



LEGISLATIVE COUNCIL

SELECT COMMITTEE ON LOCAL AND LIVE CREATIVE VENUES

Constitution Room, Old Parliament House

Wednesday, 2 October 2024 at 12:25pm

BY AUTHORITY OF THE LEGISLATIVE COUNCIL

WITNESSES

MAHER, PATRICK, Member, Oversight Board and Director, Strategy Division,

Save The Cranker1

OLDHAM, PAUL 'NAZZ', Member, Oversight Board and Director, Community and Media Division,

Save The Cranker1

MEMBERS:

Hon. T.A. Franks MLC (Chairperson)

Hon. B.R. Hood MLC

Hon. R.B. Martin MLC

Hon. F. Pangallo MLC

WITNESSES:

OLDHAM, PAUL 'NAZZ', Member, Oversight Board and Director, Community and Media Division, Save The Cranker

MAHER, PATRICK, Member, Oversight Board and Director, Strategy Division, Save The Cranker

1 The CHAIRPERSON: Welcome to the meeting. The Legislative Council has given the authority for this committee to hold public meetings, and a transcript of your evidence today will be forwarded to you for your examination for any clerical corrections. I advise that your evidence today is being broadcast via the Parliament of South Australia website. Should you wish at any time to present confidential evidence to the committee, please indicate and the committee will consider your request.

Parliamentary privilege is accorded to all evidence presented to a select committee; however, witnesses should be aware that privilege does not extend to statements made outside of this meeting. All persons, including members of the media, are reminded that the same rules apply as in the reporting of parliament.

We would like to acknowledge that the land we meet on today is the traditional lands for the Kaurna people and that we respect their spiritual relationship with their country. We also acknowledge the Kaurna people as the traditional custodians of the Adelaide region and that their cultural and heritage beliefs are still as important to the living Kaurna people today.

Good morning, and welcome to the first hearing of the Select Committee on Local and Live Creative Venues. My name is Tammy Franks, and I am the Chair of this select committee. As members of the committee, I would like to introduce you to the Hon. Reggie Martin to my right and the Hon. Ben Hood to my left. The Hon. Frank Pangallo is also a member of this committee and may join us shortly. You have been made familiar with both our secretary, Emma, and our researcher, Margaret. If you would like to each introduce yourselves and make any opening statements, we will then move from that into questions.

Dr OLDHAM: Hello, thank you for having me. I am Paul 'Nazz' Oldham. I prefer to be called Nazz. Do you want me to go on with the opening statement from here?

2 The CHAIRPERSON: Mr Maher, would you also like to introduce yourself, for the purposes particularly of Hansard as well.

Mr MAHER: Sure. My name is Patrick Maher. We are both members of the Save The Cranker organisation. I will let Nazz take it from here.

Dr OLDHAM: We are both founding board members for the Save The Cranker campaign. A little bit about myself and how I've come to be here: I was also one of the organisers of the Save Our State campaign and rally to protect the Governor Hindmarsh and Grace Emily from aggressive property development in the late nineties.

I am a doctor. My PhD was on Australian youth culture. I am a specialist in Australian pub rock. I teach a popular music course called Popular Music: Industry, Culture and Identity at the University of South Australia, where I am also a program director. I was a music journalist specialising in local SA music from the early nineties to about 2015. I have been playing in bands since the very early nineties. I was a DJ for 30-plus years, and I have been a professional band booker for the Crown and Anchor as well. That's it in a nutshell.

Select committee, improving the health and future of live music and local creative venues in South Australia requires a holistic approach. As Adelaide's musical Thinker in Residence, Martin Elbourne, noted in his 2013 report, live music does not exist in isolation but is part of a complex ecosystem. The term 'ecosystem' is both handy and appropriate here because, when talking about live music scenes, we are discussing the transactions between interdependent musicians, audiences and supportive industry: sound engineering, roadies, lighting technicians, producers, promoters, publicists, record labels, distributors, DJs, as well as connected industries such as hospitality, security, transport and eateries. We are talking about music scenes—eateries.

We are also talking about—it's mediators, it's environments, it's central locations and contacts, such as the way that the scene is located within national and international contexts and how it is subject to worldwide trends, government legislation, regulation and cultural creative industry policy.

The music scene in Adelaide, like that of many capital cities, has been in slow decline since the 1990s due to tight noise restrictions, compounding property rights and amenities issues for venues, increasingly restrictive regulatory environments, licensing laws and unsympathetic—if not hostile—behaviour from local governments.

Like all ecologies, sustainable music scenes such as Adelaide's require development, nurturing and protection if they are to survive. Adelaide needs grassroots venues of all sizes, and multiple: small, medium and large. Small and medium-sized venues, in particular, nurture talent, create communities and foment innovation.

Over the past two years, punters, artists and industry workers in Australia's UNESCO City of Music have had to contend with the closure of more than 15 small music venues, with more predicted closures to come. This number is considerable for the city's small but vibrant music scene. The loss of this many venues would be less problematic in a city the size of Melbourne, which has hundreds of live music venues. Here, where there are considerably fewer venues, these closures are much more alarming.

Why have they closed? Many of these venues were struggling financially. Factors include a reported 60 per cent reduction in audience attendances, an almost 35 per cent rise in rent, an up to 500 per cent increase in insurance premiums, many other post-COVID related issues, astronomical electricity prices and a 70 per cent reduction in punters drinking because of high costs of living and the recent federal alcohol tax which added 90¢ to a pint of beer. Costs are continually increasing whilst revenue stays the same or shrinks, and the recent federal alcohol tax makes it incredibly difficult for small to mid-sized venues to operate their own properties.

An overly financed property market impacts rent and other overheads and turns urban environments into an asset market economy. As most venue operators don't own the freeholds to the buildings, they must pay often exorbitant rent. As a prominent venue operator—who must remain nameless here today—stated to us recently, owner-occupancy would make a huge difference. I quote:

Until venue ownership is in the right hands, we will slowly lose every venue as we are slowly being pushed out with high rents, electricity, etc., etc., etc. The Cranker is the only independently-owned venue making good money. Owner-occupied places are doing okay, but the rest of us are at a break-even point.

This is unsustainable.

Some possible solutions at this point—just to not be too hopeless—include council-run venues, community-run venues, council-insured venues, a ticket levy and greater government interaction. For instance, in the UK, the Music Venue Trust managed to raise \$A4.46 million from the public to buy the freeholds of nine grassroots venues. They are proactive; we need to be proactive.

Venues on the west of Adelaide, particularly those on Hindley Street, have also had to historically face a nest of extra problems entwined with their location on one of Adelaide's night-time economy's most active areas and one which is most commonly identified as a prime hotspot for trouble by both the press and the police.

Current licensing fails to differentiate between types of venues and so low-risk venues such as Jive, for instance, are unfairly grouped with the higher risk nightclubs. I don't know

if this is still the case, but in the 2010s Jive had to pay a liquor licensing fee as if it were one of Hindley Street's 1000-plus person capacity super nightclubs, even though it has a fraction of their audience numbers or financial turnover.

The late-night trading code of practice introduced in October 2013 with the purpose of reducing violence in the CBD, particularly between the hours of 4am and 7am, also had a dramatic impact. From 3am, all licensed premises with more than 200 patrons on the premises were required to enforce a lock-in curfew, employ drink marshals, ban glassware and drinks promotions, and employ the use of metal detectors and digital CCTV systems.

For a venue such as Jive, the costs involved with complying with the code were simply insurmountable, forcing it to turn out 200 to 300 happy punters onto the streets—potentially violent streets—at 3am and lose one of its most lucrative hours of business. I believe Frank, who isn't here, was in the process of setting up a parliamentary committee to review the lockdown laws.

Moreover, planning licensing policing and fiscal policy struggle to balance the needs of grassroots music venues with those of residents and businesses. Adelaide has a commitment to increase its population, meaning that residential development occurs right next to the night-time economy. Without clear strategy to preserve and protect cultural heritage and vibrancy, the night-time economy is in constant and unnecessary precarity.

This pressure, coupled with rising property prices and the increasing costs of grassroots music venues, is proving too much, and too many venues are being forced to close. Numerous long-term venue operators that I have spoken with have described a sharp increase of difficulties in keeping their doors open since at least the early 2000s. Not least of their problems has been the gradual decline in live music audiences, which is another ecology issue.

The thinning of live music crowds is entangled with what we can see is a general erosion of the culture of Adelaide's music scene post streaming and COVID, which could be counteracted by ongoing investment and commitment from the state government, media, bands and venues to stimulate audience development.

There certainly has been a noticeable weakening of the scene's once-strong supportive industries as well. This factors in street press, which, like most localised hardcopy media, struggles to maintain relevance in the wake of an alternative digital and social media. We also have musical instrument shops, hardware shops and our lack of visible or adequate advocacy from key music industry bodies such as the SA Music Industry Association and even UNESCO. This concludes my opening statement.

3 The CHAIRPERSON: Mr Maher, did you have anything you wish to say?

Mr MAHER: I did, yes. Good afternoon, everyone. Thank you for your time and for convening on this matter. My name is Patrick Maher. I am a South Australian musician, qualified instrumental music teacher and a director with the Save The Cranker campaign. Emma has advised me I should talk a little bit about myself and address the terms of reference, so I will do that. I won't outline exactly which terms of reference I am talking to. Hopefully, you will be able to see that.

I come from a family of musicians. My grandparents, Terence and Jean, were music teachers in South Australia. Terry was the secretary of the Music Teachers Association for a decade in the 1970s. They taught in schools, professionally and privately, and later operated their own music teaching studio until his death.

Their children performed in musicals with the Booleroo Players, and the family choir would do Christmas shows. My dad tells me that they were just like The Jackson 5. My father, Robert, learned the guitar and studied voice at the Elder Conservatorium of Music under Robert Dawe. These days, he performs in musical theatre, and we have been lucky enough to play a few shows together.

I got my first guitar when I was about 10 and I began formally learning the guitar in 2004. After finishing school, I led the band, populated entirely with my friends, of course, in my first musical theatre orchestra pit for a production of *Godspell* with the Henley Drama Group in 2009. I have continued working in orchestra pits since. This month, I am playing in the pit for *The Boy From Oz* with The Met, and my youngest brother Max has his first onstage role. I have even had onstage cameo roles myself in several Matt Byrne productions.

This branched sideways into playing in and later producing shows at the Adelaide Fringe Festival. Most of my performing has been in these contexts. These shows take place in theatres, community halls and the occasional pop-up venue, and it may actually surprise you to find out that I have never actually performed at the Cranker.

I also studied at the Con. I completed a Diploma of Music in 2010, taking small ensemble with Bruce Hancock and individual guitar with Colin Elmer. In 2017, I skipped past the bachelor degree to a postgrad, and completed the Graduate Certificate of Music Teaching with Rodney Smith who, in a very typical Adelaide way, had been a colleague of my grandparents back in the day.

I began teaching the occasional student privately as soon as I finished my diploma, but it really kicked off in 2014 when I took my first contracted instrumental teaching position at the Mount Barker Waldorf School. I have since taught in several schools—nearly a dozen—and studios. My gimmick was as an outcall private guitar teacher allowing children, and often their parents too, to learn in the comfort and familiarity of their own home. I also found a niche market with neurodiverse students, as I am autistic myself.

I was a teacher for a decade but unfortunately COVID made it very difficult to maintain the business operations, and I last taught in 2021. The whole world was telling me 'get a haircut and get a real job', so I now work for the Australian Public Service. I have a postgrad in law and ongoing study towards a Juris Doctor. I used skills from both worlds in my work with the Save The Cranker campaign. So I got the real job but I still haven't had that haircut, and, actually, if you listen to that entire tune, the rebel musician character ends up making 10 times more than his big brother Bob who did get a haircut and get a real job. So I posit to you that music is a real job.

I financed most of my 20s off music as a teacher and performer, and I am not even famous. I didn't make it big, I am not a household name. I just went to work. I dressed appropriately and professionally—I even dressed up for you today, leather jacket and all; T-shirt from local band 'Dirty Pagans'—and I had professional tools of the trade worth thousands of dollars. I had insurance, I had qualifications and industry registrations. I just went to work, guitar in hand. Jobs in music and creative industries are real jobs. I know this, and my industry colleagues know this, but does the government truly understand and know this?

I would not have been able to get into the position that I am today without the following key creative infrastructure: local independent music stores; mum-and-pop music stores; large chain music stores; in-school and private instrumental tuition; in-school music classes; well-funded and resourced university programs; theatre venues; community halls; touring pop-up venues, such as you would find in Gluttony and at the Fringe; community events; busking; pubs and bars, especially the ones without pokies; and dedicated live music performance venues. I relied on these entities to support me to learn my craft. I support these entities as someone who enjoys the work product and as a consumer of live music. We all support each other when I get to practise my craft, and it reaches far beyond just a single pub.

While creative venues are the linchpin that combines an entire economic and social ecosystem, none of these other entities can survive without the other. Australia has lost over a third of our live music venues in the years since COVID. When a similar downturn happened in the automotive manufacturing industry, billions of Australian dollars were poured in to sustain it for decades. Did the same happen to us? Well, we had a few grant schemes at the state level but from my perspective they were largely misdirected and ultimately have not had the desired impact.

Between 2019 and 2022 I hosted the Jam Club at the Duke of York Hotel. As I understood it at the time, the Duke received some grant funding music ventures but just this week we find out that the site is set to be all but demolished to make way for student accommodation.

Other venues have even successfully won grants, but by the time the funding came around the venues had ceased to operate. These are not problems that can be fixed simply by throwing money around. The industry has been systematically deconstructed by a thousand cuts, and without these venues the entire ecosystem rapidly collapses.

Poor development practices threaten our creative music industry venues—the Cranker, the Duke, the Squatters Arms, the Ed Castle and the Tivoli. I can trace a lot of this to a single decision: the blanket raising of the building height limits in the CBD about a decade ago. This

artificially inflated the land value of dozens of former live music and creative spaces and made them ripe pickings for interstate and international developers.

Poor education funding and priority also threatens our creative industries as well. Gone are the days where each school could have a dedicated classroom music teacher. It is now not uncommon for an individual classroom music teacher to have contracts at multiple schools at the same time. It is even more common for an instrumental teacher, such as myself, to have contracts at multiple schools. At my peak, in a single week I would teach at four schools, one studio and have a dozen or so of my own private out-of-school students.

The value that music and arts education brings to the human mind and the human social experience has been disregarded. The government and the education industry have hyper focused on NAPLAN results, which naturally diverts attention, funding and resource away from creative education. I believe, along with arts and drama studies, that music should be a compulsory component of every child's education until year 10. I would also revamp the Australian curriculum as it relates to music, taking the focus away from explicit music theory and highlighting the cultural importance and understanding of music.

I am sure it is not surprising to hear a guitarist say that the study of music theory is boring, but put yourselves in the shoes of the student. It is boring when you are a typical year 8 who does not play an instrument. Kids are smarter than we give them credit for. They know when they are being taught something that they will never use. So, let's teach them the things they will use.

A healthy understanding of the arts as a foundation will inform a lifetime of experiences. It allows for a genuine appreciation of the arts. It will allow for the future audiences for our work. I don't just go to the pub, the Adelaide Entertainment Centre or Adelaide Oval to see rock bands. I go out to the theatre, I see musicals, opera, orchestral suites, I see the ballet, I go to museums and galleries. I love being a consumer of the arts, particularly arts that I myself do not practice. My interest thrives because of that foundational understanding that I received. And, yes, I can do all of that in my leather jacket and be welcome.

Musicians often get a bad wrap from social commentators—rebels, misfits, troublemakers—but just ask any bouncer. The thrash metal gigs, where the bands wear leather and spikes and the heavy make-up, have the nicest, most caring crowds. I have never once in my life seen a fight at a gig. I have been a Crows member for over a decade, and I can't say that I have seen the same level of care for a fellow punter's safety and enjoyment at the football. But, I am sure we have all heard the criticisms levelled at the current government for its support of the sports. What is it that the current music industry is doing wrong to not be deserving of the same level of high profile support? Nothing, I say. There is clearly a disconnect between those living in the industry and the government. We have recently heard about the Premier's Live Music Advisory Council, but where are they, what have they done, are there minutes from their meetings? Nobody seems to know. Besides the original press release, there is scant information available on the outcomes of the council.

I also note that throughout the entire Save The Cranker campaign we did not receive any correspondence or engagement from the Minister for Arts, beyond email receipt acknowledgments and deferrals to the planning minister. It is certainly not the way I would operate if I were the arts minister. Perhaps I have an idealistic view of what it is that politicians do in their day to day, but if I were the arts minister you would see me out at an arts event in person as many nights of the week as I could muster. My political Instagram account would be promoting local events, local businesses, local artists, showcasing their successes to the whole state and beyond. Why can't the arts minister live the arts? I am sure political advisers throughout the state are pulling their hair out at my suggestion here, but would it really be so bad? Perhaps the issue is that those in charge at the government and policy implementation level haven't got enough relevant lived experience in the creative arts to be an effective champion for our industry.

There is another disconnect between those who own the venues and those who operate them. Rarely are they the same, and I wonder how many of those owners truly understand the weight of their role in the ongoing existence of the music industry. This has been constant feedback that we have received from several venue operators and it is why the result of the Save The Cranker campaign is so groundbreaking. It shows that the government can recognise the explicit

importance of a physical space and it can force owners to reckon with that responsibility. If property owners or developers don't want to own a live music space, don't buy one. Let us use them.

The Greens have proposed a community first-right-to-buy model, similar to something that already exists in the UK. The UK also has the Music Venue Trust that Nazz has talked about. The Save The Cranker campaign proposed in our policy brief several possible models towards community and industry ownership, and a similarly structured program within South Australia would not go astray.

Ultimately, I think this comes down to one question: whether the government sees our jobs as real jobs. If so, then you need to act like it. In my lifetime, governments have not been doing a very good job of showing the level of support one would expect if it did see us as a legitimate industry.

Your actions always speak louder than your words and the recent action to save the Cranker has garnered a positive and welcome response. The audience has applauded, but now it's time for the encore. It is time for the government to step in to support our creative industries in South Australia.

4 The CHAIRPERSON: Thank you both for your incredibly impressive contributions today. I also want to congratulate you on your wonderfully won campaign to save the Cranker. Perhaps not the perfect solution, but certainly one that does give hope. We hope that this will be a conversation of this committee that continues some of the work that you have started.

One of my first questions is: what can the parliament do to encourage government, and as a parliament, to support the arts and in particular in our terms of reference these live and creative venues?

Mr MAHER: Would you like the numbers answer or the emotional answer?

5 The CHAIRPERSON: Both. How about both?

Mr MAHER: I would like you to turn up. I would like you to come to our gigs. Just turn up. Be there, be in the space, experience what it is in these places. We've spent so much time in the past seven months on the Cranker campaign just explaining why the space is important, why the culture that surrounds that space is important, why the community that exists in that space is important. You could have just turned up. You would have seen it. That would be infinitely helpful. You all have an invite. I will buy all of you a round.

Dr OLDHAM: Culture is embodied. If you want to understand it, then you need to live it. A lot of Adelaide's audiences do that. I think in terms of what you can do, what can you do? I think we could do with really a task force for recommendations, but I think we have all seen glossy pamphlets of plans that eventually result in just a glossy pamphlet and no follow through on recommendations.

If you were to police that not only being another initiative but that was action—you may know this, that one of the things that we can talk with experience about is why we did not produce a glossy pamphlet. We were all about action and organising community and they wanted to turn up. It was really their response.

I think there are things that we can do: so yes, a task force; yes, a three-year plan. But what about moving conversations into being transparent, raising hope, making sure that the public is aware of some of these big conversations.

If we were going to do that, I would like to see that you emphasise or ask as part of that to speak to what Patrick has talked to you about, which is that lived experience, what I would consider to be the least talked about but most important sides of these conversations, which are the mundane experiences. The mundane experiences of musicians and audiences, as they are creating memories and shared histories, are really about things like being at these small music venues.

We always talk about the aspirational, the success and who's the biggest star to get started at the Crown and Anchor. This is great, I suppose, but this is such a one-eyed end of the conversation. The reality of it is that culture we're talking about; it's what exists. This is where people meet their lifelong friends and make their networks. I'm talking about the audience as much as I am the bands and the venues.

So to urge, really, that kind of holistic approach, but with strategies that come from proper consultancy with the venues, the active advocates and bodies and audience members, frankly—our support industry's community radio, who live it, 3D—talk to them because they know, because it is there 24/7, and then not only come up with a strategy but have deadlines and achievements to be able to show long-term vision so that we build on what we did, instead of starting from the beginning every three years as we have a turnover. Where is the intergenerational carry-through of this?

I'm going to get off my high horse in a second, but when we do talk about music culture as well, can I just point out that the music industry is a blink in the eye of the relationship between human beings and music as a fundamental part of their communication and their self-reflection and their meaning making. These industry decisions that are being made are eroding the fundamental need that human beings have to be able to connect and express themselves through culture and not have to make it.

Sometimes success—and the way we value making it is, we just did it and we created this thing together and it's not recorded. Some of the most influential bands never made a record. Some of those audiences were just as influential as the bands we don't record with. This is kind of the mundane-level stuff that I'm talking about. If you want to see people appreciate it, introduce this into the conversation too.

6 The Hon. B.R. HOOD: Thank you Nazz and Patrick for coming in today. You prompted me to really think about this from an almost philosophical point of view, I suppose, as a gigging musician myself for many years. In high school you literally fought physically for space in the music room to practice with your band, whether it was our thrash band or the grunge band or what have you, and that's because in primary school—to your point, Patrick—we all learnt an instrument.

My career started off with the bagpipes and then it went through bass, guitar, singing and everything else. I think you touched on a really important point. This is a long-term solution to this issue that we're seeing. The issue which you're talking about every business is going through, in terms of high power prices, rent, regulation, and these are leaders that government can pull, especially from a regulation point of view and a licensing point of view, which we can do. I think in a broader sense we need to—as you have said, very, very well—embrace the fact that music is core to the human experience and we must ensure that our kids are doing that now.

I think, as the Liberal in the room, I will give credit to the Labor Party who have, with the sports vouchers, included musical instruments; I think that's really important. If you guys could give us one recommendation that we take back to government around musical education, what would that be? This is probably a question to you, Patrick, because I think this is absolutely at the core of what we are talking about. You can take it on notice if you want to.

Mr MAHER: I will, but I will give you part of an answer at the moment as well. I wouldn't present myself as representative of the entire teaching cohort. I am not a classroom teacher. I have taught alongside many of them, but their experience is going to be different from mine. Most of my teaching experience is either the one-on-one instrumental learning or being the guest classroom assistant teacher to teach guitar to an ensemble—or running the school band or that sort of thing. I don't represent the whole cohort here, so I would love to take that and get some other suggestions because, like I said, that's a larger part—I am not that.

What I would suggest, though, is to understand that the way that we teach, alright, guitar—and you probably have this experience, potentially, with the bass—is you get a book, it teaches you the notes on the string and the first four frets that you can reach with your hand in the first position, and then you learn the next string and the next string and so on. Then, eventually, you have learned the notes on the string and you might be able to play a couple of simple melodies, and they will be nursery rhymes—this is aimed at children. So there will be nursery rhymes, or there might be contemporary music.

When I say 'contemporary' I mean it was contemporary when the book was written a hundred years ago. That book, codified effectively by Mel Bay, has not changed in a hundred years. There are new iterations of that, but the style of book, the style of learning—each individual string, learn a couple of melodies and then learn the chords—does not represent the way that musicians

actually play in real life on the guitar. They hack away at it. They make as much noise as they want to because it's fun.

They are not interested in learning *Mary Had a Little Lamb* again; they want to play ACDC, they want to play that song they heard on the radio the other day. To that point, the impact of Spotify and streaming on radio and so on is a whole other issue, which is very relevant but I don't want to take up that time right now. What I would say is: to make it student-centric. What does the kid want to learn? What are they going to get out of it?

They are not all going to be music teachers like myself. The ones who are turning up and learning an instrument, most of them are probably going to have one, maybe two bands, and then they will get a haircut and get a real job by the time they hit their 20s. Some of them will keep going and they will become the local bands that we see. Some of them will be really good or really lucky and they will make it big and that will be their life. Some of them are competent enough that they can just live off it in the mundane manner, like I have.

Then you have the rest of the class that didn't learn an instrument formally, because you all learn something in music class—recorder, ukelele, that sort of thing—and you learn a simple instrument in a simple manner and it's all collective learning where you are all repeating the same thing. Those students should be learning an appreciation for the arts. They don't need to sit there and learn four-part harmony and close-position voicing and that sort of stuff. Actually, I use that all the time and I used that when I was writing the *Save The Cranker* song—so a shout-out to year 10 music class—but I learned an instrument at the same time. The kid sitting next to me who was just in that class because he didn't want to be in psychology or whatever the other option was, he got nothing out of that. I'm sure he doesn't think about that ever again in his life because we didn't focus enough on: what can we give our children so that they can become cognisant of what music is, they can become cognisant of the complexity that comes into it, the emotions that people can project through their art? And it's not just music: it can be physical art as well—dance, drama, etc. All of these things are a way of human connection and human communication, and that has somewhat been lost in the current format of music teaching at the moment.

Dr OLDHAM: It certainly has.

Mr MAHER: They have tried to turn it into a maths class, particularly at the later levels. I understand that, because it builds you up to go to university, and you do need to know this stuff. But don't forget the kids who aren't learning an instrument, because they become your audience.

Dr OLDHAM: That's right. And what you're talking about is excitement generation.

Mr MAHER: Or cultivation.

Dr OLDHAM: Right. If you were learning to be able to play songs that you like, however badly, it doesn't matter, or, heaven forbid, write songs, these are things that are immediately apparent and exciting to students. We are talking about through high school. At which point do you most have things that you wish you could express that you don't have other means?

By the way, this connection that we are talking about now, accessibility to music, is something that goes back generations. If we went pre-music industry—I would love to talk about this stuff—what would happen if you went to visit somebody? There would be instruments and it would be expression. Did they create a life from it? No, because that's not necessarily, nor should it be, the point of music and music making.

7 The Hon. R.B. MARTIN: Firstly, congratulations on all the work on the *Save The Cranker* campaign. I will defend the arts minister who you had a little bit of a dig at. She is frequently at events. She might not be seen at live music every night, but she is out and doing a lot for all the creative industries, and I know, because there are events where she has multiple in a night and I go out and help her out on them, so I am out there as well. A couple of things I wanted to talk about are the more practical solutions, perhaps, or how well programs have gone previously. You both mentioned COVID and the challenges from that, and the problems since then. I know the federal government introduced a program, Live Music Australia, where they were funding projects. Are you familiar with that? Did that have a positive impact or was that not that—

Mr MAHER: It kind of just came and went.

Dr OLDHAM: It was moderately helpful at the time. I think it is important that something was being done, but it was really a blip.

Mr MAHER: I can talk to that as an operator of a music business at the time. I, as it turned out, wasn't eligible for any of those programs just because of the scale that I operated at. I was too small. We see a lot of the headline venues that will get support will be the larger ones that don't necessarily support local grassroots music; they will be part of the touring circuit, for example. Of course everyone knows them and everyone goes to them because they like seeing their favourite artist who do the tour, and that's fantastic, and that's a different part of the industry, but there needs to be support for both.

The grassroots side of things, just by virtue of its operational size, I think a lot of them found themselves either unable to apply because they didn't have the staffing, the ability, the time, or they were ineligible because they weren't of a sufficient scale. Like I said, there were lots of programs, but I don't know if they were targeted in the right direction, or that the way that they were ultimately delivered was the most effective way.

8 The Hon. R.B. MARTIN: My other question was around venues. You mentioned quite a few that have closed since COVID. When I am seeing live music, it is often in a pub. Has there been a trend that fewer pubs are getting bands in for music or is that fairly steady? Have you seen any changes in the past decade with access to pubs?

Mr MAHER: Yes. This is worldwide. The success of the band has just divebombed, and the success of the individual solo artist has gone through the roof because they are marketable, and you only have to manage one person, so it becomes very easy as a music industry package to manage a solo artist. If you go back to the eighties: who were the best Australian artists of the time? The list that you come up with will be your own list because it will be your favourites, but they will all be bands. If you try to think of who are the best Australian artists right now, you probably might not have any. I would then expand the question: who are the best artists in the world? You would sit there and go: Taylor Swift; Ed Sheeran; Katy Perry, who is here for the grand final, and she is going to come back to Adelaide, which is fantastic—solo artists.

The prevalence of the band has been undercut by the capitalist operations of the music industry, and that has played out in pubs and bars. You are more likely to see a solo guitarist/vocalist than you are to see a band. They are cheaper, because you only have to pay one person.

Dr OLDHAM: It's partly because, as well, the music industry itself at its height was in a push and pull between the music being created and then signing the bands. What you found during the nineties was piracy increased, then we have the streaming issue that comes from it, but also bands that were grunge. There was a whole alternative movement. I was there at the time, and I was working with record companies at the time. To a certain extent, that was a little terrifying for them, because the bands were wilful and had their own artistic direction. A lot of times, the pre-existing industry was not quite ready for—this makes sense if art is creating the new, right?

One of the things that came from that, though, was this was really hard: 'Can we maybe manufacture bands and artists who can maybe be more manageable?' Then you get the TV reality kind of stuff. This is not necessarily what the audience wants: it's what the audience is getting and being conditioned to want. To plug this into what Patrick's talking about, you can kind of see how there is an erosion and an undermining of a lot of the reality of how music is created and has been created for decades. It is not supported, is not understood and frankly is a little difficult.

9 The Hon. R.B. MARTIN: Can I ask about the number of venues that are bringing—even if it is a solo artist, it is still a musician getting a gig. Are there a similar number of pubs offering a slot for music today that there were five years ago or 10 years ago?

Mr MAHER: No, it's less.

10 The Hon. R.B. MARTIN: Would you say it's significant?

Dr OLDHAM: Yes, not that there isn't a will. There are a lot of good venues that would have been doing that but just could not afford to keep going due to the various reasons I have outlined for you. That is a real problem, losing those homes.

Mr MAHER: The insurance risk, as well.

Dr OLDHAM: It's massive.

Mr MAHER: A lot of venues, when you have—if you are just playing the radio or whatever it is that you are playing, something out of the front-of-house speaker set, your insurance risk is whatever it is. If you have a live musician, a live performance, a live band, a live DJ, your insurance risk is assessed differently. That's a cost that the venues—like Nazz says, I think that cost has gone up 500 per cent in some cases. It is unsustainable. It is unjustifiable, but it is a legitimate business factor. What would you choose? Would you rather have a full band and have however many people, or would you rather have the radio: less cost, less punters, but on the net still make a profit? I think a lot of venues, like Nazz says, don't necessarily want to do that, but they don't have a choice.

11 The Hon. R.B. MARTIN: The economic reality of it, yes.

12 The CHAIRPERSON: As a supplementary on that insurance issue and the risk issue, there are two factors there that I'm interested in. One was the insurance, which you have just mentioned, and also risk-based liquor licensing. Is it evident that music and creative culture is, in fact, a risky enterprise anywhere, and why do we see these approaches that look at risk base—licensing or insurance—viewing creative industries and music as risky?

Mr MAHER: I think it's an attitude. I think it is a perception, an attitude, and it's the reason why I quoted that song in my opening statement, 'Get a haircut and get a real job.' It's not seen as anything legitimate. Musicians are often unfairly miscategorised. We're just people. We're lovely people. We write all the songs that you like to sing in your car on the way to work.

That attitude towards music as being—we've had this. This has been a constant back and forth between governments worldwide and bands and musicians worldwide. There have been several instances of this, where people have presented to committees such as this and they've put forward their case and they've turned up in the outfit and they've shown them that it's not just a jacket, it's not just a band T-shirt or an unreadable metal band name or whatever. There is a competent human underneath that who can discuss these topics in a clear manner and in a competent manner and have a polite conversation back and forth.

