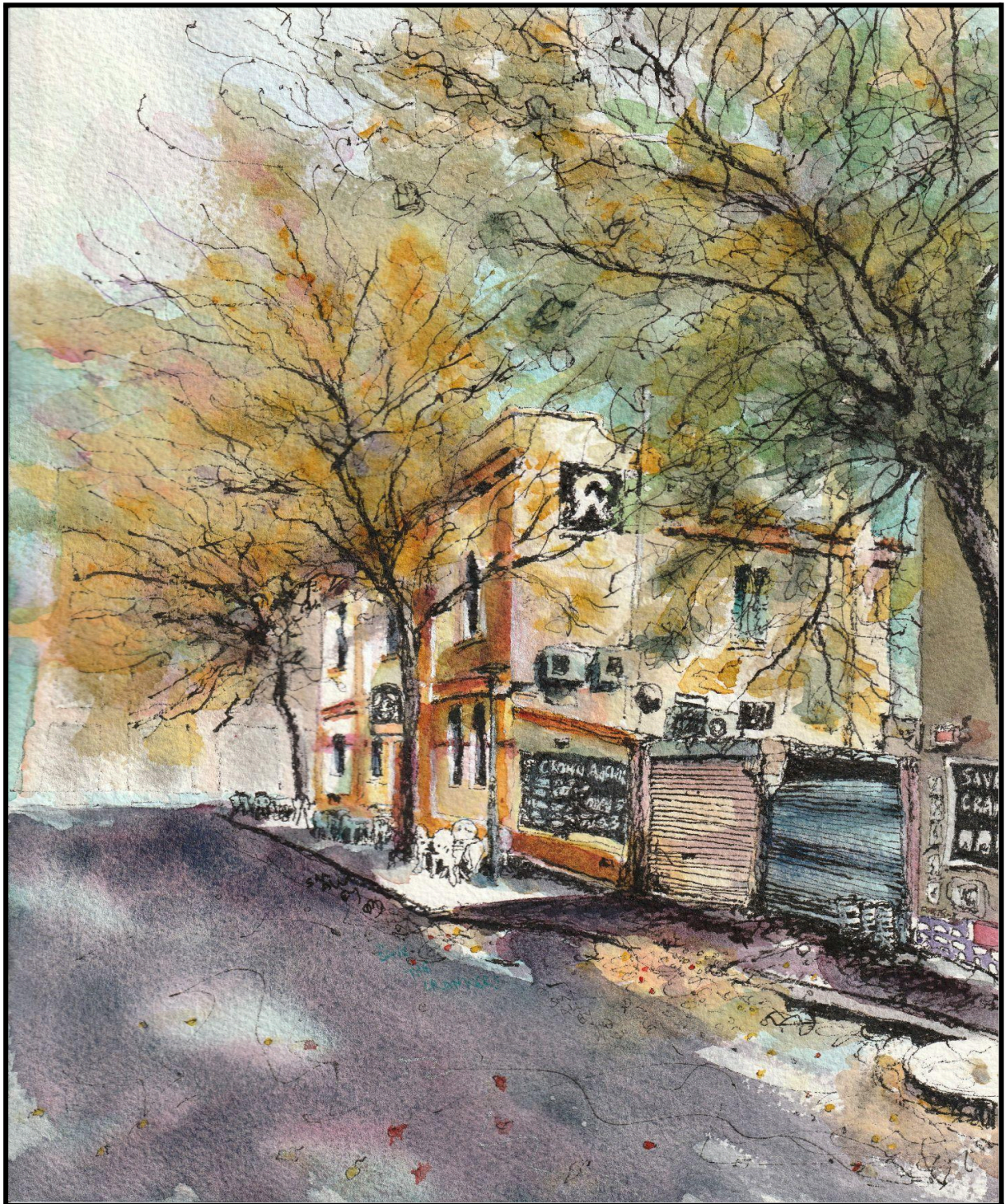


Designated Live Music Venue Report

A report on the inclusion of venues in the Minister's noise attenuation requirements under the *Planning, Development and Infrastructure Act 2016*.

Save The Cranker

9 December 2024 - Revised Edition



Cover art

Let There Be Light

[Crown & Anchor Hotel, Adelaide]

Deborah Smalley, 2024.

[@deborahsweetp](#)

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Authors' notes

Save The Cranker is a volunteer community organisation. The survey that informed this report was written and built in 2 days, and was only open for consultation for 15 days across one of the busier hospitality weekends of the year. This report was written in just 12 days, by 3 unpaid volunteers at all hours of the night and morning.

If we had the time and resourcing of a state government agency, we would have been able to produce a far more comprehensive survey of all venues in the Adelaide city square and a more in-depth discussion on the finer points of defining live music and live music venues for the purposes of a legislative outcome.

So, please, be generous when (yes, when) you spot a spelling or grammar mistake that we have missed, or if there is an omission of your favourite venue in the report proposal. We have done our best with the resources that we have for the community that we love, and we sincerely hope that it is enough.

Your feedback is welcome by email to SaveTheCranker@gmail.com

You can contact the Planning Minister's office directly at MinisterChampion@sa.gov.au

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Building on Community Success

A report on the inclusion of venues in the Minister's noise attenuation requirements under the *Planning, Development and Infrastructure Act 2016*.

The Save The Cranker campaign's fight to protect the Crown & Anchor Hotel led to significant legislative changes, paving the way for stronger protections for Adelaide's live music culture. Premier Peter Malinauskas said in his Facebook post on 18 August 2024, this historic win is an example of 'what can happen when the government works in partnership with the private sector and the community so we can achieve a win-win outcome.'

As part of Save The Cranker and State Labor Government's commitment to community collaboration through the consultation on Designated Live Music Venues (DLMV), we initiated a survey to ensure the diverse community of Adelaide's live music venues receive the necessary consideration and representation. This report consolidates the findings of that survey, offering valuable insights into venue operations, community needs, and how this legislation can best support and grow the vibrancy and diversity of Adelaide's internationally recognised music scene.

Planning laws are only one piece of the puzzle in revitalising Adelaide's live music scene and activating the city's night time economy. While this legislation is no panacea, reinvigorating this space will require ongoing community support and collaboration across all three tiers of government to address the barriers currently faced.

As we move forward into the new year and transition from Save The Cranker to Music Culture Adelaide, we remain committed to engaging with our community and working constructively to advance this cause.

The Minister's noise attenuation requirements

The *Planning, Development and Infrastructure (Designated Live Music Venues and Protection of Crown and Anchor Hotel) Amendment Act 2024* ('Cranker Act') amended the *Planning, Development and Infrastructure Act 2016* ('PDI Act'), creating the ongoing protections below.

The relevant legislation

The following was inserted into section 127 of the *PDI Act* by the *Cranker Act*:

3—Amendment of section 127—Conditions

(1) Section 127—after subsection (3) insert:

(3a) A relevant authority must, in granting development authorisation for a relevant residential development within 60 m of a boundary of a Designated Live Music Venue, impose a condition that the development include noise attenuation measures in accordance with the Minister's noise attenuation requirements.

(3b) For the purposes of subsection (3a), the Minister must publish on the SA planning portal the Minister's noise attenuation requirements.

(2) Section 127—after subsection (8) insert:

(9) In this section—

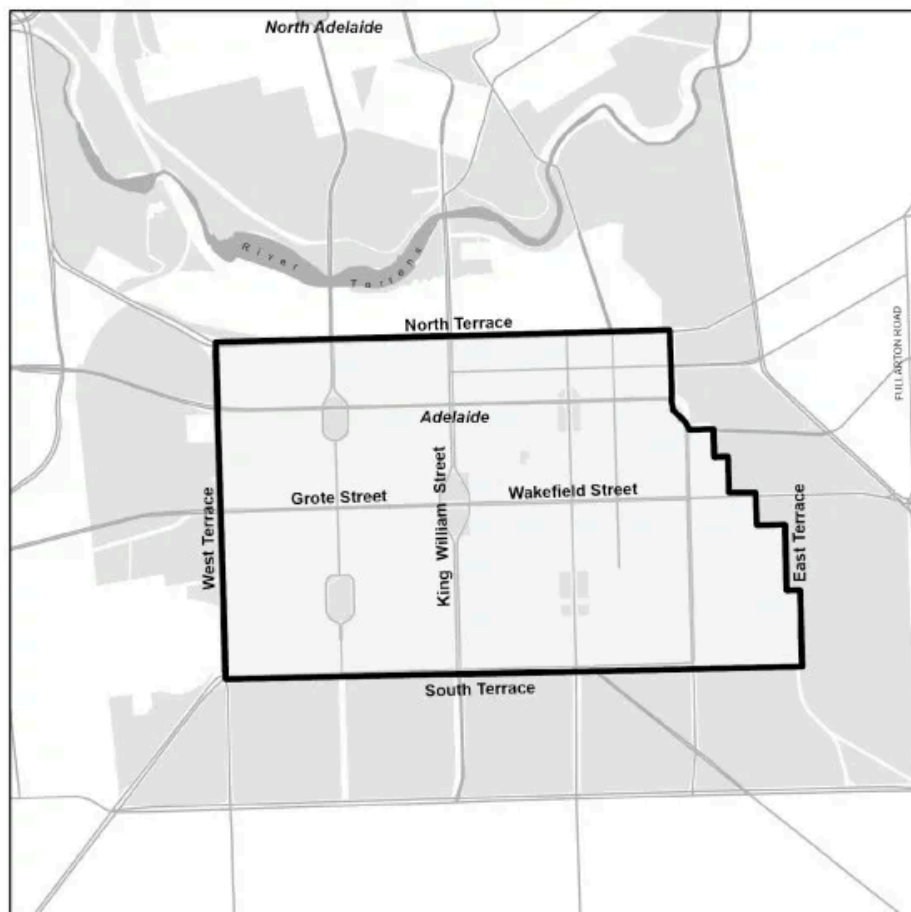
Designated Live Music Venue means a venue or place within the Designated Live Music Venue area that is designated by the Minister in the Minister's noise attenuation requirements;

Designated Live Music Venue area means the area of land bounded by the bold black line on the map set out in Schedule 4A;

relevant residential development means development primarily for residential purposes but does not include development primarily for the purposes of a hotel or motel or to provide any other form of temporary residential accommodation for valuable consideration.

The legislation also provided a map outlining the Designated Live Music Venue area. This area is simply the Adelaide CBD (not including North Adelaide), bordered by the parklands.

Schedule 4A—Designated live music venue area



Commentary on defined terms

This section includes our commentary on the defined terms within the new legislation.

Live Music

Commentary on the Minister's indicated position

While not a legislatively defined term, it is essential to consider what live music is when then considering what a Designated Live Music Venue is.

During the passage of the bill through parliament, Planning Minister Nick Champion said,

I would say a karaoke performance would not constitute live music. You know live music when you see it: it involves an instrument, it involves a performance. But if someone wants to get an electric synthesiser out and do other additional things to it you would be able to see—

He indicates that karaoke and the use of pre-recorded material does not constitute live music and suggests that live interaction or performance involving an electronic instrument, like a synthesiser, would qualify as live music if the performer is actively manipulating the equipment to create or adapt the music in real time.

This interpretation aligns with modern understandings of live electronic performances, where DJs or producers interact with synthesizers, mixers, or digital equipment to deliver a unique, live experience. Minister Champion implies a distinction between pre-recorded playback even when accompanied, and a dynamic, creative process happening in the moment.

In practical industry terms though, there is no such distinction. Pre-recorded playback is an accepted and essential component of the modern live performance experience. Many modern professional live performances use a click track to sync the performance with backing tracks, audio triggers, effect triggers, and lighting triggers. This is not only seen at international touring level.

This standard of production value is often achieved by local Adelaide musicians. For example, a local tribute band *Angels and Oils* has 5 musicians (a typical rock band line-up of guitars, bass, drum kit, and vocals) playing their instruments along to a click track in their In Ear Monitor ('IEM') system. This synchronises the live performance with a backing track that includes the remaining instruments, such as the horn sections from various Midnight Oil tunes, to complement the performance. This promotional video clearly shows the mix of the on-stage line-up and the additional backing tracks: <https://youtu.be/NXfcypj3wQE>

Minister Champion also fails to acknowledge in his comment that the human voice is an instrument. The use of any pre-recorded backing track in a live performance setting is functionally and practically the same as karaoke, and is a global industry standard. It would be entirely inappropriate if this indicated definition were to be applied as-is. Definitions of a live performance should not hinge on the use of pre-recorded material.

Specifically on the topic of karaoke, there are other distinctions to be made which are more appropriate.

In the main, there are two forms of karaoke venue; the **karaoke bar**, where there is a stage and microphone at the front of a large room that is open to the public, and the **private karaoke venue**, where small rooms with limited capacity (approx. 10-15 people) can be hired for use by small groups and is not open to the public. With the exception of the Minister specifically ruling out karaoke, a karaoke bar does satisfy the rest of the definition that he indicated in parliament. It does involve an instrument (the human voice), it does involve a performance (to a public audience), and it does involve the live manipulation of the instrument and the pre-recorded material as part of the performance. Private karaoke, however, does not involve a performance as the space is not open to the public - on this point alone, a private karaoke venue can *never* be considered a live music venue.

Another key point is that the live music in a karaoke bar or private karaoke venue is not delivered by performers but by members of the public. This may be the simplest distinction which would exclude karaoke from the definition of live music without having a detrimental effect on any other form of music performance.

With that said, there is a third, less common, form of karaoke which involves a live music performance by musicians who are accompanying a member of the public singing the lead vocal part, in a performance to a public audience. This form of karaoke is, without doubt, a live music performance.

