

Item 2.

Public Exhibition - Busking Policy and Guidelines Review

File No: S122196.001

Summary

This report proposes that a draft Local Approvals Policy for Busking and Cultural Practice be placed on public exhibition. It is the result of an extensive process of research and consultation.

In April 2014, the City of Sydney adopted its live music and performance action plan. Within this, the City committed to reviewing its busking policy to identify ways to simplify the busking framework, explore opportunities to support busking and promote buskers to the general public, retail operators, landowners and event producers.

The review has been completed and draws upon research commissioned by the City of Sydney and independently conducted, as well as policies and program examples from some of the best busking cities in the world.

Central to the review, in March 2017, the City released a Discussion Paper titled “Busking in the City of Sydney” and called for public feedback on a series of talking points through the Sydney Your Say website. Feedback to the Discussion Paper has been analysed alongside one-on-one consultation with City staff, buskers, community members and a broader stakeholder workshop. Feedback from all sources is overwhelmingly supportive of busking, recognising the important contribution buskers make to the creative life and the lived experience of Sydney for residents, workers and visitors alike. The review has identified six priorities for the City to better support and manage busking.

The key finding from the review is an opportunity to reform the regulatory framework that manages busking in Sydney. This reform would replace the current system for issuing approvals to busk on public land with a new permit system. The new permit system is intended to simplify and clarify the conditions applying to different types of busking acts. The new permit system will focus on the impact of busking performances on their environment and classify them according to their level of impact. This will replace the current system which seeks, at times imprecisely, to classify buskers by the nature of their act.

The proposed permit categories based on impact are seen as a way of broadly capturing all eligible busking activities by using a measurable set of criteria, regardless of nuance or the particulars of any given act or any new performance trends that may emerge over time. Importantly, the proposed categories consider the volume and nature of sound an act will generate in assessing its impact, as well as size, scale and any potential hazards.

The proposed permit system and the six priorities for busking in Sydney are outlined in an accompanying Policy and Guidelines Review document to be read alongside the proposed new Local Approval Policy for Busking and Aboriginal and Torres Strait Islander Cultural Practice.

Recommendation

It is resolved that:

- (A) Council approve the draft Local Approvals Policy for Busking and Aboriginal and Torres Strait Islander Cultural Practice, as shown at Attachment A to the subject report, for public exhibition for a minimum of 42 days in accordance with the requirements of the Local Government Act 1993;
- (B) Council note the draft Protocols for the practice of Aboriginal and Torres Strait Islander Culture in public places, as shown at Attachment C to the subject report, for public exhibition alongside the draft Policy;
- (C) Council note that staff will work with the busking community and the public to develop a Busking Code of Practice during the public exhibition period of the Local Approvals Policy for Busking; and
- (D) authority be delegated to the Chief Executive Officer to make minor changes to the draft Local Approvals Policy for clarity or correction of drafting errors prior to public exhibition.

Attachments

- Attachment A.** Draft Local Approvals Policy for Busking and Aboriginal and Torres Strait Islander Cultural Practice 2018
- Attachment B.** Busking Act Categories
- Attachment C.** Draft Protocols for the Practice of Aboriginal and Torres Strait Islander Culture in Public Places
- Attachment D.** Example Code of Practice for Busking - "Sydney Busking Code"

Background

1. Busking in the City of Sydney is currently managed under an Interim Busking Policy and Interim Busking Guidelines. These documents were adopted in 2011.
2. In 2014, Council adopted its Live Music and Performance Action Plan. Within this, the City committed to reviewing its busking policy to identify ways to simplify the busking experience, explore opportunities to support busking, and promote buskers to the general public, retail operators, landowners and event producers. This commitment arose from recommendations of the Live Music Taskforce and was reinforced by consultation undertaken to support the Live Music and Performance Action Plan.
3. This commitment complements the Creative City: Cultural Policy and Action Plan 2014 – 2024. Adopted in August 2014, this Plan identifies ‘precinct distinctiveness’ and creativity in the public domain as a strategic direction. This strategic priority highlights the need for creativity to be visible on the streets of Sydney, in both a planned and unplanned way.
4. Both Action Plans focus on reducing regulatory ‘red tape’ barriers to cultural activity and participation. Hence, the review of the City’s busking policy prioritises an evaluation of the current regulatory and compliance framework used to issue busking permits and monitor busking activities.
5. A review of the City’s busking policy and program is timely as the city undergoes significant transformation through the new Light Rail corridor and a large number of property developments affect open spaces throughout the CBD. At this time there are fewer places for buskers to perform and considerably more background noise for them to compete with. It could be said that buskers are currently experiencing unusual stressors. On the flip side, this construction in the city is making way for a pedestrianised George Street and other new public spaces that will provide an increase in busking-suitable public space in the near future.
6. In 2016, a Pilot Program for busking in Pitt Street Mall was introduced to trial a more hands-on approach to regulating busking activity in high traffic pedestrian areas. Pitt Street Mall offers buskers one of the most lucrative locations to busk in the country. The pilot guidelines were developed to provide a more equitable access to Pitt Street Mall pitches for more buskers, and to minimise the impact of regular, repeat acts on neighbouring businesses and residents.
7. The busking policy review occurs after the governance of Circular Quay and Darling Harbour (two of Sydney’s busiest busking locations) has been transitioned from the Sydney Harbour Foreshore Authority to Property NSW, and council mergers across NSW, such as the newly formed Inner-West Council, have resulted in new Local Government Areas with a need to rework their previous policies. This timing provides the City of Sydney with an opportunity to take a leadership position in the management, support and regulation of busking across greater metropolitan Sydney in pursuit of a more consistent regulatory landscape for buskers to negotiate and comply with.

