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## Greener Live Performances



## NEW MEMBERS

Happy New Year to all Members! LPA's centenary year is well underway with staff continuing to work over the summer break on key priorities, most notably our submission to the Fair Work Commission on award modernisation, assisting Members with the new 408 entertainment visa process and our 2017-18 Pre-Budget submission. A copy of our submission can be found [here](#).

In relation to recent media coverage regarding the secondary ticket market and ticket scalping, LPA is currently reviewing ways in which the industry can respond to address both consumer and industry concerns. The Australian Competition and Consumer Commission (ACCC) has also written to us seeking information on a number of aspects of current market activity. We expect to meet with them and provide our response in the next couple of weeks. If your Member company has concerns or issues that you wish to raise with us, please contact me or Kim Tran, our Director: Policy and Programs.

As Members are aware, LPA met late last year with the Australasian Performing Right Association (APRA) regarding its proposed change to the definition of the Dramatic Context Licence. We are currently working towards a revised definition that provides greater clarity and certainty for licensees. Members should be aware that APRA is intending to implement the new definition from 1 July 2017 so you should contact APRA regarding your music licensing as soon as possible for shows post 1 July. LPA is currently reviewing a workable definition and criteria. If you have any concerns, please contact us directly.

LPA staff will start our annual Member Roadshow in early March. Our first Member forum and dinner will be in Brisbane on 8 and 9 March and invitations to attend the Member briefing and dinner will go out



**Rokit Entertainment Pty Ltd**

Theatrical performances and concert promotor and marketing services for the entertainment industry. Past events include The Beach Boys, Mariah Carey, Rhythms of Ireland, Celtic Illusion, Drum Tao, Cirque Africa, Taste of Ireland, Men in Tutus and Men in Pink Tights.

**T R Gordon & B J Stahl**

Terry Gordon was honoured with the coveted award of Country Music Entertainer of the Year 1993, not only as a tribute to his recent touring and recording success, but also as a mark of respect for his 30 continuous years as a multi-talented performer. His versatility as a balladeer, songwriter, bush poet, comedy performer and TV host has established Terry as one of Country Music's finest entertainers. During a career of continuous travel, he has crisscrossed the length and breadth of Australia dozens of times.

**MUSICAL CHAIRS**



**Arts Access Australia**

Emma Bennison is stepping down from her role as CEO of Arts Access Australia after four years in the position.

**The Arts Centre Gold Coast**

Criena Gehrke will commence her newly appointed position as

shortly. We hope many of our Queensland Members will be able to join us. Our Member roadshows are intended to provide a forum for Members to give us feedback on industry issues and also allows us to meet with each of the state based government agencies.

So it's full steam ahead as we move into 2017! If there are industry issues you think LPA should be addressing in the coming year, please contact us on 03 8614 2000 or via email.

Kind regards,

**Evelyn Richardson**  
Chief Executive



There have been some pretty significant changes to entertainment visas recently. To make it easier to understand these changes and how the new process works, we've created a summary on our website outlining everything you need to know, with links to relevant forms and templates.

[Click here to view the summary](#)



Planning an overseas tour with musicians? Be sure to check whether their instruments contain Rosewood (Dalbergia), as there are new international rules restricting its trade.

The growing international demand for Rosewood (Dalbergia) has led the 183 parties of **CITES** to pass new rules restricting the trade/cross-border movement of Rosewood timber and items made from it.

CEO/Director of The Arts Centre Gold Coast on February 20, replacing outgoing General Manager Destry Puia.

#### **Belvoir St Theatre**

Samantha Meers has been appointed as Chair of Belvoir St Theatre.

#### **Brisbane Festival**

Chris Twite has commenced his role as the new Contemporary Music Programmer at Brisbane Festival.

#### **Castlemaine State Festival**

Glyn Roberts will assume the role of Festival Director of Castlemaine State Festival from June 2017.

#### **Country Arts SA**

Country Arts SA has appointed Terri Dichiera to the new role of Project Manager for the National Touring Selector (NTS).

#### **Darwin Festival**

Artistic Director Andrew Ross has announced his departure from Darwin Festival. Felix Preval, Head of Programming, will act in the role of Artistic Director for the 2017 season.

