

**The Death and Life of Great Australian Music: planning for live music venues in Australian Cities**

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## **Abstract**

In recent decades outdated noise, planning and liquor laws, encroaching residential development, and the rise of more lucrative forms of entertainment for venue operators, such as poker machines, have acted, whether singly or in combination, to close many live music venues in Australia. A set of diverse and quite unique policy and planning initiatives have emerged across Australia's cities responding to these threats. This paper provides the results of a systematic research effort conducted in 2008 into the success or otherwise of these approaches in Brisbane, Sydney and Melbourne. A set of archival and legislative reviews and field visits were supplemented by interviews with key authorities, venue operators, live music campaigners and others in each city. The research sought to categorise and evaluate the diverse approaches being used and to attempt to understand best ways forward to maintain opportunities for live music performance. In Brisbane, a place-based approach designating 'Entertainment Precincts' has been used, re-writing separate pieces of legislation (across planning, noise and liquor law). Resulting in monopolies for the few venue operators within the precincts, outside the threats remain and venues continue to be lost. Melbourne instead liberalised liquor licensing, resulting in a profusion of small bars, many of which have provided for live music performance. And Sydney, where perhaps the situation was most acute, undertook a review of NSW liquor laws in late 2008, seeking to find solutions. The paper explores these efforts, and points to ways forward for improved urban management.

# **The Death and Life of Great Australian Music: planning for live music venues in Australian Cities**

## **Introduction**

This paper provides a critical comparative review of the planning and regulatory controls on live music venues in Brisbane, Sydney and Melbourne. Live music is generally regarded as an important element of contemporary urban culture, helping shape the way people experience and remember each city (Cohen 2007:37). Venues that provide for live music may assist in generating economic growth, in attracting people to the city, in supporting cultural expression and cross-cultural interaction, in creating a sense of place, and providing a key social and recreational outlet for urban populations (Turner 1999; Gibson & Connell 2005; Flew 2003). Yet the music industry is influenced by a 'complex set of interconnected cultural and economic factors (Hayward 1992:4), including the nature and scale of government support, intervention, regulation and provision of infrastructure (Turner 1999:145). This in turn influences the music 'scene' in each city.

Exploring the different policy regimes in place in Australia, the paper is organised in three parts: an introduction to the research conducted, a summary of the findings for each of Brisbane, Sydney and Melbourne, and a discussion synthesising the material and attempting to provide ways forward for improved policy.

## **Managing noise and other concerns**

There are, of course, numerous problems associated with live music venues. These include noise and vibration from amplified music, and unsociable behaviour by patrons, which often lead to conflict with nearby land uses. Noise sensitive land uses may include residential dwellings, community facilities, education facilities, childcare and kindergartens, health institutions and public spaces. Residents in particular have a reasonable expectation of being able to live without noise of excessive volume inside their dwellings and there are very clear relationships between noise levels, sleep disturbance and human health. When live music emanates from venues it 'invades' the space of residences and other businesses (Berglund, et al 1999a; Cohen 2007:212). Planning to resolve the conflict that ensues is reflective of the long history of urban planning as a public health intervention. But that conflict may be exacerbated by urban gentrification, with residential development encroaching closer to many existing venues in the inner city in recent decades (Radbone 2002:13).

Other nuisances include unsociable behaviours of patrons congregating outside and travelling to and from venues, which may be at times raucous, loud, politically incorrect, illegal or violent. Such patron outdoor activity has been inadvertently increased by laws prohibiting smoking within venues (also a public health intervention). Other behaviours associated with live music venues, and even specific music genres (eg. Hip Hop, R'n'B, or dance), include

abuse of harder drugs such as cannabis, cocaine, LSD & ecstasy (Sellars 1998:611-612; Xie, Osumare and Ibrahim 2007:452) and violence and destructive behaviour (Macias 2004:693).

To manage the deleterious impacts of live music venues, Australian state and local government authorities employ legislative and regulatory controls and other policy, including specific local planning and liquor licensing regulation. The nuisances of live music are controlled via parameters such as those set out in zoning ordinances, building standards for noise attenuation, and in liquor licensing conditions on venue operating hours and noise limits. But not always has this set of controls worked to support the provision of live music entertainment, whilst at the same time mitigating its impacts, particularly in respect to noise control.