I think there's that disconnect between the act, the musician and the perceived risk versus the actual risk. I don't think there is any evidence actually, at all, certainly not in my own—like I said, I've never seen a fight at a gig. I've never, ever, in my life.

Dr OLDHAM: Yes. So how do you define the risk that you're talking about, if you don't mind?

13 The CHAIRPERSON: I am not saying that there is a risk, I am saying insurance companies and liquor licensing approaches have—and I am well aware of the issue that you noted with places like Jive where they were seen somehow under the liquor licensing regime as a risky venue, and often that is based on the advice of SAPOL.

Back in the nineties, as you discussed, there was a whole bunch of liquor licences that eventuated from that era that prohibited the playing of grunge music specifically as somehow riskier than the playing of, I don't know—literally, I've never said punk, so go figure. Perhaps SAPOL did know more than I thought they did. It seemed a very unusual approach in the liquor licensing, and I also feel that we might be asking the insurance companies themselves what they base their risk matrix on, if you like.

Dr OLDHAM: Yes, I think we really do need to combat some of these archaic stereotypes that musicians and venues are noisy and unruly. As a matter of fact, most people—no fights, like hardly any, and if any—

14 The CHAIRPERSON: Police callouts, those sorts of factors.

Dr OLDHAM: If ever you see fights, they generally are when you are ejected onto a rough street, such as Hindley Street, and you're having to deal with people from—and I would say this is well within what we can verify through evidence that the most violence, drunkenness and drug-related issues do tend to come from superclubs and have for a long time. So it's really having to deal with those sorts of issues.

There's a reason why people go out to clubs and go to bands and venues such as the Grace Emily or the Wheatsheaf, outside the CBD, or the Cranker: it's because you know you're safe, you know you're going to be well looked after, you know it's a really sociable and friendly crowd. In terms of the risks, I think they're highly overexaggerated in terms of the—thank you for your definition.

We have seen a trend of a very unsustainable upturn in attitudes towards risk since the 1980s. I would go as far as to say that if we have a look at the history of Sydney's live music scene, if we look at the 1980s and 1990s there, you will see that these kinds of attitudes destroyed one of the strongest live music scenes in Australia. This is well historied, well documented.

15 The CHAIRPERSON: Very good. Unless you have any further comments, I think we might wrap it up there.

Mr MAHER: I wanted to pull on something Nazz just alluded to there, actually, about the social safety at the Crown and Anchor in particular. I mentioned in my opening statement that I am autistic. I never go out by myself. I always have to be meeting somebody there. If I can, I will pick them up along the way or meet them at their house, as opposed to going to the event solo. The only exceptions to that are live music venues, particularly the Cranker.

I struggle with that, and this is quite a personal statement, I suppose. I struggle with making the human connection with other people in an unfamiliar environment and in a variable environment, but the Cranker and a live music venue—the archetypal live music venue—is not an unfamiliar environment. It's the same. The people are the same. The types of people that you meet there are so varied, but they all come in with the same perspective of, 'Right, here's the space, here's how I behave in this space.'

If you walk into a library, you are quiet. If you walk into an art gallery, you are quiet; you are pensive, you walk around, you don't make any noise. If you walk into the Cranker, you are ready to chat with people, to meet people. You are not worried if you accidentally bump someone on the shoulder or tip a little bit of a drink over because it's busy. That environment is so welcoming and caring for the experience of the other person that it's one of the few spaces where I can go as an autistic person and just have a nice time.

I can just go. I can go home from work, have dinner, have a bit to eat and then think, 'You know what? I want to go and listen to some music. I am not going to put the TV on.' I live in the city; I will walk out to the pub. I will be there and I will see whatever the band is that's on, and I will have that experience. And it's not just me. There are probably hundreds of people who would go through the Cranker who have the same experience, where they only go by themselves.

Dr OLDHAM: When you are talking about the live music venues here, the nature of that is live music venues are the result of entrepreneurship, I suppose, to a certain extent. You will notice that in most of the places that you are looking at profit isn't their first motivation. I understand that for the capitalist mindset that's really quite shocking, but it is one of the reasons why you can do that. I have done the same thing as Patrick. I quite happily would go out by myself to venues and meet people, only in these sorts of spaces.

It's because these are spaces where people are valued, where being a human being is valued, where culture is valued and community is valued, and this is part of the difference and why there is belonging. These places at their best are places where people belong, and I would put that ahead of the profit margin—it's nice to make money—and so many more of the things that people wish to aspire to. It's great to be in places where you feel that it's good to be who you are and other people share those sorts of things.

16 The CHAIRPERSON: Very good. That's a wonderful place to wind this up. I will say that the transcript will be made available to you for any clerical corrections you would like to make and also we will be opening, of course, and calling for submissions. If you have any additions to answers that you thought you might want to add and take on notice, please do feel free to correspond further with any further information from our discussion today. I thank you for your time and evidence today.

Dr OLDHAM: Thank you.

Mr MAHER: Thank you.

THE WITNESSES WITHDREW

Select Committee on Local and Live Creative Venues

From: Save The Cranker <savethecranker@gmail.com>
Sent: Wednesday, 2 October 2024 4:17 PM
To: Select Committee on Local and Live Creative Venues
Subject: RE: Select Committee on Local and Live Creative Venues - Meeting confirmation, Wednesday 2 October
Attachments: londons_grassroots_music_venues_-_rescue_plan_-_october_20152.pdf; Appearance Before the Select Committee on Local and Live Creative Venues 24-10-02 NAZZ.pdf; 17-05-22 Music Victoria's 10-point plan - how Melbourne became a live music capital.docx; 24-02-15 Smaller Music Venues Musing Solutions As Crisis Bites Harder.docx; WA cultural-infrastructure-framework-2030-summary-report---printer-friendly.pdf; !Music-Victoria-Strategic-Plan-2022-2026-1.pdf; Music Victoria Annual-Report-AGM-2015-compressed.pdf; Appendix to Appearance Before the Select Committee on Local and Live Creative Venues NAZZ.pdf

Hi Emma,

As promised.

I have attached my opening statement speech and an accompanying appendix speaking specifically to the TOR for you to use.

Also attached are a considerable number of the document I have referred to or recommended to the Select Committee

Nazz

Appearance Before the Select Committee on Local and Live Creative Venues

Hello, I'm Dr Paul 'Nazz' Oldham. I prefer to be called Nazz. N.A.Z.Z.

I am a founding board member of the Save The Cranker Campaign and was one of the organisers of the Save Our State campaign and rally to protect the Governor Hindmarsh and Grace Emily from aggressive development in the late-90s. My PhD was on Australian youth culture, and I am a specialist in Australian pub rock. I teach a popular music course called Popular Music: Industry, Culture and Identity at UniSA. I was a music journalist specialising in local SA music from the early 90s to about 2015. I have been playing in bands since the very early 90s, was a DJ for 30+ years, and have been a professional band booker for the Crown & Anchor.

Improving the health and future of live music and local creative venues in South Australia requires a holistic approach. As Adelaide's musical Thinker in Residence Martin Elbourne (2013, p. 16) noted in his 2013 report *The Future of Live Music in SA*, 'live music does not exist in isolation but is part of a complex ecosystem.' The term ecosystem is both handy and appropriate here because, when talking about live music scenes, we are discussing the transactions between interdependent musicians, audiences and supportive industry (sound engineering, roadies, lighting technicians, producers, promoters, publicists, record labels, distributors, DJs, as well as connected industries such as hospitality, security, transport, and eateries), its mediators, environments, central locations and contexts (such as the way the scene is located within national and international contexts), how it is subject to worldwide trends, government legislation, regulation and cultural/creative industry policy (Elbourne 2013, pp. 15-16; Turner 1992, p. 24; Weinstein 2000, p. 8; Homan 2011, p. 96).

The music scene in Adelaide, like that of many capital cities, has been in slow decline since the 1990s due to tight noise restrictions, compounding property rights and amenity issues for venues, increasingly restrictive regulatory environments, licensing laws, and unsympathetic if not hostile behaviour from

local governments (Homan 2011, 2008, 2003; Shaw 2013, 2009, 2005; Deloitte Access Economics 2011, p. i; Ware 2012b). Like all ecologies, sustainable music scenes such as Adelaide's require development, nurturing and protection if they are to survive.

Adelaide needs grassroots venues of all sizes, small, medium, and large. small and medium sized venues in particular nurture talent, create communities and ferment innovation. Over the past two years, punters, artists and industry workers in Australia's UNESCO city of music have had to contend with the closure of more than 15 small music venues, with more predicted closures to come. This number is considerable for the city's small but vibrant music scene. The loss of this many venues would be less problematic in a city the size of Melbourne, Victoria (which has hundreds of live music venues). Here, where there are considerably less venues, these closures are much more alarming.

Why have they closed? Many of these venues were struggling financially. Factors include pre- and post-COVID related struggles, a reported 60% reduction in audience attendance, an almost 35% rise in rent, an up-to-500% increase in insurance premiums, astronomical electricity prices, and a 70% reduction in punters' drinking because of high costs of living and the recent Federal alcohol tax which added 90 cents to a pint of beer (Eliezer 2024). Costs are continually increasing while revenue stays the same or shrinks, making it incredibly difficult for small to mid-size venues to succeed as commercial businesses. We're facing market failure. Very few venue operators own their properties. An overly financed property market impacts rent and other overheads and turns urban environments into an assets market economy. As most venues operators don't own the freeholds to the buildings, they must pay often exorbitant rent. As a prominent venue operator who must remain nameless here stated to us recently that owner occupancy would make a huge difference. I quote, *'Until venue ownership is in the right hands we will slowly lose every venue as we are slowly being **pushed out with high rents, electricity** etc etc. The Cranka is the only independently owned venue making good money. Owner occupied places are doing okay but the rest of us are at break even point.'*

Some possible solutions that have been offered from various experts and advocacy bodies: include council run venues, community run venues, council-insured venues, ticket levy, and greater government interaction (Eliezer 2024; The Mayor of London's Music Venues Taskforce). For example, in the UK, the Music Venue Trust (MVT) managed to raise \$4.46 million AUD) from the public to buy the freeholds of nine grassroots venues.

Venues on the west of Adelaide, particularly those on Hindley Street have historically had to face a nest of extra problems entwined with their location on one of the Adelaide night-time economy's most active areas and one which is also commonly identified as a prime hotspot for trouble by both the press and the police. Current licencing fails to differentiate between types of venues and so, low-risk venues such as Jive are unfairly grouped with the higher risk nightclubs. I do not know if it is still the case, but in the 2010s Jive had to pay a Liquor Licensing fee as if it were one of a Hindley Street's 1000+-person capacity¹nightclubs even though it has a fraction of their audience numbers or financial turnover. [The Late Night Trading Code of Practice introduced on October 2013](#), with the purpose of reducing violence in the CBD particularly between the hours of 4am and 7am. From 3am, all licensed premises with more than 200 patrons on the premises were required to enforce a lock-in curfew, employ drink marshals, ban glassware and drinks promotions, and employ the use of metal detectors and digital CCTV systems (Consumer and Business Services 2013, pp. 3-4). For a venue such a Jive, the costs involved with complying with the Code were simply insurmountable forcing it turn out 200-300 happy punters onto the streets at 3am and lose one of its most lucrative hours of business.

[I believe Frank Pangallo was in the process of setting up a Parliamentary Committee to review the lockout laws this year?]

Moreover, **planning, licensing, policing and fiscal policy** struggles to balance the needs of grassroots music venues with those of residents and businesses. Adelaide has a commitment to increase its population meaning that residential

¹ Red Square Bar's capacity was 780 (including with The Palace upstairs, 230 seated, 320 standing, this comes to 1100); The Woolshed's capacity is 1200; and HQ's capacity was 1100 (the entire Newmarket Hotel premises's total venue capacity was 2200 persons) (CBS 2013).

development and the night-time economy take place right next to each other. Without a clear strategy to preserve and protect culture, heritage and vibrancy, night-time activity is in constant and unnecessary precarity. This set of circumstances, coupled with the pressure of **rising property prices and increasing costs for grassroots music venues** is proving too much and venues are closing.

Numerous long-term venue operators I have spoken with have described a sharp increase of difficulties in keeping their doors open at least since the early 2000s, not least of which has been a gradual decline in live music audiences... which is another ecology issue. This thinning of live music crowds is entangled with what can be seen as a general erosion of the culture of the Adelaide music scene post-streaming and COVID which could be counter-acted by an ongoing investment and commitment from state government, media, bands, and venues to stimulate audience development. There has certainly been a noticeable weakening of the scene's once strong supportive industries including street press — which, like most localised hard copy media, struggles to maintain relevance in the wake of alternate digital and social media — musical instruments and hardware shops, and a lack of visible or adequate advocacy from key music industry bodies such as South Australian Music Industry Association and even UNESCO.

I have much more. However, this concludes my opening statement for the Select Committee.

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Appendix to Appearance Before the Select Committee on Local and Live Creative Venues NAZZ

By Dr Paul 'Nazz' Oldham

Here is supplemental material in support of my statements which **speak specifically to the some of the Select Committee's Terms of Reference:**

- a) **The impacts of, and reasons for, recent loss of live music and local creative venues in South Australia;**

There are a myriad.

In addition to those impacts and reasons mentioned above, there is a strong and helpful overview in 2015's *London's Grassroots Music Venues Rescue Plan Report* by The Mayor of London's Music Venues Taskforce, which identifies contributing factors to closures in the UK which are similar to those experienced in Adelaide. The below quotes and paraphrases copiously from that report (apologies for lack of specifics – the original document has been included as attachments in the email with this document):

Signs of market failure within the music industry (including the relationship between the recorded music business, large festivals and arenas and small grassroots music venues);

External forces are putting unintended pressure on grassroots venues. (including: London's urgent need for housing; rising property values; the planning system; local authority licensing requirements; police priorities; plus competition from state subsidised venues in other European countries),

- **A growing population and rising property prices;**
- **business rates** (i.e.: when the rental value of a property rises, the business rates also go up);
- **planning and development** (more can be done to recognise live music venues in planning policy and provide guidance for decision makers - planning officers and planning committee members to identify any potential impacts on live music venues and consider how they might be addressed);
- **the UK does not currently recognise the Agent of Change principle** (where the developer is required to include measures to reduce the noise impact on their prospective residential developments if the location falls within 50 metres of an existing live music performance venue – “aims to protect live music venues from residential encroachment.” The 'Save The Cranker' legislation is line with this if not in name, Would like to see this extended beyond CBD to Greater Adelaide at least. When residents buy or rent a

property there is no obligation on estate agents or solicitors to tell them about nearby venues that could create sound at night);

- **Licensing and policing** (Licensing conditions and police requirements increase the cost of putting on live music); International competition (presenting grassroots live music isn't economically viable and yet London's venues don't receive support from industry or government);
- **Fragmented approach to the night-time economy** (the loss of one venue may seem inconsequential, however the combined loss has been catastrophic. Until the creation of the Music Venue Trust and the formation of the Mayor's Music Venues Taskforce no single body in London had an overview of the music venues sector. This allowed the combined impact on grassroots music venues of planning, licensing, policing policy and music industry practice to go un-recognised);
- **Changing the way we talk about grassroots music venues** (The way we talk about grassroots venues is out of date and fails to explain the economic, social and cultural value they create. Live music venues are too often referred to sources of noise and as a potential nuisance.);
- **the planning system;**
- **local authority licensing requirements;**
- **police priorities;**
- **plus competition from state subsidised venues in other European countries**

It seems likely these may have also contributed to venue losses here and, I would suggest, are worthy of some investigation.

Obstacles stemming from regulatory issues. This data may be a little out of date as it was part of research I undertook in 2013. It has been included here as I understand that it still has significant relevance.

As operator Tam Boakes (pers. comm October 14 2013) describes it, most of Jive's financial regulatory problems in the 2010s stemmed from two sources: being regulated under the Liquor Licensing Act's codes for public entertainment venues (nightclubs), and being penalised due to its position on Hindley Street.

Regarding the first matter, being regulated as a public entertainment venue means that Jive has to pay a Liquor Licensing fee as if it were one of a Hindley Street's 1000+-person capacity¹nightclubs even though it has a fraction of their audience numbers or financial turnover. This fee was recently increased on July 1 2012 by \$5,700 (annually) for all 200+ capacity venues staying open after 2am (Consumer and Business Services 2013; Newstead 2012). As far as Jive is concerned, this is an unnecessary expense which could be avoided if South Australia followed New South Wales' lead in updating the currently onerous licence categories and conditions by ratifying regulatory reforms in the creative sector to allow for a simpler and fairer approval system for live entertainment (Council of the City of Sydney 2013).

Some solutions to problems such as those affecting Jive are included in the response to the Terms Of Reference (e) below.

b) Understanding the cultural, social, economic and other contributions made by local and live creative venues;

The general public is limited in the way we think about the think about how venues benefit the community. We think about the bands. Just as important is the audience. Music is communication. It is about relationships. Sound to ear, production to consumption. Music is a great facilitator of friendships, belonging. memories, shared history, and can be crucial to the meaning making process of human beings as they negotiate and re-negotiate their place in the world. They are beneficial to

- Social fabric, and
- Mental Health

Some establishments, such as the Crown & Anchor, the Exeter and the Grace Emily, are not just venues but a pub. People do not simply turn up to watch live music and leave. It is a hangout. This is increasingly rare among live music venues and adds to its value more than is commonly understood.

The Crown & Anchor Hotel in particular has been a staple university student hangout since the early-1990s and is a popular spot for international students. It is also a

¹ Red Square Bar's capacity is 780 (including with The Palace upstairs, 230 seated, 320 standing, this comes to 1100); The Woolshed's capacity is 1200; and HQ's capacity is 1100 (the entire Newmarket Hotel premises's total venue capacity is 2200 persons) (CBS 2013).

famously safe venue that has been a leader in socially diverse inclusivity (including the neurodiverse and physically challenged) since the 1990s.

Part of its safety is its prime location (on a central bus route) and the established culture of acceptance, understanding and self-policing that has been steeped into staff and audience over thirty years. It is a central hub of the Adelaide music scene.

In terms of legacy, in a grassroots music 'ecosystem', where local talent, audiences and environments depend on each other to flourish, established and historied venues are critical incubators of local talent. These are the stages where Adelaide's biggest exports of the '90s and after (Sia Furler, The Superjesus, The Mark Of Cain etc), played and learned their craft.

They are places where local acts build strong networks with national and international touring acts, where people form bands, meet managers, band bookers, mixers, lighting people, hang out with audiences, creatives, and other bands socially.

On top of all of that, the live music venues are keystone features for locals and a tourist attraction for Adelaide.

The following are excerpts from 2015's *London's Grassroots Music Venues Rescue Plan Report* that are instructive and could just as easily apply to Adelaide:

'Grassroots venues are run by passionate people who are experts in their field and highly productive: research shows that productivity in the creative sector is 25% higher than the UK average.

...They are also talent spotters and career nurturers, regularly programming new and unknown performers with no expectation of financial reward. They are the ground floor of the music industry, playing a similar role to small theatres where new shows are tested and new actors emerge.

...Grassroots music venues play a vital talent development role that has not been replaced by television talent shows or social media.

...We want to create a new narrative for policy makers, licensing, environmental health and culture officers, the construction industry, the music industry and the tourism sector. This narrative should reflect the real role venues play in their communities. It should also describe and their function as talent developers for the music industry.

...London wishes to be the Music Capital of the World and requires an ecosystem of small, medium and large venues that nurture talent. Developers should be

encouraged to create new, high quality music venues that play this role, these spaces being a significant planning gain for London and of public benefit.

...If London's 88 grassroots venues each host 10 unique acts per week, that is 1,000 businesses being incubated. If one band has a hit song, then another piece of lucrative British intellectual property is created, one that has been beta-tested in these spaces. In addition, some venues are testing new technologies from sound systems to lighting, entry and security systems to hospitality, thus incubating secondary businesses and encouraging innovation.

- c) Supporting South Australian artists and creatives with venues and spaces where they can develop their craft, audiences and communities;

While most grassroots music venues behave in an entrepreneurial manner, many do not run at a profit.

I advise taking a more ecological approach and recognising the importance of the mundane.

Some solutions below.

In addition to 2015's *London's Grassroots Music Venues Rescue Plan Report*, another forward-thinking model is that of Melbourne's since the 2010 SLAM rally which adopted a live music strategy and a three-year music action strategy. The aim there was to bring together music venues, suppliers, consumers and secondary businesses to tackle licensing complications, noise and anti-social behaviour. I advise we look at taking a similar approach and do so with a view on legacy instead of returning to square one every time a position is filled by someone new.

Some excerpts from the Melbourne body reports are below (*see attached also*):

'The City of Melbourne already fosters Melbourne's music industry in a number of ways by:

- supporting musicians and music businesses
- producing and organising events and festivals
- funding music projects
- marketing and promoting the music scene
- helping the sector achieve its goals
- enabling community music-based activities
- providing advocacy, policy and regulatory expertise
- offering business development and advice
- promoting Melbourne as a key music destination

Six major themes emerged from our conversations and engagement with the music industry and members of the Music Advisory Committee. These themes are:

1. Visibility
2. Promotion and positioning
3. Spaces and collaboration
4. Funding and support
5. Policy reform and advocacy
6. Research and information

Each theme is linked to a clear policy goal and a set of specific actions designed to realise that goal. The new goals build and expand on those in the Music Strategy 2010-13.'

- d) Understanding the types of cultural infrastructure needed for a healthy art, culture and creative sector in South Australia;

Protect and cultivate what already exists, whether it is threatened financially or by some other way.

I would point to Western Australia's very interesting [The WA Cultural Infrastructure Framework 2030+ Summary](#) that gives a good example of something we could create for SA. (see attached)

Here are some excerpts to appetise

'Cultural infrastructure supports and grows WA's creativity, tangible and intangible culture, and cultural heritage. While tangible culture could be a painting or performance, intangible culture could be a story, songline^{1,2} or practised tradition. 'Intangible cultural heritage' means the practices, representations, expressions, knowledge, skills ... transmitted from generation to generation.³

To achieve this, we must work together to grow the State's cultural and creative economy and improve access to cultural and creative engagement for all Western Australians.

We can do this by successfully prioritising the following five focus areas:

- **Focus Area 1: Maintain and celebrate WA's Aboriginal art, culture and heritage**
- **Focus Area 2: Optimise existing cultural assets**
- **Focus Area 3: Holistic cultural infrastructure planning**
- **Focus Area 4: Incentivise private investment**
- **Focus Area 5: Understand and measure the public value of cultural infrastructure.**

This Framework highlights the key principles and changes needed to optimise WA's cultural infrastructure investment and identifies opportunities and challenges to achieving the State Government's priorities for job growth and economic diversification. It sets out a roadmap for holistic cultural infrastructure planning to obtain the best value-for-money cultural infrastructure investment in WA and

includes case study examples of best practice from across the State, Australia and world-wide.

The focus areas and outcomes developed have been informed by: analysis of stakeholder consultations; global trends, best practice and sustainable development goals; local strategies and planning frameworks; and the State Government's priorities. Infrastructure Australia's [Australian Infrastructure Audit 2019](#)— which includes arts, cultural and other social infrastructure for the first time—has also been valuable to the development of this Framework.

Cultural infrastructure: The Cultural Infrastructures Research Program conducts cutting edge, interdisciplinary research into the cultural institutions and practices that shape the expression and experience of everyday lives and cultures, and contribute to the social, cultural, and economic vitality of cities and regions. These are the built and imaginative places for the production and consumption of culture. Mindful of the complexity and unevenness of cultural infrastructure, the program probes its contours at different levels of operation and governance, and in contexts ranging from the local to the global.

e) Protecting local and live creative venues and performance spaces; and

Some solutions below

We should have an organised body with an overview of the music venues sector of Adelaide to prevent the combined impact on grassroots music venues of planning, licensing, policing policy and music industry practice going un-recognised.

One way to improve the situation befalling Jive (see response to TOR (a) above) and other similar venues would be to remove the regulatory barrier which requires venues to obtain a Place of Public Entertainment (POPE) licence to put on live entertainment as part of their main business and to issue venues such as Jive with a General Bar Hotel Licence instead (Council of the City of Sydney 2013). There is every reason to believe a move such as this could greatly alleviate some financial pressure and assist in reinvigorating Adelaide's beleaguered live music scene. For instance, in 2012 SA amended the Liquor Licensing Act to introduce a small bar licence legislation like NSW and, as a result, a pop-up bar trend has emerged signalling the start of a healthy laneway culture which has been drawing much positive media attention.

I believe current licencing fails to differentiate between types of venues and so, low-risk venues such as Jive are unfairly grouped with the higher risk nightclubs. According to SAPOL's Liquor Enforcement Branch and an independent 2013 survey by Flinders University researcher Dr Andrew Groves, the greatest proportion of heavy-drinking and drug-taking punters on Hindley Street frequent its nightclubs — several of which adopted measures outlined by the Code before its introduction — *not* its live music venues (Naughton 2013; Kemp 2013; Boakes 2013). I argue that what is needed here is a more flexible and nuanced regulatory approach to curbing violence on the street which differentiates between types of venues and their respective risk levels (Elbourne 2013, p. 101). Jive could observe the 3am curfew without the need for metal detectors or CCTV and continue to operate as it had previously without hampering the Government's attempts to reduce violent crime on Hindley Street.

Like London, form a rescue package to halt the decline in grassroots music venues in London. The aim is to stabilise the sector, stimulate investment and bring a change of attitude to music venues.

Here is an excerpt:

'Recommendations Of The Mayor's Music Venues Taskforce

Our recommendations form a rescue package to halt the decline in grassroots music venues in London. The aim is to stabilise the sector, stimulate investment and bring a change of attitude to music venues. In the longer term these recommendations will underpin London's claim to be the Music Capital of the World. These recommendations are in six categories:

1. Planning
2. Developers
3. Business rates
4. Borough licensing, environmental health and police policy
5. Supporting music in London
6. Championing music in London'

Christie Eliezer (2024) also outlined the following possible solutions for struggling Adelaide small venues from her consultation and research (*article attached*). There is much useable here. No need to reinvent the wheel:

Here's an excerpt.

Solution #1: Council-Run Venues

The idea of music venues being run by music fans, local councils or a State Government – something which works well in the northern hemisphere – is something that's increasingly discussed in Australia as inner-city property value escalates and bills seem insurmountable. The conversation needs to move from a venue's profitability to "intangible assets, such as music and the arts, that need to be supported," according to **Alison Avron**, director of **The Great Club** in Marrickville, Sydney.

Dr. Sam Whiting asserts: "Things are going to get worse for smaller venues in the next few years because we're facing market failure of them as commercial enterprises. Running a small venue as a commercial business is becoming increasingly difficult. An overly financed property market impacts rent and other overheads, and turns environments, particularly urban environments, into an assets market economy. Venues can't compete with this. If they don't own the freeholds to the building they operate, which is the case with most music venues, they have to pay rent all the time."

Strictly on economic terms, the pressure is lifted if a community of music fans (with a variety of skills including financial and marketing acumen), a local council, or a State Government, run a venue as a nonprofit venture.

Overheads are paid without trauma. The venue becomes a community hall, where locals hang-out, learn skills and join a wellbeing hub. Recording studios and rehearsal spaces are set up inside, with the idea they will be self-sufficient. Any profits go to extra payment for musicians, production workers and staff.

“Local governments or State Governments should be running music venues,” stresses Dr. Whiting. “They should start to purchase these spaces when they’re at risk. They then bring them into the same sort of facilities as libraries and community halls which we take for granted as part of our civic infrastructures.”

In the UK, the **Music Venue Trust** (MVT) has raised £2.3 million (\$4.46 million AUD) from the public to buy the freeholds of nine grassroots venues. A community-run spot is **Sister Midnight** in South London, operated under **Lenny Watson** who had run a record store and venue previously. When the chance came to save Sister Midnight, he marshalled the forces.

“I didn't have really high expectations for how this was going to develop and how much support we'd get,” he said. “But now we have around 950 members and I’m training to become a cooperative practitioner myself.” It’s building up a donation pool of £500,000 (\$970,884).

The idea has been tried in Australia. When **The Tote** in Melbourne seemed to be in danger from developers, the idea was raised to buy it for \$6.65 million and place the freehold into a charitable trust. The owners of the **Last Chance Rock & Roll Bar** came up with a bit over half. In six months last year, 3,000 members of the public came up with \$3 million (via Pozible) to set up a foundation which would own the building. Among the 3,000 contributors were owners of fellow venues **Whole Lotta Love**, the **Gasometer**, **FeeFee’s Bar** and the Gold Coast’s **Vinnie’s Dive Bar**.

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Rather than be left to insurers, venues in its 12 localities – including music hubs like Collingwood, Richmond, Carlton North and Fitzroy – would be covered by the council's insurer. Jolly told *The Age*: "Yarra is the hub of live music in Melbourne. If these venues go down the gurgler because they've been squeezed by insurance companies, then not only is that a massive cultural blow for inner-city culture and the nighttime economy, but it's an economic hit too. We can't just wash our hands."

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The **Independent Live Music Alliance** in South Australia, made up of seven outlets, is talking to larger arts festivals about the **Big Ticket Levy**, a donation of \$1 from each ticket sold. Their premise is that festivals get millions of dollars in funding from the State Government. "It's also an acknowledgement of the importance of the work grassroots venues do to find the talent that they feature," a spokesperson said. "The response has been positive but the concern is how it would be implemented."

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Getting closer to the workings of levels of Government is something the live sector is working on.

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Smaller Music Venues Musing Solutions As Crisis Bites Harder

15 February 2024 | 12:32 pm | [Christie Eliezer](#)

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https://themusic.com.au/industry/smaller-music-venues-musing-solutions-as-crisis-bites-harder/49IZ9_b5-Ps/15-02-24

Attendance at small-to-medium-sized Australian music venues has fallen on average by 60 percent.



Jive Bar (Credit: Jack Fenby via Jive)

Attendance at small-to-medium-sized Australian music venues has fallen on average by 60 percent. Patrons are drinking 70 percent less, rent prices are up 34.7 percent, and insurance premiums vaulted by up to 500 percent.

12 venues closed in Adelaide over the past 12 months, many after their leases came up for renewal. Up to 400 could go throughout Victoria. While many run month-to-month, in early February the Federal Government introduced an alcohol tax, the third-highest in the world. It has meant two payments a year for operators, and added an extra 90 cents on a pint of beer.

Tam Boakes, who owns Adelaide's **Jive** club on the Hindley Street entertainment strip, summed up what every other operator was thinking. "My reaction was, 'Can we

take any more of this?' When there's nothing left and you're at the absolute bottom, you think, 'Where do we go from here?'"

The tax is passed on to drinkers, which will further hit the volume of drinking by patrons. "You can't put anything more on the punters because the punters are not spending," Boakes explains. "You can't charge more for tickets because you want people to come to the shows. There are absolutely no profits in smaller venues at the moment."

Ben May, who runs Sydney's **Mrs Sippy** and the Gold Coast's **Burleigh Pavilion**, feels sorry for his patrons. "It's getting harder and harder for people to go out and enjoy themselves."

Jasmin Patel, owner of **Mr Goodbar**, is predicting more closures in Adelaide's West End this year.

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Overshadowed

The ticket frenzy for international tours and the breaking of attendance records at festivals and stadiums/arenas has completely overshadowed that the post-COVID demand for live music has not extended to smaller venues. The exceptions are clubs for certain sub-genres.

They couldn't trade for two years due to restrictions but still had to pay rent and utility bills. The impact of cost-of-living concerns has been devastating for these venues.