#### **Expressions Dance Company**

Christine Johnstone has joined Expressions Dance Company as Executive Director in January.

#### **Geelong Performing Arts Centre**

Michelle Quigley QC has been appointed as Chair of the Geelong Performing Arts Centre Trust.

#### **HotHouse Theatre**

Margaret Gleeson and Jeremy Elias have joined the HotHouse Theatre Board of Directors.

#### **House of Tickets**

House of Tickets has appointed Cath Bakker to the newly created position of Sales and Marketing Manager.

#### **Legs on the Wall**

Lee-Anne Litton and Joshua

Musical instruments containing Rosewood will often fall under a “non-commercial trade” exemption, however this may depend on the amount of Rosewood the instrument contains and the variety used.

Trade restrictions and permit requirements may vary from country to country, so if in doubt contact the relevant CITES authority in Australia and any intended destination to check whether a permit is required to travel with your instruments.

Further information regarding CITES and trade restrictions is available on the website of the Department of the Environment and Energy ([click here to view](#)).

## **APRA DRAMATIC CONTEXT LICENCE REVIEW**

- **A new definition for the Dramatic Context Licence is expected to come into effect on 1 July 2017.**
- **APRA has provided transitional arrangements for performances taking place before 31 December 2017 under certain conditions.**

LPA is in the early stages of consultation with the Australasian Performing Right Association (APRA) regarding its review of the current definition of the Dramatic Context Licence. We are working towards a revised definition that provides greater clarity and certainty for licensees.

Changes to the definition are expected to be implemented from 1 July 2017. After this date performances of APRA works in a dramatic context may be categorised under different criteria than those currently used.

**For performances of musical works that are scheduled to take place after 1 July 2017, where the works are performed in a theatrical setting, or where the performance contains narrative elements (such as biopics of particular artists or eras), you should [contact APRA](#) regarding your music licensing as soon as possible. We also encourage you to contact LPA with any queries or concerns.**

APRA has recognised that some performances are already

Thomson have been appointed as Co-Artistic Directors for Legs On The Wall.

#### **Opera Australia**

Opera Australia has announced the extension of Artistic Director Lyndon Terracini's contract through to 2021.

#### **State Theatre Company South Australia**

Jodi Glass will commence as the incoming Executive Director/ Producer of State Theatre Company South Australia in February 2017.

#### **Sydney Theatre Company**

Jessica Arthur has been announced as STC's new Richard Wherrett Fellow. The Richard Wherrett Fellowship is a career pathway opportunity for emerging and developing directors.

#### **Tasmanian Symphony Orchestra and West Australian Symphony Orchestra**

Elena Schwarz has been announced as the Assistant Conductor for both the Tasmanian Symphony Orchestra and the West Australian Symphony Orchestra in 2017.

scheduled to take place after 1 July 2017 on the belief that they will not require a dramatic context licence. APRA is willing to license these productions in accordance with the current definition, provided that:

- the performances take place before 31 December 2017, and;
- satisfactory evidence is given to APRA that the performances were booked before the date of APRA's correspondence (20 December 2016), and;
- the performances cannot be cancelled without incurring a financial loss.

LPA will keep Members updated. Should you have any queries, concerns or feedback with regard to APRA's Dramatic Context Licence, please contact LPA Senior Policy Advisor Holly Crain by [email](#) or phone 03 8614 2000.

## **APRA AMCOS AND PPCA ANNOUNCE NEW JOINT LICENSING SCHEME FOR PUBLIC PLAYING OF RECORDED MUSIC**

- **APRA AMCOS ("APRA") and PPCA intend to offer a single licence to cover copyright obligations for the public playing of recorded music**
- **Expected to be launched in the second half of 2018**
- **APRA and PPCA will consult with LPA throughout the development of the new license system**

Recently APRA informed LPA of their plans to launch a joint public performance licensing system with PPCA under the brand OneMusic Australia. It is intended that the venture will simplify the music licensing process for the public playing of recorded music by offering a single music licence that covers both the copyright in music (owned by the songwriter) and music recordings (owned by the record company/artist). Currently, licensees have to apply for a separate licence from APRA and PPCA to cover these copyright obligations.

