insulation to prevent bleed through from adjoining rehearsal rooms. These rooms need to be available for hire at a nominal fee.

Local Content Recognition and Support

I have long considered arts funding in NSW to be a case of taxpayer funded cultural cringe. In a typical year the vast majority of funds for music go to pre-existing foreign content i.e. symphony & opera. Paradoxically the least popular form of music, opera, gets the most funding by a wide margin. Australian content gets less than 10% of the available funds. This needs to be addressed with more funding targeted specifically towards the creation of new and innovative world-class Australian content.

Regulators must realize that local culture is a commodity that cannot be outsourced. If Australians do not sing Australian songs no one else will do so

with any degree of authenticity. The task of providing adequate support to local content is *our* responsibility. It is a responsibility we must meet. The people of NSW deserve to be given space to tell our stories, sing our songs, give voice to expressions of our place and this time.