8. Review Methodology:
 - (a) In 2015, the City undertook research on community attitudes towards busking in and around Pitt Street Mall. The researchers conducted over 300 quantitative interviews with business owners, residents and visitors to the area. This research has informed the busking policy review.
 - (b) Later that year, Julia Quilter and Luke McNamara of the University of Wollongong published an academic review of busking policy and legislation in Sydney and Melbourne. Titled “Long May the Buskers Carry on Busking: Street Music and the Law in Melbourne and Sydney” the paper drew upon independent consultation with buskers, compliance officers and staff of both councils to appraise the efficacy of busking regulations. This research has informed the busking policy review.
 - (c) In 2017, the City prepared a report on the City of Sydney busking policy and guidelines. The report reviewed local and international literature on busking and conducted interviews with stakeholders and performers in the city. This review formed the basis of a Discussion Paper developed by City staff to stimulate feedback on the current busking policy.
 - (d) The City of Sydney’s Discussion Paper, titled “Busking in the City of Sydney” covers a broad range of areas, including costs and processes for getting a permit, places where busking can occur, navigating different landowners and jurisdictions, the current City of Sydney Policy and Guidelines, strategies for monitoring busking impacts and compliance, access to high value pitches, investigating the development of new or unused pitches, opportunities for government agencies to collaborate and projects that would increase the skills and promotion of buskers. The Discussion Paper was released, with an accompanying survey through the Sydney Your Say engagement portal. An open call for feedback received 72 submissions to the discussion. Thirty-three per cent of submissions were made by buskers, the rest were from a balanced mix of businesses, residents and visitors to the City of Sydney.
 - (e) After reviewing the submissions to the Discussion Paper, a workshop was conducted with a broad range of stakeholders including buskers, businesses, residents, arts advocacy organisations and representatives from other council areas. The workshop discussed the Sydney Your Say feedback and invited participants to offer further, more detailed feedback and imaginatively propose models for busking regulation and alternative guidelines.
 - (f) In addition, extensive consultation was carried out with relevant City of Sydney internal staff and the City's Aboriginal and Torres Strait Islander Advisory Panel.
9. The City of Sydney plays two roles in relation to busking:
 - (i) As a creative city that strives to support cultural activity, participation and interaction, the City of Sydney supports busking and the contribution buskers make to the city’s character and cultural industries.

- (ii) As the governance authority that regulates the use of public space to ensure the safety, amenity and harmonious enjoyment of these spaces for all, the City of Sydney must establish the rules and a regulatory framework for busking on public land.
10. The policy and guidelines review aims to consider both these responsibilities in equal measure. Proposed changes to the regulation of busking in Sydney have been established in consultation with buskers, businesses, residents and visitors to the City of Sydney and draw upon learnings from the world's best busking cities.
11. The review has identified six priorities for the City to better support and manage busking.

(i) Recognise that the practice of Aboriginal and Torres Strait Islander cultures is not busking and requires a separate regulatory approach

The cultural identity and expression conducted by Aboriginal and Torres Strait Islander people currently on busking permits is part of the continued practice (including performance, storytelling and arts) of Aboriginal and Torres Strait Islander cultures and should be considered as distinct from busking. Although, like busking, this cultural practice takes place in the public domain and is often met with financial reward from audiences, the purpose of the performance is the continuation of cultural heritage and is more accurately (and respectfully) associated with cultural identity, ceremony and cultural exchange.

