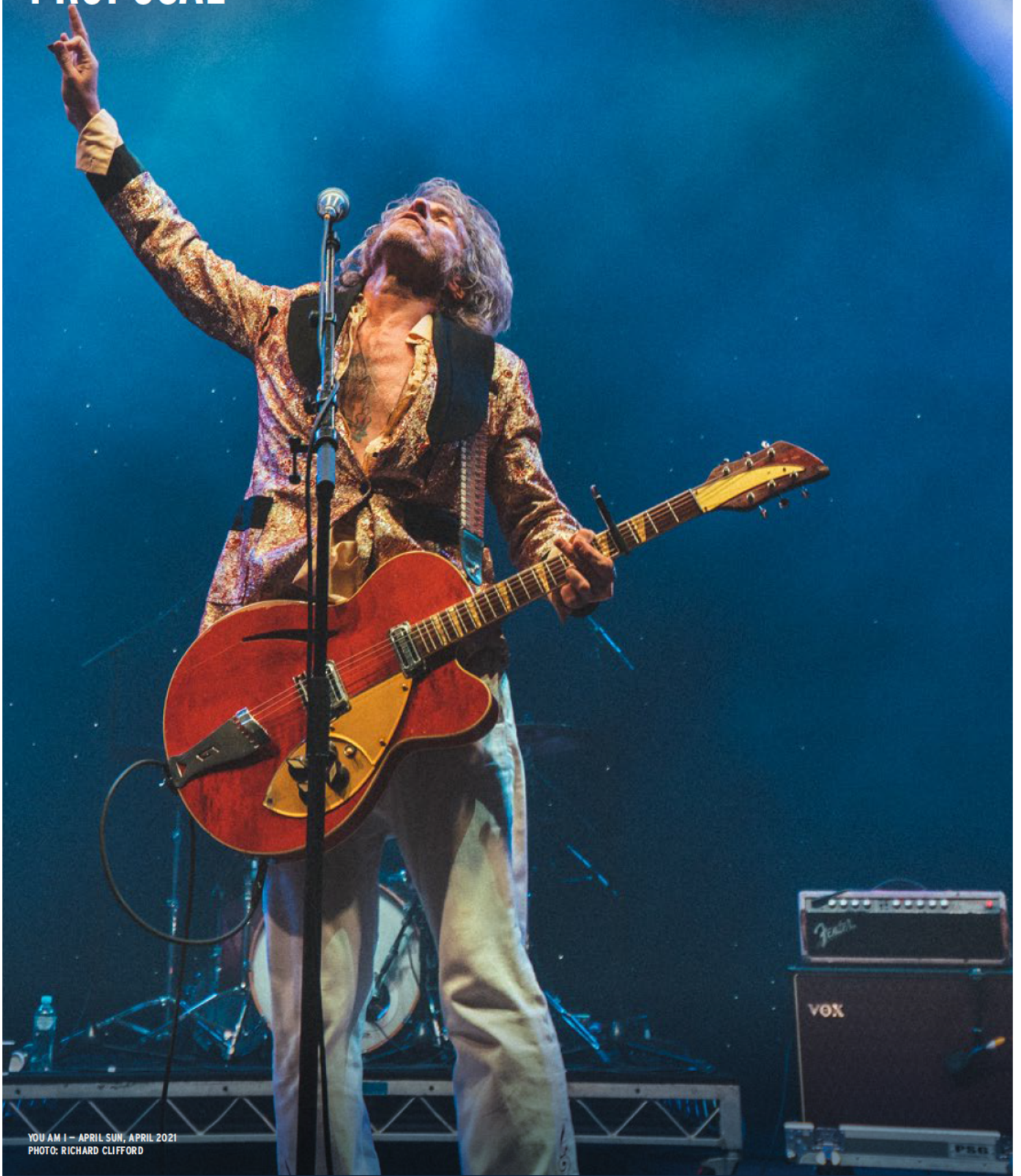


LIVE NATION AUSTRALIA

DRAFT V4.0

THE PALACE FORESHORE

PROPOSAL



YOU AM I - APRIL SUN, APRIL 2021
PHOTO: RICHARD CLIFFORD

The Palace Foreshore project, organisers and staff acknowledge the Wurundjeri people who are the Traditional Custodians of the land where we live and work.

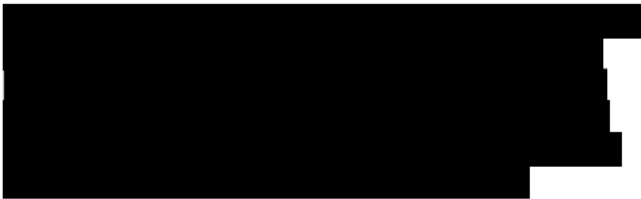
We would also like to pay our respects to Elders, past, present and emerging of the Kulin Nation. We extend that respect to all first peoples and indigenous cultures around the world.


CONTENTS

PROPOSAL SUMMARY	4	APPENDICES	22
EVENT SITE	5	INDUSTRY SUPPORT LETTERS	23
OUTDOOR MUSIC EVENTS	6	TRAINEESHIP SUPPORT LETTER	28
PROJECT TIMELINE	7	DETAILED SITE PLAN	31
INDUSTRY JOB CREATION	8	DETAILED PROJECT WORK PLAN	33
PROJECTED JOB CREATION	9	ACCESSIBILITY PLAN & ASSESSMENT	38
PROGRAMMING	10	LIVE NATION DIVERSITY PLAN	43
COMMUNITY OUTREACH PROGRAMMES	11		
COMMUNITY OUTREACH PROGRAMMES	12		
COMMERCIAL STAKEHOLDERS	13		
ST KILDA TRIANGLE PARKING MANAGEMENT	14		
ST KILDA FESTIVAL COLLABORATION	16		
PROJECT EXPENSE SUMMARY	17		
APRIL SUN – PROOF OF CONCEPT	18		
APRIL SUN – MEASURED JOB CREATION	19		
CONTRIBUTION TO COPP – L.M.A.P 2021	20		
KEY CONTACTS	21		

PROPOSAL SUMMARY

- The COVID-19 pandemic has forced change on many aspects of the live music and entertainment sector. Restricted attendances, lower consumer confidence and increased costs associated with new public health practices have substantially increased the commercial risks associated with arts and entertainment events.
- Live Nation Australasia have been working closely with municipal councils throughout Victoria to find suitable spaces for the presentation and promotion of COVID-19 safe outdoor, live music, food and culture.
- In April 2021, between two state-wide lock downs, Live Nation in conjunction with the City of Port Phillip (COPP), and producers (Pavilion/Publica Australia) created an outdoor concert series spanning three weeks at the iconic St Kilda Foreshore, titled *April Sun*.
- Working at a lower capacity-to-production-ratio, this adapted festival model saw an amortisation of costs across a longer period. Rather than 12,000 attendees at a traditional one-day music festival, attendees were spread out over nine individual events.
- A diverse range of emerging Australian talent was able to be presented in an outdoor festival context, where previous to COVID-19 it would not have been financially or logistically viable to do so. Concerts, previously scheduled at indoor venues and unable to continue (due to COVID-19 restrictions) were re-located to the outdoor arena format.
- *April Sun* provided stakeholders with an important proof of concept (pilot project) for this greater *The Palace Foreshore* proposal. The series showcased the ability of the site, municipal council (City of Port Phillip), surrounding community, suppliers, staff, artist, promoters and bookers to collaborate and adapt to a COVID-19 safe era of outdoor public events. The series of events created excellent dialogue and co-operation between City of Port Phillip, Department of Health and Human Services, Environmental Protection Authority (EPA) and event managers.



- The project will employ hundreds of arts and entertainment industry staff over the 12 month period, providing over 242 weeks of FTE work at a value of \$415,000 directly into economies hit hardest by the COVID-19 pandemic. The project will provide a further \$1.2M dollars in artist fees and indirectly employ over 309 weeks of FTE work at a cost of \$532,000, directly into industry-aligned SMEB's.
- *The Palace Foreshore* will support a four-sector community outreach program, including a \$104,000 per annum paid mentorship and trainee program. This is specifically aimed at supporting young people with an interest in working in the entertainment support industry.
-  The events will be programmed and promoted by Live Nation in partnerships with independent Australian promoters, producers and artists
- The project is a true reflection of our city, cultures and shared experiences. Representing people of diverse abilities, cultures and backgrounds including First Nations people. This is demonstrated in our artist programming directive, employment strategies and engagement with First Nations people. *The Palace Foreshore* will engage First Nations employment agencies including Indigenous Jobs Australia website.
- *The Palace Foreshore* employment strategy will strongly encourage applications from First Nations people, those who are culturally and linguistically diverse, and people who have a disability or who are d/Deaf. *The Palace Foreshore* program will continue growing opportunities for under-represented cultural minorities.

EVENT SITE

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- *The Palace Foreshore* is proposed as a purpose-built outdoor event space located at the iconic St Kilda Foreshore precinct. The outdoor venue is situated on the former site of the project's namesake – The Palace Theatre (which burned down in 2007).
- The site lays adjacent to the historic Palais Theatre and Luna Park and opposite the world-famous St Kilda Beach.
- The St Kilda beach precinct has long been Melbourne's summer playground and the centre of entertainment-based activity since the early 20th century.
- The event site is serviced by multiple trams, bus and train services. Ample car parking, taxi and ride share facilities inhabit the waterfront precinct.

