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In recent decades outdated noise, planning and liquor laws, encroaching residential development, and the rise of more lucrative forms of entertainment for venue operators, such as poker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 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. 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: a review of the management of live music and noise emissions, a summary of the findings for each of Brisbane, Sydney and Melbourne, and a discussion 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 been noise levels, sleep disturbance and human health. When live music emanates from venues it ‘invades’ the space of residences and other businesses, whether that space be indoor and outdoor (Berglund, et al 1999a; Cohen 2007:212). Residents may retreat within their homes, or from rooms within the dwelling. 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 music 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 (e.g. 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 balance 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, makes the noise polluter 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. The cost of doing so is often economically unviable (Radbone 2002:14). Such a case led to the forced cessation of live music at The Press Club in Fortitude Valley when the Sun Apartments building was opened immediately next door (see Figure 1; Aldred 2000:3).

The polluter-pays approach is not necessarily the most ideal.

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
The authors undertook a comparative review of policy for live music venues across Brisbane, Sydney and Melbourne 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 present? Are they threatened or are they thriving?
2. Are there barriers to the operation and provision of live music?
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. Are there improvements that could be made 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 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>>

<< INSERT FIGURE 2 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 3 (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 3 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 FIGURE 3 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.

Sydney

Current situation: The general view of all the Sydney interviewees was that live music in the city was suffering badly and in need of attention, though some suggested there had been an upswing very recently. Whereas during the 1980’s Sydney was considered perhaps the rock capital of Australia by the late 1990’s many venues had closed. As one interviewee (S1) noted, Sydney only had few key venues for local live music performance earlier this decade:

“The Annandale”… “the Hopetown and the Metro, and at that stage the Newtown RSL, as the main stages in Sydney, in a city of 5 million people”

There are some new entrants (the Excelsior, the Spectrum), and there were other smaller venues in existence. But though the city shares similar built form to inner-Melbourne, it has not seen a proliferation in ‘European’-style bars due to the costs and difficulties in obtaining a liquor license. Sydney was viewed by informants there and elsewhere as the laggard city, well behind policy changes happening in Melbourne and Brisbane.

Barriers: Afflicted by the problems common to other cities, Sydney is particularly dominated by a hotel industry that has specialised in gaming, since the introduction of poker machines in 1997, and the broadcasting of sports. But the main barriers appeared to be legislative, and primarily relating to liquor law. As another interviewee (S2) noted:

“we only have pubs and clubs in Sydney and NSW, hotel licenses and club licenses - we don’t have restaurant licenses or the European style thing, the wine bar thing”

Legislation and its effects: 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. Interviewees highlighted an imbalance in the broad legislative environment in NSW. Not only were separate planning and liquor licensing approvals processes involved, but a single complainant could effectively shut down live music at a venue. The Liquor Act of 1982 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 achieve a reduction of approximately 10 decibels – which may not be all that substantial considering the costs involved.

However there have been advances, some of which have flowed from both a government inquiry in 2002 (Johnson et al 2002) and the live music industry's Raise the Bar Campaign, running since 2006, which have sought to secure changes to liquor licensing and planning laws, and to highlight issues such as economic costs in responding to noise complaints (Raise the Bar 2008).

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.

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. 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). And our informants suggested other barriers to start-up venues remain:

“I think the whole, this whole ‘small bars Act’, you know it was $50,000 to get a small bar license and now it is $500 which is great, that is fantastic, but the whole process will still be convoluted - at the end of the day it costs $500 to get your liquor licence, but you are still going to have to put in social impact studies in your area, you are still going to have to get it through council, you are still going to have everything up to date.” (S1)

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.
Further Improvements: During 2008 the broader situation regarding noise conflict and constricting liquor law was 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.

The Sydney interviewees were relatively luke-warm about the possibility of applying Brisbane’s place-based legislation. Whilst generally aware of the Entertainment Precincts, they suggested that Sydney’s greater size and less concentrated live music scene meant such an approach was not viable there.

Consultation frameworks have not been made as strong as in Melbourne. Other options seemingly not being explored in Sydney include education provision for prospective residents to locations with live music venues.

Melbourne

Current situation: Melbourne has an internationally recognised vibrant live music scene with a diversity of live music venues (Bastow 2005; Harden 2008). Small bars and laneway venues are a feature of Melbourne’s CBD and inner suburbs, significantly contributing to the health and vibrancy of the live music scene. 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. Despite its successes, Melbourne has problems, summarised by one interviewee:

“Venues such as The Espy, The Corner and Revolver are thriving whilst others are threatened by laws and a declining live music scene” (M3)

Barriers: Other than prohibitions in the dry belt, and despite its somewhat healthy scene, there remain perceptions that live music is under threat from incompatible development. By no means is public support for live music universal, with resident’s groups critical of venue operators in key suburbs. In 2002/03 the Fair Go for Live Music campaign was initiated by Vic Music, a not-for-profit organisation, lobbying for first occupancy rights of existing venues and less impacts on venues from new residential development and complaints (M3; also see Webb 2003).
Legislation and its effects: 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 Niewuwenhuysen 2007). 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 (Niewuwenhuysen 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.

A Live Music Taskforce, a collaboration of major stakeholders and policy makers towards managing live music venues, is a unique feature of the Melbourne model (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 Taskforce has promoted the principle that the ‘onus of responsibility [i.e. for noise attenuation] should fall upon the agent of change’ (Carbines 2003:37-38). 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.

But other informants noted some of the existing problems, such as outdated policy and a loss of operations/venues were still apparent in other local government areas. 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 specific local authorities with the adoption of set policies for noise emission.