Save The Cranker is broadly unopposed to the inclusion of permanent dedicated karaoke bar-type venues or live band karaoke venues as DLMVs.

Additionally of note, karaoke bars already successfully attenuate their sound under the current regulations. It is nearly impossible to hear the adjacent room at a private karaoke venue. It would be of interest to any developer to investigate the attenuation measures in place in Adelaide's karaoke venues to inform their new responsibilities under the act.

Adelaide has had a thriving electronic music scene since the late-1980s. One of Adelaide's current preeminent electronic music venues and survey respondent stated that, in 2024 alone, they have hosted over 60 original international acts, 40 national acts and 165 local DJs. Each and every one of those hours of music was original and unique, involving electronic instruments being manipulated in real-time, so it is heartening that the Minister's indicated thinking supports this form of live music.

Ironically, this venue was left off the initial draft list of DLMVs.

Another venue, Ancient World—a dedicated live music venue on Hindley Street—hosts two original live music performances each week, alongside additional nights featuring karaoke and DJ-focused dance parties where both original and pre-recorded music are played. This venue, which has benefited from the MDO's 'See It Live' funding at a critical time during the ongoing challenges facing live music venues (for which they have expressed deep gratitude), shared the following statement:

Music is creative, evolving, intuitive and reactive between audiences and performers. We urge the Minister to be careful not to set arbitrary limits that are too conservative or narrow that will fail to consider evolving contemporary forms of music and performance. In particular, but not limited to, the intersection between live performance, production of original music and DJ performances that

include original music productions mixed live for a unique, dynamic and bespoke experience that is reactive to the audience and being created live by the performer. This is a still emerging form of music that is incredibly popular with younger audiences and therefore the Minister must consider and consult broadly before committing to a definition that could freeze the conception of live music and dedicated live music venues in a way that is too limiting, damaging or harmful to the emerging musical community.

Ancient World was also absent from the draft list. We sincerely support fair considerations to venues that predominantly host live electronic music in all of its varied forms finding their way onto the DLMV list.

Existing definitions in various jurisdictions

There are existing definitions for 'live entertainment' across Australia and internationally which are extremely useful in establishing a benchmark for use. This report first lists the most pertinent existing definitions before proposing one for application in South Australia.

In South Australia, the only legal definition of what might constitute live music or a live music venue exists in the [Liquor Licensing Act 1997](#) definition of 'live entertainment':

4—Interpretation

"live entertainment" means—

- a. a dance or other similar event at which a person is employed or engaged to play music (live or pre-recorded); or
- b. a performance at which the performers, or at least some of them, are present in person; or
- c. a performance of a kind declared by regulation to be live entertainment.'

Federally, it was the intention of the [Live Music Australia](#) program to do the following:

- Live Music Australia was established to fund live music venues, festivals and organisations that support quality original Australian live music.
- To support performance of original live Australian musicians and bands playing to live audiences, and a sustainable venue-based live music industry.

This is similar to MDO's position that live music is simply about performance by musicians and bands to an audience.

Australasian Performing Right Association and Australasian Mechanical Copyright Owners Society (APRA AMCOS) which defines live music as:

Performances where musicians play instruments or sing in real-time before an audience. This encompasses a variety of settings, including concerts, festivals, and gigs at venues like pubs, clubs, and cafes.

In the Live Music Office and Music NSW's submission to the Callinan Review of the Sydney CBD 'Lockouts', the following definition was proposed:

"live entertainment" means—

- a. event at which a person (or persons) is/are employed or engaged to play music (live or pre-recorded); or
- b. a performance at which the performers, or at least some of them, are present in person; or
- c. a performance of a kind declared by regulation to be live entertainment;

"The premises must not operate solely as a nightclub and shall be a venue which has a market orientation toward art, live performances, and supporting cultural events and endeavours."

The British Music Venues Trust ([MVT](#)) offers what we would consider the most comprehensive definition of Grassroot Music Venues and is considered the current international best practice example. We recommend anyone reading this document to familiarise themselves with the trust, its intent, and understand how they arrived at their definition.

Designated Live Music Venue

South Australia's existing definitions

There is no existing legal definition of a live music venue in South Australia. The Music Development Office (MDO) implies a definition via its grant application process for the MDO Live Music Events Fund 2025-2026:

- Are you a music business / organisation who supports South Australian musicians in the development, delivery or production of contemporary original music?
- Will your proposed event provide opportunities for local South Australian musicians and music businesses?

The implied definition of a live music venue here only relates to *original* music, and there is much academic discussion about what constitutes originality when it comes to music, upon which this report will not elaborate. In the context of a grant application, directing funding towards original music ventures is uncontroversial and, in fact, welcome. In the context of constructing a definition of a live music venue for the entire state, the use of the word 'original' or similar would create issues and is not supported by Save The Cranker.

In the absence of an explicit definition, the MDO grant prerequisites suggest that the government already considers live music to be the broad-ranging concept of *musicians delivering a performance to a crowd*. A key factor in determining what constitutes a live music venue appears to be its role as a business actively engaged in the music industry and dedicated to supporting musicians in the development, delivery, or production of music. This underscores the importance of creating opportunities for local artists and music businesses, which are essential to South Australia's vibrant cultural landscape.

UK's Grassroots Music Venues

In our opinion, the current international industry leader in defining a music venue is the UK's Music Venues Trust which has established an accepted and acknowledged [definition](#) derived from the definition contained in the [2015 Mayor of London's Music Venues Rescue Plan](#).

The Music Venues Trust define the cultural and social importance of a Grassroots Music Venue (GMV) by testing its reputation, role and activity against six criteria:

1. **Elephant Test**
Musicians and audiences in the town/borough/city think that is the Grassroots Music Venue.
2. **Focus on cultural activity as its main purpose and its outcomes**
The venue's raison d'être is the music it programmes.
3. **It is a music business, run by music experts**
An organisational focus on music. Other ancillary services (alcohol, food, merchandise) subsidiary or dependent upon music activity.
4. **It takes risks with its cultural programme, and that risk taking is the ignition system of the engine that is the UK music industry**
Programmes artists that deserve audiences with no expectation of direct financial reward; as a result of this loss making activity, significant economic returns become available to the UK music industry.
5. **A Beacon of Music and key generator of night-time economic activity**
The presence of a Grassroots Music Venue (or venues) provides a central beacon of music activity that inspires towns/ boroughs/cities to be musical, and the absence of one causes a dearth of music activity. By programming and reputation, GMVs attract audiences who add significant value to other aspects of the night-time economy (restaurants, pubs, bars, clubs, transport).
6. **Plays nicely with others**
Occupies an important role within its local community and is open to further networking.

A Grassroots Music Venue displays some or all of these characteristics, dependent upon factors such as location, economic climate, or seasonal variations. This is a solid benchmark from which to draw from or align to.

Austin, Texas: Our City of Music Sister City

Adelaide's UNESCO City of Music [Sister City](#) is Austin in Texas, USA, which is considered to be one of the world's leading music cities. Austin has a clear Live Music Venue definition:

LIVE MUSIC VENUE - means an establishment used for the presentation of live music and performances typically for a fee or admission charge for participants or spectators.

May feature other live performances, including plays, motion pictures, or other dramatic performances, so long as such performances constitute less than 50 percent of all events. The venue must clearly establish the ability of an artist to receive payment for work by percentage of sales, guarantee, or other mutually beneficial formal agreement.

a) INDOOR. An indoor facility, including, but not limited to, performance venues, music venues, theaters, movie theaters, and performing arts centers.

b) OUTDOOR. An outdoor facility where the stage or entertainment is located outdoors, including, but not limited to, amphitheaters, outdoor stages, and permanent outdoor movie theaters.”

PERFORMANCE VENUE/THEATER is the use of a site for presentation of plays, motion pictures, or other dramatic performances within a building means an establishment used for the presentation of live performances, plays, motion pictures, or other dramatic performances, typically for a fee or admission charge for participants or spectators. May feature live music if performances constitute less than 50 percent of all events.

a) INDOOR. An indoor facility, including, but not limited to, performance venues, music venues, theaters, movie theaters, and performing arts centers.

b) OUTDOOR. An outdoor facility where the stage or entertainment is located outdoors, including, but not limited to, amphitheaters, outdoor stages, and permanent outdoor movie theaters

Additional requirements for Live Music venues:

- Defined performance and audience space; Permanent equipment for music performance including sound board, professional audio system, and stage lighting;
- Programs live music on an ongoing basis.

Nevada, USA

A particularly comprehensive definition comes from the [2023 Nevada Revised Statutes Chapter 368A § 090](#).

While the entire article is reproduced below, sections Nev Rev Stat 368A § 090.2.a.1, 368A § 090.2.a.8, and 368A § 090.2.a.9 are of particular interest for our purposes and have been highlighted:

NRS 368A.090 “Live entertainment” defined.

1. “Live entertainment” means any activity provided for pleasure, enjoyment, recreation, relaxation, diversion or other similar purpose by a person or persons who are physically present when providing that activity to a patron or group of patrons who are physically present.

2. The term:

(a) Includes, without limitation, any one or more of the following activities:

(1) Music or vocals provided by one or more professional or amateur musicians or vocalists;

(2) Dancing performed by one or more professional or amateur dancers or performers, including, without limitation, dancing performed by one or more persons who are nude or partially nude;

(3) Acting or drama provided by one or more professional or amateur actors or players;

- (4) Acrobatics or stunts provided by one or more professional or amateur acrobats, performers or stunt persons;
- (5) Animal stunts or performances induced by one or more animal handlers or trainers, except as otherwise provided in subparagraph (3) of paragraph (b);
- (6) Athletic or sporting contests, events or exhibitions provided by one or more professional or amateur athletes, sportsmen or sportswomen;
- (7) Comedy or magic provided by one or more professional or amateur comedians, magicians, illusionists, entertainers or performers;
- (8) A show or production involving any combination of the activities described in subparagraphs (1) to (7), inclusive;
- (9) A performance by a disc jockey who presents recorded music; and
- (10) An escort who is escorting one or more persons at a location or locations in this State.

(b) Except as otherwise provided in subsection 3, excludes, without limitation, any one or more of the following activities:

- (1) Television, radio, closed circuit or Internet broadcasts of live entertainment;
- (2) Entertainment provided by a patron or patrons, including, without limitation, singing by patrons or dancing by or between patrons;
- (3) Animal behaviors induced by animal trainers or caretakers primarily for the purpose of education and scientific research;
- (4) An activity that is an uncompensated, spontaneous performance that is not longer than 20 minutes during a 60-minute period;
- (5) An activity described in subparagraphs (1) to (8), inclusive, of paragraph (a) that does not constitute a performance, including, without limitation, go-go dancing; or
- (6) Marketing or promotional activities, including, without limitation, dancing or singing that is for a period that does not exceed 20 minutes during a 60-minute period and that is associated with the serving of food and beverages.

3. The exclusions set forth in paragraph (b) of subsection 2 do not apply to an activity provided by a nonprofit religious, charitable, fraternal or other organization that qualifies as a tax-exempt organization pursuant to 26 U.S.C. § 501(c), or by a nonprofit corporation organized or existing under the provisions of chapter 82 of NRS, when the number of tickets to the activity offered for sale or other distribution is 15,000 or more.

4. As used in this section, "person who is nude or partially nude" means a natural person with any of the following less than completely or opaquely covered:

- (a) His or her genitals;

(b) The pubic region; or

(c) A female breast below a point immediately above the top of the areola.

(Added to NRS by 2003, 20th Special Session, 147; A 2005, 2481; 2015, 3763)

Report's proposed key features of a Live Music Venue

These components, proposed by this report, are derived from all of the above definitions.

Live performance

At the heart of a live music venue is 'real-time' creativity: a musician manipulating musical instruments or equipment to produce music, in a performance for a public audience. This could be a musician strumming a guitar, a DJ mixing tracks on the spot, or an artist using electronic equipment like synthesisers to shape sound for a live audience. What matters is the performer's active role in creating the music. Simply hitting play on a streaming service playlist does not constitute live music.

Fit for purpose

These venues are purpose-built for live performances. They typically feature a stage or performance area, professionally installed sound and audio mixing systems, and lighting to create the best experience for both performers and audiences. Whether standing or seated, the audience should feel part of the action by having a contextually appropriate viewing space.

Focus on music

Live music venues are businesses that put music first. While they might sell food, drinks, or merchandise, these are secondary to their main cultural role: hosting performances.

A hub for community and culture

These spaces are not just about music; they're about connection. A live music venue often becomes a cultural hub, drawing people together and supporting the local economy. Performers and audiences interact in ways that create a shared experience and foster a sense of identity for the community.

Inclusive and innovative

Exemplar live music venues welcome all kinds of music, including experimental and unconventional styles. They take chances on emerging talent and embrace new trends, ensuring they stay relevant and exciting for performers and audiences alike.

Report's proposed model of a Live Music Venue

A live music venue has a purpose-equipped space, with music production equipment such as a stage or dedicated performance space, audio mixing, or stage lighting equipment to aid in the delivery of a live music performance, and a contextually appropriate audience space such as stalls in a performance theatre, standing room for a pub band room, or seated tables for a jazz or cabaret bar.

A live music venue may have other functions in other spaces at the venue, such as being a pub, or a community space for hire, but it has a dedicated space that is designed and fitted to host the following:

Live Traditional Music Performance: Musicians playing manually operated physical musical instruments in front of a live audience. For the avoidance of doubt, this includes:

- Acoustic soloists and duos
- Bands
- Orchestras and ensembles
- Vocalists, with a backing band or backing track

A physical musical instrument is one which is manually operated by human interaction. It is manipulated to produce sound in real time directly by the physical actions of the musician. Such an instrument may be

- acoustic, such as a piano, acoustic guitar, or any instrument from the string, woodwind, brass, or percussion families,
- electronic, such as a keyboard or synthesizer, or,
- electric or require other electronic components or signal chains, such as an electric guitar.