VENUE DETAILS		NOTES
SIZE (m2)	9500M2	
CAPACITY 1	6500	GENERAL ADMISSION STANDING
CAPACITY 2	3750	GENERAL ADMISSION (50% COVID 19 DENSITY LIMIT)
CAPACITY 3	2400	SEATED SHOW



OUTDOOR MUSIC EVENTS

- *The Palace Foreshore* will run as a ticketed music, food and cultural precinct over four weeks, each summer.
- The summer music series will consist of eight to twelve one-day music festivals, over the one-month project period.
- The events will be programmed and promoted by Live Nation Australasia in conjunction with independent Australian promoters, producers and artists.

PROPOSED SCHEDULE

DATE	STATUS	EVENT TIME
7/2/22	BUILD DAY	8AM 6PM
8/2/22	BUILD DAY	8AM 6PM
9/2/22	BUILD DAY	8AM 6PM
10/2/22	BUILD DAY	8AM 6PM
11/2/22	BUILD DAY	8AM 6PM
12/2/22	TECHNICAL	8AM 6PM
13/2/22	ST KILDA FESTIVAL	TBC
14/2/22	NON EVENT	N/A
15/2/22	NON EVENT	N/A
16/2/22	NON EVENT	N/A
17/2/22	NON EVENT	N/A
18/2/22	NON EVENT	N/A
19/2/22	NON EVENT	N/A
20/2/22	NON EVENT	N/A
21/2/22	NON EVENT	N/A
22/2/22	NON EVENT	N/A
23/2/22	BUILD DAY	8AM 6PM
24/2/22	PFS EVENT OPTION	5PM 10PM
25/2/22	PFS EVENT OPTION	12PM 10PM
26/2/22	PFS EVENT OPTION	12PM 10PM
27/2/22	NON EVENT	N/A
28/2/22	NON EVENT	N/A

DATE	STATUS	EVENT TIME
1/3/22	NON EVENT	N/A
2/3/22	NON EVENT	N/A
3/3/22	NON EVENT	N/A
4/3/22	PFS EVENT OPTION	5PM 10PM
5/3/22	PFS EVENT OPTION	12PM 10PM
6/3/22	PFS EVENT OPTION	12PM 10PM
7/3/22	NON EVENT	N/A
8/3/22	NON EVENT	N/A
9/3/22	NON EVENT	N/A
10/3/22	NON EVENT	N/A
11/3/22	PFS EVENT OPTION	5PM 10PM
12/3/22	PFS EVENT OPTION	12PM 10PM
13/3/22	PFS EVENT OPTION	12PM 10PM
14/3/22	PFS EVENT OPTION	12PM 10PM
15/3/22	BUILD DAY	8AM 6PM
16/3/22	BUILD DAY	8AM 6PM
17/3/22	BUILD DAY	8AM 6PM
18/3/22	BUILD DAY	8AM 6PM
19/3/22	BUILD DAY	8AM 6PM

*PFS = PALACE FORESHORE EVENT.

Event Dates and times subject to change once conditional approval applies and programming can commence. Please see attached proposed carparking plans for each mode.

PROJECT TIMELINE

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SUMMER SERIES 2022



PLEASE SEE DETAILED PROJECT TIMELINE ATTACHED

SUMMER SERIES 2022/23



PLEASE SEE DETAILED PROJECT TIMELINE ATTACHED

INDUSTRY JOB CREATION

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AUSTRALIAN ARTISTS & SUPPORT TEAMS



\$1.28M

OR
746 F/T WEEKS OF EMPLOYMENT

EVENT MANAGEMENT & PRODUCTION



\$240K

OR
140 F/T WEEKS OF EMPLOYMENT

CASUAL EVENT STAFF



\$176K

OR
103 F/T WEEKS OF EMPLOYMENT

EVENT CONTRACTORS



\$531K

OR
310 F/T WEEKS OF EMPLOYMENT

The above has been obtained via post event review and survey.
FTE = Full Time Employment Equivalent (38 hrs/week).
Australian Bureau of Statistics defines the average Australian Full Time wage at \$1716/week. All staff wages are calculated and paid in line with the Fair Work – Amusement, Events and Recreation Award 2020.

PROJECTED JOB CREATION

The Palace Foreshore events, their pre-planning, management, administration and build period are projected to create \$2.112M in direct job creation. A further \$1.2million is budgeted to be paid to performing artists and their support teams (management, bookers and musicians). A further \$80,000 is projected to be paid to APRA and PCCA in the form of royalties.

EVENT MANAGEMENT AND PRODUCTION				
	HRS	ROLES	TOTAL HRS	
ARTIST LIAISON TEAM	173.5	3	520.5	
BAR MANAGEMENT	346.5	2	693	
EVENT / SITE MANAGEMENT	173.5	1	173.5	
HR (PAYMENTS & ONBOARDING)	834	2	1668	
PRODUCERS	34.5	3	103.5	
PRODUCTION LOADERS	115.5	2	231	
PRODUCTION MANAGER	29	4	116	
PROGRAM ADMINISTRATORS	86.5	13	1124.5	
SITE CREW	195	1	195	
STAGEHANDS	231	1	231	
STAGE MANAGER	115.5	1	115.5	
	2456	33	5293	
	EQUIVALENT F/T WEEKS		139.29	\$239,020.74

CASUAL EVENT STAFF				
	HRS	ROLES	TOTAL HRS	
BAR CASUAL	115.5	18	2079	
DRIVERS & TRANSPORT	199.5	1	199.5	
EVENT MARKETING CASUALS	188	2	376	
FOH STAFF	65	16	1040	
SOCIAL MEDIA MANAGER	29	2	58	
TICKETING STAFF	30	5	150	
	627	44	3902.5	
	EQUIVALENT F/T WEEKS		102.70	\$176,228.68

Projected direct job creation is detailed below by position, total hours and expressed as equivalent full-time weeks.

ARTIST & CREATIVE INDUSTRIES		
ARTIST FEES		\$1,200,000
APRA & PCCA		\$80,000
	TOTAL	\$1,280,000

EVENT CONTRACTORS				
	HRS	ROLES	TOTAL HRS	
AUDIO SUPPLIER	407.5	1	407.5	
CLEANING CONTRACTOR	182	6	1092	
EXTERNAL SECURITY	17.5	3	52.5	
FENCING SUPPLIER	23	6	138	
FOOD VENDORS	141	8	1128	
LIGHTING SUPPLIER	292	1	292	
MARQUESS & SHELTER	94	8	752	
MEDICAL SERVICES	141	5	705	
MERCHANDISE VENDOR	94	2	188	
PROJECT DOCUMENTATION	17.5	5	87.5	
SECURITY CONTRACTOR (ASSETS PROTECTION)	670	1	670	
SECURITY CONTRACTOR (EVENT DAY)	141	26	3666	
STAGE & STRUCTURES CONTRACTOR	144.5	18	2601	
TOILET SUPPLIER	86.5	4	346	
	2044	94	12125.5	
	EQUIVALENT F/T WEEKS		319.09	\$547,562.05

The above has been obtained via post event review and survey. FTE = Full Time Employment Equivalent (38 hrs/week). Australian Bureau of Statistics defines the average Australian Full Time wage at \$1716/week. All staff wages are calculated and paid in line with the Fair Work – Amusement, Events and Recreation Award 2020.

PROGRAMMING

PROGRAMMING STRATEGY

Community and local government support for the project is paramount to its ongoing success and as well as is commercial viability of each part of the program. Therefore, as it was with *April Sun*, each event option at *The Palace Foreshore* will be carefully balanced against the following criteria:

1. COMMUNITY IMPACT

NOISE IMPACTS / TARGET DEMOGRAPHIC / COMMUNITY FATIGUE / PROGRAM DIVERSITY

The adherence to noise limitations is key to the success of any outdoor music event. The ability for artists and their production teams to be content with venue-imposed noise restrictions, noise mitigation strategies and noise mitigation measures is a factor in determining the suitability of artists for outdoor shows, of this nature.

- A venue has a responsibility not only to the wider community but to the artists they have programmed to deliver the style, type and show that the artist has developed. To preserve artist, promoter, community and venue relationships proposed artist content are often deemed not – suitable for outdoor music events.
- Event program teams must also assess the likely audience demographic in terms of age, gender, political leanings, likelihood of intoxication and general attitudes to authority. This is a non-discriminatory process where the risks of each event are carefully balanced against cultural importance, risk mitigation measures (availability and cost) and the individual events ‘voice’ in an overall annual program.
- Community fatigue plays a strong role in programming choices. Careful consideration is made to ensure that a program is diverse in its sound, intensity, style and length of program. Particularly when events exist for several days in a row.
Eg: The Palace Foreshore will seek not to consider programming multiple lengthy dance-oriented events, or multiple heavy music events, nor heavy bass oriented urban music for several successive days.
- *The Palace Foreshore* venue and program will provide a diverse array of Australian talent. The project will be programmed and marketed to appeal to a broad audience. The program and marketing directive will pursue and work toward the following diversity and demographic targets. Finalised program and target audience will seek to be a larger than average proportion of people identifying as non-gender, culturally diverse and/or LGBTQIA+ The events will cater for people of all abilities through the facilitation of access (via community groups), ease of physical access to events, staff education and training.

2. COMMERCIAL VIABILITY

COST OF ARTIST / TICKET PRICE / MARKET SATURATION / CROSS PROMOTIONAL OPPORTUNITIES

The viability of each event is fundamental to the success of the project.

- Events must be carefully programmed to ensure there is a high likelihood of operational, production and promotional costs being met on a per events basis. In addition, each event must provide a substantial contribution margin back to the venue in order to support the project as a whole. Projected audience numbers must be achieved in order to satisfy financial, sponsorship and grant funding stakeholders target outcomes.
- The above factors balanced out, and analysed against artist availability, touring schedules, partnerships with sister festivals and venues, other events in the precinct will all inform what a final seasonal program looks like.