The 'traditional' polluter-pays approach, used in a blanket fashion across Australia until recently, has been that the noise polluter is responsible for managing noise and limiting the impacts on sensitive receiving environments, in all circumstances. It is the polluter who is required to put in place preventative measures to ensure noise is controlled from the onset with respect to neighbouring sensitive receiving environments such as residential buildings, schools and hospitals (Berglund et al. 1999b:66; Hayne 2005:1). Licensing controls for venues are used to limit noise levels, the type of sound systems and hours of operation, often spelled out in terms of noise levels at the *nearest* sensitive land use (the receiver). However, this regime means that the costs of implementing noise mitigation for long-existing music venues in previously industrial inner-city environs falls not on incoming residential developers, but on venue operators, and the cost of doing so is often expensive and economically unviable (Radbone 2002:14). Such a case led to the forced cessation of live music at the once-successful Press Club in Fortitude Valley when the Sun Apartments building was refurbished immediately next door and took in its first residents (see Aldred 2000:3). It was this incident that primarily led to the former Beattie government developing the 'entertainment precinct' regime now in place in Brisbane. Obviously, this traditional approach is not necessarily the most ideal or reasonable approaches to managing noise.

But there are also other policies affecting live music in Australian cities. Authorities may explicitly encourage the clustering of live music venues together (whether in designated entertainment precincts or not), heritage legislation may be used to preserve existing venues, and there may be reactionary law enforcement measures used within and around music venues at the same time that state or local governments are promoting their live music cultures to locals and tourists (Flew 2003:6; Stevenson 2004:12). Policies regarding alternative forms of adult entertainment (i.e. poker machine numbers and their profitability) are also viewed as influencing the decisions of venue operators as to whether to provide live music entertainment.

No two states use the same set of policies and it may be argued this has helped each Australian city develop its own unique set of venues and live music cultures. But though there has been research into the challenges facing live music venues in specific cities (i.e. Homan 2003) there has been little holistic, comparative review of the effects of these regimes, which this paper, in part, seeks to provide.

### **The research**

A comparative review on policy for live music venues across Brisbane, Sydney and Melbourne was undertaken in 2008. Live music venues were the focus of this research as they are very much the pre-conditions for the production and consumption of music and are most influenced by policy (Homan 2003:viii). The research sought to respond to five key questions:

1. What is the general perception of live music venues in Australian cities at the current time? Are they threatened or are they thriving?
2. Are there barriers to the successful operation of and/or provision of live music venues in Australian cities?
3. What legislation regulates and influences the operation/management of live music venues within Australian cities? Does it differ across jurisdictions?
4. Is this legislation perceived as successful in preserving music venues? Are different approaches leading to divergent outcomes?
5. Is there room for improvement with respect to the provision, management and/or operation of live music venues?

The methods involved a policy review for each jurisdiction, a series of site visits to venues within the cities, and a set of key actor interviews. The policy review involved a comprehensive analysis of current planning in each of the cities, including: relevant planning legislation and liquor acts, management plans, planning reviews and initiatives, media releases and newspaper articles. Site visits included day and night-time excursions to venues across key live music precincts in each city (i.e. Fortitude Valley and Caxton Street, Brisbane; Oxford Street and Newtown, Sydney; Brunswick Street, Chapel Street and the Melbourne CBD) in order to experience each city's music cultures 'on the ground'. At least four formal interviews were conducted in each city across local and state government representatives (within planning or liquor licensing departments), not-for-profit music industry representatives, members of lobbying groups such as the Musicians Union, venue owners and operators, and academics within the field (see Table 1). A series of informal discussions were held with other actors in each city.

<INSERT TABLE 1 ABOUT HERE>

For the purposes of this research, live music venues were defined as licensed venues that operate specifically as live music venues or those for which a significant proportion of their operations are dedicated to live music. The project was limited in scope to focus on live music venues with a maximum capacity of 3000 patrons. These small-medium scale venues were chosen on the basis that they actively support original live music and are more representative of the local live music 'scene' than stadium venues hosting international acts. Brisbane, Melbourne and Sydney were selected as they are the three largest metropolitan markets for live music, were more accessible than cities such as Perth, and have significant diversity in their regulatory regimes.