Live Electronic Music Performances: DJs and producers creating and mixing tracks, and musicians operating digital or electronic instruments. For the avoidance of doubt, this includes:

- DJs curating and mixing pre-recorded tracks for an audience
- DJs creating new music live, including incorporating pre-recorded tracks (i.e. mash-ups)
- Electronic Music Producers performing their own pieces, including incorporating pre-recorded tracks, or creating new music live via digital or electronic instruments

A digital or electronic instrument may include virtual piano, synthesiser, or other tone generator software which is manipulated on a computer or tablet device.

Hybrid Performances: Performances that mix other art forms with live music performance or electronic music performance, including the use of pre-recorded elements. For the avoidance of any doubt, this includes:

- Musical theatre productions, accompanied by either live musicians or a pre-recorded track
- Opera, accompanied by either live musicians or a pre-recorded track
- Ballet, calisthenics, or other dance art forms which feature a live musical performance i.e. accompanied by an orchestra.
 - Note: Dance which is accompanied by a backing track does *not* have a music performance component, and is not considered to be live music.
- Adelaide Festival or Adelaide Fringe shows which feature live music performance

Designated Live Music Venue Area

What are the boundaries?

The Minister has indicated that the address rather than the physical location, defines the boundaries in the map in Schedule 4A. An excellent example venue for this is The District, within Skycity Casino. This venue has a North Terrace address (*on* the boundary) but it is physically located on the north side (*beyond* the boundary) of North Terrace. The minister has indicated that this would still be considered to be within the prescribed area.

While we strongly believe this legislation introduces best-practice principles, we urge further reviews to support live music venues with sound attenuation measures beyond Adelaide's city square. We hope the government considers expanding the DLMV Area

or, if not, explores innovative legislative approaches to protect venues in non-CBD areas. The *Agent of Change* or *Order of Occupancy* principles could be a practical way to achieve this, and we would welcome the opportunity to advocate and consult on what these changes could look like.

We acknowledge the housing supply crisis and we support opening up development for housing as a fundamental right. No one in our community should face housing insecurity. However, rather than a culture of NIMBYism (Not In My Back Yard), we advocate for YIMBYism (Yes In My Back Yard), while also protecting culturally significant spaces and commercially successful businesses that contribute to local economies. Venues like The Gov, The Wheaty, The Robin Hood Hotel, The Cumby, The Woodshed, and Elizabeth RSL are vital to their communities. Without proactive efforts, these venues are increasingly at risk due to housing encroachment.

For example, at 10pm The Wheatsheaf Hotel now silences performers in an attempt to allay vexatious complaints. A large clock on stage counts down the time performers have left—cutting short the nights of 100 patrons enjoying live music and community connection. This happens multiple times a week and reflects a broader issue across the sector.

We must act to preserve Adelaide's vibrant live music culture while addressing housing needs. A balanced approach is essential to ensure that venues can continue to thrive and enrich our communities.

What is a venue or a place?

How should a live music venue or place be defined?

- Is it the lot and street address, or is it a specific operation within that lot and address?
- What about addresses and lots which hold multiple distinct live music venues?
Example: Shotgun Willie's and Memphis Slim's share the 22 Gilbert Place, Adelaide SA 5000 address.
- What about addresses which have a main venue which is not a live music venue, but have a further space within the venue which is inarguably a live music venue?
Example: Skycity Casino and The District.

These questions will need to be considered by the Minister in his determination. We note again that he has already indicated that the address is part of this consideration.

Since the purpose of this legislation is to inform planning provisions, Save The Cranker supports determining each individual venue on its own granular merit and then applying the DLMV status to the entire title and land parcel which contains the venue.

This provides a clear and inarguable boundary from which to measure when determining whether an adjacent development is within 60 metres of the venue. This distance should be measured at the minimum possible length from boundary to boundary of both relevant lots.

In practice, considering the above examples, this means that:

- If Shotgun Willie's and Memphis Slim's are both live music venues they should be individually listed as DLMVs, and that in both cases this would apply to Title CT 5399/102 and Land Parcel F105785AL2. In other words, that title and land parcel would be listed *twice* on the list, as it meets the criteria twice.
- If The District is a live music venue, regardless of whether Skycity Casino is or not, the entire Title CT6277/534 and Land Parcel D128908QP604 would therefore be

listed once on the list. It is worth noting that the bounds of this particular lot includes other venues like the Adelaide Convention Centre and the InterContinental Hotel.

Relevant Residential Development

The City Of Adelaide's [City Plan - Adelaide 2036](#) is working towards a population doubling to 50,000 in the next 12 years. This will not be achievable without rapid residential development across the city. This plan makes the entire CBD area subject to a possible future residential development.

Minister's proposed list of Designated Live Music Venues

On 30 October 2024, Save The Cranker received a draft list of DLMVs from the Minister's office which included the following venues:

1. The Austral – 205 Rundle Street
2. Crown & Anchor Hotel – 196 Grenfell Street
3. The Crown and Sceptre – 308-312 King William Street
4. The Cumby – 205 Waymouth Street
5. The Exeter Hotel – 246 Rundle Street
6. Gilbert Street Hotel – 88 Gilbert Street
7. Grace Emily Hotel – 232 Waymouth Street
8. Hindley Street Music Hall – 149 Hindley Street
9. The Hotel Metropolitan – 46 Grote Street
10. The Jade – 142-160 Flinders Street
11. Jive – 181 Hindley Street
12. Rhino Room – 1/131 Pirie Street
13. Shotgun Willie's – 22 Gilbert Place
14. The Stag – 299 Rundle Street
15. The West Oak – 208 Hindley Street

Save The Cranker was invited to provide feedback and consult on the iteration of this list.

Minister's proposed noise attenuation measures

In a letter to Save The Cranker dated 30 October 2024, Planning Minister Champion proposed the following noise attenuation measures to be effective in this designation:

Any new residential development within 60 metres of the above venues will need to comply with specified noise attenuation requirements. Those requirements will be to achieve a noise level in any bedroom exposed to music noise (L10) less than:

- 8 dB above the level of background noise (L90,15 min) in any octave band of the sound spectrum
- 5 dB (A) above the level of background noise (LA90,15 min) for the overall (sum of all octave bands) A-weighted levels.

We largely agree with this proposal. The baseline sound level measurements should instead be taken at times when the DLMV is operational so that it is reflective of the peak contextual noise level rather than the background noise level. This adjustment would create a more realistic and fair representation of the noise environment and better address the unique challenges of urban live music settings.

National precedents

In Victoria, the *Agent of Change* principle, implemented as part of the *State Environment Protection Policy (Control of Music Noise from Public Premises) 2018*, establishes clear guidelines for managing noise in proximity to live music venues. Under this principle, the responsibility for noise attenuation lies with new developments near existing live music venues. Importantly, noise attenuation measures are calibrated against peak operational noise levels rather than general ambient noise, recognising the distinct nature of live music environments. For further reading, see [Victoria Planning Provisions Amendment VC120 Explanatory Report](#).

Similarly, New South Wales has adopted robust measures to safeguard its live music ecosystem. The *Live and Local Strategy* includes provisions that focus on noise management, particularly for residential developments near venues. These measures, developed in consultation with industry stakeholders, acknowledge that live music is a vital cultural asset and requires tailored regulatory approaches to ensure coexistence with urban growth. From 1 July 2024 they have adopted an *Order Of Occupancy* principle which will be a fundamental determinant around disturbance complaints and considers whether the licensed venue or the complainant occupied their premises first. The party established first will be favoured in determining disturbance complaints. This coexists with a grant program that will help venues with sound attenuation. For further reading, see ['Era of serial noise complaints shutting down venues is over' media release](#) by Minister for Gaming and Racing, Minister for Music and the Night-time Economy.

Importance of aligning or exceeding other states' regulations

By aligning noise attenuation requirements with operational noise levels, South Australia will set a new standard for live music protection while fostering harmonious urban coexistence. Incorporating peak noise level measurement not only provides clarity for developers but also reinforces the government's commitment to the long-term sustainability of the live music sector. The Honorable Minister Nick Champion is on record stating;

'We have to preserve the very thing that people found attractive in the first place, which is the life of that precinct.'

This underscores the importance of integrating development with cultural preservation to sustain the unique character of live music venues within urban settings.

It is imperative that we avoid the onset of late-stage gentrification, where the soul of the city is drained by poorly considered decisions that overlook what truly enhances its vibrancy and enriches the cultural experiences of everyone in the community. This doesn't just sit with planning but it does squarely sit with policy makers and community consultation.

We urge the government to refine its approach, ensuring that South Australia's protections meet or exceed the standards set by other states and deliver meaningful safeguards for the vibrancy and diversity of Adelaide's live music scene.

Adelaide is Australia's only UNESCO City Of Music. To this end, we should be seen as an aspirational model for live music related governance. Setting a new standard is our city's responsibility to the rest of the nation in line with our UNESCO status.

Multifaceted Benefits of Sound Attenuation

Implementing sound attenuation measures extends beyond mitigating noise pollution; it also significantly enhances energy efficiency and contributes to a greener economy.

In the 14 October 2024 *South Australia bidding to host COP31 Government Press Release*, Premier Peter Malinauskas said 'South Australia is already a world leader in renewable energy and decarbonisation and hosting COP31 would firmly put our state on the global map.'

Energy Efficiency and Cost Savings

Effective soundproofing often involves adding insulation materials that serve dual purposes: reducing noise transmission and improving thermal performance. For instance, installing soundproof windows can enhance a building's energy efficiency by minimising heat loss during winter and reducing heat gain in summer, leading to lower heating and cooling costs.

Similarly, weatherstripping windows and doors not only seals gaps that allow noise infiltration but also prevents drafts, thereby improving energy efficiency and contributing to cost savings on heating and cooling bills.

Sustainable Building Practices

Incorporating sound attenuation into building design aligns with sustainable construction practices. Materials like cellulose insulation, which is made from recycled paper products, provide both thermal resistance and soundproofing benefits, supporting environmental sustainability.

Sound attenuation measures contribute to a greener economy by enhancing energy efficiency, reducing heating and cooling costs, and supporting sustainable building practices. The existing government commitment to achieving these outcomes reinforces the liberal application of this Ministerial determination and the broader listing of venues as DLMVs.

Minister's proposed criteria for assessment of a Designated Live Music Venue

In a letter dated 30 October 2024, Planning Minister Champion said that he will have regard for the following when determining whether to designate a live music venue:

- the extent to which the venue is used as a live music venue
- whether there is likely to be residential development within 60 metres of the venue
- any relevant zoning that applies to the venue in the Planning and Design Code, which could include:
 - consideration of whether existing code policy in relation to noise attenuation is already sufficient
 - whether a venue is located within a zone envisaged for entertainment
- whether the venue is a place of State or local heritage
- the existing development approval and any relevant conditions attached to it
- any other approvals or licences (such as a liquor licence under the *Liquor Licensing Act 1997*) the venue has.

Save The Cranker was invited to provide feedback and consult on these criteria.

Criteria thresholds and commentary

While there was regard for these criteria in our industry survey, we note that no thresholds for eligibility were indicated in the Minister's letter.

Extent of use as a live music venue

This report has already outlined in detail the appropriate definitions of live music and live music venues.

Any venue which satisfies the definition as a live music venue should be designated as a live music venue, regardless of the extent of the use. The extent of a venue's use does not equate to its importance within the live music ecosystem in Adelaide, nor should it have bearing on whether it is worthy of protection under the new law.

What is clear from our survey results, which are discussed later, is that many venues only operate when there is a performance. There is a simple economic necessity for some to remain closed. It is equally an economic reality for others to remain open, likely operating as a front bar in order to make ends meet. There is also a practical reality; these venues are fitted out for purpose and while they may only be open a few nights a week, most cannot easily be used at any other time for another purpose. They are, effectively, *always* a live music venue regardless of their operational hours.

Any objective test to the extent of use as a live music venue would not be reflective of the reality of the industry.

Likely residential development within 60m

It is our opinion that the *entire* Designated Live Music Venue Area is an area that is likely to be subject to relevant residential development in the near future, for the purposes of the Minister's determination. The effect of the City Of Adelaide's [City Plan - Adelaide 2036](#) means that any specific test designed in 2024 to determine the likelihood of development at a specific venue will need to be revisited year on year to remain up-to-date as the plan progresses.

It is far less work for the Minister, and far more certainty for music venue operators, owners, and developers, to acknowledge that the entire city is an area likely to host residential development. This same logic applies to the consideration of any existing or known planned development proposals. This is Adelaide's CBD. Development is always likely, and even encouraged.

Therefore, there should not be an individual consideration as to whether a development is likely in order for a venue to be determined as a DLMV. Any venue within the designated live music area is likely to be, at some time in the future, subject to a residential development within 60 metres.

Zoning, existing attenuation, and entertainment precincts

Adelaide's CBD is vibrant because it is so easy to find live music entertainment in every corner of the square mile.

The fact that this legislation exists highlights that any of the existing attenuation measures are, clearly, inadequate. There is no need for a case-by-case consideration as the new attenuation requirements are superior and should therefore prevail.

While there are two notable entertainment precincts, East End and West End, the unfortunate reality is that high-rise development (residential or otherwise) is attracted to these precincts in order to steal their existing vibrancy to better sell their property. The practical effect of this is to denigrate the precinct's value and eventually lead to its demise - living cultural vibrancy replaced by characterless grey high-rise buildings. This is sometimes erroneously called borrowed value; when something is borrowed, it is returned. In this case, the value and vibrancy is never returned. The value is stolen.