COMMUNITY OUTREACH PROGRAMMES

The Palace Foreshore proposal recognises the importance of deeper community engagement with its program. The project provides the opportunity for a great level of collaboration between existing programs, new programs and local community and commercial organisations.

The Palace Foreshore proposal is currently focused on the following four distinct community outreach streams.

1. RECLINK INTERNSHIP PROGRAM

2 X 6 MONTH PAID FULL-TIME INTERNSHIPS PROGRAM

Reclink Australia and *The Palace Foreshore* Project will partner to support up and coming artists and support/technical staff who have been impacted by the effects of COVID-19. COVID-19 has disproportionately impacted the arts and performance community through event cancellations and now through a lack of events being planned. Reclink Australia have a stellar track record running community sports, arts and recreation programs for the clients of the community services sector.

Reclink's structured programs help to improve life outcomes for those experiencing mental illness, family violence, homelessness, social isolation, gambling harm, unemployment, and in drug and alcohol rehabilitation.

The Program will be funded as part of *The Palace Foreshore* program and meaningfully employ two people in the role of event management.

2. LIVE NATION – LIVE ACADEMY

The Palace Foreshore Project, in conjunction with Live nation and the Palais Theatre is seeking to develop the Live Nation – Academy. The program will seek to use the Palais Theatre on 'dark days' to offer an Entertainment Educational training program/rehearsal space, for the benefit of the local community (bands and crew). The program will then seek to use *The Palace Foreshore* outdoor program to provide a furthered learning opportunity in an outdoor environment.

LEARNING PLATFORMS

- Practical - supervised experience provided on-site at the Palais and *The Palais Foreshore* venues.
- Online - inductions and overview of facilities, equipment and safety/security/CV protocols.

OBJECTIVES

- Provide relevant experiential training in live music production.
- Provide a real-world framework to learn from experienced professionals in the industry.
- Provide a landmark venue in which bands and crew can be exposed to larger production (sound and lights) and theatre mechanics, through which proficiency grows.
- Generate further direct employment opportunities for local aligned business (stagehands, crewing, backline, staging etc).
- Generate secondary or flow on economic benefits to local traders by increasing business activity in the Precinct.

OBSERVATIONS/ MOTIVATIONS

- No other promoter or major professional entertainment business is offering such experiential training in our region.
- Many Australian acts have limited experience working in larger venues.
- Many Australian acts first exposure to larger venues is unsatisfactory; limited set up/sound check times, use of production, dressing room facilities.

PROGRAM BENEFITS

- Enhance and embellish the COPP Line Music Action Plan by investing in the future of the local live entertainment industry.
- Greater utilisation of the Palais, and existing Palace Foreshore infrastructure for the benefit of local community.
- Enhanced safety and proficiency outcomes by providing controlled exposure to the venue and equipment, away from the pressures of 'show days'.

COMMUNITY OUTREACH PROGRAMMES

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3. SACRED HEART MISSION - HEART OF ST KILDA

Since opening their doors in 1982 to share a meal with the most vulnerable members of the community, Sacred Heart Mission have evolved into an independent non-profit organisation renowned for effectively helping thousands of people experiencing homelessness to rebuild their lives. Never has their mission been more critical than now. Helping ease the burden of wide-spread community job losses and economic hardship caused by the COVID-19 pandemic.

The Palace Foreshore project will seek to partner with Sacred Heart Mission to provide an enhanced outdoor version of their existing music program.

The Palace Foreshore will donate staging, production, operational expertise and promotional and programming support toward two outdoor concerts per year (March and November). The concerts will take advantage of the substantial build and planning associated with *The Palace Foreshore* project allowing the events to achieve a wider audience, media coverage and fundraising than previously achievable.



G FLIP - APRIL SUN, APRIL 2021
PHOTO: RICHARD CLIFFORD

COMMERCIAL STAKEHOLDERS

HOSPITALITY, PROMOTIONAL & CAR PARKING PARTNERSHIPS

COLLABORATIVE PROPOSAL

FORESHORE TRADERS, ACLAND STREET TRADERS, ESPLANADE TRADERS & ST KILDA SEA BATHS

The Palace Foreshore team recognises that major events in close proximity can present challenges for established traders, as well as potentially add unwanted competition to an established commercial eco system.

The following partnership proposal seeks to limit disruption to existing business but as well serves to expand on opportunities for collaboration in the event itself.

TICKETING AND 'VALUE ADD' PACKAGES

The Palace Foreshore seeks an alignment with existing traders in the cross-promotion of their businesses. The promotion of seats, services or customised hospitality packages can take place via four effective means

1. Value add 'packages' and add on to online ticketing cart.
2. Promotion via electronically distributed mail (EDM) to all ticket holders before events.
3. Inclusion in event day information (EDM) and recommendations.
4. Product inclusion in social media posts and mentions.
5. Inclusion in PFS event website advertising assets (standard banners and mrecs).

The events will be directly marketed via EDM's to existing Live Nation, Palais, Ticketek and Moshtix newsletters and databases, reaching over 4 million Australian's annually.

ON-SITE FOOD OFFERINGS

The Palace Foreshore is seeking to form and facilitate a strong food partnership with local hospitality traders. Typically, 30% of event ticket holders purchase food at a festival site (over 15,000-20,000 individual food components, annually).

The project seeks to collaborate with local food purveyors to provide a unique take on high quality, quickly prepared festival food experiences. The PFS seeks partnership with local stakeholders to up the quality and price point of festival food experiences.

The food experience at The Palace Foreshore will be aiming to be comparable in quality to the existing Foreshore Hospitality outlets. The site will establish a working portable kitchen, scullery and servery system to facilitate large scale and high-quality food componentry to the overall event offering.

MARKETING AND PROMOTIONAL

The Palace Foreshore events will be marketed via a \$500K annum marketing campaign consisting of street posters, radio campaigns, television, social media, publicity, public appearances and digital media campaigns.

All promotional activity will focus on promoting St Kilda as a one-stop destination.

As outlined in this proposal, partner organisations and any special arrangements will feature heavily in advertising and publicity campaigns.

Promoting partner organisations represents an attractive value add for ticket buyers as an outdoor concert experience in St Kilda, with all it has to offer, is a much greater offering than comparable with the City of Melbourne and Melbourne Park ticketed music options.

The events will be directly marketed via EDM's to existing Live Nation, Palais, Ticketek and Moshtix newsletters and databases, reaching over 4 million Australian's annually.

[REDACTED]

ST KILDA TRIANGLE PARKING MANAGEMENT

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The Palace Foreshore team has reviewed site, design and operations in review of 2021's April Sun program.

A revised site design has been carefully planned around making the greatest number of public carparks available for the most amount of time.

The site will occupy the majority of carparks on event dates (max 16 days/annum). The remainder of dates will see a large availability of publicly available carparking spaces.

Please see attached table of proposed dates, carparking availability and site layout.

PROPOSED EVENT CALENDAR & COMMUNITY CAR PARK ACCESSIBILITY

FEBRUARY 7-MARCH 13, 2022 (INCORPORATING ST KILDA FESTIVAL PERIOD)

DATE	STATUS	EVENT TIME	CAR PARKS	VACANT
7/2/22	BUILD DAY	8AM 6PM	149	
8/2/22	BUILD DAY	8AM 6PM	149	
9/2/22	BUILD DAY	8AM 6PM	149	
10/2/22	BUILD DAY	8AM 6PM	149	
11/2/22	BUILD DAY	8AM 6PM	149	
12/2/22	TECHNICAL	8AM 6PM	19	
13/2/22	ST KILDA FESTIVAL	TBC	19	
14/2/22	NON EVENT	N/A	149	
15/2/22	NON EVENT	N/A	149	
16/2/22	NON EVENT	N/A	149	
17/2/22	NON EVENT	N/A	149	
18/2/22	PFS EVENT OPTION	5PM 10PM	18/2/22	
19/2/22	PFS EVENT OPTION	12PM 10PM	19/2/22	
20/2/22	PFS EVENT OPTION	5PM 10PM	20/2/22	
21/2/22	NON EVENT	N/A	149	
22/2/22	NON EVENT	N/A	149	
23/2/22	BUILD DAY	8AM 6PM	19	
24/2/22	PFS EVENT OPTION	5PM 10PM	19	
25/2/22	PFS EVENT OPTION	12PM 10PM	19	
26/2/22	PFS EVENT OPTION	12PM 10PM	19	
27/2/22	NON EVENT	N/A	149	
28/2/22	NON EVENT	N/A	149	

DATE	STATUS	EVENT TIME	CAR PARKS	VACANT
1/3/22	NON EVENT	N/A	149	
2/3/22	NON EVENT	N/A	149	
3/3/22	NON EVENT	N/A	149	
4/3/22	PFS EVENT OPTION	5PM 10PM	19	
5/3/22	PFS EVENT OPTION	12PM 10PM	19	
6/3/22	PFS EVENT OPTION	12PM 10PM	19	
7/3/22	NON EVENT	N/A	149	
8/3/22	NON EVENT	N/A	149	
9/3/22	NON EVENT	N/A	149	
10/3/22	NON EVENT	N/A	149	
11/3/22	PFS EVENT OPTION	5PM 10PM	19	
12/3/22	PFS EVENT OPTION	12PM 10PM	19	
13/3/22	PFS EVENT OPTION	12PM 10PM	19	
14/3/22	PFS EVENT OPTION	12PM 10PM	19	
15/3/22	BUILD DAY	8AM 6PM	149	
16/3/22	BUILD DAY	8AM 6PM	149	
17/3/22	BUILD DAY	8AM 6PM	149	
12/3/22	BUILD DAY	8AM 6PM	149	
13/3/22	BUILD DAY	8AM 6PM	149	

*PFS = PALACE FORESHORE EVENT.

