

CONTEMPORARY MUSIC FUND GRANT PROGRAM

**973. Ms C.M. ROWE to the Minister for Culture and the Arts:**

I refer to the McGowan Labor government's \$3 million commitment to supporting WA's contemporary music industry. Can the minister outline to the house how the \$1 million grants program for contemporary musicians, as part of the contemporary music fund, is delivering financial assistance to musicians who need support for marketing, promotional, performance, recording and production costs; and how many applicants has the \$1 million grants program supported to date?

**Mr D.A. TEMPLEMAN replied:**

I thank the member for Belmont for her question. This is a great election commitment that is being delivered to a very important industry to Western Australia—the contemporary music industry. We know, of course, that Western Australia has a tremendous history of producing remarkable musicians and musical artists who go on to share their talents and creativity with the world. In Western Australia, we believed, in coming to government and as an election commitment, that we should invest more in our contemporary music industry and, indeed, in contemporary music artists, and that is why we introduced the contemporary music fund—a \$3 million commitment over four years, which would focus on some key elements. The first theme is the support, nurturing and encouragement of our contemporary music artists, particularly those emerging artists. We wanted to focus on and target Indigenous performers and creatives, women, and people from diverse backgrounds and experiences. I am very pleased that the member for Belmont asked this question because already, of course, as part of this program, some 55 individuals have been recipients of the grants program, including great contemporary artists like Katy Steele, Carla Geneve and San Cisco, to name a few. These artists are from all across Western Australia. Included in the commitments has been the focus on our regions.

In June this year, we saw—the member for Central Wheatbelt may be aware of this—the demos from the wheatbelt, which was part of that first stage of the program celebrating and supporting artists in the wheatbelt. In the Kimberley, member for Kimberley, there was some tremendous support, which was the second stage of the program undertaken by Western Australia Music. Under that program, some 95 applicants applied for the Kimberley program, and 10 of those artists from across the region were selected to participate. It means that we understand that if we are going to have a broad, diverse economy, investing in the creative industries is important. An important component of that is our musicians and our contemporary music, because that, of course, feeds our live venues. As the member for Perth and others would know, we are seeking to continue to activate our live music venues so that more of our Western Australian artists have an opportunity to perform to Western Australian audiences and then travel on to other experiences.

I am very pleased that WAM is also supporting artists at an international and national level through Bigsound and the Asia music exchange program. Again, it is underpinning this government's commitment to looking to the northern corridor, through to South-East Asia, because that is a very, very important part of our economy and trade but, of course, also is supported through cultural exchanges. This is an important component of that. The NAIDOC Music Awards is an event that aims to highlight, acknowledge and recognise the talent of our wonderful Western Australian Indigenous musicians, singers and songwriters. This event will create a platform for aspiring Indigenous artists. We know, and the member for Kimberley knows so well, the tremendous history of Indigenous artists like the Pigram Brothers and others who have come from the Kimberley and now perform regularly on the world stage and, indeed, promote Western Australia through their tremendous contemporary music. A large number of contemporary artists are being supported. We are rolling out this program. Through the Girls Rock! program, for example, which will run over the next four years, we are supporting young women who are emerging musicians and artists. It is all good news. At the same time, we are investing in safer venues, an initiative that was criticised by members opposite, of course. We know that by making those venues safer for performers, particularly those people who are vulnerable —

**Mr A. Krsticevic** interjected.

**Mr D.A. TEMPLEMAN:** What are you cracking about now? Are you up again? Do you want to have a go, do you? Do you want to have a go at the safer venues, do you? Do you want to have a go at the safer venues again? You are a disgrace for that, because they know —

**The SPEAKER:** Excuse me. I call to order the member for Carine and the minister, who is just about to end his long spiralling speech.

**Mr D.A. TEMPLEMAN:** We believe very strongly in making sure that when we are creating and supporting live venues, they are safe. That is why we have invested through the contemporary music fund \$60 000 towards making sure that those venues are safe.

**Mr A. Krsticevic** interjected.

**The SPEAKER:** Member for Carine!

**Mr D.A. TEMPLEMAN:** That of course was criticised and panned by the member for Carine and the member for Hillarys. Having a go at that, when it was a program that was supported and developed by —

Several members interjected.

**The SPEAKER:** Minister, sit down. Member for Carine, I call you to order for the second time. Next question.