It's a national crisis for these spaces, of course. But Adelaide seems to be the flashpoint for all that's gone wrong. That's partly because it's a UNESCO City of Music, and because 12 venues brought shutters down in the past 12 months. Half of those went dark over the recent holiday period.

"It's an absolute battle," Boakes confirms. "I've been (in the West End) for 20 years and I've never seen a time like it. We predicted this would happen post-COVID and it's happened. We lost audiences, we've lost a lot of skills and a lot of artists. It's going to take years to rebuild those things. Then you add cost of living to it. Unfortunately when there's a financial crisis, entertainment is the first to go. So many venues were edging on bankruptcy as it was [because of COVID] and this comes right after when there's not much. It's terrifying how many venues are closing."

Support Act reports a 40 percent growth in callers to its Helpline in the six months between July and December 2023, compared to the same period in 2022. "We don't have any details about how many callers are from the live sector or music venues," CEO **Clive Miller** reveals, "[but] the main presenting issue is anxiety followed by personal issues and career concerns."

He adds: "Sadly, we have all read about the number of venues that have been forced to close over recent months. On the upside, we now have Federal and State

Governments who are committed to reviving the nighttime economy and working with venues to try and resolve some of the very complex issues they face.”

Insurance Nightmare

Insurance remains a nightmare. Taking Melbourne as an example, **Cherry Bar** and **Yah Yah's** had a 500 percent leap, while many were forking out \$160,000. A report in *The Age* found that some insurance clauses border on the comical: the **Old Bar** in Fitzroy not only saw premiums escalate from \$10,000 a year to \$60,000, but has a ban “on people dancing with a drink in their hand in the venue’s small bandroom”.

The **Australian Live Music Business Council**, which negotiated deals for its members through companies **Nexus** and **Ausure**, predicted on *A Current Affair* that Victoria could lose up to 400 spaces. In the 2022 Victorian Live Music Census, released last April, there were altogether 1,076 of these throughout the state.

Grassroots venues have a much deeper problem that has to be addressed. It goes back before COVID, to the advent of streaming, explains **Dr. Sam Whiting**, lecturer in Creative Industries at the University of South Australia and author of last year’s book *Small Venues: Precarity, Vibrancy And Live Music*.

Once music fans got their exposure to new bands from **triple j**, community radio and the music press. They searched them out in grassroots spaces and followed them as they built up their careers. But with streaming’s switch to algorithms and curated playlists, “a lot of young people are not getting exposed to local artists as often. So the connection between audiences and local artists has been disrupted somewhat.”

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LONDON'S GRASSROOTS MUSIC VENUES

RESCUE PLAN

A REPORT FOR
THE MAYOR
MUSIC INDUSTRY
LOCAL AUTHORITIES
GOVERNMENT
PLANNERS DEVELOPERS
LICENSERS POLICE ECONOMISTS
TOURISM AGENCIES MUSICIANS CULTURE FUNDERS

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minicom 020 7983 4458

Written and researched by
The Mayor of London's Music Venues Taskforce

Contents

	Page
Executive summary	4
The Mayor of London's Music Venues Taskforce	5
Why London needs grassroots music venues	7
Why one third of London's grassroots music venues have closed	13
Recommendations of the Mayor's Music Venues Taskforce	23
The technical stuff	33
Defining grassroots music venues – cultural and social role	34
Defining grassroots music venues – amenities & infrastructure	35
Defining grassroots music venues – economic activity	36
Audit of London music venues	38
Causes of decline	41
Information for planners and developers	43

Executive summary

The Music Venues Taskforce was set up by the Mayor of London to work out why so many music venues have closed and what impact this is having on London's culture and economy. The Taskforce has found that London's grassroots music venues are pivotal to the ongoing success of the UK music industry and contribute to London's desirability as a place to live, work and visit. These small and medium sized venues nurture talent, create communities and ferment innovation.

However, planning, licensing, policing and fiscal policy is struggling to balance the needs of grassroots music venues with those of residents and businesses. An increasing population means that residential development is taking place cheek-by-jowl with night-time activity. This pressure, coupled with rising property prices and increasing costs for grassroots music venues, is proving too much and venues are closing.

The Taskforce has also found signs of market failure within the music industry. The research and development function that

grassroots music venues undertake has not been properly supported. There is now a need to rebuild London's grassroots venues and invest in new talent so that all parts of the music industry ecosystem return to full health.

The Taskforce has proposed a rescue package for music venues that address these problems. This follows extensive consultation with government, local authorities and the music industry. The report also sets out an ambition to create new venues and harness the benefits of London's tourism boom through new promotional campaigns.

But most importantly the Taskforce calls for a change in the way we think about music venues. Grassroots music venues are cultural spaces, risk-takers, hubs of innovation and place-makers. They need to be recognised as such in policy documents. Music venues also need to enter the day-to-day conversations of economists, planners, licensors, police, tourism experts, culture professionals and music industry decision makers.

The Mayor of London's Music Venues Taskforce

Mark Davyd
Music Venue Trust (Chair)

Jeff Horton
Owner, 100 Club

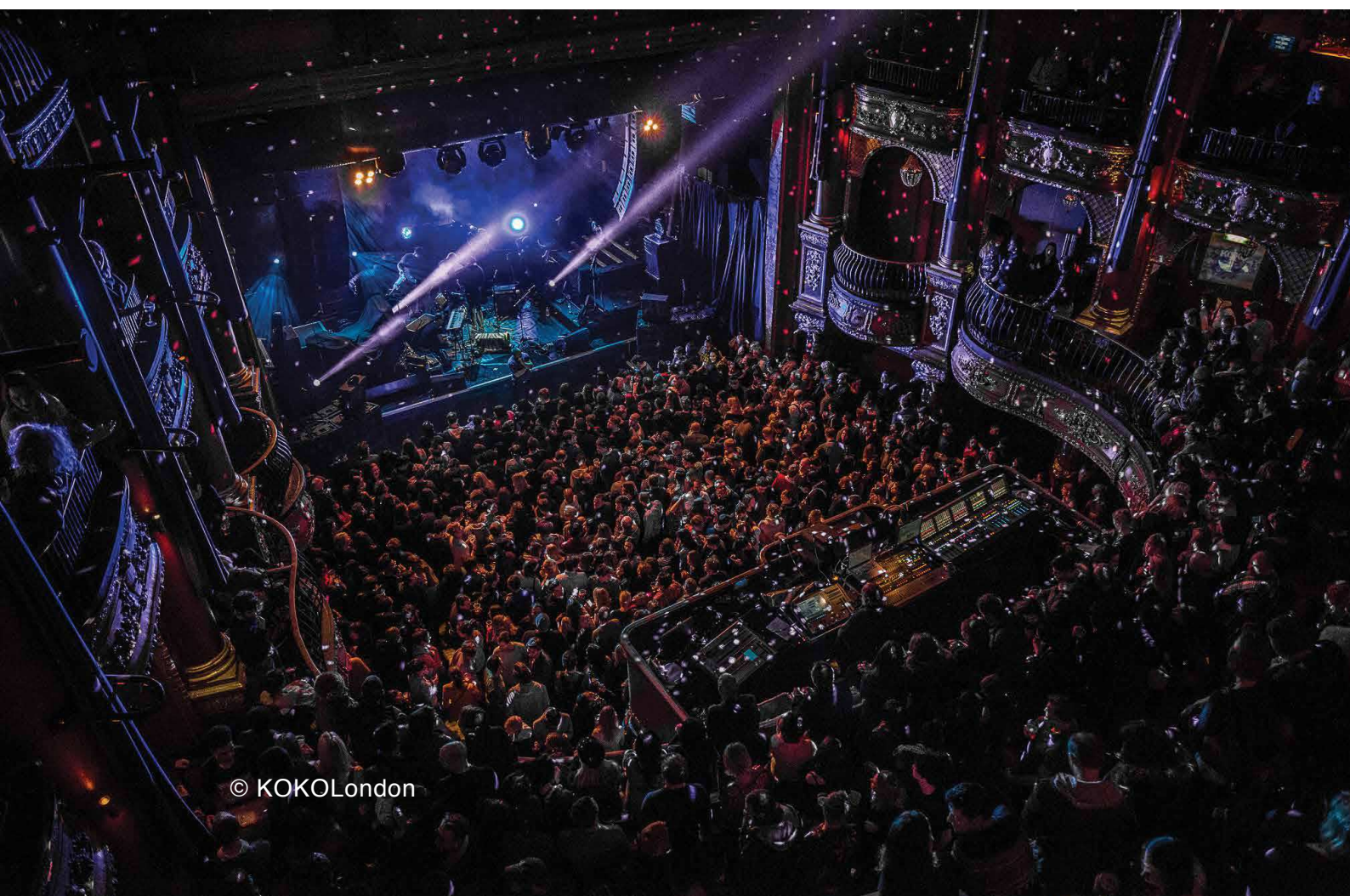
Andrew Russell
Senior Planning Officer,
Greater London Authority

Paul Broadhurst
Senior Cultural Policy Officer,
Greater London Authority

Auro Foxcroft
Owner,
Village Underground

Tom Kiehl
Director of Government
Relations and Public Affairs,
UK Music

Dave Webster
National Organiser
Live Performance,
Musicians' Union





WHY LONDON NEEDS GRASSROOTS MUSIC VENUES

“I moved to London at age 18 to make my way in music. Since then the city and its scene has changed a lot, and not always for the best. I’ve seen a lot of the venues that gave me the chance to experiment and grow as an artist disappear. Without the spaces for new talent to discover itself and its audience, music in London will die a slow death, and the UK will lose a huge part of its culture. Something needs to be done to protect these spaces.”

Frank Turner, musician

Between 2007 and 2015, London lost 35% of its grassroots music venues, a decline from 136 spaces programming new artists to just 88 remaining today. Iconic names like the Marquee Club, the Astoria, the 12 Bar Club and Madame Jojo’s disappeared from the map. Those venues were big players in the music history of London, they fed the UK’s £3.8 billion music industry with a stream of talented acts and they were part of the international story of “Brand Britain”.

Since the 1950’s London has played host to a thriving circuit of grassroots music venues: the 2 l’s Cafe in Soho was the birthplace of British Rock and Roll in the ‘50s; The Ealing Club was where the Rolling Stones

cut their teeth in 1963 whilst the Marquee Club launched The Who with their legendary residency in 1964; the 100 Club thrust the Sex Pistols and Punk upon the 70’s; the New Romantic movement coalesced at Billy’s in the early 80’s; and the Falcon, the Monarch, and numerous other Camden venues formed the breeding ground of 90’s Britpop.

London’s grassroots venues have shown that they’re prepared to take risks with their programming. In 2006 a raw new talent called Adele played her first show at the 12 Bar Club. Six years later her second album “21” was the biggest-selling global music release of the year. Stepping-stone venues like the 12 Bar Club enable artists like Adele to progress,

ultimately generating £2.2 billion in exports and sustaining 111,000 jobs in the UK.

Whilst sales of recorded music are in slight decline, demand for live performances is increasing, merchandising is thriving and music tourism is a burgeoning industry. London's live gigs and festivals attracted 6.6 million people last year, around half of which were tourists. However the demand by festivals and arenas for talented new acts is not being met.

Grassroots music venues are a major factor in regenerating urban areas. Their presence benefits town centres, high streets and local communities across London. The local night-time economy also benefits from audiences attending shows at music venues. Going to a gig is an enriching social activity and every gig brings hundreds of people into an area who also use local pubs, bars, taxis and restaurants.

The multiplier benefits of grassroots venues means that they generate jobs. As well as supporting the hundreds of micro-businesses that go on stage every night, venues incubate new talent in valuable 'back-of-house' jobs such as lighting, sound engineering,

marketing and promotion. Increasing numbers of venues are also working with schools and colleges to take on apprentices, many of whom will go on to work in London's creative industries.

The music scene has become the defining feature of some parts of London. Local economies spring up around music venues and clusters of associated industries emerge such as fashion, communications and PR, publishing and media. Camden Town is an internationally renowned example. People look to invest and live in such areas specifically because of the buzz

“There are not enough big acts to headline [festivals]. That is a big, big problem in our industry. We are not producing a new generation of these kind of acts – the likes of the Rolling Stones, Muse, even Arctic Monkeys – that can headline.”

Harvey Goldsmith, promoter

“It’s about where people want to live. A lot of business people don’t like Frankfurt. They much prefer London for its cultural offering. If you speak to any teenager in Europe and ask where they want to live they say London. It has this great energy. People from all over the world gravitate here like they do to New York”

Alex Werner, Museum of London

on offer, the breadth of job opportunities and the chance to connect with people of the same outlook.

London is a youthful city with more than half of the working population under 40 years old. Businesses rely on recruiting young people who want to move to the capital. A great music scene is one of the big attractions for those who are looking to re-locate. Without such a comprehensive music offer, and all of the associated industries, London’s international pulling power will diminish.

The old-fashioned view that grassroots music venues cause noise and nuisance doesn’t reflect the modern reality of these responsible small businesses. Grassroots venues shouldn’t be confused with pubs that put on occasional live acts. They are specialists in cutting-

“There was a website that listed every promoter that did acoustic nights and I emailed every single one. There was probably about 300 of those gigs and I got about 50 replies. I did all those gigs. And then I went back and did them again. And again”.

Ed Sheeran, musician

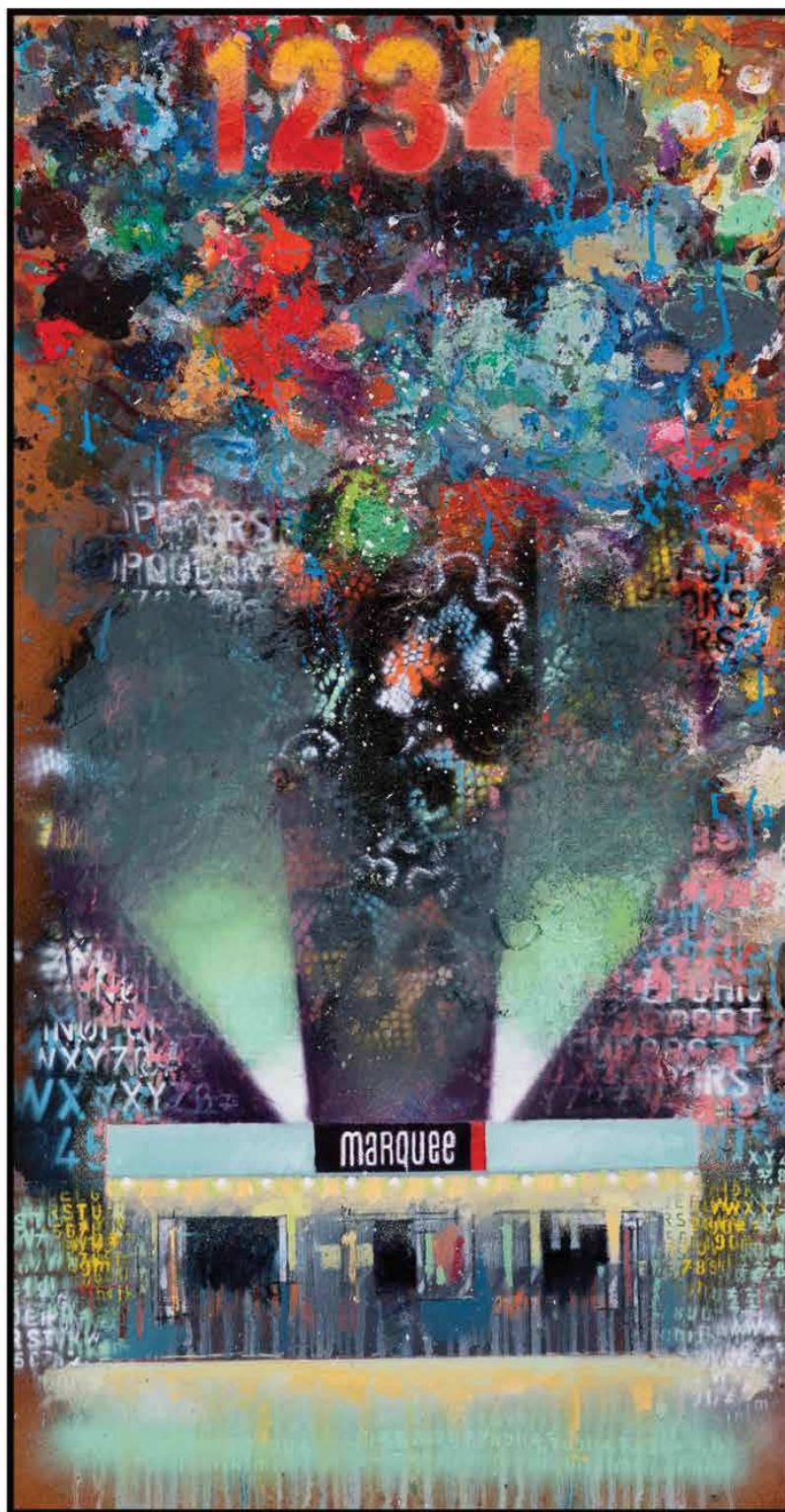
edge music and their audiences are surprisingly sober: at the Village Underground in Shoreditch the average spend on alcohol at a live event is just £6.27 per person.

Most grassroots music venues behave in a highly entrepreneurial manner. But the creation of profit is not their primary objective. In order to put on the latest in live performance, venues subsidise their music programmes by running corporate events, cafés and club nights. Grassroots venues help to create valuable products (best-selling artists) but the financial benefit is realised by other parts of the music industry when the artists they have nurtured hit the bigtime.

Grassroots venues are run by passionate people who are experts in their field and highly productive: research

shows that productivity in the creative sector is 25% higher than the UK average. They are also talent spotters and career nurturers, regularly programming new and unknown performers with no expectation of financial reward. They are the ground floor of the music industry, playing a similar role to small theatres where new shows are tested and new actors emerge.

When a 16 year-old Ed Sheeran wanted to kick start his career in 2007 he moved to London. This year, Sheeran performed three sold-out nights at Wembley Stadium. There is a clear and direct pipeline between the availability of grassroots venues to start careers and the creation of the world-class talent that boosts our economy. This incubator role has defined London as the most successful city in the world at developing new music.



THE MARQUEE CLUB

105-107 CHARING CROSS ROAD

1988-1995

Marquee Charing Cross Road, Oil, Aerosol, Chinagraph and Shellac on found panel.
2014. Danny Pockets. www.dannypockets.com

WHY ONE THIRD OF LONDON'S GRASSROOTS MUSIC VENUES HAVE CLOSED

Demand for live music is increasing and music tourism is thriving. Grassroots music venues play a vital talent development role that has not been replaced by television talent shows or social media. However 35% of London's grassroots venues have closed over the last eight years. The Taskforce identified a number of contributing factors to those closures:

SIGNS OF MARKET FAILURE WITHIN THE MUSIC INDUSTRY

We found signs of market failure within the music industry. The relationship between the recorded music business, large festivals and arenas and small grassroots music venues needs examining. As with all ecosystems, the success of the whole depends upon every part working well. Without a regular supply of new acts, all parts of the music industry will gradually wither.

The development of exceptional music offers at arenas such as The O2 has created a chasm of quality between the grassroots gig and the multi-media arena event. Entrance prices at grassroots level have stagnated for 25

years whilst concert halls have upgraded their lights, sound systems, access, sightlines, staging and overall customer experience. As a result they now sell top price tickets that reflect the quality on offer.

In researching this report we met with a large number of music and night-time industry organisations. They included the British Phonographic Industry (BPI), Performing Rights Society (PRS), Phonographic Performance Ltd. (PPL), UK Music, the Association of Independent Music (AIM), Featured Artists Coalition (FAC), Music Managers Forum (MMF), Live Nation, AEG Live and the Night Time Industries Association (NTIA). All were supportive of grassroots music venues and it was clear that all parties were concerned about the market failure within the music industry. We hope the music industry will now work with government in responding to this crisis at the grassroots level which could decimate its talent supply-chain.

EXTERNAL FORCES ARE CAUSING GRASSROOTS VENUES TO FAIL

External forces are putting unintended pressure on grassroots venues. These include: London's urgent need for housing; rising property values; the planning system; local authority licensing requirements; police priorities; plus competition from state subsidised venues in other European countries. The link between these external forces and the failure of grassroots music venues is not always clear, so we've provided a summary of the key issues:

A growing population and rising property prices

London's popularity as a place to live, work and study continues to increase. As a result of increased demand for accommodation, rents are increasing and some landlords are choosing to sell their properties to developers. Venues like the Flowerpot in Camden have been demolished and turned into flats, whilst others have had to close due to escalating rents. As London's population increases, so infrastructure such as transport must expand. The arrival

of Crossrail has led to the regeneration of nearby areas, resulting in an increase of rents. In one case, it led to the closure of the iconic music venue the Astoria, which is due to be replaced by a theatre.

Business rates

Broadly speaking, when the rental value of a property rises, the business rates also go up. A small central London venue may be paying tens of thousands of pounds per year in business rates. Our research shows that very few receive any business rates relief. Such high core costs mean that venues are economically unviable without financial support.

The 100 Club on Oxford Street now pays around £50,000 per year in business rates on top of £180,000 in rent and service charges. It is one of just six live music venues left in the West End and survived imminent closure in 2011 thanks to a partnership with Converse. Changes to business rates are made every few years by the Valuation Office Agency. In some areas of the capital, London is anticipating a further rise in business rates when new rateable value assessments come into place

in 2017. For the 100 Club this could result in their business rates almost doubling.

Planning and development

More can be done to recognise live music venues in planning policy and provide guidance for decision makers. When making a decision, planning officers and borough planning committees can only judge developments against statutory policies. These include the National Planning Policy Framework (NPPF), the London Plan, Local Plans and the new Neighbourhood Plans.

The London Plan is the overall guide to spatial development in London and is written by the GLA. London's 33 local authorities use it to write their own Local Plans and some communities across London are now creating Neighbourhood Plans. There is also Supplementary Planning Guidance (SPG) which applies in some circumstances. These guides cover specific themes or geographic areas such as the Central Activities Zone (CAZ) and Town Centres.

We reviewed the London Plan and the 33 Local Plans and could find only three direct references to music venues

(in the Boroughs of Brent, Bromley and Camden). There is some wording in the NPPF and the National Planning Practice Guidance (NPPG) that is helpful for music venues. The NPPF recognises that new developments shouldn't adversely affect existing businesses. The NPPG also makes specific reference to noise mitigation so that live music venues are not subject to enforcement actions due to new residents finding sound levels unacceptable.

However, the onus falls on planning officers and planning committee members to identify any potential impacts on live music venues and consider how they might be addressed. The volume of planning applications in London means that officers and committee members have to get through a huge, and increasing, amount of paperwork in a very short time. Without specific guidance on protecting music venues there is a possibility that the threat to music venues from new developments can be overlooked.

In addition, the Government introduced a temporary Permitted Development Right in 2013 allowing offices to be converted into homes

without the need to apply for full planning permission. As a consequence, venues that have happily existed alongside office space for years are now facing residents moving in who expect quiet enjoyment of their homes in the evening. There is widespread concern that with Permitted Development Rights allowing environmental noise assessments to be bypassed, more residents will find themselves living near sources of noise.

Planning officers and committee members urgently need guidance on music venues. In particular how to manage housing developments in close proximity to music venues. If this issue isn't considered at the planning application stage it often results in the slow death of that venue from a spiral of building site disruption, noise complaints from the new residents and costly additional licensing conditions imposed by the local authority.

The Ministry of Sound nightclub faced this problem when an apartment block was proposed immediately opposite the club. They spent over £1 million in legal, acoustic and planning consultancy costs in order to ensure the club was protected from any

future noise complaints by incoming residents.

The case was ultimately heard by the Mayor and resulted in a new approach to residential development in noisy locations. In addition to sound insulation and non-opening windows, a Deed of Easement of Noise was agreed between the Ministry of Sound and the developer. The Deed gives the Ministry of Sound the legal right to make noise at existing levels, meaning that new residents essentially 'buy into' the club's ongoing operations, rather than being able to object to it. This new approach is an example of what is commonly called the Agent of Change principle.

The UK does not currently recognise the Agent of Change principle

When residents buy or rent a property there is no obligation on estate agents or solicitors to tell them about nearby venues that could create sound at night. There are numerous examples of residents making noise complaints about long-standing music venues. In most cases the volume levels have remained the same for many years. However, the complaint has to be dealt with by the local

“Regeneration shouldn’t be a threat to our industry. We spent four years and well over a million pounds on one case fighting for our existence. A smaller business would not have survived. We were totally on our own. The dispute with the Eileen House development drained the business and took many of us away from our core passion of finding and developing creative talent.”

Lohan Presencer,
CEO, Ministry of Sound

authority and often results in additional licence restrictions. These restrictions can limit the venue’s ability to generate income and be costly to put in place (e.g. employing additional door staff to oversee customers as they leave).

The Agent of Change principle puts the responsibility for noise management measures on the “agent of change” i.e. the incoming individual or business. This could be a resident moving into a flat near an existing music venue, or a developer that is building a new music venue near an existing residential building. The principle has already been adopted in parts of Australia and the United States and is proving successful.

Licensing and policing

Licensing conditions and police requirements increase the cost of putting on live music. According to research carried out by the Music Venue Trust, there is a perception amongst venues that some licensing, environmental health and police teams assume music venues to be a cause of anti-social behaviour. In one case a venue reported over 70 separate conditions on its licence, the

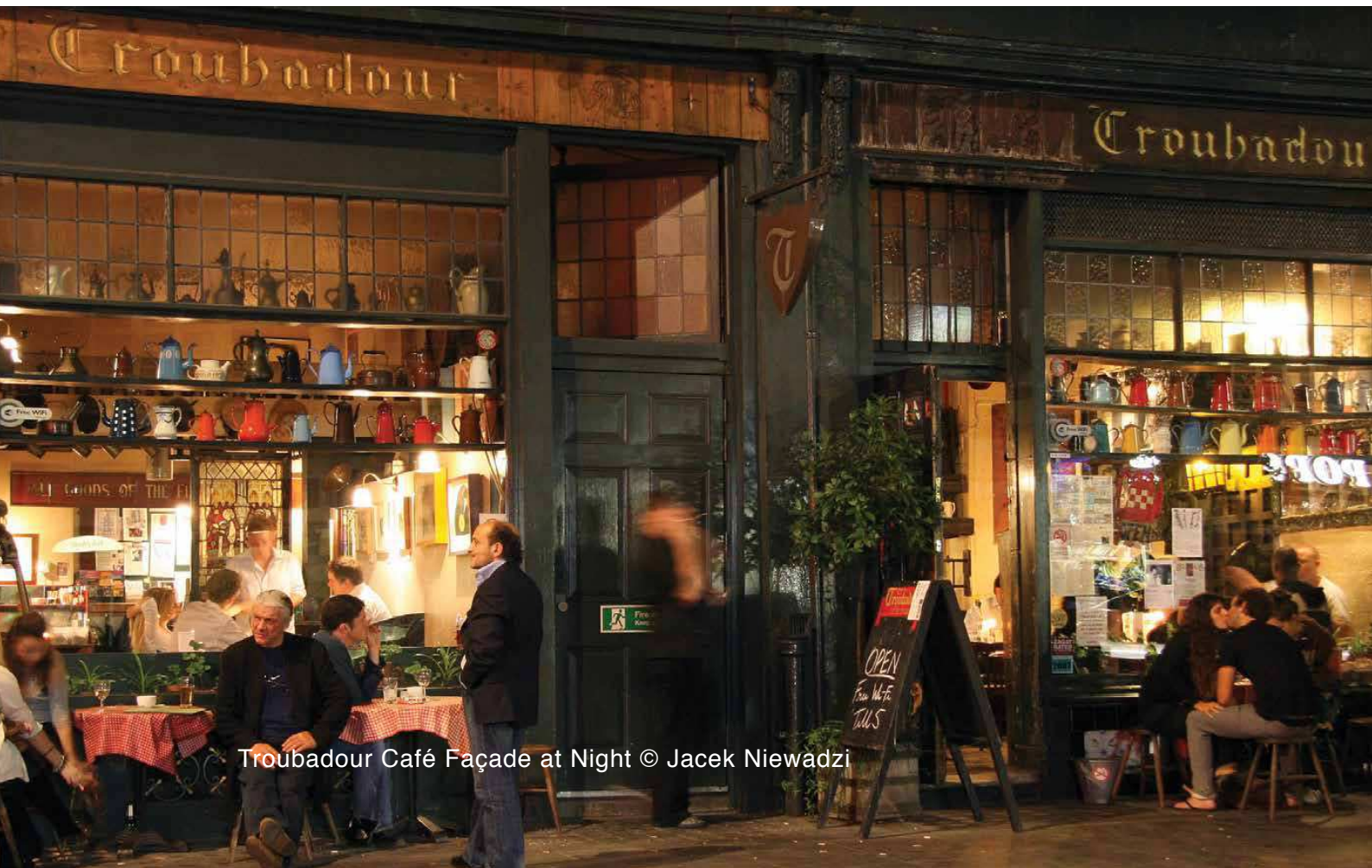
cost of which exceeded its annual budget for putting on new and developing artists.

In some venues audience capacity limits were set many years ago when there was a genuine fire hazard from patrons smoking. Unfortunately many of these limits remain in place today despite the smoking ban. The licensing system needs to be brought up to date to reflect the way that modern live music events are run and reduce the financial burden on grassroots venues.

International competition

The loss of these venues comes at a time when London faces stiff international competition from emerging 'music cities' such as Austin, Nashville and Berlin. Presenting grassroots live music isn't economically viable and yet London's venues don't receive support from industry or government. A lack of investment means many venues are struggling to improve their facilities and overcome the 'toilet circuit' name tag.

London is losing acts to parts of Europe where venues are of



Troubadour Café Façade at Night © Jacek Niewadzi

higher quality and customers have a better experience. These venues are great spaces with outstanding facilities and world-class sound and lighting. The door staff are welcoming and the bar is accessible and affordable. The average government support for music venues across Europe is 42% of venues' income, with the highest being France at 60%.

London's music offer is famous and admired worldwide, but unlike Austin, Nashville or Berlin, we are not making the most of it. There is an opportunity for tourism agencies to exploit London's music offer and heritage more. Likewise, the music industry can respond to competition from these emerging 'music cities' by investing in high quality grassroots venues that build audiences, nurture talent and promote a culture of gig going.

Fragmented approach to the night-time economy

The loss of one venue may seem inconsequential, however the combined loss across London has been catastrophic. Several agencies have a direct impact on grassroots venues and can ultimately cause their closure. Until the creation of

the Music Venue Trust and the formation of the Mayor's Music Venues Taskforce no single body had an overview of the music venues sector in London. This allowed the combined impact on grassroots music venues of planning, licensing, policing policy and music industry practice to go un-recognised.

In the Netherlands many cities have Night Mayors. These esteemed members of the arts and night-time entertainment community act as figureheads, building healthy relations between the various agencies involved in the night-time economy. Night Mayors, despite their title, also solve problems, nipping small issues in the bud before they escalate, thus saving local government and police officers valuable time and money.

Another forward-thinking model is that of Melbourne which adopted a live music strategy and a three-year music action strategy. The aim was to bring together music venues, suppliers, consumers and secondary businesses to tackle licensing complications, noise and anti-social behaviour. In Yarra – one of Melbourne's councils – the night-time economy assessment revealed that every dollar

invested generated three dollars in revenue.

The night-time economy in the UK generates £66 billion per year. This can grow further if London take's the positive approach seen in cities like Melbourne, San Fransisco and Chicago. As London welcomes the 24-hour tube, there is an opportunity for night-time activities, including live music, to thrive and at the same time ensure that nuisance and anti-social behaviour are addressed. The result will be increased revenues and a net return to the local economy.