Event Dates and times subject to change once conditional approval applies and programming can commence.

Please see attached proposed carparking plans for each mode.

ST KILDA TRIANGLE PARKING MANAGEMENT

NON-EVENT DAYS

CAR PARK OCCUPIED	
OCCUPIED	167 (52%)
UNOCCUPIED	149 (48%)
TOTAL CAR PARKS	316



EVENT DAYS

CAR PARK OCCUPIED	
OCCUPIED	297 (93%)
UNOCCUPIED	19 (7%)
TOTAL CAR PARKS	316



ST KILDA FESTIVAL COLLABORATION

The Palace Foreshore infrastructure, pre – production and operations may be suitable for shared use at St Kilda Festival.

An alignment of dates between St Kilda Festival and the beginning of *The Palace Foreshore* could see a substantial cost saving to both projects across production hire, infrastructure hire and shared human resources.

Options of sharing and collaboration exist across the following areas:

- Production (staging / audio / lighting / power).
- Production and Event Management personnel.
- Infrastructure (shelter, toilets, universal access facilities, site sheds).
- Programming collaboration with Palais Theatre (TBD).
- Programming and touring support (via LNA tour operations teams).
- Operations and event management teams.
- Operational events staff.
- Event operations and event management procedures.
- Collaboration with local hospitality vendors and traders.

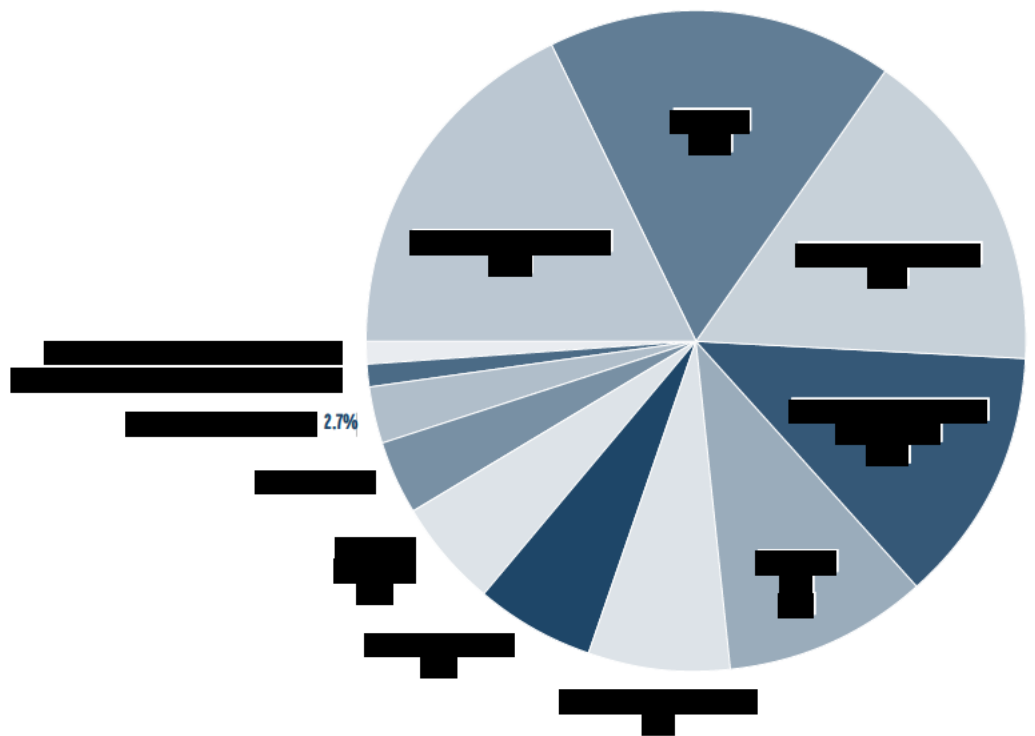
A collaboration could be as simple as a shared stage arrangement or take the form of a turnkey solution as part of the greater festival footprint.



PROJECT EXPENSE SUMMARY

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[REDACTED]	[REDACTED]	[REDACTED]
[REDACTED]	[REDACTED]	[REDACTED]
[REDACTED]	[REDACTED]	[REDACTED]
[REDACTED]	[REDACTED]	[REDACTED]
[REDACTED]	[REDACTED]	[REDACTED]
[REDACTED]	[REDACTED]	[REDACTED]
[REDACTED]	[REDACTED]	[REDACTED]
[REDACTED]	[REDACTED]	[REDACTED]
[REDACTED]	[REDACTED]	[REDACTED]
[REDACTED]	[REDACTED]	[REDACTED]
[REDACTED]	[REDACTED]	[REDACTED]
[REDACTED]	[REDACTED]	[REDACTED]
[REDACTED]	[REDACTED]	[REDACTED]
[REDACTED]	[REDACTED]	[REDACTED]



Please see detailed budget attached.

APRIL SUN

PROOF OF CONCEPT

DRAFT V4.0

In April 2021 Live Nation Australasia in partnership with Pavilion Australia and City of Port Phillip conducted a three-week trial series of outdoor music at *The Palace Foreshore* outdoor arena site. The Pilot Project was titled *April Sun* and provided a much-needed proof of concept for all stakeholders involved.

The concert series presented a diverse range of artists from a broad range of genres and backgrounds. The mini-project represented a return to relative concert-going normality following over 12 months of social restrictions due to the impacts of the COVID-19 pandemic.

In partnership between Live Nation Australasia, Pavilion Australia and City of Port Phillip the concerts attracted 12,000 ticket holders, over nine one-day events.

The mini-project generated a measured employment value of over AU\$1.62 million. A welcome opportunity, providing a sorely needed income for artists, agents, event management professionals and event contractors' teams.

Further information, photos and videos can be [found here](#).

The nine events provided an excellent test case in proving the suitability of the site as a world class out-door music site.

Paving the way for further activation of the site and a deeper collaboration between City of Port Phillip, Live Nation Australasia and live music producers, artists and their teams.



MAGIC DIRT – APRIL SUN, APRIL 2021
PHOTO: RICHARD CLIFFORD

APRIL SUN

MEASURED JOB CREATION

The pilot program provided a much-needed boost to the post COVID-19 employment opportunities of over 180 individuals, and at a direct value of AU\$1.162 million. Measured industry job creation is detailed below by position, total hours and expressed as equivalent full-time weeks.

EVENT MANAGEMENT AND PRODUCTION			
	HRS	ROLES	TOTAL HRS
ARTIST LIAISON TEAM	164	2	164
BAR MANAGEMENT	120	3	360
EVENT / SITE MANAGEMENT	160	2	320
HR (PAYMENTS & ONBOARDING)	80	2	80
PRODUCERS	385	2	770
PRODUCTION LOADERS	24	3	72
PRODUCTION MANAGER	80	2	160
PROGRAM ADMINISTRATORS	20	4	80
SITE CREW	40	13	520
STAGEHANDS	135	4	135
STAGE MANAGER	160	1	160
	1368	33	2821
	EQUIVALENT F/T WEEKS		74

CASUAL EVENT STAFF			
	HRS	ROLES	TOTAL HRS
BAR CASUAL	80	18	1440
DRIVERS & TRANSPORT	138	1	138
EVENT MARKETING CASUALS	130	2	260
FOH STAFF	30	16	480
SOCIAL MEDIA MANAGER	20	2	40
TICKETING STAFF	13.8	5	69
	411.8	44	2427
	EQUIVALENT F/T WEEKS		64

The audited job creation from this pilot project has formed an accurate basis for job creation projections for greater Palace Foreshore project.

ARTIST & CREATIVE INDUSTRIES	
ARTIST FEES	\$476,000
APRA & PPCA	\$34,000
TOTAL	\$510,000

EVENT CONTRACTORS			
	HRS	ROLES	TOTAL HRS
AUDIO SUPPLIER	282	8	282
CLEANING CONTRACTOR	84	6	504
EXTERNAL SECURITY	12	3	36
FENCING SUPPLIER	16	6	96
FOOD VENDORS	65	8	520
LIGHTING SUPPLIER	202	1	202
MARQUESS & SHELTER	65	8	520
MEDICAL SERVICES	65	5	325
MERCHANDISE VENDOR	65	2	130
PROJECT DOCUMENTATION	8	5	40
SECURITY CONTRACTOR (ASSETS PROTECTION)	464	36	464
SECURITY CONTRACTOR (EVENT DAY)	65	26	1690
STAGE & STRUCTURES CONTRACTOR	100	18	1800
TOILET SUPPLIER	40	4	160
	1533	94	6769
	EQUIVALENT F/T WEEKS		178

The above has been obtained via post event review and survey. FTE = Full Time Employment Equivalent (38 hrs/week). Australian Bureau of Statistics defines the average Australian Full Time wage at \$1716/week. All staff wages are calculated and paid in line with the Fair Work – Amusement, Events and Recreation Award 2020.

CONTRIBUTION TO COPP – L.M.A.P 2021

The City of Port Phillip's draft live music action plan (L.M.A.P) is an important step in the rebuilding of Victoria's live music, arts and entertainment sector.

The *Palace Foreshore* project will assist in contributing to many of the key goals of the initiative, outlined below.