There are a number of limitations to our approach. We only reviewed policy in three Australian cities, and in a very limited number of local government areas (with local government differences more important in Sydney and Melbourne than in Brisbane). We focused solely on licensed venues and issues surrounding non-licensed music venues (i.e. megachurches) were not explored. Whilst interviewees were identified by stakeholders as key actors in each city, some significant stakeholders may have been omitted. And we have not isolated problems facing specific genres of music, such as hip hop, 'indie', or death metal. The problems of social tension associated with hip hop in some cities (see Xie et al. 2007) were beyond the scope of this research.

### **Policy settings**

It is necessary to first set out the essential policy settings influencing the management of live music venues. Figure 1 (below) illustrates in simplistic terms the relationship between planning, liquor licensing and other policies that influence the location and type of live music venues. Planning legislation is generally administered by local governments through their planning scheme. This can influence where venues are located within the city through zoning and use rights, can determine acceptable levels of impact on neighbourhood amenity, and can enact building standards to ensure venues and neighbouring developments are soundproofed appropriately. The provisions of state government Liquor Acts are administered through the granting of a liquor license. These permits impose a number of conditions on venues, including restricting opening hours, specifying noise levels and the capping the number of patrons allowable in the premises at one time. Additionally the licence may designate security provisions to ensure patrons are moving to and from the venue in an orderly manner. However, Figure 1 is deceptive – no policy framework is ever so elegantly simple. Each Australian jurisdiction has its own unique regulatory environment, with its own quirks and foibles. Table 2 shows the different legislation, policies and administering bodies for each of Brisbane, Sydney and Melbourne in 2008, based on data sourced from Wardle (2008).

<INSERT FIG 1 AROUND HERE>

Note however that in 2008 the New South Wales planning and liquor licensing legislation was undergoing significant changes. It is to this state that we now turn our attention as we explore the experiences of the three case study cities.

<INSERT TABLE 2 AROUND HERE>

### **Sydney**

The general view of all the Sydney interviewees was that live music in the city was suffering badly and in need of attention. Whereas during the 1980's Sydney was considered perhaps the rock capital of Australia (with many Brisbane bands moving there – see Stafford 2006) by the late 1990's many venues had closed. The city became dominated by a hotel industry that had specialised in gaming (since the introduction of poker machines to hotels in 1997) and the broadcasting of live sports, both of which are cheap to operate and profitable. Regardless of which local government area, Sydney was generally a city absent of the small licensed venues found in Melbourne, and it had seen many of its signature venues cease operation, exemplified in The Whitlams' song *Blow up the Pokies*<sup>1</sup>. An inquiry funded by the Music Board of the Australia Council and the NSW Ministry for the Arts (Johnson et al 2002) raised key issues to prominence, but little immediate action appeared to take place. The live music industry and its associates responded in 2006 with the *Raise the Bar* Campaign, launched to secure changes from state and local governments to liquor licensing and planning laws, and to highlight issues such as economic costs in responding to noise complaints (Raise the Bar 2008). As we will see, *Raise the Bar* was similar to campaigns previously run in Melbourne and Brisbane.

The view of those interviewed was that there was an imbalance in the legislative environment in NSW. Not only was it time consuming and costly, with separate planning and liquor licensing approvals processes, but a single complainant could effectively shut down the entire live music operations of a venue. This was seen as long-standing historical ruination, since the *Liquor Act* in 1982 had stipulated that live venues could not 'interrupt the good behaviour and order of the neighbourhood' (s104). This was often used as a 'blunt weapon' when noise exceeded 'acceptable' levels according to complainants or enforcement officers (S4). The onus was on venues to reduce the noise they emitted via sound proofing measures, rather than on new residential buildings including sound insulation during construction. One respondent estimated the costs of insulating some venues, particularly those located within old or heritage listed buildings, as anywhere between \$100,000 to \$900,000 to ensure all noise abatement, fire safety and air conditioning requirements are met. All of which would

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<sup>1</sup> From the double platinum studio album *Love this City* [The Whitlams, Black Yak Records/Warner Music, 1999].

achieve a reduction of approximately 10 decibels – which may not be all that substantial considering the costs involved.