In this context, whether a venue is within a stated entertainment precinct or not has little value as it will not be protected merely by being so located. All venues which satisfy the criteria as a live music venue should be afforded determination as a DLMV regardless of their zoning.

Heritage and other historic considerations

The heritage status of the venue is, for the purposes of this determination, largely inconsequential, as the effect of this protection relates to sound attenuation at the site of a new nearby development. This does not directly affect the heritage building itself.



Ann Domingo and Henrica Noll meet The Beatles at their press conference at the South Australian Hotel 1964. Once it's gone it's gone demolished 1971

The draft list of DLMVs notes the Cumberland Arms Hotel and the Crown and Sceptre Hotel. These venues have not held live music in many years; over a decade in the case of the Cumby. Regardless, they were included on the list because of their historical quality as a past live music venue. These are examples of venues which, in days past, would have easily satisfied the criteria as a live music venue. It was noted that their inclusion on the list was so that, in the future, these venues may choose to restart their live music operations and should therefore be protected for the purposes of this Ministerial determination.

Save The Cranker admires the forethought and agrees wholeheartedly with this reasoning, but we think that it should be applied to several other venues too.

A prime example here is the Edinburgh Castle Hotel (The Ed Castle). In its current (and most recent previous) configuration it was operating as a Live Music Venue and most certainly would have met the criteria for the DLMV status if it were currently operating. The stage and band room remain intact, ready for prospective custodians of the venue. Having the listing does not mean that it is locked into only being a space for live music performance but it would give an increased level of security and certainty for any prospective venue operator wanting to re-engage the space, and a level of certainty for any proposed nearby development. The Ed Castle has served with distinction for decades; its operations in September 2009 can be seen in this video and blog post by Spoz of a performance by The Waterslides:

- https://www.youtube.com/watch?v=8s_iXjCMxDI
- <https://spoz.blogspot.com/2009/09/waterslides-aviator-lane-20th-century.html>

Consider another topically relevant example; the Kings Head.

The King's Head was a successful hotel which hosted live music on King William Street, Adelaide's 'Main Street' if you will. It ceased trading only to facilitate a development which would have returned the hotel to its previous operation once the addition of a high rise was completed on the rear of the lot. Both before and after the development, the King's Head would easily satisfy the criteria as a DLMV. It is unfortunate but the development has ground to a halt and the venue now sits derelict and unoccupied while awaiting a resolution in the courts. Only in the immediate present does the venue not satisfy the criteria.

It is our opinion that the same historical consideration be applied, and that venues like the Kings Head and The Ed Castle also be included on the list in the Minister's determination.



A Dj's Perspective - One of Mark Yusef Wilson's "How Soon is Now" gigs at the Kings Head

Additional venues that this historic use-case consideration should apply to:

- The Ed Castle Hotel, Currie Street
- The King's Head, King William Street
- Colonel Light Hotel, Light Square
- The Elephant, Vaughan Place
- Enigma Bar, Hindley Street
- Newmarket Hotel (ex-HQ entertainment venue), North Terrace
- St Paul's, Pulteney Street
- Liquor Trades Union Hall (The Promethean), Grote Street

Report's proposed criteria for assessment of a Designated Live Music Venue

This report proposes the following criteria for the assessment of a venue as a Designated Live Music Venue.

- The venue has a street address within the Schedule 4A map
 - By virtue of being within the area, the site is likely to be subject to a nearby relevant residential development
 - By virtue of being within the area, the site and nearby development will both benefit from the application of the noise attenuation requirements in excess of the existing zoning requirements
- The venue is a current or historic a live music venue
 - A live music venue is simply defined as:

A venue which is especially equipped to host live music performances as part of its primary regular operations.

- Consideration must be given to:
 - [This report's proposed key features of a Live Music Venue](#)
 - [This report's proposed model of a Live Music Venue](#)
- A venue is a current live music venue if it has operated as such within the last 5 years, at the time of original designation.
 - The effect of this clause is that a venue which has not operated as a live music venue in the last 5 years could lose its ongoing designation unless, in the opinion of the Minister, the venue is considered a historic live music venue
- A venue is a historic live music venue if, in the opinion of the Minister as informed by music industry stakeholders;
 - The venue has most recently operated as a live music venue more than 5 years in the past, and
 - The venue operated with distinction as a live music venue.

Designated Live Music Venues Survey

Save The Cranker conducted a survey of the live music industry in the Adelaide CBD for the purposes of gathering accurate and current data to inform this report. Responses received after 25 November 2024 have not been considered in the writing of this report.

The survey listing is still available for viewing at: <https://forms.gle/spXewFScHe3YxhEj8>

Survey Development and Scope

Save The Cranker developed this survey as the most effective method to actively consult the community and establish a robust evidence base directly from live music venues. This approach aligns with the criteria outlined by the Minister for DLMVs, ensuring our recommendations are both accurate and reflective of the community's needs. The survey questions were carefully designed to capture critical information about venues, their operations, cultural importance, and potential challenges, forming a solid foundation for our report.

The survey comprised 38 questions, covering key areas such as venue type, cultural significance, capacity, operating history, live music programming, performance infrastructure, licensing provisions, and proximity to potential developments. The full list of questions is provided below to illustrate the breadth and depth of the consultation process.

The timeline for this process was tight, with less than a month to design the survey, determine its scope, and engage with venues. Challenges included outdated contact details for many venues, emails being flagged as spam, and overcoming initial hesitation or mistrust, as some venues misunderstood our intentions. Establishing trust and rapport was essential for obtaining meaningful responses.

The survey was launched at the City of Adelaide Live Music Forum and supplemented by a volunteer-driven telephone campaign to enhance engagement. Save The Cranker, as a representative organisation for the community, acknowledges the importance of gathering input from all stakeholders to effectively advocate for live music venues. Despite its limitations, the survey provides essential insights into the live music sector, highlighting its cultural value and addressing its vulnerabilities.

Survey Instructions

The [amendments to the PDI Act](#) as a result of the [Save The Cranker](#) campaign have created a new protection for live music venues in Adelaide.

Sites within the **designated live music area** can now be listed as a **Designated Live Music Venue** per the new section 127 subsections (3a), (3b), and (9) in the [Planning, Development and Infrastructure Act 2016](#). The protection is that new adjacent developments must include appropriate noise attenuation, therefore mitigating the negative effects of future noise complaints by new residents next to an established live music venue. The specific details are to be determined by the Planning Minister in the **Minister's noise attenuation requirements**. It is this ministerial determination that is being consulted on.

The relevant text of the PDI Act is:

(3a) A relevant authority must, in granting development authorisation for a relevant residential development within 60 m of a boundary of a designated live music venue, impose a condition that the development include noise attenuation measures in accordance with the **Minister's noise attenuation requirements**.

(3b) For the purposes of subsection (3a), the Minister must publish on the SA planning portal the **Minister's noise attenuation requirements**.

(9) In this section—

designated live music venue means a venue or place within the DLMV area that is designated by the Minister in the Minister's noise attenuation requirements;

designated live music venue area means the area of land bounded by the bold black line on the map set out in Schedule 4A;

relevant residential development means development primarily for residential purposes but does not include development primarily for the purposes of a hotel or motel or to provide any other form of temporary residential accommodation for valuable consideration.

Save The Cranker is in stakeholder consultation with the Planning Minister's office and we are undertaking a comprehensive survey of every venue in Adelaide as they may relate to the new designations. We need your help to be as well informed as possible in the writing of this report.

THIS SURVEY IS INTENDED TO BE COMPLETED BY INDUSTRY AND VENUE STAFF ONLY

IF YOU ARE COMPLETING THE SURVEY AS PART OF OUR VOLUNTEER SELF-SURVEY, PLEASE INDICATE THIS IN QUESTION 3 ABOUT YOUR ROLE AT THE VENUE

If you operate multiple venues at the same street address or in the same building (for example, *Shotgun Willie's* and *Memphis Slim's*) **please complete this survey for each individual venue.**

Your information will be used in a confidential manner by *Save The Cranker* to produce a report to the Planning Minister and his office. The raw data will not be provided to anyone outside of the *Save The Cranker* team. A copy of your responses will be emailed to you at the completion of the survey.

Please take the time to provide as much information as possible. Some questions require a response, but most are voluntary responses. The text boxes should expand to fit your response, so write as much or as little as you wish.

If you have any questions, you can contact us directly at savethecranker@gmail.com to discuss your venue.

Survey Questions

1. Timestamp (automatically generated field)
2. Email address
3. Your name
4. Your role at the venue
5. Venue name
6. Do you want this venue to be listed as a Designated Live Music Venue?
7. Venue address
8. What kind of venue is it?
9. What do you consider is the cultural importance of the venue?
10. What is the venue's maximum capacity?
11. How long has the venue been operating?

12. If the venue has previously traded under a different name or address, please provide details, including total operating time under all names and locations.
13. How many days a week is the venue open regularly?
14. Select the venue's regular operating days.
15. How many days a month does the venue regularly host live music?
16. Select the venue's regular live music event days.
17. How many acts typically perform at a single live music event at this venue?
18. When live music occurs at the venue, what does it typically look like?
19. What time of day do live music events usually occur?
20. Does the venue host all-ages music events?
21. Please select from the following regarding cover charges.
22. How would you personally define the term 'live music performance'?
23. Does the venue have a stage?
24. Does the venue have a permanent live music sound system?
25. Does the venue provide any backline, such as a drum kit, guitar and bass amps, or foldback speakers?
26. Does the venue have any permanent stage entertainment accessories, such as stage lighting, lasers, or smoke machines?
27. If there are other details about the stage, live music sound system, or performance equipment, please provide them here.
28. Are you aware of any current or future development proposals at the venue?
29. If so, please provide details about these development proposals.
30. Are you aware of any current or future residential developments within 60 metres of the venue?
31. If so, please provide details about these developments.
32. What zoning applies to the venue?
33. What is the current heritage status of the venue?
34. Does the venue have a liquor licence?
35. Are there any music or live performance provisions in the venue's liquor licence?
36. If so, please provide details of these provisions.
37. If there are other music or performance-related provisions in any other licensing agreement (such as with local council, insurance, or a lease agreement), please provide details here.
38. Please provide any other comments you wish to be considered in the writing of Save The Cranker's report to the Planning Minister.

Survey Responses

We received 57 responses from 39 individuals covering 39 venues. Respondents said that 36 of those venues should be on the list, and said that they were currently unsure about the inclusion of 3 of those venues. No responses were received about venues which the respondent did not want to be included on the list.

Venues noted by survey respondents

1. Adelaide Central Market
2. Ancient World
3. Art Gallery SA
4. Arthur-Art Bar (x2)

5. Baddog Bar
6. Brecknock Hotel/Citizen restaurant
7. Clarity Records
8. Crown and Anchor (x8)
9. Cry Baby (x2)
10. Dom Polski Centre
11. Elder Hall
12. Exeter Hotel
13. Fumo Blu
14. Gilbert Street Hotel
15. Grace Emily Hotel
16. Hindley Street Music Hall
17. ILA - The Lab (x3)
18. Jive (x3)
19. Lion Arts Factory
20. Little Bang Brewing
21. Low Life Basement Bar
22. Memphis Slim's House Of Blues (x2)
23. Nexus Arts Venue
24. Nola
25. Prompt Creative Centre
26. Rob Roy
27. Shotgun Willie's (x2)
28. Sugar
29. The Arts Theatre
30. The District
31. The Exeter Hotel
32. The Golden Wattle
33. The Hotel Metropolitan (x2)
34. The Jade
35. The Mill Adelaide
36. The Queens Theatre (x2)
37. UniBar ADL
38. Union Hotel
39. Velvet Underground

Venues which were contacted but did not complete the survey

We ran an email campaign from 10 November and a follow-up phone campaign from 14 November. Further individual follow-ups also occurred. Ultimately, all venues noted in this section did not provide a survey response as of the cut off date of 25 November 2024.

These venues either had a successful and positively received contact, or the contact was unsuccessful:

1. Adelaide Festival Centre - *inclusive of Festival Theatre, Space Theatre, Dunstan Playhouse, Her Majesty's Theatre*
2. Adelaide Irish Club
3. Adelaide Symphony Orchestra

4. Adelaide Town Hall
5. Bank Street Social
6. Belgian Beer Cafe
7. Box Factory Community Centre
8. Cafe Troppo
9. Carclew
10. Casablaba
11. Diverse-City
12. Electric Circus
13. General Havelock
14. Nightshade
15. Hotel Richmond
16. Italian Club
17. Kings Head Hotel
18. Lot Fourteen
19. Loverboy
20. Jack & Jill's Basement Bar
21. Mary's Poppin
22. Minor Works Building Community Centre
23. Mr. Goodbar
24. Mr. Kim's
25. Mylk Bar (two locations)
26. National Wine Centre
27. Nineteen Ten
28. Pastel Wine Bar
29. Pilgrim Uniting Church
30. Prince Albert Hotel
31. Prohibition Liquor Co.
32. Red Square
33. Rocket Bar & Rooftop
34. Saracens Head
35. SkyCity Adelaide
36. Some Where House
37. Strathmore Hotel
38. The Austral
39. The Cumberland Hotel
40. The Drive
41. The Little Red Door
42. The Stag Public House
43. TIA LIVE
44. UniBar Adelaide
45. Union Hotel
46. Zhivago

Where contact was unsuccessful it was due to outdated publicly available contact details on their website or Yellow Pages listings. We found that landline phone numbers were typically disconnected, and old email addresses (perhaps email addresses owned by a previous venue operator) bounced our incoming mail.