LIVE MUSIC AS A TOOL FOR SOCIAL AND ECONOMIC RECOVERY FOR LOCAL BUSINESS.

The Palace Foreshore project will provide an enormous amount of economic stimulus to the City of Port Phillip and broader to the arts and entertainment community of Victoria.

A commitment to a series of world class outdoor events over two years will assist in helping achieve the COPP Live Music Action Plan's first goal.

BREAK DOWN BARRIERS FOR MUSICIANS WANTING TO PERFORM IN PORT PHILLIP AND MAXIMISE OPPORTUNITIES FOR MUSICIANS, BUSINESSES AND AUDIENCES TO CONNECT

The Palace Foreshore project will seek to actively engage and develop artists and their production teams through the various outreach programs (see page ##). The project will actively support local emerging talent through a collaboration with COPP toward actively programming local talent into paid support slots. Live Nation will actively support these artists careers via promotion and listing of the event rosters.

ENCOURAGE MAXIMUM LIVE MUSIC OPPORTUNITIES VIA THE CREATION OF MUSIC PRECINCTS AND DEVELOP A RANGE OF INITIATIVES TO 'BROKER' HARMONY BETWEEN VENUES AND LOCAL RESIDENTS.

The Palace Foreshore project, on the back of the success of the *April Sun* (Pilot Project) will assist in establishing a sort after "live music precinct" in the COPP.

Partnering with local hospitality and entertainment venues will assist in brokering the harmony between existing and new live music initiatives and assist in re-establishing St Kilda at the forefront of Victoria's cultural and arts identity.

An enormous amount of feasibility has been conducted in relation to the suitability of the site as a live music precinct, via *April Sun* 2021.

STAND OUT AS A CITY OF MUSIC FESTIVALS, WELCOMING THE EVENTS AND THEIR AUDIENCES WHILE ENSURING COMPATIBILITY WITH OUR COMMUNITIES.

The Palace Foreshore events series will be world class events in their quality and scope.

The program, iconic location will put Saint Kilda at the centre of Victoria's outdoor live music landscape.

The project will create a benchmark for inclusivity and access through its diverse program, accessible venue design and outreach programs, with the hope that the program can support arts and entertainment growth in the city for generations to come.

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APPENDICES

INDUSTRY SUPPORT LETTERS



AUSTRALIAN FESTIVAL
ASSOCIATION

Thursday, June 17, 2021

To Whom It May Concern:

Member Support Letter: Palace Foreshore (Outdoor Arena) Proposal, Live Nation

The Australian Festival Association (AFA) was formed to represent the shared interests and importance of the Australian festival industry. The AFA is committed to delivering safe and well-run festivals around Australia and providing a framework for industry operating standards. Our members include festival promoters, organisers, suppliers and not-for-profits working in the festival industry.

Members are committed to ensuring the ongoing viability of festivals as thriving businesses, significant municipal events and sites of global cultural exchange in the interest of all Australians. On joining, all members agree to operating to industry best practice standards and in line with the vision and mission of the AFA. Live Nation have been involved with the AFA since inception through founding membership via Secret Sounds.

Restrictions on Mass Gatherings, and Music Festivals specifically, have impacted members substantially. A recent Ernst & Young preliminary report found the value of the National output of festivals stood at \$2.7b, with employment nearly 10,000 FTE workers. It is predicted in this report that this year's figures will be down by approximately 86% on 2019.

As we start to look towards COVID-Normal, the AFA is supporting members as they consider how to re-format the delivery for their events in light of the known risks and demonstrated mitigation strategies from other markets and industries. The AFA is supportive of members using new ways to work towards the shared aims of rebuilding the festival industry by applying for RISE funding.

The Palace Foreshore project is an example of our industries ability to change, adapt and grow to meet the challenges of the post-pandemic festival landscape. We would therefore like to support the Palace Foreshore (Outdoor Arena) application.

Thank you for your time, and if you have any questions, please don't hesitate to contact me.

Warm regards,

Nicholas Greco
15 Dover St,
Cremorne VIC 3121

Dear RISE Fund,

Re: Palace Foreshore (Outdoor Arena) Proposal

Live Music and Entertainment industries have been crippled by the COVID 19 pandemic.

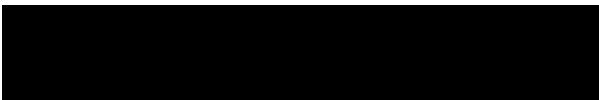
Producer, promotor, artists and industry support networks have been forced to rethink both their approach and expectations in the delivery COVID safe live music environments.

The Palace Foreshore project is an example of our industries ability to change, adapt and grow to meet the challenges of the post pandemic festival landscape.

Please accept my letter of support for this worthwhile project.



Nicholas Greco



17 June 2021

To whom it may concern

Re: Live Nation Holdings Australasia Pty Ltd/Reclink Australia Internship Program and Partnership (Palace Foreshore)

I enthusiastically offer this letter of support endorsing **Live Nation Holdings Australasia Pty Ltd's** grant application submitted to the Australian Government's – Restart Investment to Sustain and Expand (RISE) Fund for the new iteration of *Palace Foreshore* in St Kilda.

Reclink and **Live Nation Holdings Australasia Pty Ltd** will partner to support up and coming artists and support/technical staff who have been impacted by the effects of COVID. As part of this program, the intern will be employed by Reclink Australia and work on community arts projects as well as public events being delivered by Live Nation Holdings Australasia Pty Ltd's, such as Palace Foreshore. The intern will be employed into local Reclink staff for a period of six months, and the location is Melbourne City.

COVID has had a significant impact on the arts community. COVID has disproportionately impacted the arts and performance community through event cancellations and now through a lack of events being planned.

Reclink Australia run community sports, arts, and recreation programs for the clients of the community services sector. Reclink's structured programs help to improve life outcomes for those experiencing mental illness, family violence, homelessness, social isolation, gambling harm, unemployment, and in drug and alcohol rehabilitation.

Unfortunately, for the second year running Reclink's major fundraising events have been cancelled due to COVID; the Community Cup is supported by and supports the arts sector (major partners include PBS and RRR in Melbourne and the event is widely supported by performers and technical/support staff from the performing arts sector). This means we are unable to provide our usual staffing levels across Victoria and Australia.

Reclink and **Live Nation Holdings Australasia Pty Ltd** want to support an artist or technical/support staff from the performing arts sector by providing alternative employment through an internship program based at Reclink working with Reclink programs and Live Nation events: the Palace Foreshore event. This person will play an integral role in the community by helping Reclink to sustain arts programs for their participants. These programs will further support the sector through the stimulation of arts activity.

The **Live Nation Holdings Australasia Pty Ltd/Reclink** internships are targeting people who have been attempting to establish themselves in the arts sector either as artists or as support/technical staff and whose efforts have been hampered due to the lack of sector activity as a result of COVID.

Head Office

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PO Box 201, South Melbourne, VIC 3205
Tel 03 9419 6672
ABN 53 046 843 443
ACN 131 719 027

ACT

PO Box 194
Gungahlin, ACT 2912

South Australia

PO Box 388
Mount Barker, SA 5251

Tasmania

1 Self's Point Road
New Town, TAS 7008

Western Australia

PO Box 182
Mirrabooka, WA 6061

Queensland

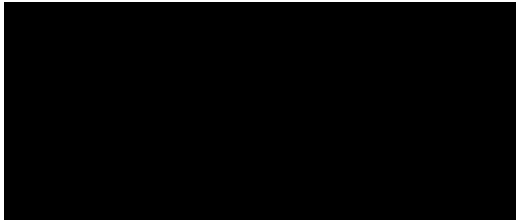
PO Box 3083
Newmarket, QLD 4051

New South Wales

PO Box 663
Kellyville, NSW 2155

In conclusion, I fully support Live Nation in seeking funding to support the sector through the Covid-19 pandemic and their desire to reconnect artists with fans, while getting many of our key live industry workers back into jobs and a much-needed boost to our economy.

Yours sincerely



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Newmarket, QLD 4051

New South Wales

PO Box 663
Kellyville, NSW 2155

TRAINEESHIP SUPPORT LETTER

17 June 2021

To whom it may concern

Re: Live Nation/Reclink Australia Internship Program and Partnership (Palace Foreshore)

I enthusiastically offer this letter of support endorsing Live Nation's grant application submitted to the Australian Government's – Restart Investment to Sustain and Expand (RISE) Fund for the new iteration of *Palace Foreshore* in St Kilda

Reclink and Live Nation will partner to support up and coming artists and support/technical staff who have been impacted by the effects of COVID.

COVID has had a significant impact on the arts community. COVID has disproportionately impacted the arts and performance community through event cancellations and now through a lack of events being planned.

Reclink Australia run community sports, arts, and recreation programs for the clients of the community services sector. Reclink's structured programs help to improve life outcomes for those experiencing mental illness, family violence, homelessness, social isolation, gambling harm, unemployment, and in drug and alcohol rehabilitation.

Unfortunately, for the second year running Reclink's major fundraising events have been cancelled due to COVID; the Community Cup is supported by and supports the arts sector (major partners include PBS and RRR in Melbourne and the event is widely supported by performers and technical/support staff from the performing arts sector). This means we are unable to provide our usual staffing levels across Victoria and Australia.

Reclink and Live Nation want to support an artist or technical/support staff from the performing arts sector by providing alternative employment through an internship program based at Reclink working with Reclink programs and Live Nation events: the Palace Foreshore event This person will play an integral role in the community by helping Reclink to sustain arts programs for their participants. These programs will further support the sector through the stimulation of arts activity.