In addition, the liquor licensing regime in NSW was seen as profiting mainly established larger hoteliers, at the expense of smaller bars or clubs, and especially restricting new entrants. Though the city has similar built form to some of inner-Melbourne, it has not seen a proliferation in 'European'-style bars due to the costs and difficulties in obtaining a liquor license for such a venue.

However there have been some advances. The elimination of the *Places of Public Entertainment* (PoPE) approvals process was praised in particular. PoPE involved separate approvals processes: one for Development Approval for a change in use and another for Building Approval for fire safety - both of which were said to significantly constrain a premises to be able to operate as a live music venue (S2). For existing premises, such as restaurants or hotels to put on live music, separate approvals are no longer required. Small scale premises now only require a 'Complying Development Certificate' to be granted by a Council or a Private Certifier to be able to include live music in their operations.

But only during 2008 was the broader situation re noise conflict and constricting liquor law seemingly being addressed. An 'order of occupancy' provision has been introduced to liquor licensing, essentially meaning that investigators into noise or other complaints (in NSW this being the Liquor Licensing Division) are required to 'consider' (though nothing more) who occupied their site first – the venue or the complainant's dwelling or other land use. However, our informants were not certain of the efficacy of this change. Queensland had used such a clause for some time, but it was viewed as ineffectual, and the NSW legislation appeared to give considerable subjectivity and discretion in whether to apply the order of occupancy in decision-making. When asked about the Brisbane-model of place-based legislation informants were generally aware of the Entertainment Precincts, but suggested that Sydney's greater size and less concentrated live music scene meant such an approach was not viable there.

Other changes to the Liquor Act have allowed for a new *On-Premises Entertainment Venue* license that has cut liquor licensing costs for a small bar from \$60,000 to \$500. This aims to produce a set of smaller venues, on the Melbourne model, and it is hoped will increase live music opportunities in the city (S2). However, not everyone is pleased with this change. Both hoteliers and established restaurateurs have fought it (see Creagh 2007; Willson 2007). A *Laneway Business Development Program* has been instituted as a means to creating vibrant laneways supporting smaller businesses including live venues (City Of Sydney 2008). Since our research was completed, the NSW Government has also introduced a lockout for key venues in central Sydney, modelled on the Queensland laws.

But Sydney was viewed by informants there and elsewhere as *the* laggard city, well behind policy changes happening in Melbourne and Brisbane.

### **Melbourne**

Melbourne is said to have an internationally recognised vibrant live music scene and is supportive of a diversity of live music venues (Bastow 2005; Harden 2008). Our informants all cited the small bars and laneway venues that are a feature of Melbourne's CBD and inner suburbs, and which are mostly absent in other Australian cities, as significantly contributing to the health and vibrancy of the live music scene in the city. Yet it is difficult to speak of one 'Melbourne regime' as local government policy often differs significantly – not least in the so-called 'dry belt' of the Eastern suburbs where liquor licenses have been difficult to obtain. Yet, it is these conditions that have encouraged concentration of a thriving night-time economy in places such as Brunswick Street, Fitzroy, which is located near the city-end of the Eastern Freeway.

The small bars phenomena relates to the liberalisation of liquor laws in Melbourne in 1988. A full account of these law changes is beyond the scope of this paper (see Nieuwenhuysen 2007 for a full account). In summary, the total number of licences increased five-fold from 1987 to 2007, without much change in per capita alcohol consumption, and with the majority of new venues being small scale premises (Nieuwenhuysen 2007:2). The liberalisation has led to dramatic diversification of premises, with greater variety in both what venues offer, and venues locating in places never before considered profitable. Many of the laneways, rooftops and basements of inner Melbourne have been transformed as a result, livening the city. This trend to accommodate venues of less than 100 patrons is being actively supported further in the City of Melbourne area with an Amendment to their Planning Scheme to introduce a new '*Policy for Licensed Premises...*' that explicitly seeks to encourage smaller venues throughout the city (particularly in the Capital City Zone) in part by restricting the development and clustering of larger clubs and hotels, though the latter has very recently been scrapped, for the moment at least (Johnston 2009).

