

From: [Kate Duncan](#)
To: [Committee Social Issues](#)
Cc: [Committee Social Issues](#)
Subject: Re: Inquiry into the state of live music in New South Wales – Post-hearing responses – 16 June 2026
Date: Thursday, 9 July 2026 4:15:45 PM
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Good afternoon,

Thank you for providing supplementary questions for response.

The Push sees strong demand for more all-ages live music experiences in New South Wales, but a number of practical barriers continue to limit how often they can happen, where they can take place, and who can access them.

The major barriers include:

- Venue and licensing settings: Many live music venues are licensed premises, which can make all-ages events more complex to deliver. Additional requirements around supervision, alcohol management, security, risk assessments and event conditions can discourage venues and promoters from programming all-ages shows, even where there is demand.
- Cost and commercial risk: All-ages shows are often less commercially viable than standard 18+ events. Young audiences generally have less disposable income, ticket prices need to remain affordable, and events often require additional staffing, security, insurance, production and compliance costs. Without subsidy or partnership support, the financial risk sits heavily with venues, promoters and artists.
- Lack of suitable spaces: There is a shortage of accessible, safe and youth-friendly venues that are set up for live music but do not rely on alcohol sales as a core part of the business model. This is particularly challenging in regional and outer-suburban communities, where young people may have fewer transport options and fewer local venues.
- Limited pathways for young people to produce events: Young people are often the best people to design events that other young people want to attend, but they need training, mentoring, funding and access to venues to do this safely and successfully. Without this support, all-ages activity can become ad hoc rather than part of a sustainable local music ecosystem.
- Transport and accessibility: For young people under 18, transport is a major barrier. Shows need to be located in places that are safe and accessible, with event times that recognise young people may rely on public transport, parents, carers or community transport.
- Perceptions of risk: There can be a tendency to view all-ages shows as high-risk, rather than as a positive, preventative and culturally important activity for young people. With the right planning, partnerships and support, all-ages events can be safe, well-managed and deeply beneficial for young people, artists, venues and communities.

Best practice in this space is where all-ages shows are treated as part of the live music ecology, not as a special exception. This includes:

- Partnerships between venues, government, youth organisations and industry, so

that responsibility for risk, cost and delivery is shared.

- Dedicated funding for all-ages events, including support for production, artist fees, venue hire, security, access costs, marketing and youth-led event teams.
- Youth-led programming and event delivery, where young people are trained and supported to curate, promote and deliver events for their peers.
- Clear guidance for venues and promoters, so there is a shared understanding of how to deliver all-ages events safely within licensing and regulatory requirements.
- Use of non-traditional and community-based spaces, including town halls, arts centres, schools, libraries, youth centres and outdoor spaces, particularly in communities without established live music venues.
- Affordable pricing and free entry models, supported by public investment, so cost does not exclude young people from participating in live music.

A useful best practice example is Victoria's Amplify program, previously known as FReeZA, which has supported all-ages, drug, alcohol and smoke-free live music events for more than 25 years. Delivered through local government and community organisations, the model supports young people to plan, promote and deliver live music events in their own communities, with training and youth worker support around event management, programming, risk, marketing, budgeting and evaluation.

The strength of the model is that it does not simply fund one-off events. It builds local youth event teams, creates practical pathways into the music industry, supports young people to make decisions about the events they want to attend, and gives councils and communities a safe and structured way to deliver all-ages live music.

Through The Push's current work supporting Amplify across Victoria, we see the value of this model in building confidence, skills and connection for young people, while also supporting local artists, venues and communities. In 2026, Amplify supports 61 youth-led committees across Victoria.

For New South Wales, a similar model could help address several of the current barriers to all-ages live music by combining dedicated funding, youth-led event teams, local partnerships, training, and clear delivery support. This would help create a more regular pipeline of safe, affordable and accessible all-ages shows across metropolitan, regional and outer-suburban communities.

The Push's view is that New South Wales has an opportunity to lead nationally by establishing a more coordinated all-ages live music framework. This could include all-ages event grants, youth event teams, clearer venue guidance, and partnerships with local councils, music venues and youth organisations to create a regular pipeline of safe, affordable and youth-led live music events across the state.

Regards,

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