Changing the way we talk about grassroots music venues

The GLA's positive intentions about music venues are not currently reflected through clear advice in planning, licensing and cultural policy. For example, the phrase "live music venues" does not appear in the London Plan at all. References to "cultural spaces" or "live entertainment venues", which do feature, are open to interpretation and challengeable by developers.

The way we talk about grassroots venues is out of

date and fails to explain the economic, social and cultural value they create. Live music venues are too often referred to as a potential nuisance. Whilst talk of noise and nuisance might have been accurate in the 70's and 80's, modern live music venues and their audiences behave in a very different way.

We want to create a new narrative for policy makers, licensing, environmental health and culture officers, the construction industry, the music industry and the tourism sector. This narrative should reflect the real role venues play in their communities. It should also describe and their function as talent developers for the music industry.

If London's 88 grassroots venues each host 10 unique acts per week, that is 1,000 businesses being incubated. If one band has a hit song, then another piece of lucrative British intellectual property is created, one that has been beta-tested in these spaces. In addition, some venues are testing new technologies from sound systems to lighting, entry and security systems to hospitality, thus incubating secondary businesses and encouraging innovation.



Village Underground, Hackney © Jack Foxcroft

RECOMMENDATIONS OF THE MAYOR'S MUSIC VENUES TASKFORCE

Our recommendations form a rescue package to halt the decline in grassroots music venues in London. The aim is to stabilise the sector, stimulate investment and bring a change of attitude to music venues.

In the longer term these recommendations will underpin London's claim to be the Music Capital of the World. These recommendations are in six categories:

1. Planning
2. Developers
3. Business rates
4. Borough licensing, environmental health and police policy
5. Supporting music in London
6. Championing music in London

RECOMMENDATION 1: PLANNING

1a. Make specific reference to music venues in London's planning policies.

The Mayor should ensure that the next iteration of the London Plan contains specific references to music venues and their economic, cultural and social value. In the meantime, the Mayor should:

- ♦ include specific reference to music venues in future Supplementary Planning Guidance
- ♦ provide jargon-free advice that helps the music industry and cultural sector understand how policy can be used to protect music venues and create new ones.

Local authorities should also ensure that the next iteration of their Local Plans and any Supplementary Planning Guidance contains specific references to music venues and their economic, cultural and social value.

1b. Adopt the Agent of Change principle in London's planning policies.

The Mayor should ensure that the next iteration of the London Plan contains policies that fully implement the Agent of Change principle. In the meantime the Mayor should advise local authorities via Supplementary Planning Guidance on how to apply Agent of Change principles within the scope of the existing London Plan.

Under Agent of Change principles, if a cultural venue is in place before a residential development, the residential development is responsible for militating against potential residents' complaints. This could be by paying for soundproofing. Equally, if a cultural venue opens in a residential area, the venue is responsible for these works.

1c: Local authorities should consider the use of an Article 4 Direction to protect music venues.

Article 4 Directions can be considered by boroughs to protect pubs from changing usage through permitted development rights. This can support music venues which

are found within pubs or where a venue is an ancillary activity. Similarly, local authorities should consider use of an Article 4 Direction to remove permitted development rights that allow offices to change use to residential, where this would pose a problem for a music venue due to the potential for future noise complaints.

1d: Make more use of the Asset of Community Value process to protect music venues.

Local authorities should actively encourage Asset of Community Value applications that relate to grassroots music venues and local communities should be encouraged to use this process. Under the Localism Act, local groups can nominate buildings for listing in a register of assets of community value, held by the council. Buildings that are successfully listed cannot be sold without first giving community groups the right to bid for them, in order to use them for community benefit.

RECOMMENDATION 2: DEVELOPERS

2a. Developers should consider using the Deed of Easement of Noise when creating housing near existing music venues.

The Ministry of Sound's ground-breaking use of the Deed of Easement of Noise, to ensure that pre-existing noise levels will not be challenged by incoming residents, is something that developers can use with immediate effect to implement the Agent of Change principle (further information is provided on page 46).

2b. Developers should work with planning authorities to create high quality new grassroots venues and set-up 'Music Zones' for grassroots music activity.

London wishes to be the Music Capital of the World and requires an ecosystem of small, medium and large venues that nurture talent. Developers should be encouraged to create new, high quality music venues that play this role, these spaces being a significant planning gain for London and of public benefit.

There are forward-thinking developers who recognise that a grassroots music venue can add community value and improve a project's image. Cathedral Group's Old Vinyl Factory development at Hayes, the Battersea Power Station re-development, Benson Elliot's plans for Ealing Broadway and Consolidated Developments' plans for Denmark Street all include new or redeveloped live music venues. In each of these developments the music venue is treated as a community and cultural asset that adds to the place-making impact of the scheme.

RECOMMENDATION 3: BUSINESS RATES

3a. Local authorities should be encouraged to implement urgent relief on business rates for grassroots music venues.

Parts of London are becoming economically unviable for grassroots music venues. London Boroughs have limited scope in the current economic climate to financially support these venues. Supported by the Mayor and the GLA, business rates is an area in which London boroughs can take direct action. Business rates form a substantial part of the core costs that discourage venues from risk taking. Cutting business rates would help to level the playing field with other cultural organisations and with competitors in other European countries.

3b. The Government should investigate offering full relief from business rates for grassroots music venues. If action is taken quickly this could feed into the review of business rates that is now underway and is set to report back by Budget 2016.

We ask Government to collaborate with the music industry and commission research into the cost of business rates to grassroots music venues and the economic benefit that a full business rates relief would generate. A similar exercise – reviewing the potential for a business rates relief to be offered – has recently been undertaken for local newspapers. The review recognised the vital community role local newspapers play and the considerable financial pressures they are under.



Rumer at The Half Moon © The Half Moon

RECOMMENDATION 4: BOROUGH LICENSING, ENVIRONMENTAL HEALTH AND POLICING

4a. Local authorities and the police should endeavour to cut excessive licensing requirements, increase audience capacity and simplify their relationship with grassroots music venues.

Local authority and police licensing processes should be reviewed so that officers are empowered to reduce the number of license conditions on grassroots music venues, keep the cost of meeting license requirements to a minimum and increase audience capacity

wherever possible. To assist this process, venue assessments should always be carried out by properly trained staff.

4b. Local authorities should adopt the Agent of Change principle in the way they deal with noise complaints.

A more balanced process is needed for negotiating when conflicts arise over noise. Too often the complainant is prioritised over the venue and little thought is given to the impact that additional licensing requirements can have on the venue.

“Around the world cities are competing with each other for talented young people and to retain those already there. In achieving this, cultural policy is as important as housing policy. When we talk about regeneration in London, for example, the economics and business behind the culture is not as catered to as the culture itself. The fact that there is no music industry policy at a city level is a missed opportunity.”

Shain Shapiro, Sound Diplomacy, May 2015

RECOMMENDATION 5: SUPPORTING MUSIC IN LONDON

5a. Create a Music Development Board to implement these recommendations.

London needs a long-term action plan to ensure that it seizes the opportunity to be the Music Capital of the World. The London Music Development Board should take over from the Taskforce and be charged with developing the potential of grassroots music venues in London. The Board should consider what music industry schemes exist for business support for grassroots venues and whether these can be enhanced further.

Arts Council England (ACE) already supports live music through its funding programmes. The Music Development Board should explore whether ACE and other organisations, such as the PRS For Music Foundation, can provide specific support for grassroots venues.

5b. The creation of a “Night Mayor” for London.

A Night Mayor for London would champion the night-time

economy. They would bring together night-time businesses, local authorities and the emergency services to ensure that night-time activity can thrive. The Night Mayor would also review and implement strategies to minimise the risks of nuisance, anti-social behaviour or crime. This person would help to take forward the recommendations in this report and would chair the Music Development Board.

5c. The Music Development Board should set a target for the minimum number of grassroots venues across London and establish a number of ‘Music Zones’.

Through the Music Development Board a clear goal should be set for the number of music venues needed to sustain a healthy ecosystem of talent development. Research by Music Canada (Mastering a Music City, 2015) suggests that a city that does not have an active and thriving grassroots music venues circuit will have less overall music activity. The board should also establish a number of “Music Zones” to encourage clusters of grassroots activity.

RECOMMENDATION 6: PROMOTING MUSIC IN LONDON

6a. Tourism agencies, the music industry and London Government should invest in a campaign to promote London's grassroots music venues and their heritage.

On any night in London, audiences still have the opportunity to stumble across a festival-sized offering of new talent. Around the globe, music fans and the music industry view London as the music capital of the world and look to the city to bring forward new, cutting-edge performers. Building on this reputation, London can do more to promote its incredible live music offer as one of the main reasons to visit the city.

The opportunity to bring tourists to Ealing to explore west London's pivotal role in rock music and the origins of the Rolling Stones remains unexploited. Likewise, the Who's historic Maximum R & B at the Marquee poster has been bought by millions of music fans around the world. But the Marquee Club – one of the most important venues in modern music history – doesn't exist for fans to visit.

Liverpool has seen huge economic benefits from a concerted effort to promote itself as the birthplace of the Beatles. London has the potential to be a mecca for music tourists seeking out popular music heritage. It can also be the place where people flock to hear history being made. Building on 'Take A Closer Look', the GLA's recent cultural tourism vision, a coordinated campaign across the tourism sector, music industry and government can unlock year-round economic benefits for the capital.



The Horrors at the 100 Club © 100 Club



The Mayor's Busking Showcase at The Bedford © Martyn Rourke

THE TECHNICAL STUFF

DEFINING GRASSROOTS MUSIC VENUES – CULTURAL AND SOCIAL ROLE

The Music Venue Trust defines the cultural and social importance of a grassroots music venue by testing its reputation, role and activity against six criteria:

1. The 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, grassroots venues 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, provides education and training in 'back-of-house' trades 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.

DEFINING GRASSROOTS MUSIC VENUES – AMENITIES & INFRASTRUCTURE

1. Has a fixed or temporary stage, or as a minimum an area defined as a stage, and exhibits at least one other structural hallmark conducive to live music, such as:

Defined audience space, sound booth, ticket hatch, sound proofing, room adapted to enhance acoustics, stage facing or elevated seating, dressing room, photo pit, external poster frames for advertising gigs, overnight band accommodation.

2. Possess a mixing desk, PA system, and at least one other piece of equipment to facilitate live music, such as:

Stage monitors, lighting rig, drum kit, back line, stage microphones, stage box & snake, spare instruments, instrument consumables, signal processors, recording rig, smoke machine.

3. Employs or otherwise utilises at least two of the following (they may be the same person):

Sound engineer, booker, promoter, cashier, stage manager, security personnel.

4. Applies a cover charge to some live music performances and incorporates promotion within its activities, such as:

Publishes printed or electronic gig listings, issues printed tickets, utilises on-line ticketing, produces displays and distributes posters, advertises gigs involving original music via local media.

DEFINING GRASSROOTS MUSIC VENUES – ECONOMIC ACTIVITY

These bands and activities are flexible. The final definition of a grassroots music venue within these bands should include variable factors such as location, economic climate, competition, or programming. We use capacity, activity, employment and financial return to seek to categorise grassroots music venues in three bands:

SMALL

- ♦ Less than 350 capacity
- ♦ Over 144 live music events per year, providing opportunities for more than 180 micro-businesses (bands)
- ♦ Entry level musicians, some limited activity in established acts
- ♦ 3 to 10 direct FTE jobs (programming, lighting, sound, bar, security etc)
- ♦ Significant number of unpaid roles/volunteers
- ♦ High running cost to capacity ratio
- ♦ Little if any profit potential

MEDIUM

- ♦ 351 to 650 capacity
- ♦ Over 96 live music events per year, providing opportunities for more than 144 micro-businesses (bands)
- ♦ Mix of new and established acts
- ♦ 5 to 15 direct FTE jobs (programming, lighting, sound, bar, security etc)
- ♦ Some unpaid roles/volunteers
- ♦ Medium to high running cost to capacity ratio
- ♦ Propensity to programme non-live music (such as club nights) to support live music programme
- ♦ Limited potential for profit

LARGE

- ♦ 651 plus capacity
- ♦ Over 72 live music events per year, providing opportunities for more than 108 micro-businesses (bands)
- ♦ Programme of mainly established acts
- ♦ 10 to 20 direct FTE jobs (programming, lighting, sound, bar, security etc)
- ♦ Internships and apprenticeships
- ♦ May be profitable dependent upon external factors (location, additional uses, ownership)

AUDIT OF LONDON MUSIC VENUES

The Taskforce undertook an exercise to assess the perceived decline in music venues across London.

In order to achieve this, the Chair of the Taskforce identified a source of base evidence for 2007 which established there were 348 live music spaces operating in six areas of activity:

- ♦ 136 grassroots music venues – spaces meeting at least four of the grassroots venue criteria
- ♦ 103 pubs or bars with music – spaces offering music as an accompanying activity to the core business purpose
- ♦ 37 arenas and concert halls – spaces providing a programme of exclusively established acts
- ♦ 20 arts centres – spaces offering a mixed programme of cultural activity which includes some music
- ♦ 19 restaurants with music – spaces offering music as an accompanying activity to the core business purpose
- ♦ 33 others (churches etc) – spaces that offer some music alongside their main activity

Acting on behalf of the Taskforce, Music Venue Trust then used social media, print media, anecdotal evidence and sector knowledge to seek to identify all spaces in each category that had opened since 2007 and/or traded for any time during the period 2007 to 2015. A further 82 venues were thereby identified and categorised.

A map showing all the live music spaces that traded during the period 2007 to 2015 that were able to be identified is available at <http://tiny.cc/lonall>

On behalf of the Taskforce, the Music Venue Trust carried out phone, media and email information checks to establish which of those venues remained currently trading in April 2015. 245 live music spaces were identified and categorised.

A map of those live spaces is available at <http://tiny.cc/lonlive>

These maps show an assessable and significant decline in the total number of spaces offering live music in London between 2007 and 2015.

- ♦ 348 live music spaces were trading in 2007
- ♦ 82 additional live music spaces opened since 2007
- ♦ 430 live music spaces traded in total between 2007 and 2015
- ♦ Only 245 remain open in 2015, a decline in the number of trading live music spaces of 29.6%
- ♦ Only 57% of the live music spaces that traded between 2007 and 2015 remain open, 185 live music spaces closed

Additionally, the audit exposes that the impact of that decline was felt almost exclusively amongst grassroots music venues and pubs/bars with music with little impact on the major arenas/concert halls or other providers.

On the basis of this audit, the Taskforce considered that whilst the live music industry has proven exceptionally successful (28% year on year growth from 2012 to 2013 according to UK Music) the plight of the smaller spaces has, until now, been completely ignored within the context of this positive picture.

A map showing the decline in grassroots music venue spaces from 2007 to 2015 is available at <http://tiny.cc/longmvs>

- ♦ 136 grassroots music venues were operating in London in 2007
- ♦ 163 grassroots music venues traded in total between 2007 and 2015
- ♦ Only 88 remain open in 2015, a decline in the number of trading venues of 35.3%
- ♦ Only 54% of the grassroots music venues that traded between 2007 and 2015 remain open, 75 grassroots music venues closed
- ♦ Closures of grassroots music venues accounted for 40.5% of the total losses of live music spaces in the period, and 51.4% of the cumulative loss of trading spaces

In identifying grassroots music venues, the Taskforce applied the definition set out above.

The maps demonstrate that alongside the decline in actual numbers, grassroots music venues have been forced out from the centre of the city, a geographic challenge to a key element of the trading viability of these venues – directly challenging their purpose to enable audiences to stumble across new music.

In particular, the Taskforce notes that the central London area which has been historically synonymous with grassroots British music, particularly Soho and the Denmark Street area, shows an exponential decline in venues that is not mitigated by the emergence of an alternative ‘music zone’ to replace it.

As the first working group of its kind, the Taskforce’s base of historical information is unlikely to be definitive. No authoritative study of these music spaces in London has been carried out to date and part of the work of the Taskforce has been to seek out the best information it can and collate this into one comprehensive baseline study.

The year 2007 was chosen as a year in which information from a particular source (The Musicians’ Union) was most complete and to which other sources of information could be most easily added. Arising from its work, the Taskforce is publishing a database and maps of currently trading grassroots music venues. This will be a publicly available information resource acting as a baseline for any future assessment. We recommend that this work is carried out at frequent intervals.

CAUSES OF DECLINE

There are likely to be multiple causes for the closure of a venue. It can take a long time for their effect to be felt. It is a slow process of attrition, rather than a specific event, that leads to the eventual closure of most venues.

Contributing reasons for venue closure cited during our audit included:

- ♦ Noise complaints
- ♦ Cost of noise complaint procedure
- ♦ Development
- ♦ Cost of planning and development procedures
- ♦ Licensing
- ♦ Licensing conditions
- ♦ Cost of licensing conditions
- ♦ Health and safety costs
- ♦ Being forced to relocate
- ♦ Fall in student attendance
- ♦ Gentrification
- ♦ Competition from non-music sectors
- ♦ Lack of investment
- ♦ No succession planning
- ♦ Economically non-viable
- ♦ Change of use legislation
- ♦ Music industry market decline
- ♦ Cuts to touring budgets
- ♦ Rising service costs
- ♦ Business rate rises
- ♦ Police costs
- ♦ Professional fees
- ♦ Legal compliance costs
- ♦ Fire regulations
- ♦ Instant stardom culture

Across the sector, venues reported that they were impacted by a combination of some or all of these factors leaving them little room to invest in their venue or their music offer. Often the cause of venue closure appears to be financial but – at its root – results from a simple licensing condition. For example: additional security personnel at an additional cost to the venue, resulting in less profit per event, bands being less willing to play there, falling attendance, less events, less profit – a downward spiral resulting from a seemingly innocuous and benign licensing condition.

It must also be considered that the audit was conducted over a period of global economic turbulence and recession in the UK. During the surveyed period there were regular periods of negative growth for the economy as whole. However, the economy in 2015 is effectively at a similar level to where it was in 2007 and whilst many sectors and industries have benefited from central and local government interventions, grassroots music venues have been left unaided.



INFORMATION FOR PLANNERS AND DEVELOPERS

Support for music venues in the National Planning Policy Framework

Paragraph 123 (3rd bullet) of the NPPF notes that planning policies and decisions should “recognise that development will often create some noise and existing businesses wanting to develop in continuance of their business should not have unreasonable restrictions put on them because of changes in nearby land uses since they were established”. This is considered to be a useful policy in the context of supporting music venues – the onus thus falls on planning officers and members to identify any potential impacts on live music venues and consider how they might be addressed.

Support for music venues in the National Planning Policy Guidance

The NPPG expands on this: “The potential effect of a new residential development being located close to an existing business that gives rise to noise should be carefully considered. This is because existing noise levels from the business even if intermittent (for example, a live music venue) may be

regarded as unacceptable for the new residents and subject to enforcement action. To help avoid such instances, appropriate mitigation should be considered, including optimising the sound insulation provided by the new development’s building envelope. In the case of an established business, the policy set out in the third bullet of paragraph 123 of the Framework should be followed.”

The NPPG also says that “planning decisions should take into account the economic and social benefits being derived from the cultural activity associated with any noise impacts and ensure appropriate mitigation is secured so that businesses can be continued. It should also be recognised that the Mayor’s Housing SPG requires the impact of noise to be considered in the layout and placement of dwellings, rooms and private open spaces within new development.”

Support for music venues in the Draft Central Activities Zone Supplementary Planning Guidance

Section 2 of the Draft CAZ SPG provides guidance to CAZ boroughs on managing potential pressures on noise generating

cultural venues, including live music venues. It states: “Sustaining and protecting noise generating cultural venues such as theatres, concert halls and, in particular, live music venues requires a sensitive approach to manage change in the surrounding area.

This should ensure adjacent development and land uses are brought forward and designed in ways which ensures that established cultural venues remain viable and can be continued in their present form, without the prospect of neighbour complaints, licensing restrictions or the threat of closure” (para 2.2.11).

It also states: “In justified circumstances, residential development proposed within the vicinity of an existing cultural venue should include necessary acoustic design measures to ensure residential units are provided with effective sound insulation in order to mitigate and minimise potential noise impacts or neighbour amenity issues. An important reason to incorporate mitigation measures within new residential development is to avoid established venues being subject to unreasonable restrictions, administrative burdens, costs or enforcement action as a result of changes in

nearby land uses since venues were established” (para 2.2.12).

Support for music venues in the Town Centres Supplementary Planning Guidance

Paragraph 1.2.22 states: “venues can be challenged by property values, land pressures and local opposition to noise and anti-social behaviour, to the point where many small and medium-sized music venues are facing closure.”

Paragraph 1.2.23 advises boroughs to “consider how new development (particularly those with residential elements) proposed near to existing live music venues should include measures to mitigate potential nuisance from venues.”

Culture on the High Street Guide

This guide has been created by the GLA to help local authorities, town centre managers and business improvement districts improve the quality and ambition of culture on their high streets.

The A-Z of Planning and Culture

This guide shows how the planning process can help to support and sustain culture. It gives real world examples of the many ways planning can support culture.

The Deed of Easement of Noise. A perspective from the Ministry of Sound's lawyer.

In certain circumstances, noise can amount to a nuisance in law. Sometimes, new residential development in London is located close to clubs and music venues that create noise, and the new residents might perceive that noise as a nuisance. This creates a tension between the new residents and the existing club or venue: the former want a quieter environment and the latter want to run their business as they have in the past.

As the law currently stands, the fact that the club or venue “was there first” does not give it a right to continue to make the same level of noise, if that noise amounts to a nuisance. This has been the law since 1875, when the Court decided that a confectioner could not continue to make his sweets in a noisy manner, as a doctor had moved in next door and needed quiet for his patients.

This creates an obvious problem for London's clubs and venues: how can their operations be protected and safeguarded in the face of the new residential development that London desperately needs?

This was the situation faced by Ministry of Sound when the developers of nearby Eileen House sought planning permission for the demolition of an existing office building and its replacement with a tall residential tower. Despite extensive acoustic treatments to the facades, Ministry had legitimate concerns that the sound from its club might nevertheless amount to a nuisance to the new residents, and be the subject of a claim in nuisance against them. If successful, there was a real risk that the Court would require the nuisance to stop, meaning that Ministry's operations would have to close.

The land use (planning) consequences of Ministry's closure would have been significant. Clubs and venues have been closing all over London and the loss of the iconic club would have been a further blow to the night-time economy and London's cultural heritage.

The solution that was found was elegant but required collaboration between several parties, including the developer, the club and the Local Planning Authorities. A deed of easement of noise was entered into between the owner of Eileen

House and Ministry. Its effect was to allow noise (at the nightclub's existing levels) from Ministry (known as the dominant tenement) to lawfully pass over the Eileen House development (known as the servient tenement). As Ministry now had a lawful right to make the noise at those levels, and for that noise to pass over the Eileen House site, its new residents couldn't then complain about the noise. In short, they would be buying their flats with that legal 'burden' already imposed.

The right was a proprietary right (i.e. a property right), and was no different in law to many other proprietary rights (e.g. rights of light, rights of support etc). However, no deed of easement of noise had ever been entered into before to the best of anyone's knowledge. In terms of its drafting, however, it was relatively straightforward, as the principles for the drafting of proprietary rights are well-established.

The outcome was an excellent example of "good planning". The club was protected and the development could go ahead. Equitable neighbourly relations were established at the outset. In a crowded city, that is a laudable and much-required objective.

One of the questions posed to the Mayor and the GLA in writing this report has been how can you encourage developers and venues to work together in other situations to achieve a similarly equitable outcome?

Looking further ahead, a specific policy in the next revision of the London Plan could require new residential development to have significant regard to the protection of nearby clubs and venues and their need to continue to operate in confidence once the new development has been occupied.

The example of Ministry and Eileen House has shown that the co-existence of two seemingly opposing uses can be secured in London.

Tim Taylor
Partner, Foot Anstey LLP



**“Without music,
life would be a mistake.”**

Friedrich Nietzsche

MUSIC **VICTORIA**

Annual Report
2014-2015

ANNUAL GENERAL MEETING 2015

Date: Tuesday 20 October

Time: 6:30 – 8:00pm

Venue: The Unknown Union

1000 Pound Bend (Upstairs), 361 Little Lonsdale St, Melbourne VIC 3000

Chair: Ashley Admiraal

Agenda:

1. Chair's welcome
2. Apologies
3. Minutes of previous AGM
4. Business arising from the minutes
5. Chair's report
6. CEO's report
7. Treasurer's report
8. Amendment to Rules of the Association
9. Election of committee members & amendment to Rules of Association
 - a. nominees invited to make short presentation to Board and voting members
 - b. Votes counted, successful
10. Questions and informal discussion
11. Close of meeting

MUSIC VICTORIA STATEMENT OF PURPOSE



Contemporary Music Victoria exists to support the growth, participation and development of the Victorian contemporary music industry.

As peak body for the Victorian contemporary music industry, Contemporary Music Victoria Inc.

- a. is the point of contact for Victorians to engage with and participate in the contemporary music industry and related activities.
- b. provides advocacy on behalf of contemporary music within the music industry, the wider community and government
- c. provides an industry development role through provision of programs and services and the creation of a knowledge hub
- d. provides activities to encourage celebration and promotion of contemporary Victorian music and to create a supportive cultural community
- e. represents Victorian contemporary music interests at the local, national and international levels and participation of Victorian interests in national projects and other activities.
- f. is a relevant and strong organisation focused on good governance and community participation
- g. engages and fosters strong partnerships between the music industry, government and the community
- h. aims to work from an understanding of not replicating services that are provided elsewhere
- i. is broadly inclusive of the entire contemporary music industry: all music genres, industry sectors and professions as well as being accessible for metropolitan and regional Victoria.
- j. aims be valuable to music makers in its activities whenever possible
- k. provides for the support and fellowship of its members.

MUSIC VICTORIA MINUTES 2014



Minutes: 30 October 2014

Meeting: Bakehouse Studios, 6pm

1. CHAIR'S WELCOME

Andrew Fuller welcomed everyone to the AGM.

2. PRESENT & APOLOGIES

Present: Andrew Fuller, Patrick Donovan, Cassandra Pace, Ashley Admiraal, Jon Perring, Moira McKenzie, Barry Williams.

Apologies: Vanessa Bassili, Matt Topfer, Leigh Treweek, Michael Parisi, Catherine French, Adrian Jackson, Kirsty Rivers, Bruce Milne.

3. CONFIRMATION OF MINUTES OF AGM 2013

Minutes of 22 October 2013 meeting accepted.

Nom: Andrew Fuller

Seconded: Ashley Admiraal

4. MATTERS ARISING FROM MINUTES OF AGM 2013

N/A

5. CHAIR'S REPORT

Andrew Fuller spoke to his report and advised of the following:

- Music Victoria pleased to see the introduction of Agent of Change and de-regulation of All Ages gigs this year;
- In March this year Music Victoria released its Positions and Priorities Paper;
- The Victorian State Election State Report Card is on Music Victoria Website;

- The Age Music Victorian Awards are coming up in November and the recently held Genre Awards were successful;
- Another successful Leaps and Bounds Music Festival was auspiced by Music Victoria this year;
- Thanks to Patrick Donovan and Rebekah Duke for all their hard work this year;
- Thanks also to Belinda Collins for her work on sponsorships and promo with Music Victoria this year;
- Thanks to Jon Perring for all his contributions to Music Victoria. Jon is stepping down this year and he has been a major contributor to Music Victoria during his time on the Board;
- Thanks to Ashley Admiraal and Cassandra Pace for their great work on the Music Victoria Positions and Priorities Paper;
- Thanks Maria Amato and Leigh Treweek for all their contributions to Music Victoria this year, both a stepping down from the Board;
- Thanks also to Matt Topfer for his assistance with sponsorships and design, Barry Williams for stepping in as Music Victoria Treasurer, Vanessa Bassili and Moira McKenzie.

6. CEO'S REPORT

See Patrick Donovan's Report.

Patrick advised:

- The Age Music Victoria Awards 2014 are already a big success selling out in 2 days;
- This year Music Victoria is pleased to see the introduction of Agent of Change and the de-regulation of All Ages gigs;
- The Coalition Government has ticked off almost all points from Music Victoria's previous White Paper;

- The Regional Live Music Census which was instigated by Dobe Newton resulted in the Regional Live Music Action Plan, which was launched in September;
- Music Victoria worked closely with Leaps & Bounds Music Festival and City of Yarra again this year;
- City of Yarra are now making acoustic grants available to venues;
- Music Victoria Professional development are continuing to be successful, with 15 workshops held over the last year;
- Music Victoria is presenting 5 panels at Face The Music 2014 on 14 & 15 November 2014;
- Voting for The Age Music Victoria Awards is now open on The Age website;
- The AirPlay project, music at Melbourne Airport is on again this year and Music Victoria is pleased to have a commitment from Melbourne Airport to fund gigs at the Airport throughout the coming year;
- Thanks for Leigh Treweek at TheMusic for licensing Music Victoria the gig guide for the Melbourne Music City app. Download the app!!

7. TREASURER'S REPORT

Barry Williams advised of the following:

- Farewell to Lauri and thanks for all her help with Music Victoria's bookkeeping over the years;
- The election results are likely to determine how Music Victoria will be funded in the future;
- All Music Victoria accounts have been audited and on display for any Music Victoria Member who wishes to see them.

Treasurer's Report

Moved: Andrew Fuller

Sec: Ashley Admiraal

8. ELECTION OF 3 COMMITTEE MEMBERS

The following nominees addressed the room regarding election:

- Alastair Burns;
- Harley Evans;
- Justin Rudge;
- Tim Northeast.

9. SHORT BREAK WHILE VOTES ARE COUNTED, SUCCESSFUL CANDIDATES ANNOUNCED

Darren Sanicki - Returning Officer announced the following successful candidates:

- Tim Northeast
- Barry Williams
- Justin Rudge

10. QUESTIONS AND INFORMAL DISCUSSION

N/A

11. CLOSE OF MEETING & NEXT MEETING

7.20pm

*** Attached:

- List of Music Victoria Members attending the AGM
- Financial Statements submitted to Members
- Certificate Signed by 2 CoM Members (Barry Williams and Andrew Fuller)
- Audited accounts and auditor's report accompanying financial statements

*** Proxy forms for AGM are available for inspection at the Music Victoria Offices upon request.

REPORT FROM THE PRESIDENT 2015



The 2014-15 Contemporary Music Victoria Inc. Committee of Management (the Board) has provided strong stewardship for Music Victoria and has overseen a substantial process of reform to the organisation.

Music Works

November 2014 saw the election of the Andrew's Government in Victoria and the adoption of the Victorian Government's \$22.2 million Music Works policy and package. This followed substantial lobbying both publicly and behind the scenes by Music Victoria to place contemporary music and the interests of our community and industry as an issue of state significance. An important part of this was the earlier preparation of a music industry 'white paper' which outlined 18 areas and associated recommendations for a future Victorian Government to engage upon. This formed the basis of Music Victoria's web based 'score card' against which the music policies of the competing parties were monitored and assessed.

Business Plan

With the Music Works policy in play, and the written promise from the now Minister for Creative Industries, Martin Foley, that 'Labor will continue to support ... Music Victoria to take a leadership role', the Board saw the need and opportunity for Music Victoria to reform into a more administratively mature organisation.

The first step was the preparation and adoption of a new 3 year strategic business plan. The Board and CEO convened for a full day planning session under the facilitation of member and volunteer Mr Rod McLellan, Director of Infrastructure at Major Projects Victoria.

The Business and Strategic Plan 2015-16 to 2017-18 affirms 54 actions under three strategic objectives:

1. **Represent:** *Strengthen Music Victoria's position as a legitimate and respected peak body representing the Victorian contemporary music industry to ensure a strong voice on local, state and national issues.*
2. **Support:** *Deliver targeted industry development activities and services to support a strong and healthy contemporary music industry.*
3. **Sustainable organisation:** *Build a more sustainable organisation with appropriate governance and funding and organisational development strategies to facilitate the achievement of strategic objectives 1 and 2.*

The Business and Strategic Plan is structured around sub-objectives with associated activities and assigns key performance indicators, timelines and persons responsible for carrying out the actions.