The Live Nation/Reclink internships are targeting people who have been attempting to establish themselves in the arts sector either as artists or as support/technical staff and whose efforts have been hampered due to the lack of sector activity as a result of COVID.

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The intern will be employed by Reclink Australia and work on community arts projects as well as public events being delivered by Live Nation, such as Palace Foreshore. The intern will be employed into local Reclink staff for a period of six months. Location is Melbourne City

In conclusion, I fully support Live Nation in seeking funding to support the sector through the Covid-19 pandemic and their desire to reconnect artists with fans, while getting many of our key live industry workers back into jobs and a much-needed boost to our economy.

Yours sincerely

A handwritten signature in black ink, appearing to be "J. Hill".

Head Office

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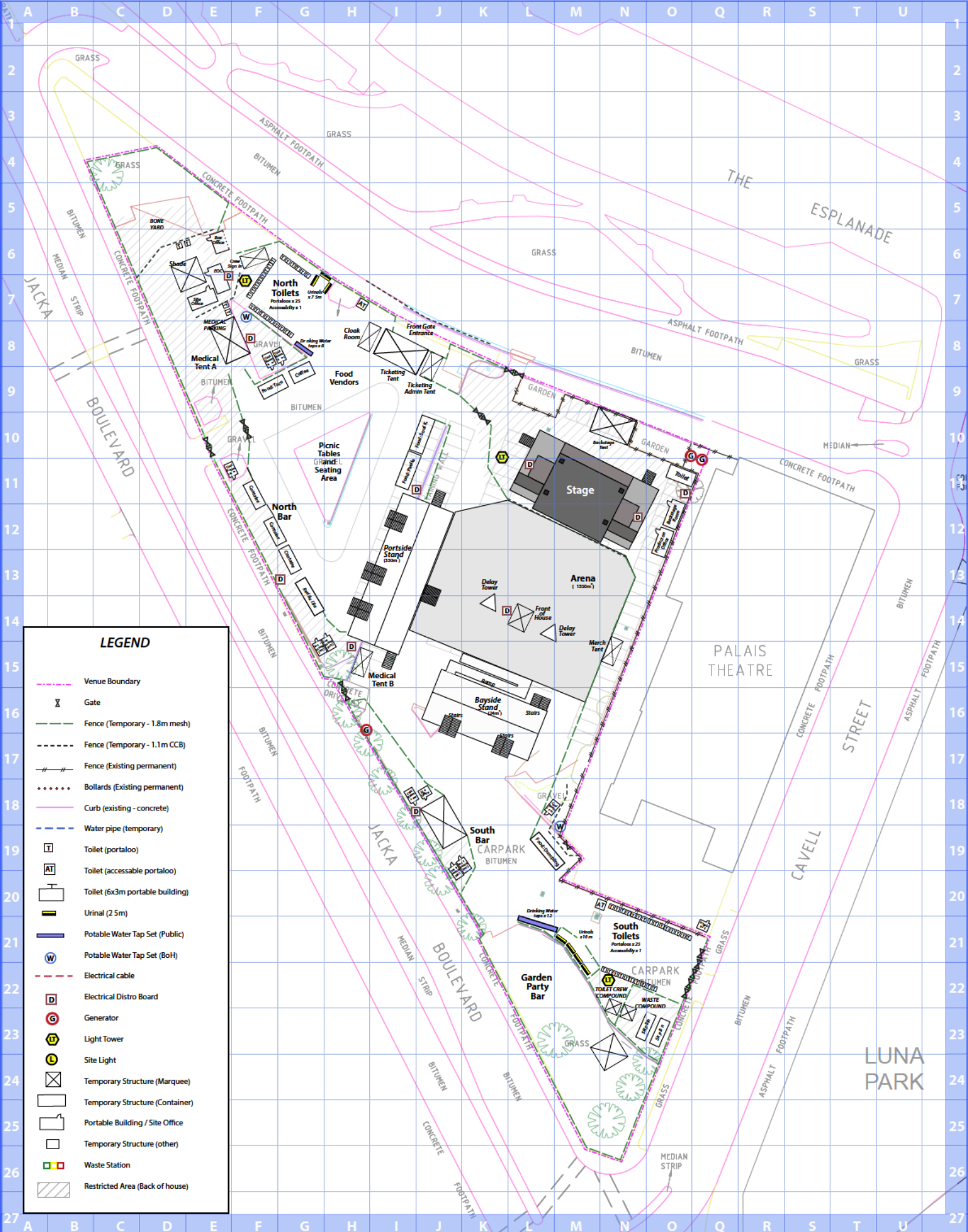
Queensland

PO Box 3083
Newmarket, QLD 4051

New South Wales

PO Box 663
Kellyville, NSW 2155

DETAILED SITE PLAN



DETAILED PROJECT WORK PLAN

DATE	KEY DELIVERABLES	OUTCOME / NEXT
20/6/21	Finalise RISE Funding Application	Expand and support funding for program.
22/6/21	Solidify Dates with Land Manager	Lock In Event Dates 2021/22
25/6/21	Finalise Production Design - RND 2	Prepare for Costing Analysis
5/7/21	Review Site Plans/Risk Management & Emergency Plans/COV-19 PLANS	Review in accordance with latest COVID restrictions/ Info
12/7/21	Tender for Production Elements	Prepare Tender Documents for contract suppliers
13/7/21	Finalise resourcing HR Plan	Prepare to Advertise Positions. Finalise Costing HR
15/7/21	Advertise Management Positions	Finalise Production and Management Teams
16/7/21	Prepare/ Finalise Forecast Budget	Finalise Costing for Venue Booking Documents
19/7/21	Draft and Cost Marketing plan	Plan and Cost Marketing. All shows.
20/7/21	Finalise Venue Hire / Production Advance	Prepare to Book Artists
21/7/21	Circulate Artist Requests / Draft Deal Memos	Artist Bookings
22/7/21	Interview Management and Production Staff	Staffing HR
23/7/21	Advertising Placements / Bookings. Draft Press Release	Advertise Events
24/7/21	Finalise Lineup - Shows	Artist Bookings
27/7/21	On Board Production and Management Personnel	Team Building / Planning
28/7/21	Draft Lineup - Future Events	Artist Bookings
30/7/21	Review Site Plans/Risk Management & Emergency Plans/COV-19 PLANS	Review in accordance with latest COVID restrictions/ Info
31/7/21	Press Release and Marketing Release	Advertise Events
3/8/21	On Sale - Ticketing	Sell Tickets
4/8/21	Review Casual Staffing Requirements	Team Building / Planning
7/8/21	Review Production Advance/ Riders	Finalise Costings and Review Deal Memos (Backline)
10/8/21	Advertise Casual Positions	Staffing HR
11/8/21	Finalise HR Contracting - Casuals	Staffing HR
12/8/21	Draft Lineup - Future Series	Programming Series
14/8/21	Review Ticketing Sales Data / Advertising Schedule / Costings	Budget Review / Marketing Plan Review
16/8/21	Review Site Plans/Risk Management & Emergency Plans/COV-19 PLANS	Review in accordance with latest COVID restrictions/ Info
20/8/21	1st Round Interviews - Casual Staff	Staffing HR
25/8/21	2nd Round Interviews - Casual Staff	Staffing HR
30/8/21	Finalise Lineup for future series	Artist Bookings
3/9/21	Finalise Traffic and Pedestrian Mngmt Plans	Preparing for Place of Assembly submission.
10/9/21	Negotiate engagement all contractors.	Information packs to all suppliers/ staff and stakeholders
13/9/21	Community Stakeholder Notification	Notify Community of events
16/9/21	Review Site Plans/Risk Management & Emergency Plans/COV-19 PLANS	Review in accordance with latest COVID restrictions/ Info
20/9/21	Finalise engagement of all contractors	Finalise engagement of all contractors
1/10/21	Finalise all structures / compliance lists	Prepare Place of Assembly Application - Local Council.
16/10/21	Review Site Plans/Risk Management & Emergency Plans/COV-19 PLANS	Review in accordance with latest COVID restrictions/ Info
18/10/21	Review Tickets Sales - request Quote - Paid Police Attendance	Finalise Stakeholder plans
20/10/21	Finalise Place of Public Assembly Application - City of Port Phillip	Submit Place of Assembly Permit
22/10/21	Induct all contractors/ staff and management	Staff induction for build.
25/10/21	Commence Site Build	Build outdoor arena.
29/10/21	Stakeholder Meeting (Local Police and Council)	Finalise stakeholder management plans.
31/10/21	Finalise Site Build	Prepare to open events.
1/11/21	Review Site Plans/Risk Management & Emergency Plans/COV-19 PLANS	Review in accordance with latest COVID restrictions/ Info
2/11/21	Induct all casual / staff and management	Prepare to open events
1/12/21	Commence Site Deconstruction	Bump Out Site
10/12/21	Debrief - All areas	Debrief and Plan
11/12/21	Debrief Management	Debrief and Plan
14/12/21	Complete Post-Event Reporting	Stakeholder Communication
17/12/21	Finalise all payments and track actual costs.	Budget Reconciliation
7/1/22	Finalise Production Design - RND 2	Prepare for Costing Analysis
10/1/22	Review Site Plans/Risk Management & Emergency Plans/COV-19 PLANS	Review in accordance with latest COVID restrictions/ Info
11/1/22	Tender for Production Elements	Prepare Tender Documents for contract suppliers
12/1/22	Finalise Resourcing HR Plan	Prepare to Advertise Positions. Finalise Costing HR
13/1/22	Advertise Management Positions	Finalise Production and Management Teams