When contact was successful, these venues reacted positively to the prospect of the survey. Several venues gave us alternative or direct contact phone numbers and email addresses to senior staff, and all indicated during the contact that they would like to complete the survey. Some venues noted over the phone that they had seen our initial email but had not yet responded. Some of the reasons given for having not completed the survey yet, or possibly being unable to complete the survey were:

- Our original email may have been lost in the junk mail folder
- They didn't have time yet (evidently, they continued to not have the time as no response was received)
- Completing a survey was not a priority for them
- They were too busy, with some noting that it was the middle of Adelaide 500 week
- Said that they wouldn't be able to get to it in the short timeframe for a consultation response

Venues which were contacted but declined to participate

A small number of venues were successfully contacted but responded negatively or declined to participate:

1. The Atrium Lounge, InterContinental Adelaide

Contact note from our telephony volunteer: *Email updated. Talked to a lady at the lounge. She was reluctant to confirm or give any email, she was gatekeeping and asked me to explain who I was again - treated me like a telemarketer. When she understood the reason for the call she was snobby and said that it doesn't affect them as they are a hotel and don't have these problems with their music. I said that we are just trying to get consultation from a wide range of entertainment venues in Adelaide and that if I can email it through they are most welcome to respond should they choose too. She finally gave an email address and said she couldn't guarantee anyone would respond.*

2. The Crown and Sceptre Hotel

Contact note from our telephony volunteer: *Talked to the lady who answered, she said she was the only person there and it was a busy Friday afternoon so I had no time. She said they saw the email earlier in the week but they don't do live music any more so thought it wasn't applicable to them. I said they are still welcome to fill it out and that this was just a last minute follow up. She said they only very occasionally do live music but very rarely so it's not applicable. She thanked me for calling and for thinking of them. She was polite & gracious but rushed and super busy.*

3. The Elephant

Contact note from our telephony volunteer: *Stated that they no longer have live music or the upstairs stage area since COVID.*

Another venue that we contacted initially declined to participate, saying that they are disillusioned with years of government mismanagement of the arts industry and didn't see the value in engaging with government at all - even via a third party representative such as Save The Cranker. Despite this, a survey response was later received.

No other venues that were successfully contacted advised us that they did not want to participate.

Heritage Status Awareness Among Venue Operators

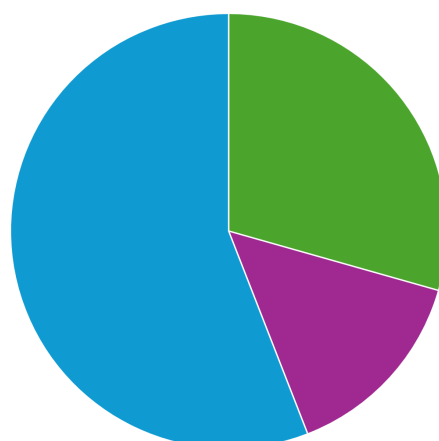
From the survey responses, it was evident that many venue operators were unaware of whether their building had heritage status. This lack of awareness can be attributed to several factors:

1. **Non-Ownership of Buildings:** Many venue operators are tenants rather than owners. Heritage status is typically highlighted during the conveyancing process, which is not part of the operators' responsibilities. Building owners, however, are likely to be more aware of the status of their property.
2. **Exclusion from Lease Agreements or Liquor Licences:** Heritage status is often not referenced in lease agreements or as part of liquor licensing requirements. This disconnect reduces the likelihood of tenants being informed about the building's heritage value.
3. **Misconceptions and Lack of Information:** Some operators believed their venue had heritage status when it did not, while others were unaware that their building was heritage-listed. This inconsistency highlights a broader gap in communication or understanding about heritage status among venue operators.

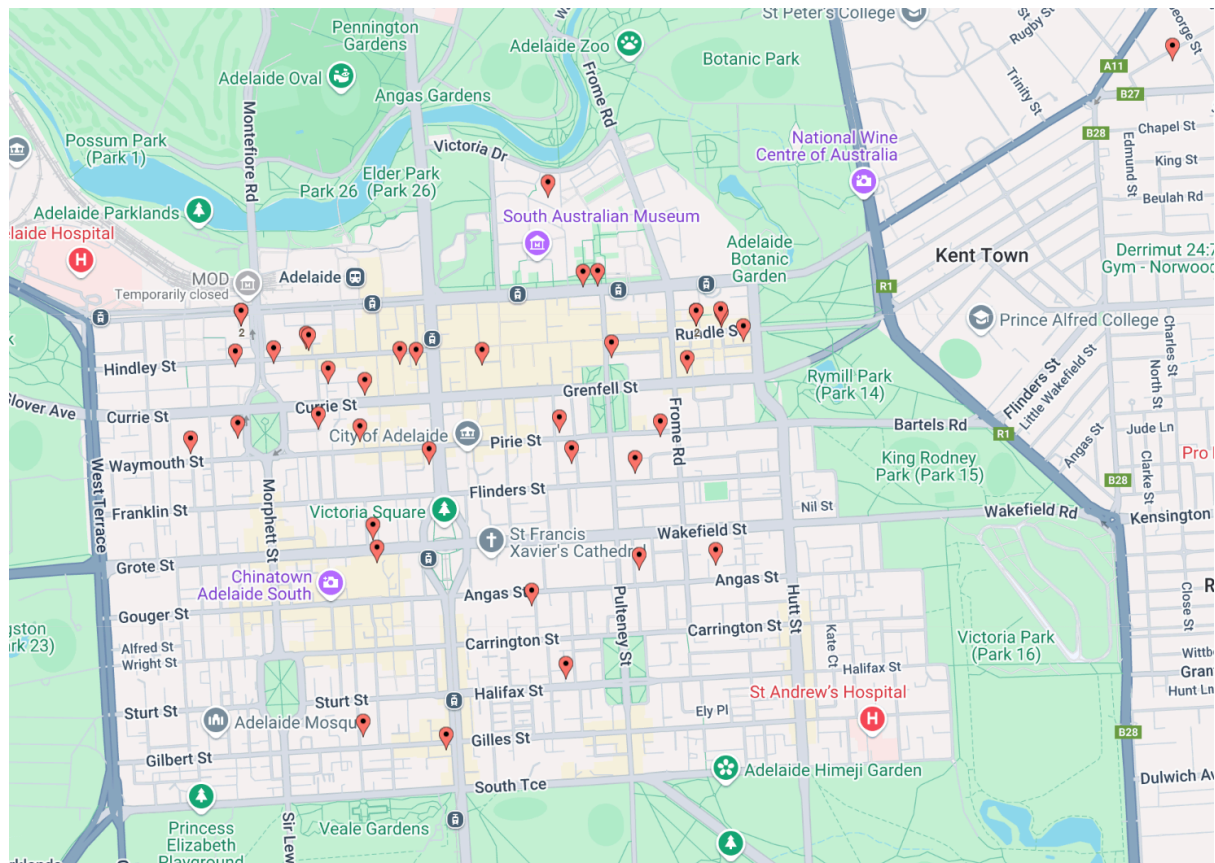
Despite these challenges, the survey revealed that just under half of the buildings lack any formal heritage status. This is an important insight, as it underscores the need for broader awareness and potential policy interventions to safeguard culturally significant venues, regardless of their heritage status. This is especially true of some of the older buildings that have not had the same pathway opportunities to a heritage listing such as what occurred in the East End from the early 90's via the Streetscapes scheme.

Heritage status breakdown of assessed venues

Local Heritage Place:	29.4%
State Heritage Place:	14.7%
Not a Heritage Place:	55.9%



Locations of venues noted in survey responses



[Link to map](#)

North-West Corner Dominance

The highest concentration of Live Music Venues that responded is found in the North-West corner of the city, with 15 venues in total.

Almost all of these venues are located within the grid bounded by North Terrace, King William Street, Waymouth Street, and West Terrace.

The exception is The Metro, located on the north side of Grote Street.

North-East Corner Concentration

The second-highest concentration of venues is in the North-East of the city, with 7 venues listed.

Sparse South-East and South-West Representation

The South-West has 4 venues, including The Central Market, which is a significant cultural hub but not a high-risk inclusion for the government to designate.

The South-East has 3 venues, making it the least dense area for live music venues.

Observations on Venue Distribution

The map does not represent all venues included in the initial consultation, which means this distribution might not fully reflect the city's overall live music scene.

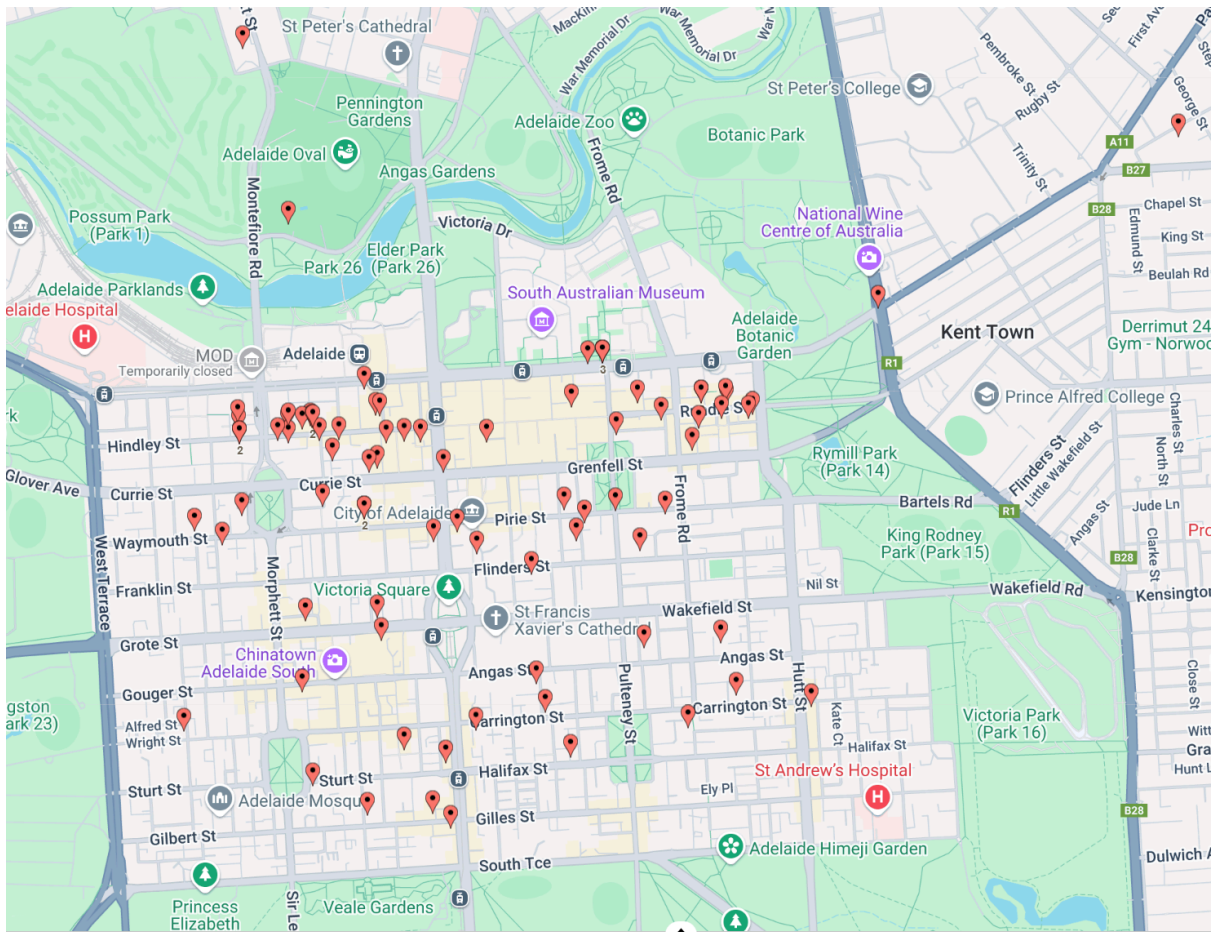
The geographic dispersion highlights that the North-West corner is the city's cultural epicentre for live music, but other areas still hold notable cultural and operational significance.

Policy Implications

Supporting all listed venues for designation ensures inclusivity and cultural representation.

However, the concentration in the north-west and north-east corners suggests that granting designation in this area would have minimal perceived development risk while strengthening the city's cultural hub.

Locations of all venues contacted by Save The Cranker in the writing of this report:



[Link to map](#)

Assessed venues that satisfy our criteria

These venues were assessed by Save The Cranker and were found to satisfy our proposed criteria as a DLMV.

Venue Name	Address	Assessment	Reasoning/Notes
Adelaide Central Market	44-60 Gouger St	Satisfies	Hosts regular live music events on Fridays; significant cultural importance; Heritage Status: Listed as a Local Heritage Place.
Ancient World	116a Hindley St	Satisfies	Dedicated music venue with regular live music events (Thursday-Saturday) ; Heritage Status: Not listed on the South Australian Heritage Register.
Art Gallery of South Australia	North Terrace	Satisfies	Hosts regular live music events (Friday-Sunday); significant cultural institution; Heritage Status: Listed as a State Heritage Place.
Arthur Art Bar	66 Currie St	Satisfies	Regular live music events supporting emerging talent (Thursday-Saturday) ; Heritage Status: Not listed on the South Australian Heritage Register.
Brecknock Hotel/Citizen	401 King William St	Satisfies	Hosts folk and live music weekly; continues a long-standing musical tradition; Heritage Status:

			Listed as a Local Heritage Place.
Crown and Anchor Hotel	196 Grenfell St	Satisfies	Regular live music events almost every day; significant cultural importance; Heritage Status: Listed as a Local Heritage Place.
Cry Baby	11 Solomon St	Satisfies	Hosts live music on Thursdays; popular rock & roll themed bar; Heritage Status: Not listed on the South Australian Heritage Register.
Dom Polski Centre	230 Angas St	Satisfies	Cultural club promoting live music events; regular events on Saturdays; Heritage Status: Not listed on the South Australian Heritage Register.
Elder Hall	North Terrace	Satisfies	Concert hall with regular classical and acoustic music events (Friday-Sunday); Heritage Status: Listed as a State Heritage Place.
Exeter Hotel	246 Rundle St	Satisfies	Regular live music events (Thursday-Sunday); Adelaide institution with cultural significance; Heritage Status: Listed as a State Heritage Place.