APRA and PPCA will consult with LPA throughout the development of the joint licensing scheme, expected to be launched in the second half of 2018. In the meantime licensees should continue to ensure they are correctly licensed by both APRA and PPCA.

Further information can be found [here](#).

LPA will keep Members updated. Should you have any queries with regard to the new licensing scheme, please contact LPA Senior Policy Advisor Holly Crain by [email](#) or phone 03 8614 2000.

## LPA 2017-2018 PRE-BUDGET SUBMISSION

LPA has provided a submission to the 2017-18 Federal Budget. We proposed a number of budget initiatives including:

- tax incentives for live productions
- major seed funding for original Australian works of scale
- the return of the \$72.8 million funding cut to the Australia Council
- additional support for regional and international touring

A copy of the submission can be found on [LPA's website](#).

Should you have any queries please do not hesitate to contact LPA's Director, Policy and Programs Kim Tran by [email](#) or phone 03 8614 2000.

## ASIAN PRODUCER'S PLATFORM - NETWORKING EVENTS

LPA and Performing Lines are proud founding members of the Asian Producers' Platform (APP) - a long-term public/private partnership between Korea, Taiwan, Japan and Australia. This year, Melbourne plays host to APP's flagship program, APPCAMP, which brings together performing arts producers from across Asia to share and develop artistic works, skills and cultural practices.

We warmly invite you to attend networking events organised as part of APPCAMP 2017.

### **1. Meet the APPCAMPers and hear about APPCAMP**

This is your chance to meet the 50 participating APPCAMP

producers from across the Asia Pacific.

**Tuesday 21 February**

7.30pm – 9.30pm

Arts House, 521 Queensberry St, North Melbourne

[RSVP here](#)

**2. APPCamp Research Presentation**

Join us for the presentation of the APPCAMPers' research projects about the Australian cultural landscape, followed by networking drinks.

**Saturday 25 February**

2pm – 6.30pm

Arts House, 521 Queensberry St, North Melbourne

[RSVP here](#)

For more information please

visit: <http://www.performinglines.org.au/appcamp>

**Get acquainted with  
Kirsty James,  
Office Manager LPA**

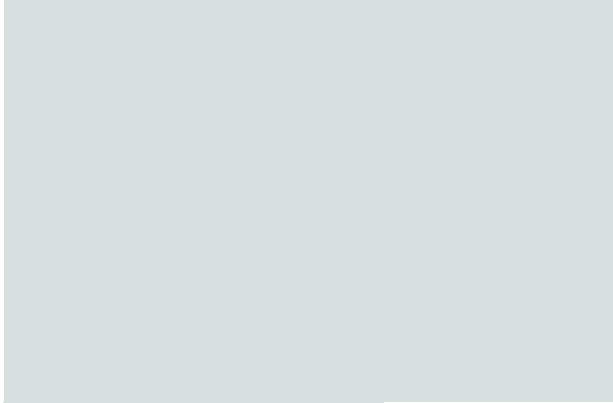
When Kirsty James joined the LPA team as Office Manager in November last year, it didn't take long for us to realise she'd fit right in – she has a palpable aura of calm that keeps the ship steady.

Kirsty trained in art history and museum studies and previously worked in the fashion, museum and heritage sectors, though she has always had a finger on Melbourne's performing arts pulse.



“The history of Melbourne’s theatre is in my DNA”, she says. “My great grandfather was a Swedish sailor who jumped ship in Melbourne and then ended up painting a number of the murals in the remodelling of the Princess Theatre in 1886.” Her connection to the arts continued through weekly school trips to La Mama and the Pram Factory and countless gigs throughout Melbourne’s musical pockets.

When asked to recall her favourite live performance experience, she



casts her mind back to Opera Australia's production of Handel's Julius Caesar in the mid 1990s. "Graeme Pushee was spine-tinglingly magic as Cesar and the choreography and costumes were equally thrilling."

"I am excited to work with LPA. It's a lively membership organisation with a passionate sense of purpose to support the live performance industry."

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