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 lockout for all entertainment venues within Melbourne, such that they could not allow entry to the premises for any new patrons after 2am. 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, informants from
the music industry viewed it as a typical form or reactionary legislation to concerns over violence on the street and alcohol fuelled behaviour that would actively harm live music venues. 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.

**Further Improvements:** Our informants did not view place-based legislation as necessary in the Melbourne context. The priority for existing venues was on retaining rights to continuing existing uses across the spatially dispersed music scene.

Melbourne has not moved forward on campaigns to inform new residents of the likely problems of noise in dwellings near live music venues, which could be considered. As one interviewee (M4) suggested for residential unit sales:

> “the onus should be on the seller to let people know… “[about the noise impacts] “I mean you know you go down on a Saturday afternoon, it’s sunny, it’s great, and you don’t know that that pub is going to be noisy until two in the morning” (M4)

The 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 (see Johnston 2009).

**Brisbane**

**Current situation:** In early 2007 international music magazine ‘Billboard’ listed Brisbane as one 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). Our interviewees weren’t so bullish as Billboard about the local music scene, highlighting problems that have seen many of the city’s iconic venues close. A furore over noise 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.

**Barriers:** Brisbane’s live music industry has essentially faced the same set of economic, legislative and planning problems as in other cities.
Legislation and its effects: Brisbane has employed a unique place-based approach, most notably through the Valley Music Harmony Plan (2004) which significantly altered planning and liquor laws within a designated ‘Entertainment Precinct’. 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 may be seen as a response to the introduction of performance-based planning in Brisbane. As noted by one interviewee:

“…the problem was that although performance based planning says you can put anything anywhere as long as you meet performance criteria - well we didn’t have the performance criteria before we started allowing development to occur.” (B2)

The Valley Music Harmony Plan has included other non-legislative innovations. The Plan’s website [http://www.brisbane.qld.gov.au/BCC:BASE::pc=PC_74] features a ‘Valley Sound Machine’, 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. Another approach is to require additions to property titles warning prospective purchasers of pre-existing music venues and possible noise impacts

While it provides ‘certainty’ and ‘fairness’ to the venue operator, we remain somewhat sceptical of the overall success of the Brisbane scheme. Applying a place-based 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. But beyond the boundaries problems remain. 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, such as the Caxton Street precinct, West End, Woollongabba and Paddington, 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.

**Further improvements:** Brisbane has 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 (Moore 2009). Resolving the situation outside the Valley remains a key concern, and it is not certain that present consultative arrangements for the live music industry are adequate.

**Conclusions**

In response to our research questions, live music venues are viewed as threatened in most jurisdictions, especially Sydney, with legislation and planning policy directly implicated in their survival. Live music venues struggle to survive within a ‘traditional’ polluter-pays regime, as in many local government areas in Australia.

The ways forward seem clear. One is the adoption of more nuanced regimes that assume the ‘change-agent-pays’, as in parts of Melbourne and in Brisbane’s Fortitude Valley. Another is policy support for smaller venues, most notably through changes to planning and liquor law on the model of Melbourne’s small bar licenses. The latter has generated a set of venues that are often accommodating of live music, providing significant opportunities for Melbourne’s performers, and increasing community access to live music to a very large area of the inner-city and some middle suburbs. This may prove more successful in the long-term than the ‘ring-fencing’ and uber-concentration applied in Brisbane. Empirical research on the numbers of live music venues in different cities before and after legislative change would help shed light on this, work that is beyond the scope of this study.

The collaborative approach to management embodied by the Live Music Taskforce in Melbourne appears to have merit. But what appears to be most difficult is finding means to further mediate the interface between new residents and existing venues. The education strategies adopted in Brisbane seem worthy, but require research on their efficacy. We suggest the implementation of new legislation and control should be carefully handled 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: Encroaching residential development: Sun Apartments adjacent to The Press Club, Fortitude Valley, Brisbane (left); Rainbow Hotel, Fitzroy, Melbourne (right)
Figure 2: Locations of key sites
Figure 3: Policy influencing live music venues

Liquor licensing provisions (administered by state govt Liquor Licensing Division)
- Hours of operation
- Noise limits
- Patron numbers
- Liquor law
- Safety

Planning legislation (administered by local government)
- Use rights/zoning
- Building standards/noise-attenuation
- Impacts on amenity

- State environmental protection policy
- Heritage legislation
- Building Code of Australia

Type of Venue
- Size of venue
- Location of venue
- Nature of entertainment (i.e. live amplified music, acoustic or recorded music)
- Noise-attenuation
Table 1a: Formal interviews conducted

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

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<th>Venues</th>
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<tr>
<td>BRISBANE</td>
<td></td>
</tr>
<tr>
<td>1st June – 21st August 2008</td>
<td>The Press Club, The Tivoli, Jubilee Hotel, The Arena, The Zoo (Fortitude Valley); Tongue &amp; Groove (West End); Caxton Hotel (Caxton Street, Petrie Terrace)</td>
</tr>
<tr>
<td>SYDNEY</td>
<td></td>
</tr>
<tr>
<td>2nd-6th July 2008</td>
<td>Annandale Hotel (Annandale); Sandringham Hotel, Enmore Theatre (Newtown); Gaelic Theatre (Surrey Hills)</td>
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<tr>
<td>MELBOURNE</td>
<td></td>
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<tr>
<td>7th-9th July 2008</td>
<td>Rainbow Hotel (Fitzroy); Revolver (Prahran); Esplanade Hotel (St. Kilda)</td>
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<tr>
<td>Planning and development legislation</td>
<td>Brisbane</td>
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