Gilbert Street Hotel	88 Gilbert St	Satisfies	Hosts live music three days a week (Tuesday, Thursday, Sunday); Heritage Status: Not listed on the South Australian Heritage Register.
Grace Emily Hotel	232 Waymouth Sr	Satisfies	Live music every day; supports local and emerging artists; Heritage Status: Not listed on the South Australian Heritage Register.
Hindley Street Music Hall	149 Hindley St	Satisfies	Dedicated live music venue with regular events (Friday-Sunday); Heritage Status: Not listed on the South Australian Heritage Register.
ILA - The Lab	63 Light Square	Satisfies	Hosts regular live music events (Friday-Saturday); supports artistic experimentation; Heritage Status: Not listed on the South Australian Heritage Register.
Jive	181 Hindley St	Satisfies	Dedicated live music venue supporting young and upcoming bands (Thursday-Saturday) ; Heritage Status: Not listed on the South Australian Heritage Register.

Lion Arts Factory	68 North Terrace	Satisfies	Critical live music venue on national touring circuit (Thursday-Sunday); Heritage Status: Listed as a State Heritage Place.
Low Life Basement Bar	15 Peel St	Satisfies	Regular live music events with eclectic vibes (Friday-Saturday); Heritage Status: Not listed on the South Australian Heritage Register.
Memphis Slim's House of Blues	22 Gilbert Pl	Satisfies	Frequent live blues performances (Wednesday-Sunday); authentic blues bar; Heritage Status: Not listed on the South Australian Heritage Register.
Nexus Arts Venue	Lion Arts Centre, North Terrace	Satisfies	Dedicated live music venue supporting culturally diverse artists (Tuesday-Sunday); Heritage Status: Located within the Lion Arts Centre, a State Heritage Place.
NOLA Adelaide	28 Vardon Ave	Satisfies	Hosts regular live music events with a New Orleans vibe (Wednesday-Thursday); Heritage Status: Not listed on the South Australian Heritage Register.

Prompt Creative Centre	208 Sturt St	Satisfies	Regular live music and performance events (Tuesday-Sunday); artist-run space; Heritage Status: Not listed on the South Australian Heritage Register.
Rob Roy Hotel	106 Halifax St	Satisfies	Hosts folk and acoustic music weekly (Monday-Tuesday); continues musical traditions; Heritage Status: Not listed on the South Australian Heritage Register.
Shotgun Willie's	27 Gilbert Pl	Satisfies	Regular live music performances (Wednesday, Friday-Sunday); country-western themed venue; Heritage Status: Not listed on the South Australian Heritage Register.
Sugar	274 Rundle St	Satisfies	Cultural club dedicated to underground electronic music (Wednesday-Sunday); includes DJs; Heritage Status: Not listed on the South Australian Heritage Register.
The Arts Theatre	53 Angas S	Satisfies	Hosts live music during festivals and regular events (Tuesday-Sunday); significant cultural value; Heritage Status: Listed as a

			State Heritage Place.
The District at SkyCity	North Terrace	Satisfies	Live music venue with regular events (Friday-Sunday); significant post-game entertainment spot; Heritage Status: Not listed on the South Australian Heritage Register.
The Hotel Metropolitan	46 Grote St	Satisfies	Live music four days a week (Wednesday-Sunday); supports original and emerging artists; Heritage Status: Listed as a State Heritage Place.
The Jade	142-160 Flinders St	Satisfies	Hosts original live music for over 20 years (Thursday-Friday); Heritage Status: Not listed on the South Australian Heritage Register.
The Queens Theatre	21-31 Playhouse Ln	Satisfies	Hosts weekly live music events (Thursday-Saturday); oldest intact theatre with cultural significance; Heritage Status: Listed as a State Heritage Place.
UniBar ADL	University of Adelaide	Satisfies	Regular live music events (Friday-Saturday); significant to SA music industry; Heritage Status: Listed as a Local Heritage Place.

Union Hotel	70 Waymouth St	Satisfies	Regular live music events (Wednesday, Friday-Saturday); one of Adelaide's oldest gastro pubs; Heritage Status: Listed as a Local Heritage Place.
Velvet Underground	107 King William St	Satisfies	Predominantly live music venue catering to up-and-coming talent (Friday-Saturday); Heritage Status: Not listed on the South Australian Heritage Register.

Assessed venues that do not satisfy our criteria

These venues have been assessed by Save The Cranker and were found not to satisfy our criteria as a Designated Live Music Venue.

Venue Name	Address	Assessment	Reasoning/Notes
Little Bang Brewing	25 Henry St, Stepney SA 5069	Does not satisfy	Located in Stepney, which is outside the designated live music area; therefore, it does not meet the requirements; Heritage Status: Not listed on the South Australian Heritage Register.

Venues that require further investigation

These venues have not been formally assessed by Save The Cranker. This section includes venues which were not noted in survey responses.

Venue Name	Address	Presumed Assessment	Reasoning/Notes
Baddog Bar	63 Hyde St	Satisfies	Frequency of live music events is unclear; described as 'occasional' blues venue/DJ dance floor; Heritage Status: Not listed on the South Australian Heritage Register.
Clarity Records	60 Pulteney St	Does not satisfy	Hosts occasional in-store performances; need details on frequency and significance of live events; Heritage Status: Not listed on the South Australian Heritage Register.

Fumo Blu	172 Rundle St	Satisfies	Regular live music event days not specified; need clarification on live music activities; Heritage Status: Not listed on the South Australian Heritage Register.
The Golden Wattle	110 Pirie St	Satisfies	Hosts occasional gigs; need details on how regularly live music events occur; Heritage Status: Not listed on the South Australian Heritage Register.
La Sing Karaoke Bar	Gouger St	Satisfies	Public karaoke bar
The Mill Adelaide	154 Angas St	Satisfies	Live music event days not specified; future development plans may affect venue status; Heritage Status: Not listed on the South Australian Heritage Register.
Casablaba	12 Leigh Street	Satisfies	Nightly DJ sets when open, often culturally diverse range of music. Commitment to local DJ's and space for Salsa Dancing.
The Ed Castle Hotel	Currie Street	Satisfies	Historic live music venue

The King's Head	King William Street	Satisfies	Historic live music venue
Colonel Light Hotel	Light Square	Satisfies	Historic live music venue
The Elephant	Vaughan Place	Satisfies	Historic live music venue
Enigma Bar	Hindley Street	Satisfies	Historic live music venue
Newmarket Hotel (Ex-HQ Entertainment Venue)	North Terrace	Satisfies	Historic live music venue
St Paul's	Pulteney Street	Satisfies	Historic live music venue
Liquor Trades Union Hall (The Promethean)	Grote Street	Satisfies	Historic live music venue

Report Summary

Our report has aimed to thoroughly explore what live music is in the context of a Designated Live Music Venue. We wholeheartedly agree with the Minister Nick Champion's statement "you know live music when you see it"

Live music is a musician manipulating musical instruments or equipment in real-time in a performance for an audience. To draw your attention back to this [report's proposed key features of a Live Music Venue](#) and [proposed model of a Live Music Venue](#) which we believe define the criteria and justify the thresholds thereof. Our [report's proposed criteria for assessment of a Designated Live Music Venue](#) breaks down the components of the criteria with clear application.

Remember, our survey data is only partially representative of venues that support the function of live music within the city square but it offers a pathway that is replicable with further review by the department.

The Final Word

We'd like to leave you with the words of the renowned "Spoz- [Adelaide Music Archivist](#)" who speaks from the heart and tells it like he sees it. This is why this legislation has the power to be transformative if wielded in a way that acts as clear tier of protection to such an important part of our culture:

'Speaking as someone who's spent the past year (at current count) photographing/filming 272 live acts - 21 of those interstate/international, 251 local, over 108 nights, 38 locations, The Crown & Anchor band room 23 times, what I can say, is that we live in this bizarre unicorn time in the local scene, where seemingly we're up to our proverbials in a wealth of utterly improbable creative musical talent by almost every available metric by which that is judged - pure musicality, songcraft, stage presence, charisma, energy, the ability to draw a crowd equally as insane and enthusiastic to be there, bouncing off all four walls and a ceiling.

The irony being, we HAVE all this talent, and the audience appetite for it whilst simultaneously our entire "industry" infrastructure is on a verge of total catastrophic collapse - mostly in the microcosmic sense, via countless venue closures.

So that, insanely, we're both simultaneously beholden to SO MUCH wealth of talent, but increasingly bereft the proper arena to appreciate it. which for something so fundamental and ageless to the human condition as "music" feels utterly insane. it's akin to hosting a world class car race, on a dirt track or a world class sporting team, in a cow paddock. or a world class "UNESCO City Of Music" music scene, where every 2nd live venue is on the brink of collapse.'

Appendix 1: Select Hansard Transcripts

Our initial contact to the minister on this matter was co-signed by representatives from

- Save The Cranker
- Crown and Anchor Hotel
- Exeter Hotel
- Jive
- Ancient World
- ILA - The Lab
- Sugar
- The Jade
- The Hotel Metropolitan

It noted several relevant discussions from the passing of the legislation through both houses' reading and committee stages, which are replicated in this appendix for ease of reference. Distinct quotes are separated by an asterisk, and bold formatting has been added by Save The Cranker to highlight points of interest.

*

Explanation of Clauses, 3—Amendment of section 127—Conditions

This clause amends section 127 of the Act so that a relevant authority must, in granting development authorisation for a relevant residential development within 60 m of a boundary of a **Designated Live Music Venue (being a venue or place within the Designated Live Music Venue area that is designated by the Minister in the Minister's noise attenuation requirements)**, impose a condition that the development include noise attenuation measures in accordance with the Minister's noise attenuation requirements.

*

Ms CLANCY: **I am proud this bill will protect live music venues in the CBD, like the iconic Exeter, Metro, Jade and Grace Emily**, by requiring new neighbouring residential developments within 60 metres to install sound attenuation measures to ensure internal decibel levels are acceptable.

*

Mr COWDREY: In particular reference to the bolded headline of 'Designated Live Music Venue', our understanding is that the minister is preparing, or in the process of preparing, or may or may not have started preparing, a list of Designated Live Music Venues. Why was that list not included with the bill today or provided to the opposition of the South Australian public more broadly prior to bringing this bill today so that there was a more accurate understanding of what impacts would be thrust upon the development industry in South Australia as a result of this bill?

What is the government's framework for assessing whether or not a venue will be a DLMV? Is it a pub in the CBD that has an acoustic performer on the balcony once every two weeks? Is there a more substantial threshold that needs to be crossed before the government is willing to designate a live music venue? How many do the government anticipate being on that list at first instance?

The Hon. N.D. CHAMPION: This is a legitimate question, I think, from the opposition. I am not making reflections on any other contributions. It is a perfectly legitimate and, I think,

useful question to ask of me in this circumstance, because it is important to have some criteria around it, and I would not mind putting that on the public record.

What we are going to do when we consider whether we designate a venue, on the PlanSA website, is the Minister for Planning will have regard for the following: the extent to which the venue is used as a live music venue; whether there is likely to be residential development within 60 metres of the venue; any relevant zoning that applies to the venue in the Planning and Design Code; whether the venue is a place of state or local heritage; the existing development approval and any relevant conditions attached to it; and any other approvals or licences, such as a licence under the Liquor Licensing Act 1997, that the venue has. They are the starting criteria. What I would say to the honourable member is I think that the designation of a live music venue would have to pass an appropriately high threshold, because it does place costs on development around it.

*

Mr COWDREY: Perhaps I will respond to the minister's compliment with one back to him, because it does seem to be a well-developed, well-worked-through criteria that he has put together, one that certainly has had at least some degree of thought put into it. How many live music venues do you believe currently fit the criteria that you have just outlined to the house and what are they? Can you list them for the committee?

In regard to the process of putting forward this list, **are you required to undertake any consultation prior to declaring a venue onto this list?** Are you the sole decision-maker in terms of making a determination? Essentially, if Minister Champion decides that it is okay, it goes straight on the list? What is the process for a venue being designated and how many fit the current criteria that you have just outlined to the house?

The Hon. N.D. CHAMPION: The answer to the honourable member's question is it is a minister and in this case it is me. I have given you the criteria by which I will approach this, but I do not have a list of live music venues in the city in my mind. **I am going to take considered advice** and consult with my department about what the appropriate way forward is.

*

The Hon. N.D. CHAMPION: Just listen to my answer. You had a fair crack, member for Colton, in terms of time and volume. I am not going that far in complimenting you. Provisions already exist in the act. We think it is prudent because there are, like it or not, going to be and have been times, and this is an issue from time to time, when developments go up around well-known live music venues and then people make complaints and so you are building in a problem for the live music venue. What this seeks to do around well-known, well-established live music venues that meet the criteria—

Mr Cowdrey: Name them.

