



Subject: E Richardson Live Performance Aust (LPA) - Supp Sub 81.1 - unprocessed - Comms & Arts - P Transcript - PH 6 August 2024

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Dear 

Please find attached my letter which provides a correction in the proof Hansard transcript and responses to questions taken on notice.

Please let me know if you require further information.

Kind regards

Evelyn Richardson
Chief Executive



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20 August 2024

Secretary
Standing Committee on Communications and the Arts
Department of the House of Representatives
Parliament House
CANBERRA ACT 2600

By email: communications.reps@aph.gov.au

Dear Secretary

Inquiry into the live music industry – additional information and responses

Thank you for the opportunity to appear at the Committee's public hearing for its inquiry into the live music industry in Melbourne on 6 August 2024. I would like to provide the following additional information on issues raised during the hearing.

[REDACTED]

[REDACTED]

[REDACTED]

Strategic approach to funding

- *Ms Templeman asked (page 2): In terms of the current funding, through either Creative Australia or the Office for the Arts, is there anything that you believe needs to be changed to make them more fit for purpose?*

As we noted in our submission, we believe there is a need for a strategic approach to public investment in live music, informed by industry priorities, including Australian artist career development through live performance in Australia and overseas, venue infrastructure and industry capability.

There are currently a range of funding programs delivered by Commonwealth, state and territory governments which support live music. We need to ensure these are properly targeted and not duplicating effort across different levels of government. For example, we believe that Music Australia should be playing a leadership role at the strategic level, including how to best position and develop opportunities for Australian music in the global market in collaboration with our commercial industry.

Our submission also recommended that public investment be 'well-targeted and fit for purpose', including multi-year funding programs that support sustainable investment outcomes. Presently, funding through Creative Australia and Music Australia is overwhelmingly project or activity focused rather than supporting

projects over a longer period of time that build industry sustainability and capability. Limited public funding resources should be directed to areas where they will have the greatest long-term impact.

The 'Revive Live' program announced in the 2024-25 Federal Budget is welcome recognition of current industry requirements for additional support, but it is time-limited through a single funding round with expenditure caps and restrictions on eligibility. It will certainly provide some assistance to industry participants, but it will not significantly address the deeper and more structural challenges facing the industry.

'See it live' vouchers / cultural passports

- *Ms Templeman commented (page 3): You haven't been able to look at a specific model that's being used elsewhere? I absolutely hear your point about time limited and those sorts of things. But we can't look to something that is been really effective in another jurisdiction?*

We are aware of a number of schemes used within Australia and internationally that could be a model for a voucher scheme to support engagement with live music.

As part of their COVID recovery packages, NSW and Victoria both offered support for live entertainment participation. For example, as part of the NSW 'Dine and Discover' program, three \$25 vouchers were available to be used for entertainment and recreation, including cultural institutions, live music, and arts venues. The Victorian Government delivered a Dining and Entertainment Program: Eat. Play. Cash Back.

Germany, Spain, France and Italy all offer 'cultural passport' type schemes which are available to people on their 18th birthday and can be used for particular cultural activities. Some of these schemes had been introduced before the pandemic. The vouchers are worth up to several hundred Euros and are available for specified forms of expenditure on cultural engagement and participation. (The German voucher cannot be used for purchases on platforms such as Amazon or Spotify, nor for a large single ticket purchase.) The Italian cultural credit is means tested according to family income. The vouchers are made available once, and through an app.

While there have been debates about the scope of cultural activities eligible for inclusion in these schemes, there has also been evidence of their benefit in driving more engagement (including, for example, through consumption of books and literature under the Italian scheme).

Local support acts / 'Michael's Rule'

- *The Chair commented (page 4): Can I just jump in there. Live Performance Australia is the industry peak body, not just for promoters. Can I play devil's advocate. How does what's been proposed not advance the cause of live music in Australia? I can see how your argument is in the interests of music promoters and their business model. But how does your argument assist venues, who you also represent, and arts and music festivals and other providers?*

The proposal for 'Michael's Rule' came from the Association of Artist Managers (AAM) and was not an initiative of Live Performance Australia or our members. LPA was not consulted by the AAM prior to its public announcement although we have since discussed their proposal (at our request).

As we noted, there is broad support for the principle of providing Australian artists more opportunities to grow their audiences and build their careers through support roles for international touring artists. This is already well-established industry practice with more than 85 per cent of tours by international artists including Australian support acts. Recent examples include Tones and I supporting Pink, Budgerah supporting Ed Sheeran and Thelma Plum, Amy Shark and Tash Sultana along with two local WA artists supporting Coldplay in Perth.

We remain concerned by the prescriptive nature of the model proposed by the AAM and the fact that Australian promoters do not have the final say on artist line-up: this remains the preserve of the headline artist, along with a number of other considerations. We would therefore be concerned about the impact of a mandated 'rule' that would impose obligations on promoters they cannot directly control. We would also be concerned that such a mandate would act as a further disincentive for international artists to come to Australia. Agents in London and the US are raising this proposal as yet another potential inhibitor to coming to Australia, noting our currency, distance and huge touring costs are already significant barriers.

Thank you for the opportunity to provide these further responses.

Yours sincerely



Evelyn Richardson
Chief Executive



ABOUT LPA

LPA is the peak body for Australia's live arts and entertainment industry. Established over 100 years ago in 1917 and registered as an employer organisation under the *Fair Work (Registered Organisations) Act 2009*, LPA has over 400 Members nationally. We represent commercial and independent producers, music promoters, performing arts companies, venues (performing arts centres, commercial theatres, stadiums and arenas), arts festivals, music festivals and service providers (such as ticketing companies and technical suppliers). Our membership spans from small-medium and not-for-profit organisations to large commercial entities.