Despite the abundance of small venues, there remain perceptions that the Melbourne live music scene has been under threat from incompatible development. In 2002/03 the *Fair Go for Live Music* Campaign was initiated by Vic Music, a not-for-profit organisation that acts as an advocate voice for musicians and others in the music industry in Victoria (M4). The campaign was in response to concerns over the loss of venues within Melbourne, including the need for first occupancy rights of existing venues, the effect of new residential development and complaints, and the resultant loss of venues or loss of live music operations (M3; also see Webb 2003). The campaign itself involved comprehensive research and consultation with venue owners on the effect of current legislation on live venues and resulted

in a submission paper to be presented to state and local governments (M3). Those involved in the campaign said there was exceptional support and interest for the initiative from venue owners, lobbyists and members of the public (M3), and this was supported by other informants, though by no means was public support universal, with resident's groups critical of venue operators in key suburbs.

As a result of the *Fair Go For Live Music* campaign it was suggested that local and state Governments had at least started to respond to the issues identified by venue owners and work more collaboratively through the development of a *Live Music Taskforce* (M4). The Taskforce acts to identify issues that impact on live music venues and recommends to State and Local Government bodies possible legislative and other changes that need to be made (Carbines 2003). The Live Music Taskforce is demonstrative of a collaborative approach between major stakeholders and policy makers to managing live music venues. Informants from the Melbourne City Council noted a number of Taskforce recommendations had been investigated, including the promotion of higher building standards in entertainment areas and education campaigns for new residents. In particular, the Taskforce has promoted the principle that there was an identified need to implement a principle that the 'onus of responsibility [i.e. for noise attenuation] should fall upon the agent of change' (Carbines 2003:37-38).

But other informants noted some of the existing problems, such as outdated policy and a loss of operations/venues were still apparent in some local government areas. As a result Vic Music had recently renewed the *Fair Go* campaign (M4). In some locations not only could one complainant initiate a full review of a venue's opening hours and acceptable levels of noise through the Liquor Licensing authority, but there was a general perception that such reviews were generally undertaken without any real investigation of the amount of noise venues were actually emitting, and whether residents' complaints were fully justified. Venues were then either forced to alter their operations, change opening hours and the types of music they accommodated (acoustic or otherwise); or stop live music altogether – opting to invest in other forms of entertainment such as pokies or dining. Further, there was a lack of certainty as to the level of noise that venues could emit, though this has been resolved in some local authorities.

Many of the Melbourne informants were also concerned about the battle *de jour*, the 'lockout'. In 2008 the state government introduced and later withdrew a 2am lock out for all entertainment venues within Melbourne. Similar to the 3am lockout that had been introduced in Brisbane, all venues, from the smaller bars through to the mega-clubs were subject to the same legislation, which doesn't shut venues at 2am, but allows for no entry to the premises for any new patrons after that time. The lockout is a highly contested policy intervention. However, we felt this was not so much an issue about live music per se. The legislation

covers all licensed venues and it is not impossible for a live music performance to be completed within the timeframe, even allowing for patrons to 'migrate' to other venues prior to 2am. However, the informants from the music industry viewed it as a typical form of reactionary legislation to concerns over violence on the street and alcohol fuelled behaviour that would actively harm live music venues, and the KPMG report on the Melbourne trial suggests it did not prove successful in overcoming the problems the lockout attempted to address (KPMG 2008). Residents groups and law enforcement in both Victoria and Queensland did have more positive views though.

### **Brisbane**

In early 2007 international music magazine 'Billboard' listed Brisbane as one of the international 'hotspots' for music, with a particular focus on the Fortitude Valley area as the breeding ground for successful bands such as Powderfinger, the Saints and the Go-Betweens (Carne 2007). Yet historically Brisbane has been criticised as unsupportive of live music (Stafford 2006) and having a 'dearth' of live performance spaces (Turner 1992:24). A set of threatened venue closures and the furore over the complaints closing down live music at The Press Club in Fortitude Valley in 1999 led to the *Save the Music Campaign* being initiated by industry representatives, venues, lobbyists and some patrons to successfully pressure local and state government to intervene. That intervention took the form of the *Valley Music Harmony Plan* (2004) which significantly altered planning and liquor laws within a designated 'Entertainment Precinct'. This place-based approach was distinct and unique in the Australian experience. The Entertainment Precinct is legislated and enforced through Brisbane City Council's Planning Scheme – *City Plan 2000* and respective Local Plans and the *Brisbane City Council Amplified Music Venues Local Law 2006* (Brisbane City Council 2006) as legislated by the *Local Government Act 1993* s956G. It has changed the balance of power in dealing with noise problems in clear favour of the venue operators, such that:

- New residential developments within the precinct has to invest in noise attenuation measures to ensure all residences can achieve a set noise level (90 decibels);
- All music venues within the precinct are allowed to emit a standard noise level at their boundary; and
- Volume levels are set and managed by the Local Government (Brisbane City Council) and are no longer implemented by the Liquor Licensing Division of State Government. (Brisbane City Council 2002).