The Hon. N.D. CHAMPION: As I said before, I am not going to put the cart before the horse. **The bill passes the house and then I will sensibly sit down and make prudent planning decisions about the future.** What I would say is, what we are doing here, when you apply those noise attenuation guidelines, you go straight to cost but, of course, you are also preserving the amenity and peace of residents around these venues, so you are preserving their quality of life by making—

Mr Cowdrey interjecting:

The Hon. N.D. CHAMPION: No, for a new development. A new development will have better noise attenuation, which is not a bad thing in a city, probably something—

Mr Cowdrey interjecting:

The Hon. N.D. CHAMPION: You are acting like it is entirely a bad thing: it is not a bad thing. This will be a good thing. I think noise attenuation is generally a feature that would be attractive to people who are developing units in the city. I think that would be an attractive selling point. I do not believe it will put on undue costs and I do not think it will have some catastrophic effect like the member says it will. It is a sensible clause, a sensible power for a sensible planning minister to have, and I will use it sensibly.

*

The Hon. N.D. CHAMPION: Then urban renewal happened, and urban renewal in the East End has been spectacular. It has been a spectacular success. That is a good thing, it is an excellent thing, **but we have to preserve the very thing that people found attractive in the first place, which is the life of that precinct.**

*

The Hon. D.G. PISONI: I want to try to get some specifics out of this. I am quite a practical kind of person and to me the questions and answers on this particular section of the bill have been quite academic. **If the live music venue is a host for karaoke, will this apply? If it is a live music venue that is for acoustic music, singing and guitars and pianos and things like that, will it apply?** I know, with my experience as the minister responsible for the music industry, that you will often see somebody who has developed an electronic piece of music and a choreographed dance to go with it performing in front of an audience, which is considered as live music and very much accepted in the live music sector. **Would a nightclub or a pub that focused on any of those styles of live music trigger this section of the clause?**

The Hon. N.D. CHAMPION: ... **In relation to the honourable member's question, live music would be taken to be the natural meaning of live music. You know live music when you see it. The honourable member could raise a million obscure questions about what constitutes live music. I do not think we will have that problem.** I think perhaps when the Cranker reopens I will take the member for Bragg there.

Mr Batty: Your buy.

The Hon. N.D. CHAMPION: I will buy him a beer or whatever he drinks. I will have rum and **we will listen to some live music together and we will know what it means because it will be right there in front of us.**

The Hon. D.G. PISONI: Just to be clear, what you are telling me is that if it is an acoustic performance it will not trigger this clause, if it is a karaoke bar where people sing live to loud music or if it is a performance of a choreographed electronic music and dance situation that is loud, that will not trigger this clause. I just want a yes or a no. I am not in charge of art.

The CHAIR: We would have never known that, member for Unley. It is a good thing you told us.

The Hon. N.D. CHAMPION: **I would say a karaoke performance would not constitute live music. You know live music when you see it: it involves an instrument, it involves a performance.**

The Hon. D.G. PISONI: You are so old-fashioned, minister.

The Hon. N.D. CHAMPION: Yes, that's right. **But if someone wants to get an electric synthesiser out and do other additional things to it you would be able to see—**

An honourable member: Al.

The Hon. N.D. CHAMPION: **I do not think an AI performer would constitute live music.** I think the honourable member is reaching for technicalities that will not eventuate. **What we will see is live music, a range of performances** and they will be in a pub where I can buy the member for Bragg a bipartisan beer and we will enjoy the ambience, we will enjoy the music, and I will be able to reminisce about my youth.

*

The Hon. D.G. PISONI: **With the Designated Live Music Venues, can venues apply to be on that list? If they do apply, what is the criteria for acceptance? If they do not agree with that, is there a process of appeal? Can they be added at any time, or is there a certain time of the year when applications are viewed?**

The Hon. N.D. CHAMPION: **I put down the criteria for the member for Colton.** I am not sure if the member for Unley was here at the time, but that is now in Hansard. **If a venue or an owner of a hotel wanted to write to me seeking to be designated, I would consider that in an appropriate way.**

*

The Hon. J.M.A. LENSINK: ... My next question is: is there a list of Designated Live Music Venues available yet?

The Hon. C.M. SCRIVEN: I am advised the answer is no. The criterion for designating a venue under this act has already been accorded in the other place. The minister will consider those and make decisions from there.

The Hon. J.M.A. LENSINK: I thank the minister for that reply. **Does the minister have a timeframe for when the list is likely to be available?** Just a ballpark figure: weeks, months?

The Hon. C.M. SCRIVEN: I am advised that **a timeframe has not yet been indicated.** The minister has simply advised that the powers are there and that he intends to use them as outlined.

The Hon. J.M.A. LENSINK: I thank the minister for that answer. In terms of the operation in practice—and this is a fairly important issue for hotels and live music venues, etc.—I note that in the other place I think the member for Unley asked the minister whether venues could nominate themselves, to which the answer was that they would be considered if they nominated. However, **is the list fluid?** That is, can venues be added or deleted, which I think is important, or will it be fixed, which I think would be problematic?

The Hon. C.M. SCRIVEN: I am advised the answer is yes; **venues will be able to be added or deleted. In the latter case the likely reason for that might be something like that it had ceased to be used as a live music venue for a significant period of time.**

The Hon. R.A. SIMMS: **On this topic of the list of live music venues, is this something that the community will have direct input into? Is there any way the community could potentially propose alterations to the criterion that the minister is developing, for instance, down the track?**

The Hon. C.M. SCRIVEN: **I am advised that, as the criteria is not legislated, certainly changes could be made. If someone was to feel very strongly that the criteria should be changed then that could occur. They should write to the minister, etc., in the normal way that they might advocate for a particular position.**

*

Appendix 2: Detailed survey results

Survey Assessment of places for Designated Live Music Venue status

These places have been assessed by Save The Cranker based on site visits, discussions with venue management, and/or survey responses. This section includes venues that were included in the the proposed list and venues noted in survey responses.

Adelaide Central Market

Venue Address: Not specified

Venue Type: Retail

Cultural Importance: With over 70 traders under one roof, the Adelaide Central Market is one of the largest undercover fresh produce markets in the Southern Hemisphere, buzzing with life and colour all year round.

Venue Size; Large Live Music Venue

Heritage Status: Current State Heritage Place

Liquor licence: No

Music or Performance Provisions in Liquor licence: Not specified

Development Proposals at Venue: Market Square redevelopment

Ancient World

Venue Address: 116a Hindley st Adelaide

Venue Type: Dedicated music venue

Cultural Importance: We are a queer friendly venue that exhibits underground and alternative music of many different genres.

We host Bands and DJs who are local, interstate and also international.

Our mission statement is to create a safe space for patrons and to present weird and wonderful music.

Venue Size; Medium Live Music Venue

Heritage Status: None

Liquor licence: Yes

Music or Performance Provisions in Liquor licence: Unsure

Development Proposals at Venue: We want to add extra toilets to hopefully be able to raise our capacity.

Residential Developments within 60m: No

Art Gallery SA

Venue Address: North Terrace

Venue Type: Cultural Institution

Cultural Importance: AGSA is SA's State Gallery that provides programs and events for all demographics, performance and professional development opportunities for local artists and arts workers as well as showcases a vast array of classic and contemporary art by international, First Nations artists and Non First Nations artists

Venue Size; Large Live Music Venue

Heritage Status: Current State Heritage Place

Liquor licence: Yes

Music or Performance Provisions in Liquor licence: I don't know

Development Proposals at Venue: Not specified

Residential Developments within 60m: No

Arthur-Art Bar

Venue Address: Not specified

Venue Type: Modular multi-use performance space, gallery space.

Cultural Importance: A dedicated venue for emerging talent, esoteric talent, Fringe Festival venue and forefront for championing grassroots art scene happenings.

Venue Size; Medium Live Music Venue

Heritage Status: None

Liquor licence: Yes

Music or Performance Provisions in Liquor licence: I don't know

Development Proposals at Venue: Not specified

Residential Developments within 60m: No

Baddog Bar

Venue Address: 63 Hyde St

Venue Type: Whiskey Bar, occasional blues venue / DJ dancefloor

Cultural Importance: A fiercely authentic down-to-earth blues venue/space/whiskey appreciation space.

Venue Size; Small Live Music Venue

Heritage Status: None

Liquor licence: Yes

Music or Performance Provisions in Liquor licence: unsure

Development Proposals at Venue: Not specified

Residential Developments within 60m: No

Brecknock Hotel/Citizen restaurant

Venue Address: Front bar live music venue at Former Brecknock Hotel/Citizen restaurant corner King William street/Gilbert street

Venue Type: Remnant but intact bar formerly part of Brecknock Hotel

Cultural Importance: Historically intact in terms of irreplaceable pub fittings dating from at least mid 20th century if not earlier, all intact and forming a cohesive whole. Still functions as a folk and live music venue on a weekly basis, continuing an unbroken tradition of folk and acoustic music and community meeting leave associated with Adelaide Irish Club and members of Scottish Fiddle club. It is the last link with the vibrant traditions of Brecknock Hotel when it was the main function venue (i.e. dinners) for annual Irish Club events i.e. Rose of Tralee, etc. It was also a pivotal part of the annual Saint Patrick's Day street party which included the Kings Head and the Irish Hall.

Venue Size; Small Live Music Venue

Heritage Status: Listing

Liquor licence: Yes

Music or Performance Provisions in Liquor licence: Yes

Development Proposals at Venue: Not specified

Residential Developments within 60m: No

Clarity Records

Venue Address: 60 Pulteney St

Venue Type: Record Store, occasional in store performances / live recording sessions

Cultural Importance: community record store with a long history of supporting the local music scene.

Venue Size; Small Live Music Venue

Heritage Status: None

Liquor licence: No

Music or Performance Provisions in Liquor licence: I don't know

Development Proposals at Venue: Not specified

Residential Developments within 60m: No

Crown and Anchor Hotel

Venue Address: Not specified

Venue Type: Pub

Cultural Importance: Refer to Skip/Campaign

Venue Size; Medium Live Music Venue

Heritage Status: Current Local Heritage Place, Cranker Special Protections

Liquor licence: Yes

Music or Performance Provisions in Liquor licence: I don't know

Development Proposals at Venue: Refer to Skip/Campaign

Residential Developments within 60m: Yes

Refer to Skip/Campaign

Heritage Status/Comments: Current Local Heritage Place, Cranker Special Protections

Cry Baby

Venue Address: 11 Solomon Street

Venue Type: "Rock & Roll" themed dive bar/dancefloor, that sometimes hosts live music.

Cultural Importance: For being a ragingly popular "rock & roll" theme bar, for people not necessarily rock & roll themselves. Has built a very VERY avid/cult following.

Venue Size; Medium Live Music Venue

Heritage Status: None

Liquor licence: Yes

Music or Performance Provisions in Liquor licence: I don't know

Development Proposals at Venue: Not specified

Residential Developments within 60m: No

Dom Polski Centre

Venue Address: 230 Angas Street Adelaide

Venue Type: Cultural club

Cultural Importance: Promote and preserve Polish and other cultural traditions and entertainment. Promote live musical events to the general public such as illuminate Adelaide events

Venue Size; Large Live Music Venue

Heritage Status: None

Liquor licence: Yes

Music or Performance Provisions in Liquor licence: I don't know

Development Proposals at Venue: No

Residential Developments within 60m: No

Elder Hall

Venue Address: North Terrace

Venue Type: Concert Hall

Cultural Importance: One of Australia's finest concert halls for classical and acoustic music.

Venue Size; Large Live Music Venue

Heritage Status: Current State Heritage Place

Liquor licence: No

Music or Performance Provisions in Liquor licence: I don't know

Development Proposals at Venue: Not specified

Residential Developments within 60m: No

Exeter Hotel

Venue Address: 246 Rundle street, Adelaide

Venue Type: Pub

Cultural Importance: Over 30 years of live music, good food, wine and cold coopers, Exeter hotel is an Adelaide institution

Venue Size; Medium Live Music Venue

Heritage Status: Current State Heritage Place, Current Local Heritage Place

Liquor Licence: Yes

Music or Performance Provisions in Liquor licence: No

Development Proposals at Venue: Not specified

Residential Developments within 60m: Yes

Where current cinemas are

Fumo Blu

Venue Address: 172 Rundle Street

Venue Type: Cocktail Bar

Cultural Importance: It has been a gathering spot for Adelaide nightlife for over 20 years

Venue Size; Medium Live Music Venue

Heritage Status: None

Liquor licence: Yes

Music or Performance Provisions in Liquor licence: No

Development Proposals at Venue: Not specified

Residential Developments within 60m: No

Gilbert Street Hotel

Venue Address: Gilbert Street Adelaide 5000

Venue Type: Pub

Cultural Importance: It is the main live music venue in the city's south west after the closure of the Kings Head and Hotel Wright St for redevelopment (that's fallen through).

Venue Size; Small Live Music Venue

Heritage Status: I don't know

Liquor licence: Yes

Music or Performance Provisions in Liquor licence: I don't know

Development Proposals at Venue: Not specified

Residential Developments within 60m: Yes

There is a substantial land holding for sale on a nearby corner, which has been approved for residential development (apartments)

Heritage Status/Comments: I don't know

Other Comments: This pub has successfully delivered live music in a residential area for decades. It fills a much-needed gap in the city's south-west and has a good relationship with neighbours and the local community. Jazz on Tues and blues/rock on Thursday evenings (7-10pm) and blues/rock on Sun afternoon (2-5pm) means there isn't late night noise and the music attracts people of all ages. This includes many locals who are regular attendees. The pub also gives city residents discounts on food and drink for 'Neighbours Day' every Sun, which builds goodwill.