Organisation Structure and Staff

Concurrently with the planning and preparation of the new Business and Strategic Plan, the Board prepared and adopted a new organisational structure which saw the establishment of the new roles of Operations / Program Manager and Operations Administrator. These roles, along with the position of Business Development Manager were filled following a competitive process in which over 200 applications were received.

Music Victoria's current staff and key contractors are as follows:

- | | |
|-----------------------------------|--------------------|
| • Chief Executive Officer | Mr Patrick Donovan |
| • Operations / Program Manager | Mr Nick Cooper |
| • Operations Administrator | Ms Chloe Turner |
| • Business Development Consultant | Ms Belinda Collins |
| • Accountant | Ms Katrina McBeath |

As well as being the Operations / Program Manager, Nick Cooper is a currently certified Australian legal practitioner (corporate lawyer) and provides in-house legal counsel to the organisation.

Through the recruitment process, we adopted a new set of staff contracts and performance review documents and procedures, and did so with the support of

human resources management specialists, GoldSeal Practice Management Pty Ltd, which provided its service *pro-bono*.

Office move

April 2015 saw the organisation move from a small office in the Brunswick Town Hall, where we had been housed since our inception, to a larger office at Level 1, 49 Tope Street South Melbourne, capable of hosting an expanded staff and operational activities.

Governance Policies

The year also saw the adoption by the Board of the following policies:

- Conflict of interest – to establish procedures for Board members with an interest in matters of consideration before the Board
- Budget and Financial Management – which established procedures and responsibilities for budget establishment and financial delegations.
- Occupational Health and Safety – and associated plan for the proper health and safety of the office, staff, visitors and volunteers.

In June 2015, Music Victoria invited WorkSafe to conduct a safety review of our premises. WorkSafe provided a report and recommendations which are progressively being acted on. No significantly adverse findings were made.

So What?

Collectively, these back of house reforms, new staff, and newly developed systems and processes, have built the organisation into a more professional outfit, and if needed, have provided a platform for potential further expansion.

Most importantly however, the reform process has strengthened Music Victoria's capacity to deliver more and higher quality services for its members and for the wider music community and industry.

The 2014-15 Committee of Management

Providing oversight responsibility for Music Victoria, the Board has met on 10 occasions. Particulars of the 2014-15 Committee of Management including board meeting attendance, is included in the table below.

To assist the proper management of the organisation and in accordance with the Rules of Association, the Board established 'sub-committees' to provide more direct oversight on specific matters, and to bring considered recommendations to the full Board. The sub-committees and membership are also outlined in the table below.

A standing message appears on the agenda of all the Board meetings and is provided here as a demonstration of the approach the Committee of Management takes to its deliberations and decisions:

The committee members and officers of Music Victoria have acknowledged the following committee members' and officers' duties.

As a committee member or officer of Music Victoria, you have duties under the Associations Incorporation Reform Act 2012 and general law. The main duties are:

- *to act honestly and in good faith;*
- *to act in the best interests of Music Victoria;*
- *to exercise powers as a committee member or officer with reasonable care and due diligence;*
- *to make sure that Music Victoria can pay its debts on time;*
- *not to use any information obtained in one's capacity as a committee member or officer to gain, directly or indirectly, an advantage for oneself (including any financial benefit) or for any other person, or to harm Music Victoria; and*
- *to avoid a conflict of interests.*

Essentials of the 2014-15 Committee of Management

Name	Office and term	Sub-Committees	Meetings attended*
Ashley Admiraal	President (Chair) Elected 2013 to 2015	Budget and Finance	10 of 10
Cassandra Pace	Vice President Elected 2013 to 2015	Women's Affairs; Strategic Plan	8 of 10
Barry Williams	Treasurer Elected 2014 to 2016	Budget and Finance; Employee	9 of 10
Moira McKenzie	Secretary Elected 2013 to 2015	Women's Affairs; Leaps n Bounds Festival	10 of 10
Andrew Fuller	Elected 2013 to 2015	Membership and brand development	8 of 10
Tim Northeast	Elected 2014 to 2016	Employee; Leaps n Bounds Festival	8 of 10
Justin Rudge	Elected 2014 to 2016	Awards; National Affairs; Strategic Plan	9 of 10
Harley Evans	Appointed 11 months to 2015	Employee; Membership and Brand Development	3 of 9
Michael Parisi	Appointed 11 months to 2015	Awards; National Affairs; Leaps n Bounds Festival	7 of 9
Ian James	Appointed 8 months to 2015		5 of 7

* The Committee of Management convened on 10 occasions. Harley Evans and Michael Parisi were appointed to the Committee for a maximum of 9 meetings, while Ian James' tenure commenced in March 2015 for he was invited at the meeting of 16 February 2015 for a maximum of 7 meetings.

Final note of thanks

The 2014-15 Committee of Management has given of its time on a volunteer basis in service to the organisation and its members, and collectively amounting to many, many hundreds of hours of service.

I thank all members of the Committee for their service.

Particular appreciation is given to those standing down from the Committee in 2015:

- Michal Parisi – appointed to the Committee in 2014
- Moira McKenzie – Music Victoria Secretary for the last two years
- Andrew Fuller – for five years service, including three as Secretary and one as President.

Ashley Admiraal

President

ANNUAL MUSIC VICTORIA CEO REPORT 2015



20 October 2015

Dear Music Victoria members,

Music Victoria currently has 877 members - the largest number of any state or territory peak body in the country. This includes 129 bands, Platinum and Gold Partners, venues, small and micro businesses and music fans. We exist to support you, so thank for getting behind us over the last year and helping us expand to a larger office with 3.5 staff so we can better serve the industry.

The Age Music Victoria Awards

The Age Music Victoria Awards (TAMVA) and The Age Music Victoria Genre Awards held at 170 Russell on 19 November 2014, which recognised the achievements of 24 artists, venues and festivals, attracted approximately 75,000 votes, hosted 1,500 guests, performers and music fans and secured 25 sponsors. Daddy Cool and Ed Nimmervoll were inducted into The Age Music Victoria Hall of Fame (and featured in an exhibition at the Arts Centre Melbourne), while the awards also paid tribute to the late Jim Keays.

This year, we have separated the Hall of Fame component and the annual awards event. Next month we induct 10 Victorian legends at a concert at the Palais Theatre headlined by John Farnham, while the EG Allstars with guest singers, Courtney Barnett, Harts and Marlon Williams headline the combined public and genre awards, to again be held at 170 Russell.

Funding

During the last financial year, Music Victoria received \$250,000 in annual core funding from the previous State Government (\$150,000 from Liquor Licensing, \$100,000 from Arts Victoria); \$50,000 from Australia Council for the Arts and

\$20,000 from APRA AMCOS, as well as \$60,000 cash sponsorship for the Awards. We also received a commitment of 6 month bridging funding of \$125,000 from the current Labor Government which was received within the current financial year.

Marketing

Business Development Consultant The Social Crew/Belinda Collins produced a marketing plan and oversaw the website and branding overhaul. Improved membership services led to a higher retention of, and increase in, membership overall.

Member communications and processes were also updated, which led to and increase in monthly newsletter distribution to 2800 subscribers, an increase in Facebook likes from 5640 to 6557; Twitter followers up from approximately 8500 to 9600; and an Instagram followers increase of 100% to over 700.

State Advocacy

I represented the music industry on the Liquor Control Advisory Panel (LCAC) which resulted in a lifting of the late license night freeze for small venues, and extensions of trading hours for venues on culturally significant nights. I continue to work on the Live Music Roundtable, the Alcohol Harm Minimalisation Sub-Committee, sit on the Attenuation Grants selection panel; the Sexual Harassment and Assault in Live Music Venues Taskforce and the EPA's External Reference Group to review SEPP N-2 standards.

National

I became Chair of the Australian Music Industry Network in September 2014 and oversaw the organisation's rebrand and the CONTROL managers program, and negotiated the preferred travel agent supplier deal with Travel Beyond Group, which set up online booking portals for members to save on airfares, accommodation and travel. 200 members have signed up to use the portal.

I held meetings with the Federal Arts Minister and Shadow Arts Minister, and I convened Music Australia's Market Development and Promotion Working Group for the National Contemporary Music Business Development Plan.

International

I was invited to attend Canadian Music Week in Toronto as a delegate and panellist to discuss Melbourne as a great Music City. I was also invited to deliver a power point presentation at the inaugural Music Cities Convention in Brighton, UK, and moderated a panel on tips for European bands touring Australia. I attended a number of meetings with key international industry, including representatives from South America.

Local Council

We worked with City of Yarra on the Leaps and Bounds Music Festival, including delivery of a grant funding panel (which the Creative Industries Minister attended to launch the Music Works grants package), an export panel and a venues day which included a discussion with APRA AMCOS about licensing fees collection, an acoustic attenuation masterclass, details of a \$25,000 attenuation grant program and updates on live music reform.

I was member of City of Melbourne Music Strategy Committee to advise the council on policy and events including Melbourne Music Week and the *We Can Get Together Music Symposium*. We helped settle disputes between venues and resident neighbours in City of Yarra and City of Stonnington. Worked on new City of Yarra venues protocol, and advised City of Darebin on its new live music strategy.

Professional Development

Music Victoria curated or ran over 20 professional development panels, workshops and meetings around the state on a range of topics, and continued to partner with Face the Music and AWME conferences.

Regional

The team presented workshops in Echuca, Wangaratta, Geelong, and Ballarat. Worked with Ballarat, Geelong and Mornington councils on developing live music strategies and produced a *Regional Action Plan*. We presented two regional awards as part of The Age Music Victoria Awards; attended meetings with VAPAC to stimulate the regional touring circuit; and initiated conversations with Triple J Unearthed about partnering on regional workshops.

AirPlay!

We ran the AirPlay! project throughout the year, featuring local bands playing at Melbourne Airport, culminating in Victorian bands (including TAMVA winners Charles Jenkins and Cookin' on Three Burners) playing on three stages during Melbourne Music Week. Also handed out postcards and stocked them at Melbourne Airport during AirPlay!. Music Victoria applied for a Creative Victoria grant to fund the project in November 2015.

Women's Music Industry Advisory Panel

320 women were surveyed in the Women in the Victorian Contemporary Music Industry survey in April 2015. Board member Cassandra Pace wrote a report on the findings and in a fortnight will chair the first Music Victoria Women's Advisory panel meeting to advise the Board on new strategies.

Regards, Patrick Donovan - CEO, Music Victoria.

A handwritten signature in dark ink, appearing to read 'Patrick Donovan', is positioned above a faint, light-colored rectangular stamp.

TREASURER'S REPORT 2014-15 FINANCIAL YEAR



Introduction

On behalf of the Music Victoria Committee of Management, it is my pleasure to present to you the treasurer's report for the financial year ended 30 June 2015.

It will be no surprise to any of us that the last financial year had its challenges with the pending state election and the change of government, with much of our funding coming from various government departments after consistent lobbying from our CEO. As has been the case in previous years, we were able to deliver another surplus with an increase in income of some 17%. Expenditure, even though over budget because of our administration restructure and office relocation, was well managed. The results have been independently audited and details of the audit are included within this annual report.

Balance Sheet

The equity position from the financial year ending 30 June 2014 has been maintained through 2015 at approximately \$330,000. This result is supported by fixed term deposits of \$100,000 and cash on hand in various operating accounts of some \$287,000 which is sufficient to cover operational requirements for the coming year.

Surplus/Deficit

For the financial year ended 30 June 2015, Music Victoria generated a surplus of \$61,352 against a budgeted surplus of \$103,000, this result though not to budget is in keeping with our 'not for profit' status.

Total revenue for the year was \$530,176 against a budget of \$520,000 with the result being 30% above the previous year.

Total expenses for the year were \$468,824, this was a 14% increase on the budgeted expenses for the year primarily being attributable to our administration restructure and office relocation to South Melbourne.

General Comments for the Year Ahead

Our board made a conscious decision in February 2015 to expand our administrative resources with a new organisational structure which saw the establishment of the new roles of Operations / Program Manager and Operations Administrator to ensure our organisation could be integral in working with Creative Victoria in assisting in the delivery of the Music Works package. These decisions have substantially increased our expense base, consequently our 2015-16 budget position could result in a deficit if we are unsuccessful in obtaining the required grant income to meet our Strategic and Business Plan.

In closing, I would like to thank Katrina McBeath for so quickly picking up our systems and procedures after her appointment in April 2015, and the support Chloe Turner has offered in assisting Katrina to meet our Board's reporting schedule.

Barry Williams

Treasurer, Music Victoria

AMENDMENTS TO THE RULES OF ASSOCIATION 2015 ANNUAL GENERAL MEETING



Below is a summary of the proposed amendments to the Rules of Association of Contemporary Music Victoria Inc. (the Rules). In accordance with the Rules and the *Associations Incorporation Reform Act 2012* (Vic), the Rules must not be altered except in accordance with the Act. Therefore any change to the Rules must be passed by special resolution, and we ask that you indicate your approval of the proposed changes by ticking the box on the voting form provided. The proposed changes are those underlined or ~~struckout~~ only.

5. Membership, Entry Fee and Annual Subscriptions

5.5. As soon as practicable after the receipt of an application, the Secretary must ~~refer~~ ensure that the application is referred to the Committee and:

- a. The Committee must determine whether to approve or reject an application for membership in its absolute discretion, without being obliged to provide reasons;
- b. A person or Corporation whose application for membership is refused by the Committee may apply to the next Committee Meeting to have the application reconsidered.

For the avoidance of doubt, the Committee may approve or reject an application for membership in accordance with Rule 28.4.

5.6. If the Committee approves an application for membership, the Secretary must, ensure that, as soon as practicable:

- a. ~~notify~~ the applicant is notified in writing of their approval; and
- b. ~~request that~~ payment is requested within 28 days after receipt of the notification of the sum payable under these Rules as the entrance fee and the first year's annual subscription.

- 5.7. The Secretary must, within 28 days after receipt of the applicant's subscription, ~~enter the~~ ensure that the applicant's name is entered in the register of Members.

28. Meetings of the Committee

- 28.4 The Committee may, by resolution at a Committee Meeting, elect to make certain decisions by email provided that all Committee Members are copied into such emails, and provided that such decisions are ratified by the Committee at the next Committee Meeting.

2. Amounts Entry Fee and Annual Subscriptions

The Amounts determined by the Committee are as follows:

- 2.1. The Entrance Fee is \$0
- 2.2. The Annual Subscription rates are:
- a. ~~\$30~~ \$33 - Individual member
 - b. ~~\$20~~ \$22 - Concession individual member
 - c. ~~\$60~~ \$66 – band membership/NFP
 - d. \$150 Small business (fewer than 15 employees)
 - e. \$330 Venue Partner
 - f. \$550 Gold Partner
 - g. \$990 Platinum Partner
 - ~~\$300 Corporate member (15 or more employees)~~

MUSIC VICTORIA BOARD NOMINATIONS 2015



Cassandra Pace

Cassandra Pace is passionate about enabling culture creators and brings a decade of public policy experience to her volunteer roles in the music industry. Cassandra was an early member and volunteer of Music Victoria before joining the Board in October 2013. She has demonstrated the ability to use her policy skills and government experience to help Music Victoria achieve its objectives. Cassandra has played a key role in drafting policy documents for Music Victoria including:

- ‘The Case for Regulatory Reform’ position paper presented to the Victorian Government in November 2012
- A proposal for a state based variation to the Building Code of Australia to ensure live music venues are subject to lower levels of red tape
- ‘Position and Priorities’ paper that presented 19 recommendations to the Victorian Government in March 2014.

Most recently Cassandra led a research project to better understand the barriers women face to their participation and career development in the Victorian music industry. The survey results were presented in the ‘Women in the Victorian Contemporary Music Industry’ paper, which was publicly released in September 2015. Cassandra looks forward to continuing to contribute to the achievement of Music Victoria’s goals and delivery on its business plan.

Catherine McGauran

My diverse range of skills and involvement in the music industry in Victoria makes me a strong candidate for the board. I co-host the Breakfast Spread on PBS FM which requires me to keep up to date with what's happening in the industry and around Melbourne, and I play in a band myself. My knowledge and involvement with music in regional areas is significant because I have good connections around the state and a solid understanding of the issues faced in these areas. When I lived in Gippsland I volunteered with the Lyrebird Arts Council in Meeniyan, and have been

the MC of the Beechworth Music Festival since its inception last year. I also helped Music Victoria apply for funding to get the Geelong Regional Music Strategy up.

Professionally I have a background in law and journalism meaning that I am used to making decisions based on evidence before me, i.e. as impartially as possible. Aside from PBS I work at The Council to Homeless Persons, the peak body for the housing/homelessness sector in Victoria which is useful because I have an excellent understanding of how peak bodies work and what their role is within an industry.

Chrissie Vincent

Chrissie started her career in the music industry in 1981 at Festival Records in Sydney, with over 34 years experience in the music and entertainment industry, Chrissie has worked with some of the biggest names in music, both in Australia and internationally (based in Los Angeles for 5 years at Virgin Records Worldwide) including the Rolling Stones, Lenny Kravitz, David Bowie, Sex Pistols, Smashing Pumpkins, Rod Stewart and Australian artists and bands such as The Living End, Pete Murray, Don Walker, Jeff Lang, Tim Rogers, Tex Perkins - the list is endless. Over the years, Chrissie has worked in various capacities including publicity, artist management, TV production, record promotion, radio promotion and music television @ MTV in Australia and the US. In 1999 she took the opportunity to branch out on her own as an independent publicist establishing Chrissie Vincent Publicity & Management.

Over the past 15 years, Chrissie has worked on successful publicity campaigns for events such as Falls Festival, St Kilda Festival, St Kilda Film Festival, Pyramid Rock Festival, Boogie Festival, the Australasian Worldwide Music Expo and CD and National Tour Campaigns for both local and international touring artists.

In January 2015, Chrissie accepted the position of Associate Head of Entertainment Management at Collarts (Australian Collage of the Arts) where she is overseeing the Entertainment Management Department and redesigning the course for reaccreditation in 2017.

Chrissie is currently completing a Masters Degree in International Music Business.

Ian James

Ian James has been the Managing Director of Mushroom Music Publishing for the past 29 years. Mushroom Music Publishing is the most successful independent music publisher in Australia and represents many of the most prominent songwriters in Australia and New Zealand. He is also the Deputy Chairman of Australasian Performing Right Association (APRA) and Chairman of the Australasian Mechanical Copyright Owners Society (AMCOS). In 2014 he was appointed as the Adjunct Professor at the Victoria University College of Business. Prior to joining Mushroom Music, he was at APRA for 10 years, managing the Licensing Department and the Southern Region office. He has a Bachelor of Commerce (Applied Psychology) from the University of New South Wales.

Jay Pitrola

I Jay Pitrola believe that I am a suitable board candidate as:

I am an active Music Entrepreneur and an established Music Producer, having many major releases, as well as endorsed by:

The BBC (TV and Radio)

Roland Music Australia

Music commissions - The Wiggles

Have had my music played on the opening and closing London Olympics ceremony.

I have more than 14 years of Music experience within the UK music market and believe I possess the skills to help creating a more multicultural Music Scene in Melbourne and would like to be involved in the strategic planning of how this can be made possible.

I look forward your decision and hope that I may be considered a suitable candidate.

Please see my credible sources below under my pseudonym

"Raas Masters"

<http://www.soundcloud.com/raasmasters>

<http://www.raasmasters.com.au>

<http://www.facebook.com/raas.masters>

<http://www.twitter.com/raasmasters>

[Click for Raas Masters Official BBC Page](#)

Kaye Blum

Kaye has extensive marketing and communications experience as a copywriter, content creator and creative director in leading advertising, marketing and digital agencies; and as a freelance consultant.

Her diverse experience also includes journalism (music, film/TV); film & television; and teaching (corporate writing).

Kaye's copywriting career took her to Sydney, then to London where she lived for nearly seven years. She returned to her hometown, Melbourne, for the music – because it's one of the greatest music cities in the world.

She believes this passionately enough to start a Change.org campaign with James Young (who mentioned the idea at Face The Music 2014) to persuade the Premier to change Victoria's licence plate slogan to "Victoria – the live music state".

Kaye's passion for music has taken her to some of the world's major festivals and conferences like SxSW in Austin and Way Out West in Sweden; and most Australian events.

She returned to writing about music a few years ago and is now creating her own digital publication (on live music), establishing the St Kilda Summer Jazz festival, and developing training programs to help musicians market themselves.

Kaye's marketing skills can help promote Music Victoria's mission and grow membership numbers.

Matthew Kennedy

- CEO of Tennis Victoria since 2011
 - now a \$5million business with 38 employees
 - 900 member clubs/associations and 168,000 registered participants
 - significant governance reforms and a new affiliation model

- Previously worked for the International Cricket Council for a decade and was its Global Development Manager, first based out of London and then later Dubai
 - 94 Associate and Affiliate member countries of the ICC (i.e. outside of the 10 Test nations)
 - oversaw 5 Regional offices in the Americas, Africa, Asia, East Asia - Pacific & Europe
 - responsible portfolios included governance and strategy, country funding, participation development, High Performance, the establishment of the Global Cricket Academy, international tournaments & qualifier pathways to World Cups, and the merger of IWCC and ICC and subsequent progression of international women's cricket
 - travelled to over 45 countries working together with a diverse range of governments and organisations
- Began career in 1993 at the Victorian Cricket Association, finishing 7 years there as its Community Cricket Manager
- Bachelor of Business in Sport Management (Deakin 1992), Graduate Diploma in Sports Law (Melbourne 2008)
- Very keen to contribute to Music Victoria if it was felt that his skills, experiences and perspectives could add value.

Michelle Nicol

Michelle Nicol is a business and digital marketing strategist and has 15 years experience in media and communications. Since 2006, Michelle has worked as a senior business strategist and consultant, specialising in digital marketing and PR for the entertainment, hospitality, retail and destination marketing sectors. The Co-Founder and Content Marketing Director of two start-up technology companies, she possesses sound knowledge of the development and funding stages of start-ups and the technology economy.

Michelle has a strong interest and network in the Victorian music scene and was instrumental in leading the initiatives resulting in the renaming of Rowland S. Howard Lane to honour the contribution of musicians to our culture, and has been a promoter, tour manager and publicist for Australian and international artists.

Recently she has been closely involved with senior levels of local and State Government in the strategic development of local precincts and urban renewal project and events including Pride March Victoria, World AIDS Conference and St Kilda Festival. As a consultant she reports to a number of boards and committees including St Kilda Tourism, Fitzroy Street Precinct and non-profits such as the Jewish Taskforce Against Family Violence and The Hunger Project. She has also successfully delivered state and federal Government-funded projects in Australia for both (major) sides of Government.

Nisha Richardson

I'm originally from Perth and worked as a corporate lawyer for three years before I took a leap and moved to Melbourne to work full time in the music industry in touring and events. I've maintained my practising certificate and provide in-house legal advice and negotiate and prepare contracts in my current role as well as booking and coordinating national concert tours. I served on a number of committees during my studies and whilst working in private practice, including working with a Western Australian children's charity and the UWA Student Guild. As a result, I am familiar with board and committee practices and procedures. I believe I can offer the usual professional qualities expected of a board member (time management, strong communication skills, ability to multi task, prioritise and work in a team) but importantly, I have a unique combination of professional legal skills as well as first hand experience in live events and touring. I am relatively new to Melbourne which I believe will also be a benefit to the Management Committee, as I will bring a fresh perspective and am enthusiastic to become more involved in the Melbourne scene. I am a motivated person and am eager to contribute to the music, and more broadly, the arts community by serving on the Management Committee of Music Victoria.

Rosie Dwyer

Rosie has over 15 years' experience working in the music & performing arts industry. Rosie's journey started in the Northern Territory, creating live music, touring and Festival opportunities for young artists. This included producing major events for the Northern Territory Government, all-ages & youth events, and opportunities for remote Indigenous performers. Additionally Rosie was instrumental in opening up the Alice Springs branch of MusicNT, the peak music body for original music in the Northern Territory, providing advocacy, skills development, marketing and touring opportunities, as well as running a major contemporary music festival.

Since relocating to Victoria Rosie has worked with band management organisations, booking agencies and record labels, as well as on major music & arts festivals.

Rosie is currently working with Regional Arts Victoria as the Touring Program Coordinator. The Touring Program coordinates and facilitates touring performing arts throughout Australia, providing regional audiences with access to high quality cultural experiences and Victorian artists with opportunities to reach these audiences. Rosie is also developing a halls touring program, Connecting Places, facilitating a network of regional arts organisations to participate in touring professional work.

Sarah Blaby

Sarah Blaby is a 38 year old musician, DJ, venue booker, promoter and more recently a sales manager.

After 5 years at Shock Records in the 90s, Sarah moved on for an 8 year stint working for Camillo Ippoliti as the entertainment manager of Revolver Upstairs, Cookie and The Toff in Town. It was the era of the Melbourne 2am Lockout and the banning of smoking in venues which were major times of change for live music venues and nightclubs - particularly Southside as they were also coping with large-scale gentrification and the north migration of the music industry.

Sarah played guitar in Porcelain and Remake Remodel for over 10 years, and US/Aus band Origami, plus a stint in the 90s in Hecate and Sheraw at the now legendary Easey St 'Rock n Roll High school'. She's played alongside Le Tigre, Le

Butcherettes, Dinosaur Jr, The Coolies, Scream Club, MEN and pretty much every Melbourne band you can think of. Plus, she's toured all over Australia, Europe, Japan and USA, played the Big Day Out, Ladyfest Colorado, North by North East conference (NXNE Toronto) and represented Revolver at South by South West.

For the last 4 and a half years Sarah has been the Sponsorship and Promotions Manager for PBS 106.7FM working alongside all major venues, events, festivals, councils, touring agents and promoters in Victoria. That is 20 years in Melbourne's music industry and counting!

Shaun Adams

Getting his start as a sound engineer and tour managing acts around the country, Shaun moved into booking and promoting tours in Victorian regional areas before taking on the role of programming and marketing one of Australia's best regional venues, Karova Lounge. Shaun has been a promoter rep on regional events with acts including Powderfinger, Silverchair and John Butler Trio. He was also involved in Straight to You – triple j's Tribute to Nick Cave and has worked for festivals such as Meredith Music Festival and Falls Festival.

For the past two years, Shaun booked the Prince Bandroom in St Kilda and is now in management with The Smith Street Band and The Bennies.

Shaun is also a driving force behind the Ballarat Live Music Advisory Committee, which is developing the Ballarat Live Music Strategic Plan.

Music Victoria's 10-point plan: how Melbourne became a live music capital

[Christie Eliezer](#)

Senior Journalist, B2B

[The Music Network](#)

<https://themusicnetwork.com/music-victorias-10-point-plan-how-melbourne-became-a-live-music-capital/>

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Music Victoria this morning released *The Victorian Live Music 10 Point Plan* outlining how the state's live industry worked with the Government and other stakeholders to steer it away from crisis seven years ago.

Initiatives since then include the state-wide Agent of Change provisions, a \$22 million investment and skills-developing Music Works package, cuts to red tape, grants for venues to soundproof, initiatives to bolster the regional touring circuit and a \$250,000 funding for a sexual assault taskforce to pilot a safe space program in nine venues.

The way Victoria's live music runs alongside planning, licensing and environmental priorities has picked up interest from overseas.

"Amsterdam and Bangkok are just two cities which have reached out as they also want to adopt the Agent of Change," Music Victoria CEO Patrick Donovan tells *TMN*. The principle puts the onus on the party making changes to existing structures to minimise noise issues – for example, on a developer to ensure a new block of flats is sufficiently soundproofed if it's within 50m of a live music venue, or on a venue owner-operator to minimise disturbances stemming from an expansion of the venue.

"We're also in discussions with the UK's Musicians Union on a number of strategies that will be of mutual benefit."

Melbourne was chosen to [host the Music Cities convention in early 2018](#), the first city outside North America and Europe.

The ten (eleven, actually) points are:

1. Gather data on the economic, social and cultural contribution of live music.

This has been done via research by Live Performance Australia and Deloitte, as well as Music Victoria's annual metro and regional music census.

Coming up are a Government-sponsored study on the economic impact of its estimated 350 music festivals and the first study into the size of music tourism.

2. Establish a non-partisan relationship with all sectors of Government.

"That's been an important development," Donovan says. "There were overlaps, but the previous Coalition Government worked at solving the problems, and the current Labor Government has worked effectively at investing and growing the live sector."

Minister for Creative Industries Martin Foley said in a statement, "Melbourne's position as Australia's music capital is not something we take for granted.

"That's why our Music Works package provides support for the industry at every level; from the artists making the music, to music managers, promoters, technicians and venues.

“We’re also supporting projects that celebrate our music heritage, such as the development of the Australian Music Vault and the Rockin’ The Laneways program.

“Music Victoria’s *10 Point Plan* reflects the strong links between Government and the music industry. It also reminds us why Melbourne is a music city, and we are the creative state.”

To foster closer ties with all sides of politics, the first Music Friends of Parliament event will be held in August, with another in November.

Among live concerts and speeches outlining the strategies and needs of the sector, will be networking opportunities.

“It’s an ice breaker,” says Donovan. “After all, everyone one has their favourite song or favourite act.”

3. Ensure that any legislation to tackle alcohol-fuelled harm does not automatically include venues.

The Government confirmed there are no plans for lockout laws.

4. Ensure calls for legislation changes are clearly articulated.

Music Victoria put together such a report in 2014.

5. Make sure all stakeholders come together to discuss issues.

The Live Music Roundtable convened by the previous Government continues today, with reps from Government, creatives, venues, liquor licensing, academics, police and planners.

6. Keep it local, working with local councils as to what they can do to expand their music activities.

During elections, outline which candidates have music strategies and make them public, as Music Victoria has done.

7. Get smart: create a guideline, as Music Victoria did with *Best Practice Guideline for Music Venues*.

8. Set in motion programs to increase skills of creative people and industry workers.

9. Look after creative people with policies including car park permits outside venues for working musicians, excess baggage discounts for musicians on tour, and working with hearing sector to educate them on hearing health.

10. Tap students of colleges to collect data.

Local examples have included the RMIT's survey on attendance in music laneways and Music Victoria's own study into access for musicians to Centrelink welfare benefits.

and 11. If need be, use public support through rallies and social media campaigns.

Music Victoria's *The Victorian Live Music 10 Point Plan* is available [here](#).



MUSIC VICTORIA

STRATEGIC PLAN

JULY 2022 – JUNE 2026



> ACKNOWLEDGEMENT OF COUNTRY

This Strategic Plan has been developed on the land of the Wurundjeri People of the Kulin nation.

We acknowledge the Boon Wurrung People, the Dja Dja Wurrung People, the Eastern Maar People, the First Peoples of the Millewa-Mallee, being Latji Latji and Ngintait Traditional Owners, the Gunaikurnai People, the Gunditjmara People, the Taungurung People, the Wadawurrung People, the Yorta Yorta People, the Wotjobaluk, Jaadwa, Jadawadjali, Wergaia and Jupagulk Nations and the Wurundjeri People as the Traditional Owners of Victoria.

We acknowledge them as the first artists, the first musicians, the first storytellers, the first communities and the first creators of culture. We deeply respect the role that music and songlines play in the continuation of their culture for the past 60,000+ years.

We also pay our respects to all of the Aboriginal and Torres Strait Islander artists and communities that we work alongside and in solidarity with. Thank you to the First Nations artists, musicians and community members who have contributed to this project.

We acknowledge sovereignty has never been ceded.

Always was, always will be, sacred Aboriginal land.