PALACE FORESHORE - WORKPLAN

PUBLICA

14/1/22	Prepare/ Finalise Forecast Budget	Finalise Costing for Venue Booking Documents
17/1/22	Draft and Cost Marketing plan	Plan and Cost Marketing. All shows.
18/1/22	Finalise Venue Hire / Production Advance	Prepare to Book Artists
19/1/22	Circulate Artist Requests / Draft Deal Memos	Artist Bookings
20/1/22	Interview Management and Production Staff	Staffing HR
21/1/22	Advertising Placements / Bookings. Draft Press Release	Advertise Events
19/1/22	On Board Production and Management Personnel	Team Building / Planning
20/1/22	Draft Lineup - Future Shows	Artist Bookings
21/1/22	Review Site Plans/Risk Management & Emergency Plans/COV-19 PLANS	Review in accordance with latest COVID restrictions/ Info
21/1/22	Press Release and Marketing Release	Advertise Events
24/1/22	On Sale - Ticketing	Sell Tickets
24/1/22	Review Casual Staffing Requirements	Team Building / Planning
25/1/22	Review Production Advance/ Riders	Finalise Costings and Review Deal Memos (Backline)
26/1/22	Advertise Casual Positions	Staffing HR
27/1/22	Finalise HR Contracting - Casuals	Staffing HR
28/1/22	Draft Lineup - Future series	Programming Future Series
1/2/22	Review Ticketing Sales Data / Advertising Schedule / Costings	Budget Review / Marketing Plan Review
2/2/22	Review Site Plans/Risk Management & Emergency Plans/COV-19 PLANS	Review in accordance with latest COVID restrictions/ Info
3/2/22	1st Round Interviews - Casual Staff	Staffing HR
4/2/22	2nd Round Interviews - Casual Staff	Staffing HR
4/2/22	Negotiate engagement all contractors.	Information packs to all suppliers/ staff and stakeholders
5/2/22	Community Stakeholder Notification	Notify Community of events
7/2/22	Review Site Plans/Risk Management & Emergency Plans/COV-19 PLANS	Review in accordance with latest COVID restrictions/ Info
7/2/22	Finalise engagement of all contractors	Finalise engagement of all contractors
8/2/22	Finalise all structures / compliance lists	Prepare Place of Assembly Application - Local Council.
9/2/22	Review Site Plans/Risk Management & Emergency Plans/COV-19 PLANS	Review in accordance with latest COVID restrictions/ Info
10/2/22	Review Tickets Sales - request Quote - Paid Police Attendance	Finalise Stakeholder plans
11/2/22	Finalise Place of Public Assembly Application - City of Port Philip	Submit Place of Assembly Permit
12/2/22	Induct all contractors/ staff and management	Staff induction for build.
13/2/22	Commence Site Build	Build outdoor arena.
14/2/22	Stakeholder Meeting (Local Police and Council)	Finalise stakeholder management plans.
15/2/22	Finalise Site Build	Prepare to open events.
16/2/22	Review Site Plans/Risk Management & Emergency Plans/COV-19 PLANS	Review in accordance with latest COVID restrictions/ Info
17/2/22	Induct all casual / staff and management	Prepare to open events
1/4/22	Commence Site Deconstruction	Bump Out Site
4/4/22	Debrief - All areas	Debrief and Plan
5/4/22	Debrief Management	Debrief and Plan
6/4/22	Complete Post-Event Reporting	Stakeholder Communication
7/4/22	Finalise all payments and track actual costs.	Budget Reconciliation
21/6/22	Solidify Dates with Land Manager	Lock In Event Dates 2021/22
24/6/22	Finalise Production Design - RND 2	Prepare for Costing Analysis
4/7/22	Review Site Plans/Risk Management & Emergency Plans/COV-19 PLANS	Review in accordance with latest COVID restrictions/ Info
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21/7/22	Interview Management and Production Staff	Staffing HR
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23/7/22	Finalise Lineup - Shows	Artist Bookings
26/7/22	On Board Production and Management Personnel	Team Building / Planning
27/7/22	Draft Lineup - Future Events	Artist Bookings
29/7/22	Review Site Plans/Risk Management & Emergency Plans/COV-19 PLANS	Review in accordance with latest COVID restrictions/ Info

PALACE FORESHORE - WORKPLAN

PUBLICA

30/7/22	Press Release and Marketing Release	Advertise Events
2/8/22	On Sale - Ticketing	Sell Tickets
3/8/22	Review Casual Staffing Requirements	Team Building / Planning
6/8/22	Review Production Advance/ Riders	Finalise Costings and Review Deal Memos (Backline)
9/8/22	Advertise Casual Positions	Staffing HR
10/8/22	Finalise HR Contracting - Casuals	Staffing HR
11/8/22	Draft Lineup - Future Series	Programming Series
13/8/22	Review Ticketing Sales Data / Advertising Schedule / Costings	Budget Review / Marketing Plan Review
15/8/22	Review Site Plans/Risk Management & Emergency Plans/COV-19 PLANS	Review in accordance with latest COVID restrictions/ Info
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30/10/22	Finalise Site Build	Prepare to open events.
31/10/22	Review Site Plans/Risk Management & Emergency Plans/COV-19 PLANS	Review in accordance with latest COVID restrictions/ Info
1/11/22	Induct all casual / staff and management	Prepare to open events
30/11/22	Commence Site Deconstruction	Bump Out Site
9/12/22	Debrief - All areas	Debrief and Plan
10/12/22	Debrief Management	Debrief and Plan
13/12/22	Complete Post-Event Reporting	Stakeholder Communication
16/12/22	Finalise all payments and track actual costs.	Budget Reconciliation
6/1/23	Finalise Production Design - RND 2	Prepare for Costing Analysis
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23/1/23	On Sale - Ticketing	Sell Tickets
23/1/23	Review Casual Staffing Requirements	Team Building / Planning
24/1/23	Review Production Advance/ Riders	Finalise Costings and Review Deal Memos (Backline)
25/1/23	Advertise Casual Positions	Staffing HR
26/1/23	Finalise HR Contracting - Casuals	Staffing HR
27/1/23	Draft Lineup - Future series	Programming Future Series
31/1/23	Review Ticketing Sales Data / Advertising Schedule / Costings	Budget Review / Marketing Plan Review
1/2/23	Review Site Plans/Risk Management & Emergency Plans/COV-19 PLANS	Review in accordance with latest COVID restrictions/ Info

PALACE FORESHORE - WORKPLAN

PUBLICA

2/2/23	1st Round Interviews - Casual Staff	Staffing HR
3/2/23	2nd Round Interviews - Casual Staff	Staffing HR
3/2/23	Negotiate engagement all contractors.	Information packs to all suppliers/ staff and stakeholders
4/2/23	Community Stakeholder Notification	Notify Community of events
6/2/23	Review Site Plans/Risk Management & Emergency Plans/COV-19 PLANS	Review in accordance with latest COVID restrictions/ Info
6/2/23	Finalise engagement of all contractors	Finalise engagement of all contractors
7/2/23	Finalise all structures / compliance lists	Prepare Place of Assembly Application - Local Council.
8/2/23	Review Site Plans/Risk Management & Emergency Plans/COV-19 PLANS	Review in accordance with latest COVID restrictions/ Info
9/2/23	Review Tickets Sales - request Quote - Paid Police Attendance	Finalise Stakeholder plans
10/2/23	Finalise Place of Public Assembly Application - City of Port Phillip	Submit Place of Assembly Permit
11/2/23	Induct all contractors/ staff and management	Staff induction for build.
12/2/23	Commence Site Build	Build outdoor arena.
13/2/23	Stakeholder Meeting (Local Police and Council)	Finalise stakeholder management plans.
14/2/23	Finalise Site Build	Prepare to open events.
15/2/23	Review Site Plans/Risk Management & Emergency Plans/COV-19 PLANS	Review in accordance with latest COVID restrictions/ Info
16/2/23	Induct all casual / staff and management	Prepare to open events
31/3/23	Commence Site Deconstruction	Bump Out Site
3/4/23	Debrief - All areas	Debrief and Plan
4/4/23	Debrief Management	Debrief and Plan
5/4/23	Complete Post-Event Reporting	Stakeholder Communication
6/4/23	Finalise all payments and track actual costs.	Budget Reconciliation

ACCESSIBILITY PLAN & ASSESSMENT



Project accessibility

Accessibility is about designing your project so that everyone can take part, either as artists, arts-workers, employees, participants or audiences.

20% of the Australian population identify as experiencing disability. Many more people do not identify but still experience barriers to access. Parents with prams often experience the same access requirements as wheelchair users. And older people with hearing or sight loss often experience the same access requirements as deaf or blind / vision impaired people. Making your project accessible means meeting people's access requirements so that everyone has an equal experience.

Physical spaces

Which physical spaces will you use as part of your project? Consider how people with different access requirements may navigate these spaces, taking into account layout, noise, light, obstacles, floors / levels. Remember to think about training / workshop spaces, back-stage / green room areas, audience spaces and performance / exhibition spaces.

Possible barriers	Strategies to address barriers and provide access
Patron Movement	No access issues for venue entry, there are no steps leading into the festival grounds. For stands, we have an accessible ramp which gives patrons access to the Bayside Stand area and access seating in this area of the festival grounds. Signage is placed throughout the public areas for easy wayfinding
Access Toilets	Available at four different locations on ground level and situated nearby the accessible seating platform.
Hydration Stations	All water stations will be installed at a height that is in line with wheelchair bound patrons to be able to access.

One in five Australians have disability and anyone can acquire disability at any time.
Providing good access for people with disability benefits everyone.