The *Valley Music Harmony Plan* has included other innovations. The Plan's website [[http://www.brisbane.qld.gov.au/BCC:BASE::pc=PC\\_74](http://www.brisbane.qld.gov.au/BCC:BASE::pc=PC_74)] features a 'Valley Sound Machine', which is designed as an educational tool to inform prospective apartment purchasers of the likely soundscape of the Fortitude Valley environs, under different sound insulation scenarios. It is not known whether this intervention has had any affect on buyer behaviour, but it demonstrates one possible means to inform purchaser decisions in advance. An alternative

approach is to require additions to property titles warning prospective purchasers of pre-existing music venues and possible noise impacts

Brisbane has also been moving towards some liberalisation of liquor laws to allow for small neighbourhood bars explicitly on the Melbourne-model, though there are doubts as to whether Brisbane City Council's planning regime is as accommodating (see Moore 2009). And the Queensland government introduced a 3am lockout in Brisbane in 2005, which has led to considerable debate and to transport problems (see Sandy 2009) but which is now in some sense an accepted feature of the landscape.

While it provides 'certainty' and 'fairness' to the venue operator, we remain somewhat sceptical of the overall success of the Brisbane scheme. The outstanding issues primarily relate to issues of monopoly control and a lack of alternatives. There is a common belief that there is a need for achieving 'more of a diffusion of places to go in Brisbane' (B3) rather than focussing all entertainment within one section of the city. Venues outside the Valley are effectively beholden to the same ruinous regime as existed before – no certainty and subject to potential incompatible development. Brisbane has seen an emptying out of CBD venues to continued concentration in Fortitude Valley. Yet there are very few landholders within the bounds of the designated entertainment precinct and they have benefited enormously from the limits to competition outside the precinct, and the provision of additional state and local government supports (i.e. subsidised night public transport services for their patrons). Having few meaningful alternatives to the Valley for a city of Brisbane's size is clearly not sustainable.

## **Conclusions**

In response to our research questions, live music venues are viewed as threatened in most jurisdictions, even more so in Sydney, and there are particular legislative and policy barriers. The experience of venue operators in each of Sydney, Melbourne and Brisbane suggest that that live music venues appear to be one land use that will suffer under application of a 'traditional' polluter-pays regime, as has been the case over the last few decades in most jurisdictions. Urban policy should be such that existing live music venues can be supported and their negative externalities managed by applying a more nuanced regime that in many cases assumes the 'change-agent-pays', such as that evidenced in Brisbane's Fortitude Valley.

However, applying such a policy environment only to a small isolated piece of the city, as in Fortitude Valley, affords decision-makers a politically palatable solution where live music is protected in sites imagined by the broader electorate as important to preserve. Yet it leaves venues outside the designated monopoly subject to the previous ruinous regime and more likely to closure. We suggest existing (or any new) venues in areas outside the designated Entertainment Precinct are deserving of a more supportive policy regime, based on a principle

of responsibility for noise attenuation lying with the change-agent. And we question the (unstated) policy of uber-concentration that Fortitude Valley represents. Extreme segregation of the night-time economy to only one location in a city appears unsuited to our large, dispersed Australian cities, not least in terms of accessibility.

And though there may be arguments against the liberalised liquor laws in Melbourne that unleashed the 'European'-style small bar phenomena, it has certainly generated a set of venues that are often accommodating of live music, providing significant opportunities for that city's performers, and increasing community access to live music to a very large area of the inner-city and some middle suburbs. Diversifying licensed venue types in Sydney and Brisbane appears a sound policy objective, but we suggest these laws should not be rushed as the potential nuisance of new venues must still be effectively managed. The needs of residents and other noise-sensitive neighbours should not be forgotten when bringing forth a more vibrant night-time economy.