> CONTENTS

DEFINITIONS	4
EXECUTIVE SUMMARY	8
2022-2026 STRATEGIC PLAN SUMMARY	10
CONTEXT	14
CONTRIBUTION TO GLOBAL CHALLENGES	16
MUSIC INDUSTRY CHALLENGES AND OUR INITIATIVES	17
SUCCESS MEASURES	25
OUR WORKING STYLE	32
OUR ORGANISATION	33
OUR ROLE	34
OUR INDUSTRY	35
OUR SPHERES OF INFLUENCE	36





> DEFINITIONS

MUSIC may be written, recorded and/or performed and includes all genres and styles imaginable.

What is commonly referred to as **VICTORIA**, for us represents the land of the Boon Wurrung People, the Dja Dja Wurrung People, the Eastern Maar People, the First Peoples of the Millewa-Mallee, being Latji Latji and Ngintait Traditional Owners, the Gunaikurnai People, the Gunditjmara People, the Taungurung People, the Wurundjeri People, the Wadawurrung People, the Yorta Yorta People, and the Wotjobaluk, Jaadwa, Jadawadjali, Wergaia and Jupagulk Nations (the Traditional Owners of Victoria).


What is now known as **AUSTRALIA** for us represents the island of more than 500 nations that was invaded by British colonials in 1788 resulting in Aboriginal people becoming victims and survivors of at least 311 frontier massacres.

The **ECOLOGY / SCENE** includes musicians, music professionals and businesses - e.g. singers, song writers, composers, session musicians, DJs, music artists, management agencies, labels, publishers, booking agencies, promoters, sound engineers, producers, lighting technicians, publicists, music media, accountants, road crews, venues, recording and rehearsal studios.

Our work is primarily focused on the above roles as professional pursuits, which results in economic activity. Where useful, we have used the term **INDUSTRY** to define this focus.

The deep importance of music as a respected cultural practice and as a community building activity is not underestimated, and as such we work in close collaboration with:

- **Songlines Aboriginal Music Corporation** in support of First Nations musicians and music workers;
- **Wild At Heart, Tibi Access, Get Skilled Access, Bandmates** and **Arts Access Victoria** in support of disabled musicians and workers;
- **Black Music Alliance Australia** in support of African diaspora musicians and workers;
- **Multicultural Arts Victoria, The Boite** and **Casa Cultura** in support of migrant musicians and music workers;
- **The Push** in support of young people in the industry and music's perception as a valued career choice; and
- in partnership with **Community Music Victoria** in support of music-making among all Victorian communities.



We use the term music **COMMUNITY** to acknowledge the significant overlap between the industry, music consumers (listeners, fans and audiences) and grassroots musicians.

An industry **PEAK BODY** is a non-government service organisation whose membership consists of those with allied interests. They have an outward-looking (social reform) role - including policy development, advocacy to government and the wider community, consultation, research, and an inward-looking (industry development) role - including member support, information dissemination, infrastructure development and networking.

JUSTICE CENTRED DESIGN is a decolonial methodology for creating more equitable, safer and accessible creative organisations, which Music Victoria is currently co-creating with Creatives of Colour, a research and design driven organisation that exists to uplift First Nations, Black and People of Colour creatives.

When we use the term **PROGRESSIVE** in our vision, we mean a music sector that is forward thinking - 100 years ahead of where we find ourselves, one that is no longer bound to capitalist markers of success, and one that has addressed the ableist, colonial, racially biased, classist, ageist, sexist cultures and structures in which we are currently operating.

We use **EQUITABLE** to mean that power, resources and opportunities are evenly distributed.



We are not limited by genre, profession, or location across the state. Groups that are underestimated and therefore underrepresented in our industry have been expressly invited to engage with us to achieve our mission and address the gaps.

> EXECUTIVE SUMMARY

Music Victoria (Contemporary Music Victoria Inc.) exists to service our members. We are an independent, not-for-profit, industry peak body, operating with the oversight of a Board. Founded in 2009 and emerging in response to liquor licensing laws and an identified gap, we take on the role of conduit between the industry, its participants and government. Our unique birds eye view of the industry gives us the ability to see, hear, distil and address the most pressing challenges.

There are similar organisations in each of the State and Territories of so-called Australia, with whom we collaborate, under the banner of Australian Music Industry Network (AMIN). As a peer network we share knowledge, resources and experience to address issues of national significance.

While up until recently, the music sector was largely self-sustaining in the free market, the resources and rewards have never been evenly distributed. These underlying inequities (the result of colonial, capitalist, ableist, racist, classist, sexist and ageist cultures and structures) have only been exacerbated due to the pandemic and are now exposed to a point where they can no longer be ignored.

This strategic plan has been developed following a period of eighteen months marked by isolation, disconnection, grief and emptiness. But this strange time has also marked yet another chapter in the story of music's power and wonder — the unstoppable creative vitality of the people who make it, and the deep commitment of those who make it happen.

In this plan we have re-centered our creators, and while the approaches employed by peak bodies are generally quite standard, it is the way in which we intend to do this work that marks a significant change for the organisation.

We have a new CEO, a team that has quickly grown in size, diversity, location, and an appetite for change. We expect to make mistakes along the way but are committed to continue on, to learn and reflect along the way. This plan is ambitious, but it is also exactly what we need to be doing.

In this strategic plan we are acknowledging that we don't always need to be the experts. Instead, we are a conduit and connector, an organisation who partners, collaborates, and enables others - distributing our access to resources, information and power for the overall success and future of music in our state. We'll use our voice and invite you to add yours.

There are multiple crises facing us as we write, we simply want to make a difference in our spheres of influence.



Simone Schinkel
CEO



Sally Howland
Chair

> 2022-2026 STRATEGIC PLAN SUMMARY

OUR MISSION

To enable the full social, economic, and cultural potential of music to be realised, for the benefit of all Victorians.

OUR VISION

A valued, progressive, and equitable state music scene.

OUR VALUES

We at Music Victoria are:

- Only as strong as our community
- Compelled to serve
- Practising continual improvement
- Committed to sustainable development (as per the United Nations' 2030 goals)
- Accountable for our actions.



THE ISSUE

Participants in the Victorian music ecosystem are vulnerable - some much more than others.

Our people, businesses and community are struggling to withstand the adverse impacts of multiple stressors to which they are exposed.



OUR AIM

By 2026, Victoria is recognised as a place of best practice and leadership with regards to the valuing of the music ecology and its participants.

OUR EXTERNAL APPROACHES

In order to address The Issue identified above, we will embark on the following four key streams of externally focused activity across the period of this 2022 - 2026 Strategic Plan.

a. Advocacy:

We will drive a united agenda to achieve positive policy and regulatory outcomes for a diverse membership.

b. Industry Development:

We will build capacity at all career stages through evidence-based programs.

c. Conduit and Connector:

We will be the most trusted source of information for the Victorian music sector.

d. Promote the Value:

We will ensure that the holistic value of music is widely understood and appreciated, resulting in greater sustainability of music industry careers.

OUR INTERNAL APPROACHES

The next two streams are internally focused and enable our organisation to deliver on the above.

e. Financial Security:

Our financial operations will be underpinned by multi-year support, from diverse income streams, allowing us to provide our services with generosity.

f. People and Teams:

They will live and breathe the organisation's values, equipped with the expertise and drive to deliver, reflecting who we represent, valuing excellence and wellbeing equally.

> CONTEXT

We have always celebrated music's positive force, but this strategic plan calls us to put those words into action in unprecedented ways.

In 2020 ARIA reported another year of growth in recorded music revenue (the sixth consecutive year of growth), which reflects the important role that recorded music played for Australians going through numerous lockdowns.

According to LPA's 2018 Ticketing Attendance and Revenue report, Victoria was the largest state for live music. Melbourne in particular has the largest number of live music venues of any city in the world.

Our live music venues and local governments are supported by the State with a good regulatory context, in terms of planning, liquor, and environmental protections, but obviously challenged by the lasting impacts of health restrictions due to COVID-19.

While currently limited, the export value of the Australia music industry was estimated to be approximately \$195 million in 2019. This includes the combined export income of Australian artists, music publishers and record labels many of whom call Victoria home.

Technology is the ultimate disrupter for the music industry, but history has taught us to follow the audience.

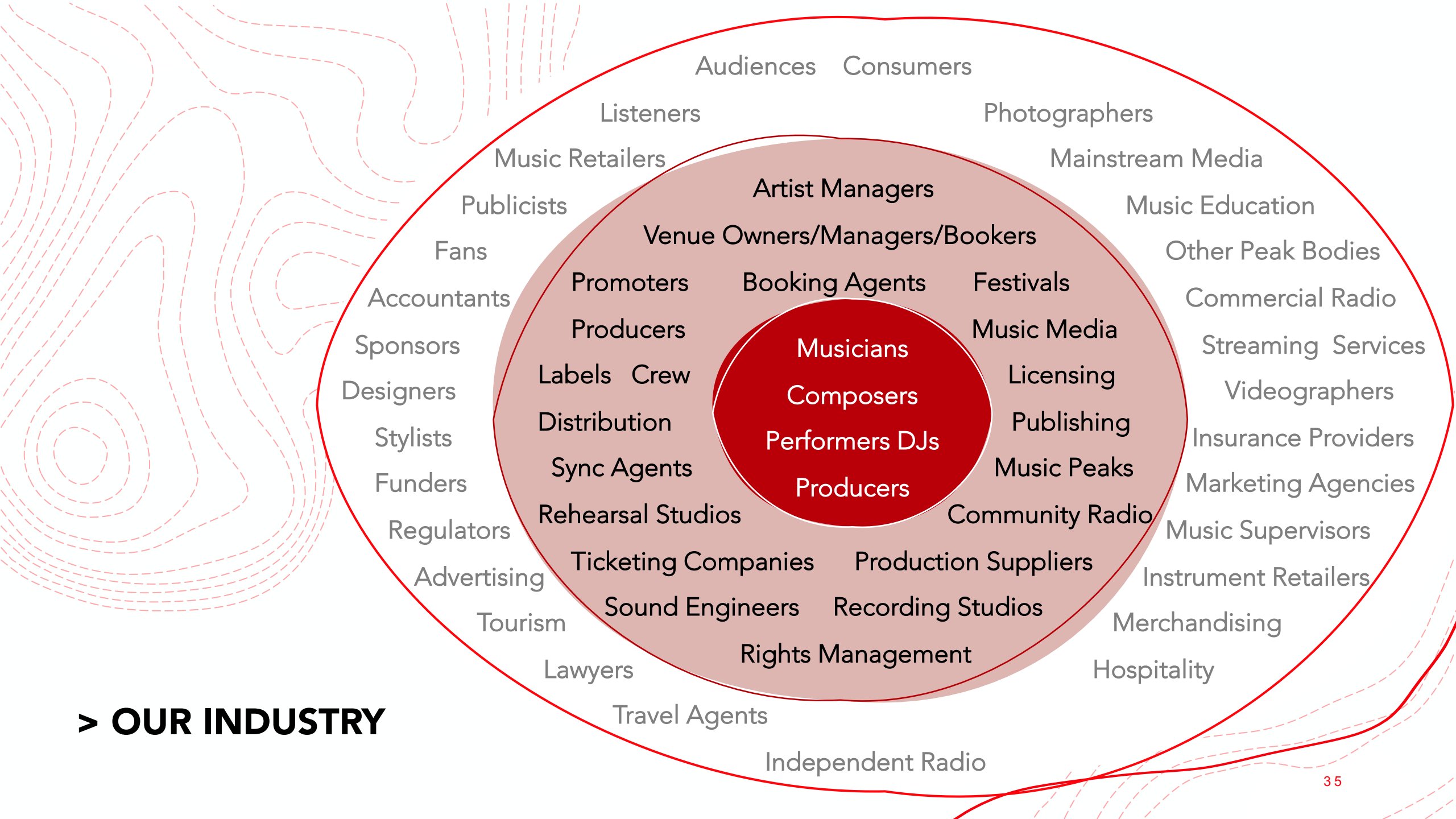
Early adoption and upskilling is essential to maximising opportunities, and may work in our favour in recentering and valuing the artist.

In terms of pathways, research into the Victorian Music Business Career Life Cycle by the Victorian Music Development Office (VMDO) suggests that the barriers to entry are low as no formal qualifications are required, however the **industry lacks formal structures** for progression, and much experience is gained through a network of friends. Ultimately this perpetuates the same few being given opportunities and works against ambitions to embrace and reflect the diversity of our world.

However the biggest challenge is that musical artists' incomes haven't increased in 30 years, resulting in a strain on finances, standard of living, and mental health. Of the 495 musicians who responded to our pre-covid survey:

- 69% reported that their earnings from music do not cover the cost of their artistic practice;
- 70% supplement their income with employment outside the music industry;
- 51% of musicians earn below \$20,000 annual income from their work within the industry;
- 37% of musicians earned less than \$20,000 outside of the entertainment industry;
- Approximately 65% of musicians have a combined income under the average weekly wage.

Many Victorian **artists' livelihoods are in crisis.**



> OUR INDUSTRY

> CONTRIBUTION TO GLOBAL CHALLENGES

The development of this strategic plan has been guided by the United Nations' 17 Sustainable Development Goals which aim to address the global challenges we face by 2030. Our work does not happen in a vacuum, and by relying on this bigger picture thinking, we are able to make a worthwhile contribution in our spheres of influence.

The eight UN Goals that we believe we can have the greatest impact on (based on our business, network, and areas of expertise) are:

- Reduced Inequalities
- Decent Work and Economic Growth
- Industry, Innovation, and Infrastructure
- Quality Education
- Sustainable Cities and Communities
- Responsible Consumption and Production
- Gender Equity
- Good Health and Wellbeing

> MUSIC INDUSTRY CHALLENGES AND OUR INITIATIVES

Emerging out of the overarching UN goals, we have identified eight interrelated challenges for the music industry. No one person or organisation can solve these monumental challenges, but we all have a part to play. For some we have initiated specific programs or activities, but they all underscore our work at Music Victoria.

CHALLENGE #1

Specific harms of colonisation on First Nations communities practising music.

METHODS

Prioritising and resourcing First Nations led collaborations, when invited.

INITIATIVES

- Ongoing collaboration with Songlines including the establishment of a First Nations Booking Agency.
- Project specific engagement with the National Aboriginal and Torres Strait Islander Music Office (NATSIMO), National Indigenous Music Awards (NIMAs), BlakSound at Bigsound, Bad Apples, and other opportunities as identified.

CHALLENGE #2

Specific harms of colonisation on Black, Brown and other racialized groups in the music sector.

METHODS

Listening to, enabling, resourcing and expanding the networks of self-determined initiatives led by impacted communities.

INITIATIVES

- Resourcing Black Music Alliance Australia in their work towards self-governed representation and cultural equity for Black musicians.
- Resourcing quarterly peer-to-peer support groups led by impacted communities, and meetings with gatekeepers / stakeholders.
- Using Justice Centred Design principles and processes to identify and build appropriate programs including top down and bottom-up approaches.

CHALLENGE #3

An assumption of capitalist frameworks which leads to the exploitation of people in the music sector:

- Musicians in Australia are paid on average only \$7.50 per hour, well below the minimum wage (MEAA).
- 1 in 4 gigs are unpaid and contracts are regularly broken without consequences (Musicians Australia).
- The twin income pillars of live and recorded music have both been eroded in recent years.

METHODS

Founded on economic justice: the opportunity to establish a sufficient material foundation upon which to have a dignified, productive, and creative life.

INITIATIVES

- Navigating assistance programs, negotiating re-opening, supporting implementation of regulations, advocating for the needs of our members.
- Upskilling across all career stages, increasing agency.
- Researching, piloting and promoting alternative income streams and industry models.

CHALLENGE #4

The global pandemic and its ongoing impacts that have decimated our live music scene. In September 2021 we were still only trading at 9% of pre-covid activity nationally (APRA).

Specifically the domestic and international border closures making it very challenging for artists to tour, and the impacts of social distancing requiring limited capacities.

METHODS

Balancing the health impacts with the economic impacts.

Supporting live music to happen and play a key role in recovery and community building after periods of extended isolation resulting in collective trauma.

Building back better.

INITIATIVES

- Research into the use of rapid testing, permitted travel for artists and workers, context specific health restrictions, alternative risk mitigation strategies, and insurance options.
- Pitching for their implementation and providing upskilling support.
- Advocating for maintaining local content post-covid.

CHALLENGE #5

Disproportionately effected and disadvantaged regional music communities due to limited access to internet, resources and opportunities, the impacts of bushfires, droughts and floods.

An under-utilised, under-developed, disconnected regional music network currently recovering from both bushfires and covid impacts.

METHODS

Long term commitments to locally designed and led regional programs.

INITIATIVES

- Ongoing collaborations with Regional Arts Victoria and The Victorian Association of Performing Arts Centres.
- Project specific support from Visit Victoria.

CHALLENGE #6

The climate crisis exacerbating the vulnerability of participants in the Victorian music ecosystem.

METHODS

Integrating the role that music can play in recovery, building communities' resilience and coordinating the upskilling required to survive on-going climate disasters.

INITIATIVES

- Ongoing collaborations with Green Music Australia in upskilling the industry and setting benchmarks.
- Supporting the establishment of The Environmental Music Prize.
- Community Music Victoria 'Singing From County' composition project.

CHALLENGE #7

Specific harms of our ageist and patriarchal society on women-identifying / gender diverse people's participation in music, including the fact that:

- 65% have experienced pressure to have sex.
- 85% have experienced other forms of sexual harassment (Crabtree 2021).

METHODS

Founded on musical talent (not age or gender) and believing survivors. Survivor-centric approach. Trauma-informed approach.

Driven by accountability for the structures and people who are perpetrating harm.

INITIATIVES

- Stewardship of CoHealth's Access All Areas program addressing prevalence of gender inequality, and sexual harassment in the industry.
- Delivering research, setting benchmarks, establishing quotas, and raising public awareness.

CHALLENGE #8

Specific harms of our ableist society on Deaf and/or Disabled people's participation in music - 97% have reported experiencing barriers (Arts Access Victoria).

"I have an easier time disclosing my queerness than my disabilities."

METHODS

Assumes a social model of disability.

In working towards a Universally accessible model of working, we learn from and with Deaf and/or Disabled led organisations, collectives and initiatives.

INITIATIVES

- Setting targets for improvement and only working with those who share our values.
- Leading by example, Award for a Disabled musician, Accessible Venues national charter.
- Implementation of the recommendations from Arts Access Victoria's 2021 Music Makers Research.

> SUCCESS MEASURES

a. Advocacy

PROGRAM ELEMENTS

- i. Membership
- ii. Research
- iii. National Advocacy
- iv. Victorian Advocacy
- v. Local Government Advocacy

SUCCESS MEASURES

- Membership has grown to 10,000 and reflects the full diversity of the Victorian community.
- Policy positions stated by Music Victoria have been adopted, we are a trusted source.
- We are part of relevant national conversations.
- Clear alignment of music interests between all levels of government.
- Stakeholder feedback is positive.

OUTCOMES

To have galvanised a broad and diverse membership which has changed the operating environment to centre the musician and be conducive to the best outcomes for music in the state.

b. Industry Development

PROGRAM ELEMENTS

- i. Industry Consultations
- ii. Industry Collaborations
- iii. Access to Experts
- iv. Targeted Projects *
- v. Regional Programs

SUCCESS MEASURES

- Priorities are known and endorsed by members.
- Collaborations are mutually- beneficial, maximising efficiencies and community expertise, and last beyond one project.
- Participants gain new knowledge, networks and positions of power.
- Full take-up of programs.
- Program outcomes have been achieved as per stand alone plans and targets.

OUTCOMES

To have identified current and emerging skills gaps and inequities, leading to the development and delivery of co-designed programs (that reduce barriers for those most impacted) in support of sustainable careers in music.

iv. Targeted Projects *

* Music Victoria is often engaged as a delivery partner for key Victorian Government projects. Most recently this includes:



VMDO can be best explained as the research and development arm of the industry. It is focused on the future, on innovation, emerging markets and the technological advancements that will impact on our industry's future success. It takes inspiration from international trends, running pilot programs, which if successful, may then be adopted by Music Victoria. It backs our Victorian Music Businesses to take calculated risks and ultimately prosper.

MUSIC MARKET is a purpose built event and co-working space located at Collingwood Yards alongside VMDO, Music Victoria, Community Music Victoria, Songlines, The Push and many other music businesses. It aims to become the heart and soul of Victorian Music. To be launched in 2022.

c. Conduit and Connector

PROGRAM ELEMENTS

- i. Communications
- ii. Marketing
- iii. Networking Events
- iv. Shared Successes
- v. Community Music
Victoria Partnership

SUCCESS MEASURES

- Engagement - open rates, click through rates, feedback, website traffic, awareness.
- Number of new connections made, and longer-term outcomes as a result.
- Broad understanding of industry challenges and strategies to address them.
- Recognition of the work of many collaborators to achieve cultural change.
- Number of linkages made with Community Music Victoria participants.

OUTCOMES

The Victorian music industry has the necessary intel, resources, information, and contacts to have the conversations that the industry needs to have around cultural equity, safety, opportunities, covid recovery, and sustainability.

d. Promote the Value

PROGRAM ELEMENTS

- i. Showcase Opportunities
- ii. Music Victoria Awards
- iii. Music Lover Program
- iv. Community Music Victoria Partnership
- v. Media and Publicity

SUCCESS MEASURES

- Reach, engagement and scope of topics and music covered and showcased.
- Number of musicians provided with paid opportunities.
- Event attendance and flow on outcomes and opportunities.
- Music Lover subscribers reach 5000.
- Promotion of the full benefits of music to larger audiences.

OUTCOMES

To have more Victorians recognising, celebrating and rewarding the Victorian music community - including sectors of the Victorian music community who have previously fallen by the wayside.

e. Financial Security

PROGRAM ELEMENTS

- i. Government
- ii. Private Support
- iii. Earned Income
- iv. Transparency

SUCCESS MEASURES

- Multi-year support secured from the Victorian government.
- Multi-year sponsorships secured which covers the full cost of the Awards including wages.
- Significant increase in donations.
- Philanthropic grants secured.
- Memberships are valued and worth paying for - reaching \$140k by 2026.
- Build reserves to 20% of total turnover.

OUTCOMES

Robust financial systems, ongoing financial support from diversified income streams, and ample reserves for a rainy day.

f. People and Teams

PROGRAM ELEMENTS

- i. Justice Centred Design
- ii. Equity Action Plan
- iii. Staff Development
- iv. Board Development

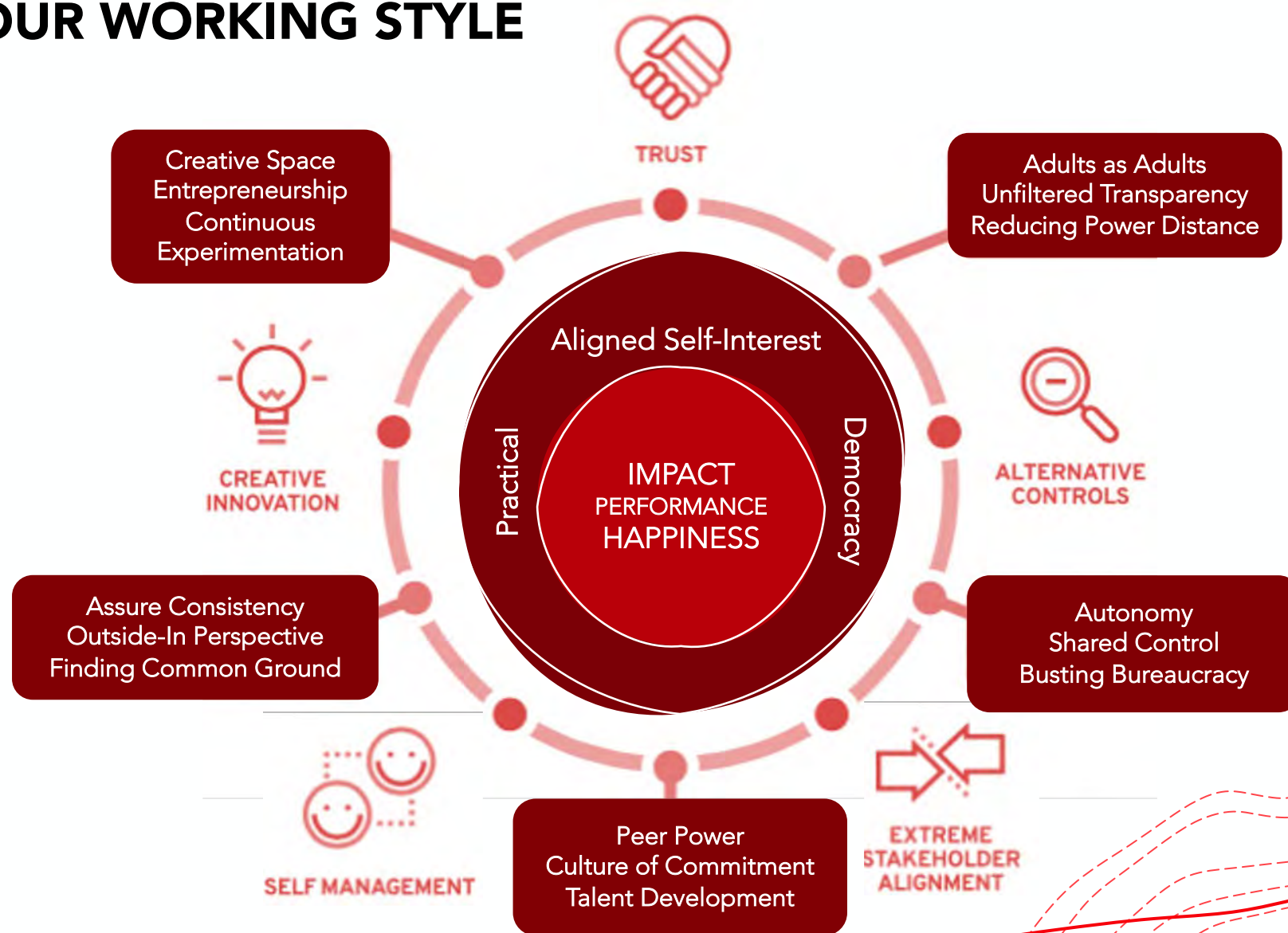
SUCCESS MEASURES

- Staff report satisfaction, belonging, growth and safety.
- Longevity of employment and increasing tenure.
- Short-term staff have an on-going relationship with the organisation.
- Board Rules of Association are fit for purpose.
- Our Board reflects the diversity of the Victorian music sector.

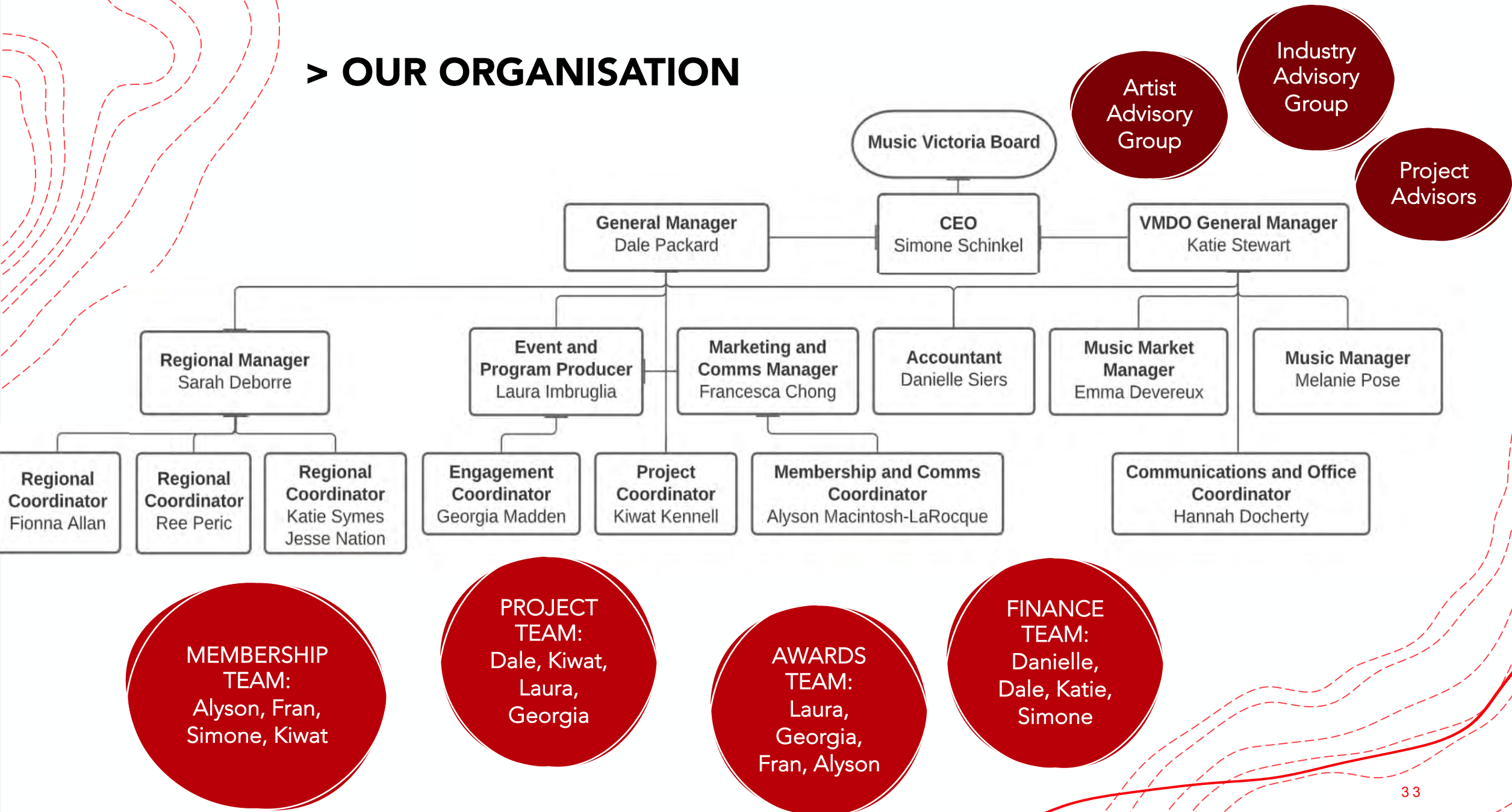
OUTCOMES

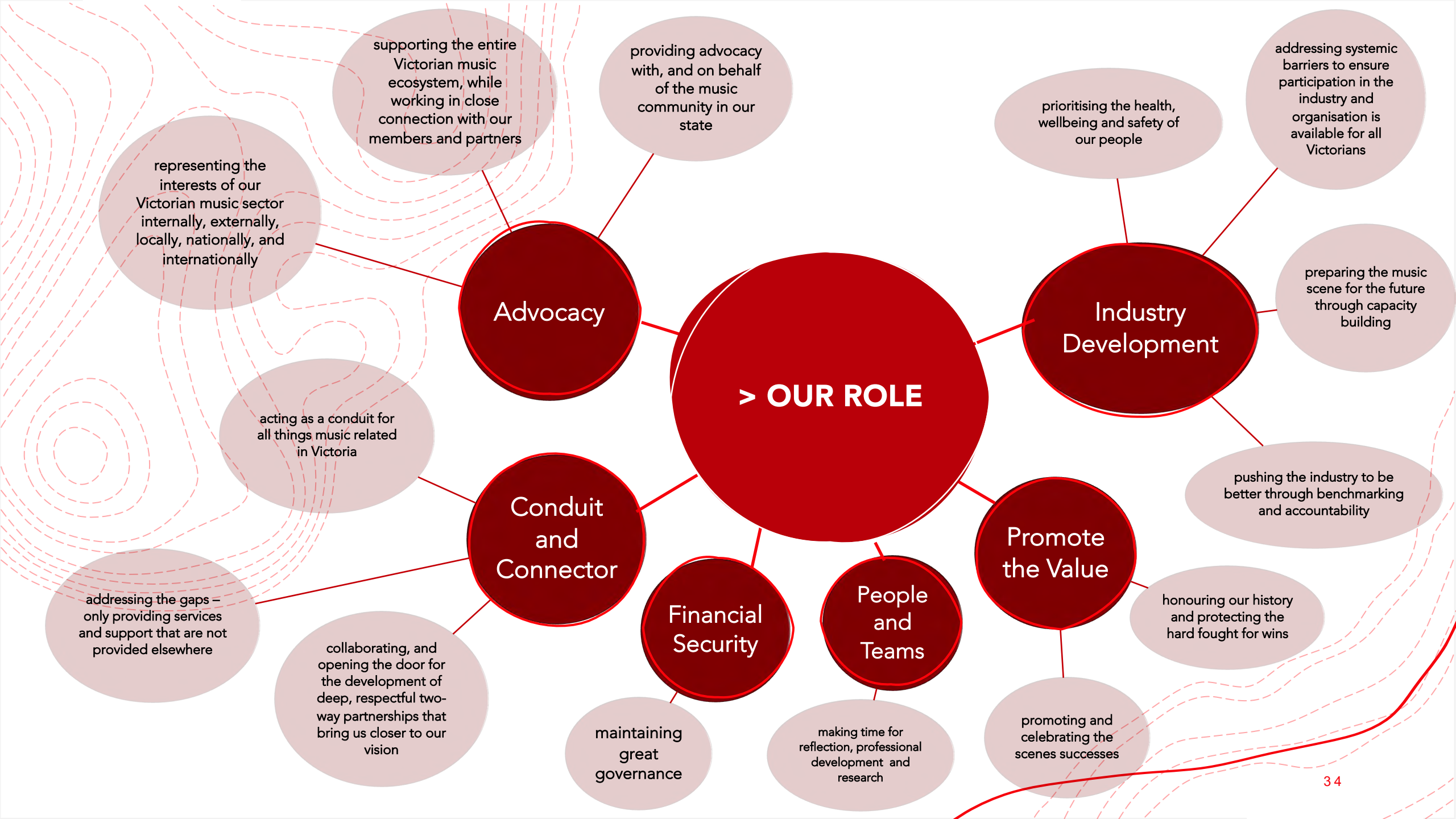
Our staff and board are engaged, empowered to make decisions and act with autonomy, while also being generously supported and valued as whole humans (not just a resource).