Grace Emily Hotel

Venue Address: 232 Waymouth Street Adelaide 5000

Venue Type: Pub

Cultural Importance: Refer to Sym

Venue Size; Medium Live Music Venue

Heritage Status:None

Liquor licence: Yes

Music or Performance Provisions in Liquor licence: I don't know

Development Proposals at Venue: Not specified

Residential Developments within 60m: No

Hindley Street Music Hall

Venue Address: 145 - 155 Hindley Street, Adelaide

Venue Type: Dedicated Live Music Venue

Cultural Importance: Services to all walks of life in the community. Brings people together for the love of music.

Venue Size; Large Live Music Venue

Heritage Status: None

Liquor licence: Yes

Music or Performance Provisions in Liquor licence: No

Development Proposals at Venue: Not specified

Residential Developments within 60m: No

ILA - The Lab

Venue Address: 63 Light Square, Adelaide

Venue Type: Modular multi-use performance venue. live music venue/functions and events space

Cultural Importance: The Lab provides a space for creatives and artists to experiment with our immersive LED technology and to showcase their work in new forms in addition to cross collaborating with other artists from different mediums. It also exists as a hub for the community to experience new art forms, and connect through cultural experiences

Venue Size; Medium Live Music Venue

Heritage Status: Current State Heritage Place

Liquor licence: Yes

Music or Performance Provisions in Liquor licence: Not specified

Development Proposals at Venue: Not specified

Residential Developments within 60m: Yes

There is an apartment block currently being built on the street behind us, next to the Cumberland Arms

The Jade

Venue Address: 142 - 160 Flinders St, Adelaide 5000

Venue Type: Event Space - only operates when there is a gig or event on

Cultural Importance: Hosting original live music for over 20+ years

Venue Size; Small Live Music Venue

Heritage Status: I believe the Manse is heritage listed (our front bar) but am not sure what the exact status is.

Liquor licence: Yes

Music or Performance Provisions in Liquor licence: No

Development Proposals at Venue: St Paul's church (attached to our property but separate leasing space) being developed and leased by Youth Inc.

Residential Developments within 60m: No

Jive

Venue Address: 181 Hindley Street Adelaide

Venue Type: Dedicated live music venue

Cultural Importance: Jive regularly has shows that are dedicated to young and upcoming bands who don't get the opportunity to play other venues

Venue Size; Small Live Music Venue

Heritage Status: None

Liquor licence: Yes

Music or Performance Provisions in Liquor licence: I don't know

Development Proposals at Venue: No

Residential Developments within 60m: No

Lion Arts Factory

Venue Address: 68 North tce

Venue Type: Dedicated live music venue

Cultural Importance: Very high- critical part of the touring circuit nationally for mid sized artists.

Venue Size; Small Live Music Venue

Heritage Status: Current State Heritage Place

Liquor licence: Yes

Music or Performance Provisions in Liquor licence: I don't know

Development Proposals at Venue: Not specified

Residential Developments within 60m: No

Little Bang Brewing

Venue Address: 25 Henry Street, Stepney 5069

Venue Type: Brewery & Tap Room

Cultural Importance: We have had weekly live music for several years, with a loyal following-offering opportunity to a wide range of performers of varying experience

Venue Size; Medium Live Music Venue

Heritage Status: None

Liquor licence: Yes

Music or Performance Provisions in Liquor licence: I don't know

Development Proposals at Venue: Not specified

Residential Developments within 60m: No

Low Life Basement Bar

Venue Address: 1/131 Pirie St

Venue Type: Modular multi-use performance space.

Cultural Importance: An iconic arty live music venue, performance space, basement eclectic vibes.

Venue Size; Medium Live Music Venue

Heritage Status: None

Liquor licence: Yes

Music or Performance Provisions in Liquor licence: I don't know

Development Proposals at Venue: Not specified

Residential Developments within 60m: No

Memphis Slim's House Of Blues

Venue Address: 22 Gilbert Place

Venue Type: Blues bar with frequent residency style live blues band performances

Cultural Importance: An authentic "speak-easy" style basement blues bar.

Venue Size; Small Live Music Venue

Heritage Status: I don't know

Liquor licence: Yes

Music or Performance Provisions in Liquor licence: I don't know

Development Proposals at Venue: Not specified

Residential Developments within 60m: No

Nexus Arts Venue

Venue Address: Nexus Arts, Lion Arts Centre, cnr Morphett St and North Tce, Adelaide 5000

Venue Type: Dedicated live music venue

Cultural Importance: Nexus Arts Venue is the performance home of Nexus Arts who have supported artists from culturally diverse and First Nations backgrounds working on Kaurna Yerta for 40 years.

Venue Size; Medium Live Music Venue

Heritage Status: Government-owned building

Liquor licence: Yes

Music or Performance Provisions in Liquor licence: No

Development Proposals at Venue: Not specified

Residential Developments within 60m: No

Nola

Venue Address: 28 Vardon Avenue

Venue Type: Bar/restaurant, occasional solo/duo performance space

Cultural Importance: Has a uniquely New Orleans feel, drinks selection, food menu, live performance vibe.

Venue Size; Small Live Music Venue

Heritage Status: I don't know

Liquor licence: Yes

Music or Performance Provisions in Liquor licence: I don't know

Development Proposals at Venue: Not specified

Residential Developments within 60m: No

Prompt Creative Centre

Venue Address: 8/205 Pirie Street Adelaide 5000

Venue Type: Multi-use performance venue / cabaret bar

Cultural Importance: We are a venue run by artists for artists. We create a safe space to listen, learn, and laugh. We are a creative education hub with live music, theatre and cabaret.

Venue Size; Small Live Music Venue

Heritage Status: I don't know

Liquor licence: Yes

Music or Performance Provisions in Liquor licence: I don't know

Development Proposals at Venue: Our building is owned by City of Adelaide but there is development happening all around us

Residential Developments within 60m: No

Rob Roy

Venue Address: Front bar live music venue at Former Brecknock Hotel/Citizen restaurant corner King William street/Gilbert street

Venue Type: Remnant but intact bar formerly part of Brecknock Hotel

Cultural Importance: Historically intact in terms of irreplaceable pub fittings dating from at least mid 20th century if not earlier, all intact and forming a cohesive whole. Still functions as a folk and live music venue on a weekly basis, continuing an unbroken tradition of folk and acoustic music and community meeting leave associated with Adelaide Irish Club and members of Scottish Fiddle club. It is the last link with the vibrant traditions of Brecknock Hotel when it was the main function venue (ie dinners) for annual Irish Club events i.e. Rose of Tralee, etc. It was also a pivotal part of the annual Saint Patrick's Day street party which included the Kings Head and the Irish Hall.

Venue Size; Small Live Music Venue

Heritage Status: I don't know

Liquor licence: Yes

Music or Performance Provisions in Liquor licence: Yes

Development Proposals at Venue: Not specified

Residential Developments within 60m: No

Shotgun Willie's

Venue Address: 22 Gilbert Place

Venue Type: Pub, with regular "residency" style live music performances

Cultural Importance: A country-western themed venue wrought to cartoon extremes, in the very heart of the CBD.

Venue Size; Small Live Music Venue

Heritage Status: I don't know

Liquor licence: Yes

Music or Performance Provisions in Liquor licence: I don't know

Development Proposals at Venue: Not specified

Residential Developments within 60m: No

Sugar

Venue Address: 1/274 Rundle St, 22 Gilbert Pl, 11 Solomon St

Venue Type: Sugar - Cultural Club, remainder - live music bar

Cultural Importance: Collectively, all venues in their own right represent a subculture that allows for a consistent space for like minded people. Sugar is an all inclusive space that is dedicated to discovering and showcasing underground electronic music. The spaces help to assert the fact that live music isn't just a form of entertainment but it is an identity, not only for the venue but also for the patrons who frequent the space. Creating such spaces and having an abundance of them is crucial to keeping intrigued young minds living here in South Australia rather than looking for more in other states and countries.

Venue Size; Medium Live Music Venue

Heritage Status: Current Local Heritage Place

Liquor licence: Yes

Music or Performance Provisions in Liquor licence: No

Development Proposals at Venue: Not specified

Residential Developments within 60m: No

The Arts Theatre

Venue Address: 53 Angas Street, Adelaide

Venue Type: Theatre

Cultural Importance: The Arts Theatre holds significant cultural value as Adelaide's last mid-sized, affordable venue in the CBD, dedicated to amateur theatrical performances. It plays a crucial role in fostering community arts, providing a platform for emerging talent, and preserving accessible live theatre. Additionally, by hosting live music during the Fringe Festival, the venue contributes vibrantly to Adelaide's arts scene, enhancing cultural diversity and inclusivity.

Venue Size; Large Live Music Venue

Heritage Status: Adjacent heritage place overlay (i.e. the building next door is heritage listed)

Liquor licence: Yes

Music or Performance Provisions in Liquor licence: No

Development Proposals at Venue: the venue is considering a rebuild to allow disabled access and upgrade facilities

Residential Developments within 60m: Yes

In order to fund the upgrade of the venue, there is a possibility of a joint venture which may include housing above the venue

Heritage Status/Comments: Adjacent heritage place overlay (i.e. the building next door is heritage listed)

Other Comments: Not specified

The District

Venue Address: Not specified

Venue Type: Live Music Venue and Brewery

Cultural Importance: massive meeting place for post game entertainment from Adelaide oval.

Maximum Capacity: 350

Venue's Regular Live Music Event Days: Friday, Saturday, Sunday

Zoning: Heritage building Adelaide Railway Station

Heritage Status: Current State Heritage Place

Liquor licence: Yes

Music or Performance Provisions in Liquor licence: I don't know

Development Proposals at Venue: not sure

Residential Developments within 60m: No

The Golden Wattle

Venue Address: 110 Pirie St

Venue Type: Restaurant/pub that occasionally hosts gigs.

Cultural Importance: A quintessential "aussie country pub" feel, in the CBD. hosts monthly roast quiz plus occasional rowdy grassroots punk/indie gigs.

Venue Size; Large Live Music Venue

Heritage Status: I don't know

Liquor licence: Yes

Music or Performance Provisions in Liquor licence: I don't know

Development Proposals at Venue: Not specified

Residential Developments within 60m: No

The Hotel Metropolitan

Venue Address: 46 GROTE street

Venue Type: Pub

Cultural Importance: We are a seed venue for original artists. Often bands play their first gig. We are focussed only on giving original artists a platform to perform. Live music 4 days a week

Venue Size; Small Live Music Venue

Heritage Status: Current State Heritage Place

Liquor licence: Yes

Music or Performance Provisions in Liquor licence: No

Development Proposals at Venue: Not specified

Residential Developments within 60m: Yes

There is a multitude of high rise going up around

The Mill Adelaide

Venue Address: 154 Angas St Adelaide

Venue Type: Modular multi-use performance venue

Cultural Importance: The Mill is an integral space for emerging artists of all disciplines, including live music / cabaret / live performance. Since 2013, The Mill (both the venue and artistic program) has played an important role in the South Australian arts sector, fostering the development of hundreds of SA artists. We have hosted independent live music gigs, as well as presenting our own live music programs.

Venue Size; Medium Live Music Venue

Heritage Status: None

Liquor licence: Yes

Music or Performance Provisions in Liquor licence: No

Development Proposals at Venue: The building's owner plans to develop our site into retirement living. (our building now boasts a huge 'retirement apartments coming soon' billboard, which we're not thrilled about) We have been in conversation with them about potentially housing The Mill in this new build, but this looks unlikely. The Mill has a lease until March 2026, and we hope this will be extended for 1-3 years.

See details here:

<https://bestlifecommunities.com.au/angas-street-update/>

<https://www.indaily.com.au/news/local/2022/09/13/new-retirement-living-tower-for-cbd>

Residential Developments within 60m: Yes

Further down Angas St (191 I think) there is another retirement living space going up

The Queens Theatre

Venue Address: 21 - 31 Playhouse Lane, Adelaide

Venue Type: Theatre

Cultural Importance: Built in 1840, The Queens Theatre is the oldest intact purpose built theatre on mainland Australia. The venue accommodates weekly live music events supporting local original artists as well as multi discipline performing arts and arts festivals.

Venue Size; Large Live Music Venue

Heritage Status: Current State Heritage Place

Liquor licence: Yes

Music or Performance Provisions in Liquor licence: No

Development Proposals at Venue: Not specified

Residential Developments within 60m: No

UniBar ADL

Venue Address: University of Adelaide, North Terrace

Venue Type: Live music venue with day to day bar and food service for students, plus outdoor event space

Cultural Importance: The SA Music Hall of Fame inducted UniBar is crucial to the fabric of the South Australian music industry as both a hub for emerging South Australian artists, music businesses, promoters and also a touring destination entrenched in the national live music landscape for over 50 years.

Venue Size; Large Live Music Venue

Heritage Status: Current Local Heritage Place

Liquor licence: Yes

Music or Performance Provisions in Liquor licence: No

Development Proposals at Venue: Not specified

Residential Developments within 60m: No

Union Hotel

Venue Address: 70 Waymouth Street, Adelaide 5000

Venue Type: PUB

Cultural Importance: One of the Oldest Gastro Pub of Adelaide

Venue Size; Large Live Music Venue

Heritage Status: Current Local Heritage Place

Liquor licence: Yes

Music or Performance Provisions in Liquor licence: Yes

Development Proposals at Venue: Not specified

Residential Developments within 60m: No

Velvet Underground

Venue Address: 107 King William St

Venue Type: Predominantly live music venue, sometimes DJ dance floor, sometimes other function/performance space.

Cultural Importance: (very) recently established basement live venue, catering to up and coming talent both local and interstate touring.

Venue Size; Small Live Music Venue

Heritage Status: None

Liquor licence: Yes

Music or Performance Provisions in Liquor licence: I don't know

Development Proposals at Venue: Not specified

Residential Developments within 60m: No