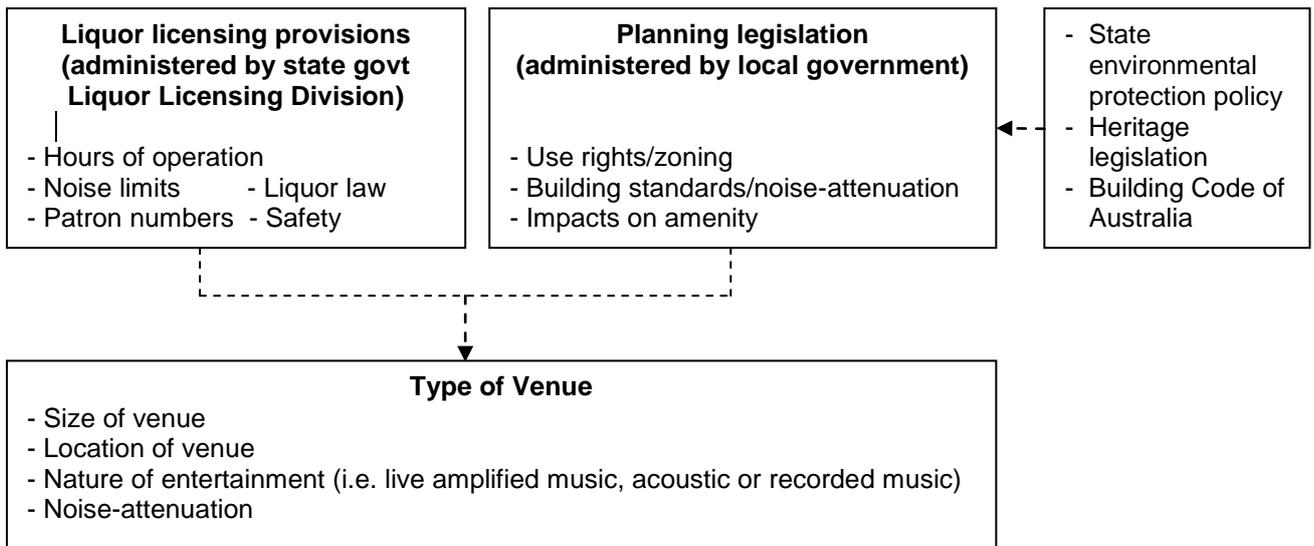
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**Figure 1: Policy influencing live music venues**



**Table 1: Formal interviews conducted**

<b>Respondent Identification</b>	<b>Date of Interview</b>	<b>Position</b>
<b>BRISBANE</b>		
<i>B-1</i>	18 <sup>th</sup> June, 2008	Representative, music industry association
<i>B-2</i>	20 <sup>th</sup> June, 2008	Policy officer, local government
<i>B-3</i>	1 <sup>st</sup> August, 2008	Cultural industries academic
<i>B-4</i>	11 <sup>th</sup> August, 2008	Representative, state government
<b>SYDNEY</b>		
<i>S-1</i>	2 <sup>nd</sup> July, 2008	Venue owner
<i>S-2</i>	2 <sup>nd</sup> July, 2008	Music industry lobbyist
<i>S-3</i>	3 <sup>rd</sup> July, 2008	Planner, local government
<i>S-4</i>	8 <sup>th</sup> July, 2008	Cultural industries academic
<b>MELBOURNE</b>		
<i>M-1</i>	7 <sup>th</sup> July, 2008	Venue owner
<i>M-2</i>	9 <sup>th</sup> July, 2008	Planner and Policy officer, local government (2 representatives)
<i>M-3</i>	9 <sup>th</sup> July, 2008	Former representative, music industry association
<i>M-4</i>	7 <sup>th</sup> August, 2008	Representative, music industry association