> OUR WORKING STYLE



> OUR ORGANISATION





> OUR SPHERES OF INFLUENCE

17.5 million
live music
attendees in
Greater Melbourne
(Live Music Census
2017).

1 million
attendees
at regional
music
festivals.

2.89 million
Victorians that
attend live music
activities in
regional Victoria
each year (not
including
festivals).

11,000+
Music
Victoria
subscribers.

100+ Victorian
record labels,
including Australian
Independent
Record Labels
Association and
ARIA members.

200+ Victorian
artist managers,
including
Association of
Artist Managers
members.

55
community
radio
stations.

20,000+
subscribers to
community radio
(including RRR
102.7FM and PBS
106.7FM).

19,000+
songwriter
members of
APRA AMCOS
who live in
Victoria.

2,000+
Music
Victoria
members.

59 bricks and
mortar
records stores
across
Victoria.

700+ venues
across the
state regularly
presenting live
music.

17,000+
music
industry
professionals
(15,000 FTE).



GOVERNMENT OF
WESTERN AUSTRALIA

Department of
Local Government,
Sport and Cultural
Industries

Western Australian Cultural Infrastructure Framework 2030+

Summary

Making space for culture and creativity in WA—
places, people and programs





Sukhjot Kaur Khalsa and Pavan Kumar Hari in *Fully Sikh* by Sukhjot Kaur Khalsa, Black Swan State Theatre Company. Studio Underground, State Theatre Centre of WA 2019. Photo by Daniel J Grant.

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To obtain such permission, please contact the Corporate Communications team at:

Department of Local Government, Sport and Cultural Industries Leederville office

246 Vincent Street
Leederville WA 6007
Postal address: PO BOX 8349,
Perth Business Centre WA 6849
Email: info@dlgsc.wa.gov.au
Website: www.dlgsc.wa.gov.au

Acknowledgement of Country

The Government of Western Australia acknowledges the traditional custodians throughout Western Australia and their continuing connection to the land, waters and community. We pay our respects to all members of the Aboriginal communities and their cultures; and to Elders both past and present.

We would like to thank artist Bradley Kickett for designing the Aboriginal symbols included in this Strategy and the WA Cultural Infrastructure Map.

Disclaimer

Whilst the information contained in this document has been formulated with all due care, the DLGSC does not accept any liability to any person for the information (or the use of such information) which is provided in this document or incorporated into it by reference.

The information contained herein is provided on the basis that all persons accessing the document undertake responsibility for assessing the relevance and accuracy of its content.

About DLGSC

The DLGSC works with partners across government and within its diverse sectors to enliven the Western Australian community and economy through support for and provision of sporting, recreational, cultural and artistic policy, programs and activities for locals and visitors to the State.

The department provides regulation and support to local governments and the racing, gaming and liquor industries to maintain quality and compliance with relevant legislation, for the benefit of all Western Australians. This publication is current at December 2020.

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Contents

Introduction	1
Why do we need a Cultural Infrastructure Framework?	3
How to use this Framework	4
Opportunities for WA 2020-2030+	4
What the Framework will achieve: outcomes	6
How we will do it: working together	7
Focus Area 1: Maintain and celebrate WA's Aboriginal art, culture and heritage	8
Focus Area 2: Optimise existing cultural assets.....	10
Focus Area 3: Holistic cultural infrastructure planning.....	12
Focus Area 4: Incentivise private investment	14
Focus Area 5: Understand and measure the public value of cultural infrastructure	16
Evaluation of this Framework	17
Endnotes	19



Edwin Lee Mulligan performing in Ngalimpa, presented by Marrugeku during the Burrbgaja Yalirra, Dancing Forwards Tour. May/June 2019. Photo by Jon Green.

Effective cultural infrastructure connects physical assets, spaces and technology with people, enabling economic, creative, cultural and social opportunities to flourish.

It's time for Western Australia to put creativity and culture at the heart of future planning, development, and investment, and the wellbeing of communities across the State.

Introduction

The Western Australian (WA) Cultural Infrastructure Framework 2030+

The WA Cultural Infrastructure Framework 2030+ (Framework) recognises cultural infrastructure as a critical mechanism in achieving WA's economic, health, education, environmental, social, and regional priorities and integral to delivering the objectives of the State Government's [Diversify WA – an economic development framework](#).

Our cultural infrastructure attracts cultural tourism, is a catalyst for urban renewal, and is a growth stimulator for the creative, knowledge and innovation economies, while providing opportunities to develop new national and international markets for WA.

By 2030+ we want WA to be the most culturally engaged state in Australia—with cultural infrastructure that celebrates our rich cultural diversity and creative talent, the State recognised as a major hub for technical innovation and the creative industries, and WA is known as one of the most artistic and inspiring places in the world.

To achieve this, we must work together to grow the State's cultural and creative economy and improve access to cultural and creative engagement for all Western Australians.

We can do this by successfully prioritising the following five focus areas:

- **Focus Area 1: Maintain and celebrate WA's Aboriginal art, culture and heritage**
- **Focus Area 2: Optimise existing cultural assets**
- **Focus Area 3: Holistic cultural infrastructure planning**
- **Focus Area 4: Incentivise private investment**
- **Focus Area 5: Understand and measure the public value of cultural infrastructure.**

What is 'Cultural Infrastructure'?

Cultural infrastructure includes the buildings, places, spaces and technology necessary for arts and cultural education, creation, production, engagement, collaboration, ceremony, preservation, conservation, interpretation, sharing and distribution.

Cultural infrastructure includes physical infrastructure like our performing arts centres, music venues, film and television studios, galleries, collections and digital technology. Integral to these spaces are the staff, volunteers and digital networks required to operate them.

Cultural infrastructure supports and grows WA's creativity, tangible and intangible culture, and cultural heritage. While tangible culture could be a painting or performance, intangible culture could be a story, songline^{1,2} or practised tradition. 'Intangible cultural heritage' means the practices, representations, expressions, knowledge, skills ... transmitted from generation to generation.³

This Framework highlights the key principles and changes needed to optimise WA's cultural infrastructure investment and identifies opportunities and challenges to achieving the State Government's priorities for job growth and economic diversification. It sets out a roadmap for holistic cultural infrastructure planning to obtain the best value-for-money cultural infrastructure investment in WA and includes case study examples of best practice from across the State, Australia and world-wide.

The focus areas and outcomes developed have been informed by: analysis of stakeholder consultations; global trends, best practice and sustainable development goals; local strategies and planning frameworks; and the State Government's priorities. Infrastructure Australia's [Australian Infrastructure Audit 2019](#)—which includes arts, cultural and other social infrastructure for the first time—has also been valuable to the development of this Framework.

The consultation process included: interviews in the Kimberley, Mid-West, and Perth; workshops in the Pilbara and Perth; four live webinars; an online survey engaging stakeholders across the State; and written submissions. Overall, there were more than 480 key stakeholder engagements with the Framework development.

Alongside the Framework, the **Western Australian (WA) Cultural Infrastructure Investment Guidelines** (Investment Guidelines) has been developed. The Investment Guidelines establish principles for investment in cultural infrastructure in WA to realise government priority outcomes and promote strategic alignment. They can be employed as a tool for robust, evidence-based prioritisation of cultural infrastructure proposals.

An interactive **WA Cultural Infrastructure Map** has also been developed to identify existing cultural infrastructure across the State and can be used to investigate future needs to support our growing population and industries.

These Framework documents will provide valuable information to identify the cultural infrastructure needs and priorities to support WA's growing population and economy and support the development of Infrastructure WA's first 20-year State Infrastructure Strategy.

Successful implementation of the Framework can only be achieved through collaboration and partnerships across all tiers of government, the cultural and creative sector, investors, developers, planners, architects and local communities (see Figure 1 below).

It is critical to the sustainability of the cultural and creative ecosystem in WA to acknowledge that not only are cultural buildings and spaces required, but staff to operate and maintain this infrastructure are vital. Cultural infrastructure, particularly in outer-metropolitan areas and regional WA where many cultural spaces are run by volunteers, requires investment in ensuring staff have the capacity and resources to deliver professional services and local experiences.

Figure 1: Successful implementation of the Framework can only be achieved through collaboration and partnerships.



Why do we need a Cultural Infrastructure Framework?

Cultural infrastructure is critical for increasing participation in the arts, culture and creative activity.

Culture has been defined as “the set of distinctive spiritual, material, intellectual and emotional features of society or a social group, and that it encompasses, in addition to art and literature, lifestyles, ways of living together, value systems, traditions and beliefs.” ⁴

Culture is central to our identity, social cohesion, and the development of a knowledge-based economy. Western Australians engage in cultural activities every day. Our rich and diverse cultures are our foundation and underlying fabric from which our WA stories are grown.

Cultural diversity is undoubtedly one of the State’s greatest strengths. It has contributed to our economic growth and enriched our society. Western Australians now come from more than 190 countries and speak approximately 240 languages.

Increased participation in arts, culture and creative activity has been found to improve children’s literacy and increase participation in science, technology, engineering and mathematics (STEM).

Increasing engagement in culture and creativity has also been found to reduce youth reoffending; promote community cohesion and social inclusion; improve the wellbeing of Aboriginal people; attract tourists and retain talent; and grow automation-resistant jobs in regional cities. ⁵

Efficient and effective planning and resourcing of cultural infrastructure will help develop opportunities for artists, the creative industries, and contribute to the overall diversification of the economy in WA.

The arts, culture and creative industries diversify our economy and improve the liveability of Western Australia.

Cultural infrastructure is often not considered essential social infrastructure. The time to change this mindset is now.

Western Australia has some outstanding cultural infrastructure, with a proactive and innovative creative industry sector and local governments who are achieving successes despite these challenges.

We acknowledge the existing investment in cultural infrastructure for WA, but more is required to build a resilient cultural and creative ecosystem that can meet challenges and respond to crisis, such as the COVID-19 pandemic. Maintaining the status quo presents an uncertain future for our existing cultural infrastructure, the operational sustainability of WA’s arts, culture and creative industries, and our ability to expand the creative economy.

We need to look at better ways of using resources and of working more effectively. A strategic, holistic approach to infrastructure planning and investment will lead to greater efficiencies in capital and operational expenditure for cultural infrastructure.

The better we are at meeting cultural infrastructure needs, the more room the arts, culture and creative industries have to flourish – which in turn, produces economic benefits and improves the liveability of communities in Western Australia.

How to use this Framework

This Framework introduces a suite of documents that form the **Cultural Infrastructure Toolkit (Toolkit)**. These documents will be updated periodically, and available on the Department of Local Government, Sport and Cultural Industries (DLGSC) website.

The Toolkit supporting this Framework includes the following:

1. WA Cultural Infrastructure Framework 2030+ Summary
2. WA Cultural Infrastructure Framework 2030+
3. WA Cultural Infrastructure Investment Guidelines
4. WA Cultural Infrastructure Map.

More documents will be added over time to ensure the Toolkit is comprehensive and current.

Opportunities for WA 2020-2030+

Strategic investment in cultural infrastructure offers considerable opportunities for WA such as:

- **Creating jobs:** growing a creative workforce is essential to diversifying WA's economy
- **Increasing regional prosperity and economic diversity:** supporting and growing creative entrepreneurial businesses that can adapt to the changing nature of work and create new job opportunities
- **Maintaining and celebrating Aboriginal art, culture and heritage:** growing Aboriginal creative industry and cultural tourism businesses; fostering cultural continuity, cultural security, cultural healing and contributing to the wellbeing of Aboriginal people; building more vibrant and inclusive communities
- **Supporting strong and resilient remote communities:** celebrating culture supports community wellbeing and commercial growth opportunities for the self-determination and sustainability of remote communities
- **Strengthening our communities through our diversity:** where and how people express their culture is central to strengthening our identity as Western Australians. Ensuring the inclusion, participation and celebration of culturally and linguistically diverse (CaLD) creative industries and communities will lead to positive outcomes for all Western Australians
- **Attracting and retaining talent and growing tourism:** thriving cultural spaces allow local creative industries to flourish and attract creative talent and tourists to WA
- **Future proofing culture, creativity and the economy:** within a decade Australia's 4.6 million Generation Zs (born between the years 1995 and 2009) will comprise 12 per cent of the workforce and will be the first fully global generation, shaped by technology, digital hyper-connectivity, and engaged through social media, expecting immediate access of, and contribution to popular culture through iconic technology.

For more detailed information about these opportunities, refer to the WA Cultural Infrastructure Framework 2030+.



WA Museum Boola Bardip Hackett Hall and cantilever (top image) and James Street view (bottom image).
Photos by Michael Haluwana, Aeroture.

What the Framework will achieve: outcomes

The following outcomes for this Framework build on the opportunities and meet the challenges highlighted during key stakeholder consultation and align directly with the WA Government's [Diversify WA](#) and other whole-of-government targets.

The successful implementation of the Framework will be recognised by the following outcomes:

- 1. Aboriginal art, culture and heritage is strong, respected, maintained and celebrated** contributing to higher levels of Aboriginal wellbeing and identity
- 2. WA communities are empowered** and engaged in cultural infrastructure provision and activation, to meet community needs, promote community cohesion, and grow our shared identity and pride in WA's diverse cultures
- 3. A stronger Western Australian economy:** more job opportunities in creative, knowledge-based industries; economic diversification; greater economic stability, greater investment in the WA economy; and increased visitor spend in the State
- 4. Vibrant liveable environments** for locals and visitors. Sustainable, vibrant, attractive, liveable environments, and rich cultural experiences that are engaging, stimulating, educational and entertaining for locals and visitors
- 5. Equitable accessibility and inclusivity:** improved accessibility to, and equitable active participation in, creativity and culture, particularly for people of Aboriginal and/or Torres Strait Islander heritage, young people, people from culturally and linguistically diverse (CaLD) backgrounds, people living with a disability, people facing socio-economic disadvantage, and people living in outer-metropolitan, regional and remote WA
- 6. A thriving, sustainable cultural and creative sector:** a collaborative, thriving, inclusive, diverse, skilled, productive and sustainable arts, cultural and creative ecosystem
- 7. A connected State:** digitally and physically connected through innovation
- 8. Creative workforce and culturally rich communities:** critical skills for the future economy are developed through spaces that: engage young people in creative learning; promote inclusive pathways to creative industry employment for people from CaLD backgrounds, people living with disabilities, and others who are under-represented in the workforce; facilitate lifelong learning; increase opportunities for intergenerational transfer of Aboriginal culture, knowledge, science, language and heritage; and value our world leading artists from WA's diverse and rich cultures
- 9. Better spaces and places:** design excellence in cultural infrastructure, cultural precincts, and creative clusters
- 10. An efficient and effective approach to cultural infrastructure investment:** a strategic, coordinated approach to cultural infrastructure investment that leads to more efficient capital and operational expenditure, and provides the best value for money.

These outcomes, and their corresponding challenges and benefits are explored further in Chapter 3 of the **WA Cultural Infrastructure Investment Guidelines** (Investment Guidelines).

The Investment Guidelines align best practice cultural infrastructure planning principles to investment prioritisation. This enables government to go back to basics and identify the benefits it is trying to achieve with any cultural infrastructure investment.

The Investment Guidelines also provide guiding principles for non-government led cultural infrastructure proposals, to promote strategic alignment across all cultural infrastructure investment. The outcomes identified here align directly with the 'investment outcomes' prioritised in the Investment Guidelines.

How we will do it: working together

The Framework enables a holistic and synergised approach for all stakeholders, including those from the State and Federal and local governments, the creative and cultural sector, the private sector and the community. Through this collaboration there will be greater private sector and community investment in cultural infrastructure, increased cross-government partnerships, improved sector and industry capacity building, and more effective coordination of precinct and land use planning.

Five focus areas have been prioritised to meet the outcomes, take advantage of the opportunities, and rise to the challenges identified.

- **Focus Area 1: Maintain and celebrate WA's Aboriginal art, culture and heritage**
- **Focus Area 2: Optimise existing cultural assets**
- **Focus Area 3: Holistic cultural infrastructure planning**
- **Focus Area 4: Incentivise private investment**
- **Focus Area 5: Understand and measure the public value of cultural infrastructure.**

The following sections outline each of these focus areas in detail, summarise the current situation for WA, identify existing challenges, specify opportunities to move forward, and highlight key benefits.



Yuck Circus at FRINGE WORLD. Photo by Hayley Cooper.

Focus Area 1: Maintain and celebrate WA's Aboriginal art, culture and heritage

Provide targeted investment to facilitate the effective maintenance and celebration of Aboriginal art, culture and heritage.

Current Situation

Western Australia is home to exceptionally rich and diverse Aboriginal cultures and identities. The State represents the third highest in diversity of Aboriginal and Torres Strait Islander groups across Australia. WA's Aboriginal creatives work in all fields of the creative industries, producing contemporary and traditional art and culture experienced by local to international audiences. The Infrastructure Australia [2020 Infrastructure Priority List](#) includes the priority initiative for a national program of Aboriginal and Torres Strait Islander art and cultural centres and galleries.

Opportunities to maintain and celebrate WA's Aboriginal art, culture and heritage include:

- Design and delivery **of online portals for Aboriginal art sales** and performing arts
- **Planning for an Aboriginal Cultural Centre**
- Building the capacity of Aboriginal art fairs and markets, such as the **Revealed: WA Aboriginal Art Market**
- Securing funding for **Aboriginal Art Centres infrastructure upgrades** to improve working conditions for WA's acclaimed Aboriginal artists
- Delivering funding for **Aboriginal Business Development and Capacity Building**
- **Promoting self-determination** for Aboriginal communities to design, deliver and evaluate cultural infrastructure according to their needs
- **Identifying synergies** between the objectives of Aboriginal Art Centres, Aboriginal Ranger Programs, and Aboriginal tourism operators
- **Incorporating Aboriginal art, culture, language and heritage in infrastructure design** across WA
- **Engaging young Aboriginal people**
- **Showcasing WA's Aboriginal art, culture and heritage** to the world, tourists and locals.

Benefits

Benefits to the effective maintenance and celebration of Aboriginal art, culture and heritage include:

- **Growing the capacities of Aboriginal artists, organisations and businesses** nationally and internationally
- **Creating jobs** for Aboriginal Western Australians, particularly in regional and remote WA
- **Maintaining and celebrating Aboriginal art, culture, heritage, language, science and knowledge** for future generations.



Revealed: WA Aboriginal Art Market, Fremantle Arts Centre, 2017. Photo by Jessica Wylid.

Focus Area 2: Optimise existing cultural assets

Planning and design for world-class cultural infrastructure, precincts and experiences.

Current Situation

WA's key cultural infrastructure and precincts are in critical need of upgrade in order to make them the vibrant, dynamic spaces needed to showcase WA's arts, culture and creativity, and celebrate our connection to the world. There is the opportunity to optimise WA's existing cultural buildings and spaces so they are fit-for-purpose for the sector and community by undertaking maintenance, structural and compliance requirements, replacing out-dated equipment, and sustainability upgrades to reduce operational costs.

Opportunities

Opportunities to optimise WA's existing cultural assets include:

- Activating key community cultural facilities across WA through targeted investments and initiatives
- Upgrading and **developing the Perth Concert Hall into a premier world-class music venue**
- Developing and implementing a Masterplan and vision for the **Perth Cultural Centre precinct**
- Continuing the **upgrades and restoration work at His Majesty's Theatre**
- Introducing a **single library card system** across WA to improve access to the many critical services public libraries provide to communities
- Identifying cultural buildings and precincts that require updating to **meet community demand and encourage cultural and creative engagement**
- **Planning WA's future cultural infrastructure** to meet current demand and forecast population growth.

The Framework presents an opportunity to be more effective and efficient with cultural investment by directing resources to growing, supporting and sustaining our creative and cultural ecosystem through contemporary, fit-for-purpose facilities.

Benefits

Benefits of optimising WA's existing cultural assets include:

- Improved public spaces, **increasing community interaction**
- **Improved liveability of communities** for both locals and tourists
- World-class and **fit-for-purpose cultural infrastructure maximising participation in arts and culture**
- **Enhanced cultural identity**
- Diverse economies with **improved local prosperity and employment opportunities** in the creative, innovation, hospitality, entertainment and tourism sectors.



The Urban Orchard in the Perth Cultural Centre during FRINGE WORLD. Photo by Cam Campbell.

Focus Area 3: Holistic cultural infrastructure planning

Work across State Government and partner with local governments to incorporate cultural infrastructure planning frameworks.

Current Situation

Only cultural infrastructure that is planned holistically across the State Government and local governments can meet community needs and government objectives. This Framework is about WA recognising cultural infrastructure as critical social infrastructure and utilising it to maximise social and economic outcomes.

Opportunities

Opportunities to establish holistic cultural infrastructure planning in WA include encouraging:

- A **cross-government approach** to cultural infrastructure planning and delivery
- **Collaboration** across the State Government, and between local governments and the State Government.
- Establishing and expanding **university campuses in the Perth CBD—including the world class Western Australian Academy of Performing Arts**—working collaboratively to optimise infrastructure activation, promote innovation, skills and economic development, and increase community engagement
- Integrating cultural infrastructure planning within **land use and precinct planning**
- **Establishing cross-government partnerships** to embed cultural infrastructure in other infrastructure projects
- Creating an interactive **WA Cultural Infrastructure Map** identifying existing cultural spaces
- Co-design and collaboration with CaLD communities in cultural infrastructure planning
- Prioritising universal access to maximise **accessibility for people living with disabilities**
- Improving physical access to cultural infrastructure for people living in **outer-metropolitan and regional areas**, and digital access to art, culture and creativity for communities across WA
- Establishing a **Cultural Accord** between State Government and local government to encourage holistic cultural infrastructure planning, and the development of local government cultural plans
- **Encourage new investment opportunities to build the capacity for State Government, local governments and communities to partner in the delivery of cultural infrastructure.**

Infrastructure Australia has established that well-integrated arts and cultural infrastructure can enhance the value of other types of infrastructure, such as public transport or sport and recreation infrastructure.⁶

Aligning **policy opportunities** for a whole-of-government approach will aid the delivery of successful cultural infrastructure through regulatory and policy settings that promote industry development, investment attraction, and facilitate cultural land use.

Master planning of major facilities and **cultural precincts**, including integrated cultural and sporting precincts, provide exceptional opportunities to promote activation and grow day and night-time economies in activity centres across towns, suburbs and cities.

Benefits

Benefits of implementing holistic cultural infrastructure planning across WA include:

- Effective and efficient use of government funds and **value for money investment**
- **Strategic alignment across government**, and between local governments and the State Government
- **Improved accessibility to arts, culture and creativity** for all Western Australians
- Increased opportunities for **co-location and shared resources**, where applicable
- Culturally vibrant spaces that foster **collaboration, connection and innovation, promote social inclusion, celebrate cultural diversity and promote economic resilience**.



Whoosh! by Sensorium Theatre, picture shows Sensorium artists/crew co-piloting the Whoosh! spaceship with young cadets with a disability. Whoosh! is a sensory theatre production created by Sensorium Theatre, produced by Performing Lines WA and presented here in an education support school; March 2018. Photo by Cristophe Canato.

Focus Area 4: Incentivise private investment

Leverage and attract greater private investment to improve Western Australia's cultural infrastructure.

Current Situation

Access to suitable finance and investment is one of the key barriers to the successful delivery and activation of cultural infrastructure in WA.

State and local governments and communities are also facing similar maintenance and operational costs that limit capacity building and provision of cultural services. There have been limited opportunities to encourage investment in WA's cultural infrastructure from the private sector. Focus Area 4 is about making this change.

Opportunities

Opportunities to promote private investment in partnership with government in cultural infrastructure include:

- Developing initiatives to **encourage investment in cultural infrastructure** from a range of sources
- Collaborating with **Development WA** to identify strategic opportunities for creative industry, innovation and technology precincts at land release
- Utilising mechanisms like **bonus plot ratios** and **infrastructure contributions**—that allocate a proportion of private infrastructure investment toward community benefit—for the development of **creative hubs** and other cultural infrastructure
- Growing cross-government and local government collaboration to deliver strategic **regulatory and planning reform** to maximise private investment and grow the capacities of commercial creative industries.

There are opportunities to work innovatively with the private sector to incorporate cultural infrastructure into private development or explore private development of infrastructure in government owned buildings and on government owned land. Market-led Proposals, Infrastructure Contributions, Public Private Partnerships, and land release provide further opportunities for private investment.

Benefits

Leveraging private investment to meet priority needs would **greater support the capacity, growth and sustainability of the art, culture and creative sectors.**



Adele Varcoe in her *Wowzzzeeee*, *Wowzzzeeee* created by Adele Varcoe with producer Sarah Dalziel, architect Matthew Bird and lighting designer Ben Cobham. Fremantle Festival 10 Nights in Port 2019, Old Customs House, Fremantle. Photo by Darren Sylvester.

Focus Area 5: Understand and measure the public value of cultural infrastructure

Optimise the Public Value Measurement Framework to measure a broader range of impacts of cultural infrastructure, including economic, social and cultural benefits.

Current Situation

The value of arts and culture to society, and how to measure this value, has been the subject of intense debate for many years both in Australia and overseas. Since 2010, through its [Public Value Measurement Framework](#) (PVMF), DLGSC has undertaken a comprehensive process of investigating and measuring the public value it creates through policy and funding programs. The public value incorporates the cultural, social and economic benefits to the WA community.

Opportunities

Opportunities to better understand and measure the public value of cultural infrastructure include:

- **Improving measurement of the full value of cultural infrastructure** initiatives in a way consistent with evaluations accepted by government
- Acknowledging and **promoting the social value of cultural infrastructure**
- **Developing improved processes** to capture the non-market benefits of cultural infrastructure in a way that takes into account the range of values it offers to both ‘users’ and the public as a whole
- Developing a model to **quantify measurable social outcomes of arts, cultural and creative activities** in impact areas such as health, education, and social capital through the PVMF
- Collaborating with researchers and organisations **investigating how best to measure the value of the maintenance of culture, language and heritage**, particularly for Aboriginal Western Australians
- Quantifying and **communicating the economic, social and cultural benefits of cultural infrastructure for the general public**.

The establishment of Infrastructure WA has highlighted the need for a strategic, holistic approach to infrastructure planning, including planning for investment in cultural infrastructure. In Australia, both Infrastructure New South Wales and Infrastructure Victoria have recommended a cultural infrastructure investment prioritisation framework be employed to deliver the greatest value for money and return on government investment.^{7, 8}

- The adoption of **WA Cultural Infrastructure Investment Guidelines** (Investment Guidelines) will align best practice cultural infrastructure planning principles to investment prioritisation in WA. The Investment Guidelines have been designed to align with DLGSC’s PVMF to ensure economic, social and cultural outcomes are maximised.

Benefits

Benefits of optimising the PVMF to measure a broader range of cultural infrastructure impacts include:

- Quantifying the total economic value of a broad range and scale of cultural infrastructure, including digital/soft infrastructure and maintenance of intangible cultural heritage to **improve the ability to create competitive business cases for cultural infrastructure investment**
- **Maximising community impact and attaining value for money** for government investment in cultural infrastructure.

Evaluation of this Framework

The WA Cultural Infrastructure Framework 2030+ and WA Cultural Infrastructure Investment Guidelines will be evaluated regularly to test their effectiveness and revisited annually to ensure they align with government priorities, Infrastructure WA's State Infrastructure Strategy and identified community needs.



Going Out Bush, by Buudoon Edie Ulrich, at Heartwalk: Kalgoorlie; May 2018.
Location: 331 Hannan St, Kalgoorlie. Photo by Billy-Ray Stokes.



Tara Gower (centre) and performers from Yiramalay/Wesley Studio School, in *Te Kore - A World Beyond*, by Theatre Kimberley at Broome Civic Centre, Broome; November 2020. Photo by Julia Rau Photography.

Endnotes

- ¹ Songlines have been described as “the tracks of the ancestral beings of the ... Aboriginal creation law, recounted in song and story.” James, D (2013). Connecting Cultures and Continents: the Heritage of Routes and Journeys, Signposted by Song: cultural routes of the Australian desert, *Historic Environment*, 25(3). Retrieved from: https://www.academia.edu/36084910/CONNECTING_CULTURES_AND_CONTINENTS_THE_HERITAGE_OF_ROUTES_AND_JOURNEYS_Signposted_by_Song_cultural_routes_of_the_Australian_desert
- ² The Concise Oxford Dictionary of Archaeology (2 ed). Provides this definition “a route taken by a dreaming or ancestral being, along which a series of events occurred which are part of the Australian Aboriginal oral tradition and are marked by a series of sites and associated songs and stories.” Darvill, T. (2009). Concise Dictionary of Archaeology (2 ed). Retrieved from <https://www.oxfordreference.com/search?q=songline&searchBtn=Search&isQuickSearch=true>
- ³ United Nations Educational Scientific and Cultural Organization (UNESCO). (n.d.). What is Intangible Cultural Heritage? - intangible heritage - Culture Sector - UNESCO. Retrieved July 30, 2018, from <https://ich.unesco.org/en/what-is-intangible-heritage-00003>
- ⁴ United Nations Office of the High Commissioner of Human Rights. (2001). Universal Declaration on Cultural Diversity, Adopted by the General Conference of the United Nations Educational, Scientific and Cultural Organization at its thirty-first session on 2 November 2001. Retrieved September 4, 2020, from <https://www.ohchr.org/en/professionalinterest/pages/culturaldiversity.aspx>
- ⁵ Regional Australia Institute. (2019). The Future of Regional Jobs. p. 35. Retrieved from http://www.regionalaustralia.org.au/home/wp-content/uploads/2019/04/RAI_SIP-2018-2-1-2_FutureRegionalJobs_Booklet_Print_3.pdf
- ⁶ Infrastructure Australia. (2019). An Assessment of Australia's Future Infrastructure Needs: The Australian Infrastructure Audit 2019, p. 444. Retrieved from <https://www.infrastructureaustralia.gov.au/sites/default/files/2019-08/Australian%20Infrastructure%20Audit%202019.pdf>
- ⁷ Infrastructure Australia. (2019). An Assessment of Australia's Future Infrastructure Needs: The Australian Infrastructure Audit 2019, p. 442. Retrieved from <https://www.infrastructureaustralia.gov.au/sites/default/files/2019-08/Australian%20Infrastructure%20Audit%202019.pdf>
- ⁸ NSW Government. (2019). Cultural Infrastructure Plan 2025+. Retrieved from https://create.nsw.gov.au/wp-content/uploads/2019/02/20190206_CIP2025.pdf





Cummins Theatre Façade, Merredin, Western Australia, 2019. Photo by Justin Freind.