Customer service

How will you engage with artists, arts-workers, employees, participants and audiences? Areas to think about include recruitment, interviews / auditions, workshops / activities, marketing, signage, ticketing, shows / exhibitions and feedback. Consider the language you are planning to use, how you can use disability representation in a positive way, and how to make sure your engagement processes are accessible.

Possible barriers	Strategies to address barriers and provide access
Staff	All staff have completed Accessibility Training and are well equipped and willing to assist patrons whenever required
Communication	Appropriate wording is included in the training modules for staff to use. There are also communication boards available for use when required.
Ticketing	Ensure that those with accessibility needs are able to easily buy tickets and make sure that ticketing agents are able to process these requests expeditiously.

Visual communication

How much of your project uses pictures and/or actions to communicate and how will you make this accessible? Consider accessible digital formats and explore how you may be able to use Audio Description.

Possible barriers	Strategies to address barriers and provide access
Seating	Ensure there are seats available to those with special access that have no obstructed views.
Signage	There is clear signage throughout the venue to assist. We will install Braille signage at all entrances, stairs and accessible ramps as well as toilets for visually impaired patrons.

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Auditory communication

How much of your project uses sound to communicate and how will you make this accessible? Consider AUSLAN interpretation, captions and providing text versions of spoken word.

Possible barriers	Strategies to address barriers and provide access
Hearing Loop	We have a hearing loop installed at the venue and is available for patrons to use. This is linked directly to the Audio monitoring desk used for the performance.
AUSLAN	Ensure that Auslan is made available at all shows as requested, at no financial disadvantage to the ticket holder.

For more information visit [Arts Access Australia](#).

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18th June 2021

To whom it may concern,

Re: Get Skilled Access support for RISE Application

I am writing on behalf of Get Skilled Access to formally express support for the attached RISE application by Live Nation for the Palace Foreshore

Get Skilled Access is a specialist in disability, accessibility and inclusion consulting organisation founded by wheelchair tennis grand slam champ & Paralympian gold medallist Dylan Alcott OAM. Our mission is to help people understand disability by driving organisations to be more inclusive by improving accessibility and to set a new standard in the live event industry.

We have consulted with stakeholders on plans for accessibility for this event, including but not limited to physical spaces, audio & visual services, communications & marketing, staff training and budget inclusions. With this in mind, we support the team's dedication to making the Palace Foreshore events an inclusive event space for persons with a disability or accessibility needs.

In addition, we have previously worked with Live Nation, Ticketmaster and Palais Theatre on multiple events so trust that they have access and inclusion front of mind.

For any additional questions, please do contact me on the details below.

Signed,



Zack Alcott



LIVE NATION DIVERSITY PLAN

DIVERSITY PLAN – LN ANZ



AIM

Here in Australia and New Zealand we are committed to creating and maintaining a diverse and inclusive workplace for all, and the fight for equality and racial justice. We understand the importance of what is going on in the US, and also want to acknowledge the racial issues facing our own countries and indigenous communities. We currently engage in a lot of great work in Diversity and Belonging such as WeNation and Pride Nation, and can work on this to widen our scope.

We've put together a plan on how we as a business can do better to improve our diversity and engage in the fight for equality. We aim to do this both internally amongst our employees, and externally, from working with diverse vendors and artists, to what we project and engage to fans.

2020		
ACTIONS	COMMENTS	TIMING
INTERNAL		
Collect team demographics via You Nation - Global Self-ID	Understand our team demographics across Australia and New Zealand as first step towards structuring our local diversity representation goals.	By August 2020
Establish our local diversity representation goals/targets, to achieve by 2025	This will include developing current talent and recruiting new talent to create a more diverse workforce across all levels of the company, including leadership.	By September 2020
Acknowledgement of country in Aus on email signatures/end of emails, and on all LN and TM websites Commitment to acknowledging ownership of Country when holding all staff events	https://www.commonground.org.au/learn/acknowledgement-of-country	July 2020
Set up an ERG for Embrace Nation, Live Nation's first multi-cultural ERG	see more info here.	July 2020
'Culture Corner' - monthly feature in our newsletter	Each team selects part of Australian/New Zealand culture to highlight and learn from	July 2020
Facilitated discussion on racism with small groups.	Facilitated by LN or external person if possible.	August 2020
Office - Aboriginal art. Aboriginal map framed in the kitchen. Palais Theatre - Local indigenous artist to paint back stage passageway wall with a "road map of the local history"?	https://aiatsis.gov.au/explore/articles/aiatsis-map-indigenous-australia?fbclid=IwAR18eaSn8q8amwq6wX5P97dMqXYn_9nF3YFDrrf02hTr-b6Rs-CASmyJenw	When back in office
NAIDOC Week program	Plan program/activities for the week	November 2020
When holding events for Diversity ERG/ other Misc Office gatherings - make sure to Include people of colour or minority groups as the speakers/entertainment		Immediate
Unconscious Bias Training	Global initiate facilitated by Global Diversity team	TBA (during 2020)

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Dr Tom Calma AO, Reconciliation Australia Co-Chair

EXTERNAL		
Live Nation Village/Ones To Watch	Promoting indigenous and minority group acts	Immediate
Develop relationships with underrepresented groups, including indigenous, LGBTQ, artists with disability		Immediate
Marketing - have set plans to celebrate and raise awareness for the key cultural calendar events (listed below)	Have plan set in 2020 for 2021.	End 2020
The use of diverse images of fans		Immediate
Full review of our vendors and suppliers	Look for opportunities to support minority-owned business where we can	End 2020
Accessibility strategy - Get Skilled Access	Continuing to work with Get Skilled Access on our accessibility across our venues and events. Separate action plan for this - speak to Michelle Rose for further details.	2020/2021
Dual Language Signage across our Australian venues	English and relevant indigenous tongue	By End 2020

2021		
ACTIONS	COMMENTS	STATUS & TIMING
INTERNAL		
Development of an Indigenous Engagement Strategy - delivered via a partnership (e.g. Social Compass and The Barpirdhila Foundation (Indigenous creative industries expert))	Utilize external consultant to create this strategy. Two phased approach: Phase 1: Cultural Responsiveness Review (~1 month) Phase 2: LNA Indigenous Engagement Strategy (~1 month)	2021 - 2022
Indigenous Cultural Awareness training session	External facilitator to run inhouse, all employees to attend. Learning culturally respectful ways of working with, and walking alongside, Aboriginal people, families and communities. https://www.vacca.org/page/services/external-training/cultural-awareness	2021
Encourage the use of our 'volunteer days' to contribute to our community, promote education and awareness	Collate list of opportunities (2020)	2021
Broaden range of artists we promote and establish representation goals for festival lineups and tours throughout the year	Greater focus on growing opportunities for underrepresented/minority artists across our tours and festival lineups. Establish goals for this.	2021-2022
EXTERNAL		
Partnership with MusicNT to achieve: - Live Streaming initiative for regional/remote/underrepresented musicians - Live 'First' Nation initiative • Increase the capacity of regional festivals	- Focus on growing opportunities for regional, remote and/or underrepresented musicians to expose their music nationally and internationally through targeted live streaming initiatives. There are significant potential links with First Nations artists in North America, South East Asia and Europe and a joint approach to providing a platform bringing those acts together and creating new audiences is a really positive initiative.	2021

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<ul style="list-style-type: none"> • Increase the skills base of First Nations Individuals in this industry • Create sustainability within the sector and key connections nationally to grow opportunities • Support the inclusion of First Nation women within programming and broader industry roles. • Mentoring exchanges 	- Supporting regional and remote Festival organisers across/but not limited to the NT to support First Nations festivals as the key place to support First Nations musicians and support First Nations roles in the broader Music industry.	
The use of support artists - use more emerging indigenous/minority artists		2021
Palais Theatre - Allocate Community Fund money to a local program	We have already supported The Torch https://thetorch.org.au/ - explore other options.	2021
Advertising space - dedicate on-site advertising campaigns directing our readers to a number of funds supporting victims' families, bail/bond funds and minority/black-led community organizations.	As seen done by Resident Advisor	2021
Develop relationship with local Iwi and Mob		2021

2022		
ACTIONS	COMMENTS	STATUS & TIMING
INTERNAL / EXTERNAL		
Indigenous employment program in place & Indigenous internship/mentorship/education program within LN and Venues	Providing employment opportunities for indigenous/ minority groups. This includes at our Venues: Train/employ indigenous FOH/Bar staff – these roles provide meaningful, useful skills and experience that can be transferred to other industries and will look good on a CV Cultural awareness training and recruitment strategy required first.	2021 (plan) 2022 (roll out)
Create new 'First Nations' conference days OR budget within each team to attend at least 1 a year	https://aiatsis.gov.au/news-and-events/conferences	2022
Reconciliation Action Plan (RAP) - reflection	https://www.reconciliation.org.au/reconciliation-action-plans/	2022
LN Funding/scholarship for an indigenous or other minority group person to undertake a Music course, Comedian training, Event Management, Lighting or Sound Engineer Course		2022

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CALENDAR OF KEY EVENTS	
January	<i>Invasion Day, 26th January</i>
February	<i>Waitangi Day, 6th February</i>
March	<i>National Close the Gap Day, 19th March Harmony Week</i>
May/June	<i>Reconciliation Week, 27th May – 3th June Mabo Day 3rd June</i>
July (November for 2020)	<i>NAIDOC Week</i>
September	<i>Maori Language Week, 14th - 20th September</i>
December	<i>Human Rights Day, 10th December</i>

List of festivals [here](#).

List of more cultural days [here](#).

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