**Table 2: Legislation, policy and administrating departments in Brisbane, Sydney and Melbourne in 2008**

	<b>Brisbane</b>	<b>Sydney</b>	<b>Melbourne</b>
<b>Planning and development legislation</b>	<ul style="list-style-type: none"> <li>- <i>Local Government Act 1993</i></li> <li>- <i>Local Law (Entertainment Venues and Events) 1999</i></li> <li>- <i>Integrated Planning Act 1997</i></li> <li>- <i>Amplified Music Venues Local Law 2006</i></li> <li>- Local government planning scheme (i.e. <i>Brisbane City Plan 2000</i>, Brisbane City Council)</li> </ul> <p><b>Administrating bodies:</b></p> <ul style="list-style-type: none"> <li>- Department of Local Government, Sport and Recreation</li> <li>- Department of Infrastructure Planning</li> <li>- Local Government</li> </ul>	<ul style="list-style-type: none"> <li>- <i>Environmental Planning and Assessment Act 1979</i> and <i>Environmental Planning and Assessment Regulation 2000</i></li> <li>- <i>State Environmental Planning Policy (Temporary Structures and Places of Public Entertainment) 2007</i></li> <li>- <i>Local Government Act 1993</i></li> <li>- Local government planning scheme</li> </ul> <p><b>Administrating bodies:</b></p> <ul style="list-style-type: none"> <li>- NSW Government Department of Planning</li> <li>- Local Government</li> </ul>	<ul style="list-style-type: none"> <li>- <i>Building Act 1993</i> and <i>Building Regulations 2006</i></li> <li>- Local government planning scheme</li> </ul> <p><b>Administrating bodies:</b></p> <ul style="list-style-type: none"> <li>- Victorian Building Commission</li> <li>- Local Government</li> </ul>
<b>Environmental protection legislation</b>	<ul style="list-style-type: none"> <li>- <i>Environmental Protection Act 1994</i></li> <li>- <i>Environmental Protection (Noise) Policy 1997</i></li> </ul> <p><b>Administrating bodies:</b></p> <ul style="list-style-type: none"> <li>- Environmental Protection Agency</li> </ul>	<ul style="list-style-type: none"> <li>- <i>Protection of the Environment Operations Act 1997</i></li> </ul> <p><b>Administrating bodies:</b></p> <ul style="list-style-type: none"> <li>- Department of Environment and Climate Change</li> </ul>	<ul style="list-style-type: none"> <li>- <i>Environmental Protection Act 1970</i></li> <li>- <i>State Environmental Protection Policy (Control of Music Noise from Public Premises) No. N-2</i></li> </ul> <p><b>Administrating bodies:</b></p> <ul style="list-style-type: none"> <li>- Environmental Protection Authority Victoria</li> </ul>
<b>Liquor licensing</b>	<ul style="list-style-type: none"> <li>- <i>Liquor Act 1992</i> and <i>Liquor Regulation 1992</i></li> </ul> <p><b>Administrating bodies:</b></p> <ul style="list-style-type: none"> <li>- Department of Tourism, Fair Trading and Wine Industry</li> </ul>	<ul style="list-style-type: none"> <li>- <i>NSW Liquor Act 1982</i> and <i>NSW Liquor Regulation 1996</i></li> <li>- <i>NSW Liquor Act 2007</i> and <i>NSW Liquor Regulation 2008</i></li> </ul> <p><b>Administrating bodies:</b></p> <ul style="list-style-type: none"> <li>- Office of Liquor, Gaming and Racing</li> </ul>	<ul style="list-style-type: none"> <li>- <i>Liquor Control Reform Act 1998</i> and <i>Liquor Control Reform Regulations 1999</i></li> </ul> <p><b>Administrating bodies:</b></p> <ul style="list-style-type: none"> <li>- Consumer Affairs Victoria-Liquor Licensing</li> </ul>
<b>Building regulations</b>	<ul style="list-style-type: none"> <li>- <i>Building Code of Australia</i></li> </ul> <p><b>Administrating bodies:</b></p> <ul style="list-style-type: none"> <li>- Australian Building Codes Board</li> </ul>	<ul style="list-style-type: none"> <li>- <i>Building Code of Australia</i></li> </ul> <p><b>Administrating bodies:</b></p> <ul style="list-style-type: none"> <li>- Australian Building Codes Board</li> </ul>	<ul style="list-style-type: none"> <li>- <i>Building Code of Australia</i></li> </ul> <p><b>Administrating bodies:</b></p> <ul style="list-style-type: none"> <li>- Australian Building Codes Board</li> </ul>