**Department of Local Government,
Sport and Cultural Industries**

Perth office

Gordon Stephenson House
140 William Street
Perth WA 6000

Leederville office

246 Vincent Street
Leederville WA 6007

Postal address: GPO BOX 8349,
Perth Business Centre WA 6849

Email: info@dlgsc.wa.gov.au

Website: www.dlgsc.wa.gov.au



Local and Live Creative Venues Committee

Legislative Council, 55th Parliament 03/05/2022

Appointed: 12/09/2024

Contact:

Ms Emma Johnston

Secretary to the Committee

Telephone: (08) 8237 9339

Email: sclivevenues@parliament.sa.gov.au

Address:

Ms Emma Johnston

Secretary to the Committee

C/- Parliament House

GPO Box 572

Adelaide 5001

Membership:

Hon Tammy Franks - Greens

Hon Ben Hood - Liberal

Hon Reggie Martin - Labor

Hon Frank Pangallo - Independent

Secretary:

Ms Emma Johnston

Research Officer:

Dr Margaret Robinson

Terms Of Reference:

A Select Committee of the Legislative Council has been established to inquire into and report on local and live creative venues, with particular reference to:

- A. The impacts of, and reasons for, recent loss of live music and local creative venues in South Australia;
- B. Understanding the cultural, social, economic and other contributions made by local and live creative venues;
- C. Supporting South Australian artists and creatives with venues and spaces where they can develop their craft, audiences and communities;
- D. Understanding the types of cultural infrastructure needed for a healthy art, culture and creative sector in South Australia;
- E. Protecting local and live creative venues and performance spaces; and
- F. Any other related matters.

Committee Hearing

12:05PM
October 2nd 2024
Parliament House

Patrick Maher - Opening Address

Good afternoon chair and honourable members. Thank you for your time, and for convening on this matter.

My name is Patrick Maher. I am a South Australian musician, qualified instrumental music teacher, and director with the Save The Cranker campaign.

~~I've been advised that I should tell the committee about myself and address the terms of reference.~~

I come from a family of musicians. My grandparents, Terence and Jean, were music teachers in South Australia. Terry was the Secretary of the Music Teachers Association for about a decade in the 70s. They taught in schools, professionally and privately, and later operated their own music teaching studio until his death. Their children performed in musicals with the Booleroo Players and the family choir would do Christmas shows - My dad tells me that they were "just like the Jackson 5". My father, Robert, learned the guitar and studied voice at *The Elder Conservatorium of Music* under Robert Dawe. These days he still performs in musical theatre and we've been lucky enough to play a few shows together.

I got my first guitar when I was about 10 and began formally learning the guitar in 2004. After finishing school, I led the band (populated entirely with my friends, of course) in my first musical theatre orchestra pit for a production of *Godspell* with the Henley Drama Group in 2009. I've continued working in orchestra pits since. This month I am playing in the pit for *The Boy From Oz* with The Met, and my youngest brother, Max, has an on-stage role. I have even had on-stage cameo roles myself in several Matt Byrne productions. This branched sideways into playing in, and later producing, shows at the Adelaide Fringe Festival. Most of my performing has been in these contexts. These shows take place in theatres, community halls, and the occasional pop-up venue. It may surprise you to find out that I have never actually performed on the Cranker's stage.

I also studied at The Con and completed a Diploma in Music (Jazz) in 2010, taking small ensemble class with Bruce Hancock, and individual guitar with Colin Elmer. In

2017 I skipped past the bachelor degree to a post grad, and completed the Graduate Certificate of Music Teaching under Rodney Smith - who, in the typical *Adelaide* way of things, had been a colleague of my grandparents back in the day. I began teaching the occasional student privately as soon as I finished my diploma, but it really kicked off in 2014 when I took my first contracted instrumental teaching position at the Mt Barker Waldorf School. I've since taught in several schools and studios. My gimmick was as an out-call private guitar teacher, allowing children (and often their parents) to learn in the comfort and familiarity of their home. I also found a niche market with neurodiverse students, as I am autistic myself.

I was a teacher for a decade but unfortunately, COVID made it very difficult to maintain the business operations and I last taught in 2021. The whole world was telling me to get a haircut and get a real job. I now work for the Australian Public Service, I have a post-grad in law, and ongoing study towards the Juris Doctor. I used skills from both worlds in my work with the Save The Cranker campaign.

So, I got the real job. But, I still haven't had that haircut.

Actually, if you listen to the whole tune, the rebel musician character ends up making ten times more than his big brother Bob who *did* get a haircut and get a real job. I posit that music *is* a real job. I financed most of my 20s off of music, as a teacher and performer, and I'm not even famous. I didn't make it big. I'm not a household name. I just went to work. I dressed appropriately and professionally - I even dressed up for you today; leather jacket and local band t-shirt (Dirty Pagans) - I had

professional tools of the trade worth thousands of dollars. I had insurance. I had qualifications and industry registrations. I just went to work - guitar in hand.

Jobs in music and creative industries *are real jobs*.

I know this. My industry colleagues know this. But does our government know this?

I would not have been able to get to this position without the following key creative infrastructure:

- Local independent music stores
- Large chain music stores
- In-school and private instrumental tuition
- In-school music class
- A well funded and resourced university program
- Theatre venues
- Community halls
- Touring pop-up venues, such as you would find in Gluttony at The Fringe
- Community events
- Busking
- Pubs and bars - the ones without pokies
- Dedicated local music performance venues

I relied on these entities to support me to learn my craft. I support these entities as someone who enjoys the work product as a consumer of live music. We all support each other when I practise my craft. It reaches far beyond just a single pub. While

creative venues are the lynch pin that combines an entire economic and social ecosystem, none of these other entities can survive without the other.

Australia has lost over a third of our live music venues in the years since COVID.

When a similar downturn happened to the automotive manufacturing industry, *billions* of Australian dollars were poured in to sustain it. Did the same happen here?

Well we had a few grant schemes at the state level, but from my perspective they were largely misdirected and ultimately have not had the desired impact. Between 2019 and 2022 I hosted the Jam Club at The Duke of York Hotel. As I understood it at the time, the Duke received some grant funding for music ventures, but just this week we find out that the site is set to be all but demolished to make way for student accommodation. Other venues have even successfully won grants, but by the time the funding came around the venues had ceased to exist. You see, these are not problems that can be fixed by simply throwing money around. The industry has been systematically deconstructed by a thousand cuts. Without venues, the ecosystem rapidly collapses.

Poor development practices also threaten our creative industry venues. The Cranker. The Duke. The Squatter's Arms. The Ed Castle. The Tivoli. I can trace a lot of this to a single decision; the blanket raising of the building height limits in the CBD about a decade ago. This artificially inflated the land value of dozens of former live music and creative spaces - ripe pickings for interstate and international developers.

Poor education funding and priority threatens our creative industries too. Gone are the days where each school could have a dedicated music teacher. It is now not uncommon for an individual music teacher to have contracts at multiple schools. It is even more common for instrumental teachers to have contracts at multiple schools. At my peak, I concurrently taught at 4 schools, 1 studio, and a dozen or so private out-of-school students. The value that music and arts education brings to the human mind and human social experience has been disregarded. The government and education industry hyper-focus on NAPLAN results naturally diverts attention, funding, and resource away from creative education. I believe, along with arts and drama studies, that music should be a *compulsory* component of *every* child's education until year 10. I would also revamp the Australian Curriculum as it relates to music, taking the focus away from explicit music theory and highlighting the cultural importance and understanding of music. I am sure it is not surprising to hear a guitarist say that the study of music theory is boring, but put yourself in the shoes of the student. It *is* boring when you're a typical year 8 who doesn't play an instrument. Kids are smarter than we often give them credit for. They *know* when they are being taught something that they will never use. So let's teach them the things that they *will* use.

A healthy understanding of the arts as a foundation will inform a lifetime of experiences. It allows for a genuine appreciation of the arts. I don't just go to the pub or the Adelaide Entertainment Centre or Adelaide Oval to see rock bands. I go out to the theatre to see musicals, opera, and orchestral suites. I go to see ballet. I go to

museums and galleries. I love being a consumer of arts, and particularly arts that I myself do not practise. My interest thrives on that foundational understanding.

And yes, I can do all of that in my leather jacket, and be welcome.

Musicians often get a bad rap from social commentators; Rebels. Misfits. Trouble makers. But just ask any bouncer - the thrash metal gigs, where the bands wear leather and spikes and heavy make-up, have the nicest, most caring crowds. I've never in my life seen a fight at a gig. I've been a Crows member for over a decade and I can't say that I have seen that same level of care for a fellow punter's safety *and* enjoyment of the event at the footy - and I am sure that all here have heard the criticisms levelled at the current government for its support of sports. So what is the music industry doing wrong to not be deserving of the same level of high profile support? Nothing.

There is clearly disconnect between those living in the industry and government. We have recently heard of the Premier's Live Music Advisory Council - but where are they? What have they done? Are there minutes of their meetings available? Besides the original press release, there is scant information available on the outcomes of the council.

I'll also note that throughout the entire Save The Cranker campaign, we did not receive any correspondence engagement from the Minister for Arts beyond email receipt acknowledgements and deferrals to the Planning Minister. It is certainly not

the way I would operate if I were the Arts Minister. Perhaps I have an idealistic view of what it is that politicians do in their day-to-day, but if I were Arts Minister you would see me out at arts events in-person as many nights of the week that I could muster. My political instagram account would be promoting local events, local businesses, local artists, and showcasing their successes to the state and beyond.

Why can't the Arts Minister *live* the arts? I am sure political advisors throughout the state would be pulling their hair out at my suggestions here, but would it be so bad? Perhaps the issue is that those in charge at government and policy implementation level haven't got enough relevant lived experience in the creative arts to be an effective champion for our industry.

There is also another disconnect, between those who own the venues and those who operate them. Rarely are they one and the same. I wonder how many of those owners truly understand the weight of their role in the ongoing existence of the music industry. This has been constant feedback we have received from several venue operators, and it is why the result of the Save The Cranker campaign is so groundbreaking. It shows that the government *can* recognise the explicit importance of a physical space, and force the owners to reckon with their responsibilities. If property owners or developers don't want to own a live music space - don't buy one.

The Greens have proposed a *community first right to buy* model, similar to something that exists in the UK. The UK also has a Music Venue Trust. The Save The Cranker campaign proposed a possible model towards community and industry ownership in

our policy brief. An appropriate similar program in South Australia would not go astray.

Ultimately, I think this comes down to one question. Does the government see our jobs as real jobs? If so, then you need to act like it. In my lifetime, governments have not doing a very good job of showing the level of support one would expect if it did see us as a legitimate industry. Your actions speak louder than your words. The recent action to Save the Cranker has been positive and welcome. And the public has applauded, but now it's time for the encore - *it is time for you to save and support our creative industries in South Australia.*

Select Committee on Local and Live Creative Venues

From: savethecranker@gmail.com
Sent: Monday, 9 December 2024 4:22 PM
To: Franks, Office; Select Committee on Local and Live Creative Venues
Subject: Designated Live Music Venues Report - Evidence for Live Venues Committee
Attachments: Designated Live Music Venue Report - Save The Cranker - December 2024 1st Revision.pdf

Good afternoon Tammy and Emma,

Please find attached our report to Minister Champion regarding his upcoming determination of the **Minister's noise attenuation requirements** under the PDI Act, which will have the effect of creating a list of **Designated Live Music Venues** in the Adelaide CBD.

The original report was delivered on 3 December 2024, and this revision was delivered today.

We submit this report as further evidence for the consideration of the Local and Live Creative Venues Committee.

Sincerely,

Patrick Maher

Strategy Director

savethecranker@gmail.com

savethecranker.com.au

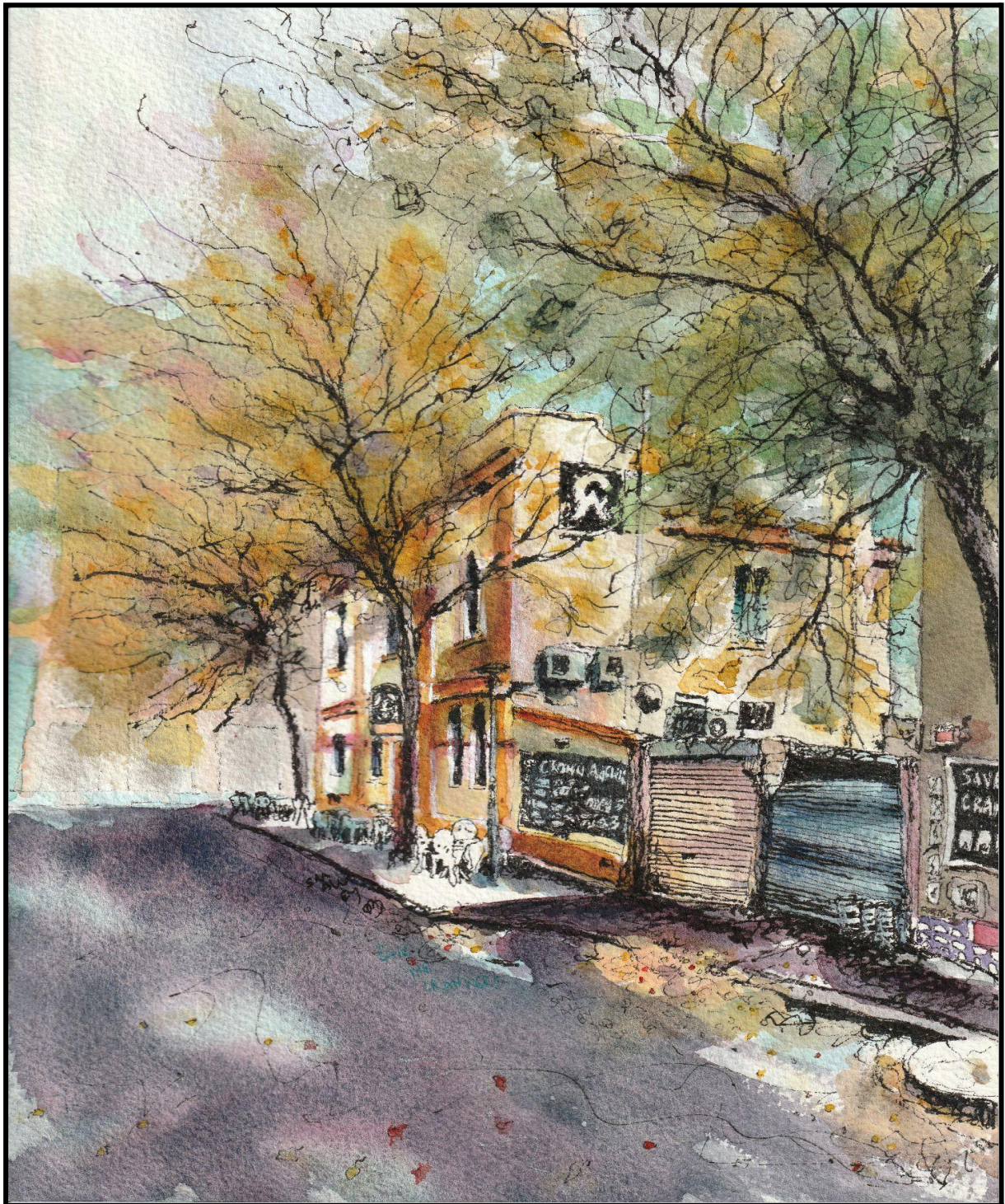


Designated Live Music Venue Report

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](#)

Report authors

Evan Morony

Patrick Maher

Dr Paul 'Nazz' Oldham

Editing Consultant: Heidi Ing

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

Publication notes

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Report Contents

Designated Live Music Venue Report	1
Cover art	2
Report authors	2
Authors' notes	2
Publication notes	2
Report Contents	3
Building on Community Success	6
The Minister's noise attenuation requirements	6
The relevant legislation	6
Commentary on defined terms	8
Live Music	8
Commentary on the Minister's indicated position	8
Existing definitions in various jurisdictions	10
Designated Live Music Venue	11
South Australia's existing definitions	11
UK's Grassroots Music Venues	12
Austin, Texas: Our City of Music Sister City	12
Nevada, USA	13
Report's proposed key features of a Live Music Venue	15
Live performance	15
Fit for purpose	15
Focus on music	15
A hub for community and culture	15
Inclusive and innovative	15
Report's proposed model of a Live Music Venue	15
Designated Live Music Venue Area	16
What are the boundaries?	16
What is a venue or a place?	17
Relevant Residential Development	18
Minister's proposed list of Designated Live Music Venues	18
Minister's proposed noise attenuation measures	18
National precedents	19
Importance of aligning or exceeding other states' regulations	19
Multifaceted Benefits of Sound Attenuation	20
Energy Efficiency and Cost Savings	20
Sustainable Building Practices	20
Minister's proposed criteria for assessment of a Designated Live Music Venue	21
Criteria thresholds and commentary	21
Extent of use as a live music venue	21
Likely residential development within 60m	22
Zoning, existing attenuation, and entertainment precincts	22
Heritage and other historic considerations	22

<u>Additional venues that this historic use-case consideration should apply to:</u>	24
<u>Report's proposed criteria for assessment of a Designated Live Music Venue</u>	25
<u>Designated Live Music Venues Survey</u>	25
<u>Survey Development and Scope</u>	26
<u>Survey Instructions</u>	26
<u>Survey Questions</u>	27
<u>Survey Responses</u>	28
<u>Venues noted by survey respondents</u>	28
<u>Venues which were contacted but did not complete the survey</u>	29
<u>Venues which were contacted but declined to participate</u>	31
<u>Heritage Status Awareness Among Venue Operators</u>	32
<u>Heritage status breakdown of assessed venues</u>	32
<u>Locations of venues noted in survey responses</u>	33
<u>North-West Corner Dominance</u>	33
<u>North-East Corner Concentration</u>	33
<u>Sparse South-East and South-West Representation</u>	33
<u>Observations on Venue Distribution</u>	34
<u>Policy Implications</u>	34
<u>Locations of all venues contacted by Save The Cranker in the writing of this report:</u>	34
<u>Assessed venues that satisfy our criteria</u>	35
<u>Assessed venues that do not satisfy our criteria</u>	42
<u>Venues that require further investigation</u>	42
<u>Report Summary</u>	45
<u>The Final Word</u>	45
<u>Appendix 1: Select Hansard Transcripts</u>	46
<u>Appendix 2: Detailed survey results</u>	50
<u>Survey Assessment of places for Designated Live Music Venue status</u>	50
<u>Adelaide Central Market</u>	50
<u>Ancient World</u>	50
<u>Art Gallery SA</u>	51
<u>Arthur-Art Bar</u>	51
<u>Baddock Bar</u>	52
<u>Brecknock Hotel/Citizen restaurant</u>	52
<u>Clarity Records</u>	53
<u>Crown and Anchor Hotel</u>	53
<u>Cry Baby</u>	53
<u>Dom Polski Centre</u>	54
<u>Elder Hall</u>	54
<u>Exeter Hotel</u>	55
<u>Fumo Blu</u>	55
<u>Gilbert Street Hotel</u>	55
<u>Grace Emily Hotel</u>	56
<u>Hindley Street Music Hall</u>	56

ILA - The Lab	57
The Jade	57
Jive	58
Lion Arts Factory	58
Little Bang Brewing	58
Low Life Basement Bar	59
Memphis Slim's House Of Blues	59
Nexus Arts Venue	60
Nola	60
Prompt Creative Centre	60
Rob Roy	61
Shotgun Willie's	61
Sugar	62
The Arts Theatre	62
The District	63
The Golden Wattle	63
The Hotel Metropolitan	64
The Mill Adelaide	64
The Queens Theatre	65
UniBar ADL	65
Union Hotel	65
Velvet Underground	66

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—

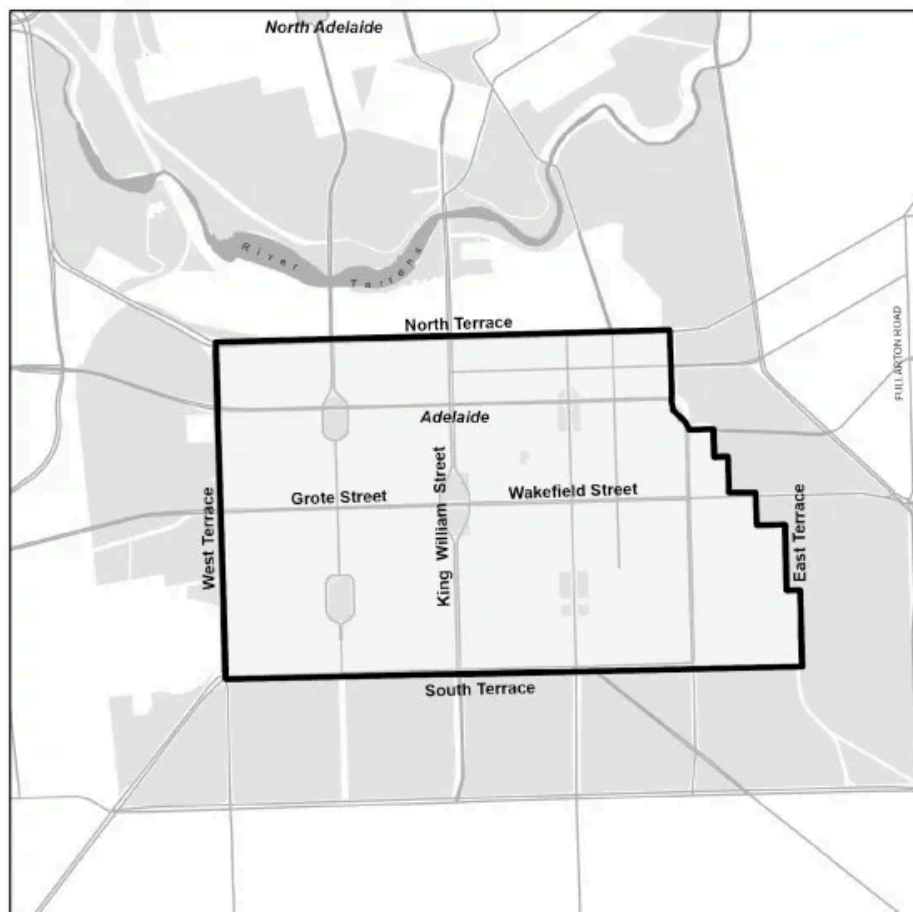
Designated Live Music Venue means a venue or place within the Designated Live Music Venue area that is designated by the Minister in the Minister's noise attenuation requirements;

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

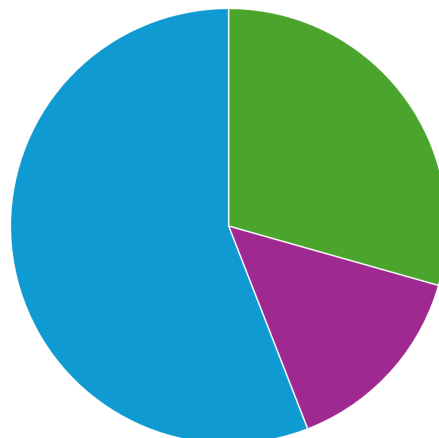
From the survey responses, it was evident that many venue operators were unaware of whether their building had heritage status. This lack of awareness can be attributed to several factors:

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.

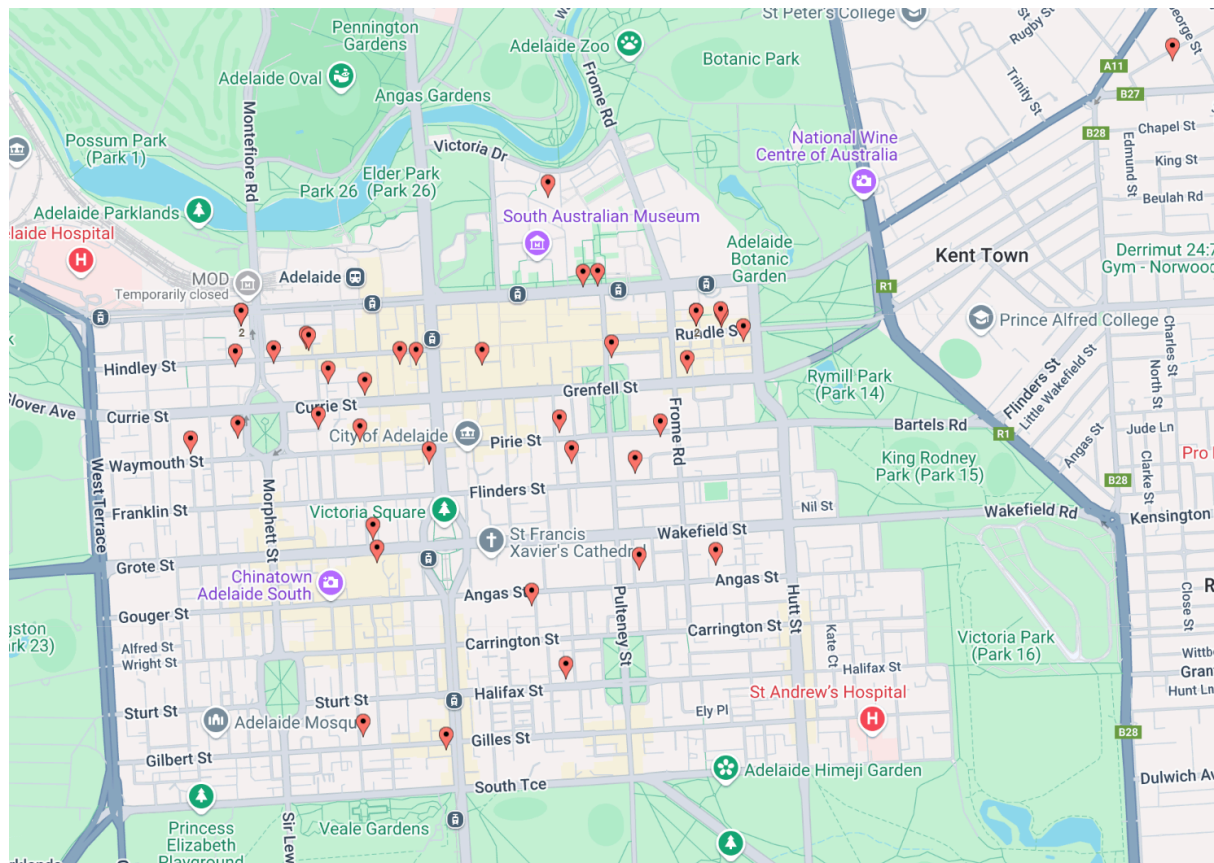
Despite these challenges, the survey revealed that just under half of the buildings lack any formal heritage status. This is an important insight, as it underscores the need for broader awareness and potential policy interventions to safeguard culturally significant venues, regardless of their heritage 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.

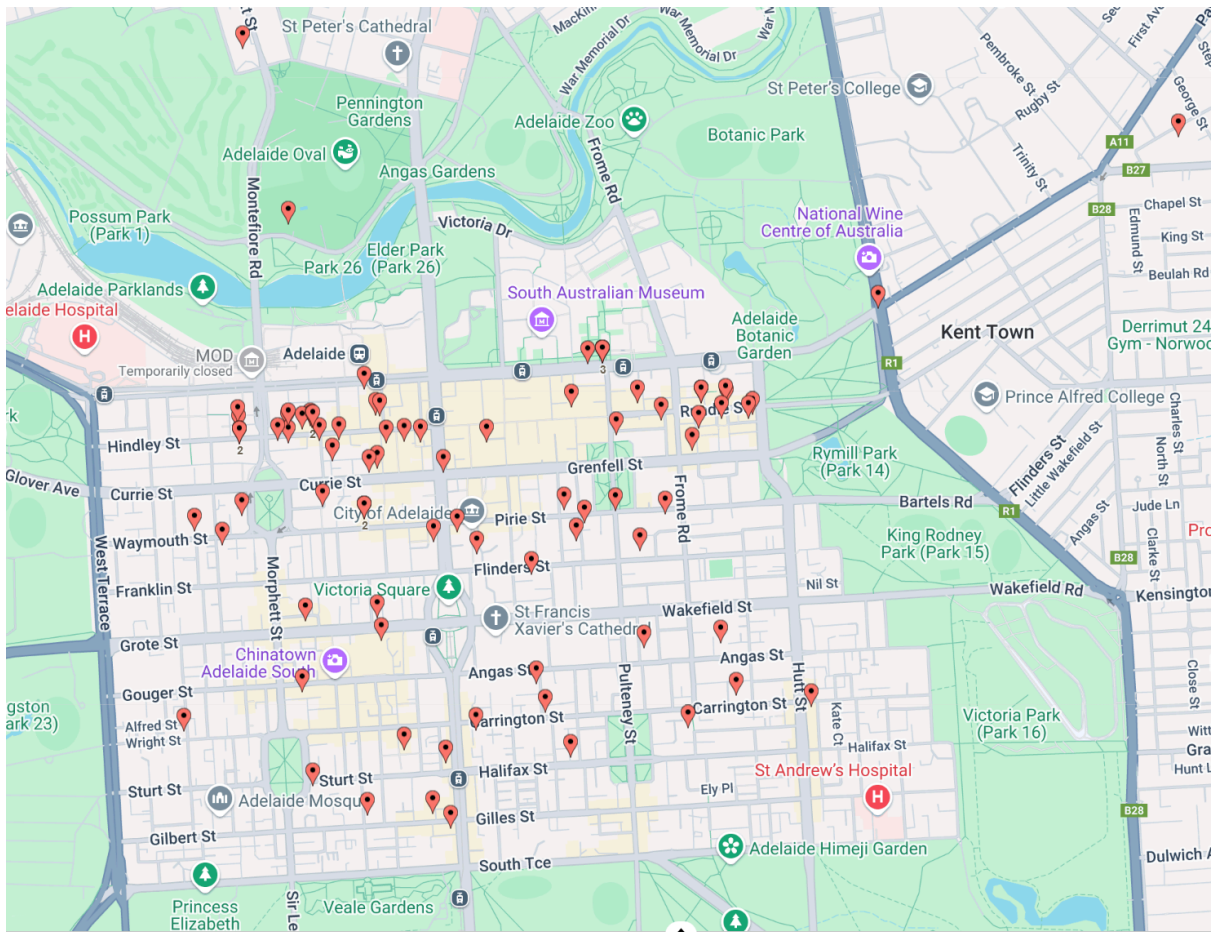
The geographic dispersion highlights that the North-West corner is the city's cultural epicentre for live music, but other areas still hold notable cultural and operational significance.

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.

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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.

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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.

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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.**

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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