It is proposed that the new Local Approval Policy for Busking outline criteria by which the practice of Aboriginal and/or Torres Strait Islander cultures in public places may be exempt from requiring an approval (permit). This exemption will be supported by a set of protocols outlining a best practice approach to the practice of Aboriginal and Torres Strait Islander culture in public places.

This proposal is supported by research undertaken by Terri Janke and Co, looking at national and international precedent for policy addressing the rights of Indigenous people, and input from the City's Aboriginal and Torres Strait Islander Advisory Panel.

(ii) Advocate for consistent busking rules and / or permit systems across Sydney

The number one priority articulated by buskers in all consultation and research conducted was the need for a single permit system and consistent guidelines across greater Sydney.

Buskers are required to negotiate different policies and guidelines for each jurisdiction across metropolitan Sydney. A separate permit is required to busk in Circular Quay and Darling Harbour (Property NSW governed) and any other Local Government Area. These permits often come with fees and their guidelines are far from consistent, which makes obtaining and complying with multiple permits costly and confusing for buskers.

The City will investigate and advocate for systems that increase consistency and facilitate permit transfer between jurisdictions.

(iii) Make information about busking clearer and more easily accessed, for everyone

Research and consultation suggests that a significant number of buskers are not abiding by current guidelines because they either do not understand the guidelines or the guidelines are impossible to self-monitor.

Currently, to understand the full range of rules and responsibilities of busking in Sydney a busker has to read a busking policy, busking guidelines, interim guidelines for busking in Pitt Street Mall and the conditions of their Busking Permit. In addition, they are required to consult a set of Busking Locations Maps. This complex tangle of inter-connected documents and their “legal-speak” style may be counter-productive to the purpose of these guidelines – to communicate the rules of busking to buskers. There is evidence that buskers will benefit from a far more straight-forward, straight-talking code for busking.

Currently, information about busking is only available in English and there are few visual resources available to buskers who may have limited literacy to help illustrate how they should conduct their performances. Likewise, the current busking guidelines almost exclusively focus on what not to do rather than articulating the right ways to busk.

Busking resources will be updated to provide clear visual communications, in multiple languages, that demonstrate both the dos and the don'ts of busking in Sydney.

It is proposed that during the exhibition period, the City consult with local buskers to develop a "Sydney Busking Code". This will provide a guidance to those busking within the City as to matters including busking etiquette, appropriate approaches to conflict resolution and the management systems of popular pitches. The Code will ultimately be approved by the Chief Executive Officer and is intended to be a living document which will be able to be reviewed and amended as necessary from time to time. The Code will accompany the more stripped-back, regulation-focused local approvals policy.

(iv) Change the language we use to describe busking (to facilitate cultural change)

Buskers make sound not noise, and the payments they receive from audiences are not donations. Donations are for charities, whereas buskers get paid a taxable income. The language the City uses to describe and regulate busking has an impact on the way buskers are perceived and valued in the community.

Feedback to the Busking Discussion Paper highlighted a disconnection between how buskers see themselves and how the community view busking. Over half of the buskers who responded described busking as a profession and a legitimate source of income, whereas 20 per cent of the non-buskers surveyed described busking as a good alternative to welfare. Many respondents conflated beggars, protestors and those preaching religious beliefs with buskers. Not a single response from a non-busker expressed concerns about the safety of buskers when performing alone in public. On the other hand, 25 per cent of buskers spoke of their concerns for their own safety from theft or violence when busking.

Using carefully chosen language in our policy documents and guidelines may help facilitate a shift in public perceptions of busking, help recognise the activity as a cultural industry and build empathy and respect for these performers.

Whilst guidelines are intended to minimise the negative impacts and risks associated with busking, the language used should be balanced and should not be so focused on articulating risks that it demonises buskers who are, by and large, very well organised and respectful contributors to our communities.

(v) Advocate and act for a more busker-friendly city

Most of the common issues associated with busking can be remedied by providing more spaces and better infrastructure for buskers across the city.

High volume sound, back-to-back performances and the repetition of certain acts in certain places are the most common complaints that the public make about buskers. Opening up more locations across the city will reduce the reliance on certain key pitches that can suffer from over-supply of buskers, and disperse performers through new locations. This will reduce competition, increase access and diversify the frequency of certain acts in certain locations.

The City will work in partnership with landholders and neighbouring Councils to actively increase the number of quality, defined public busking pitches in Sydney and will encourage busking programs in privately held, unexpected places.

(vi) Simplify and clarify busking regulation and better involve buskers in writing the rules

It is easy to break the current busking guidelines without even knowing it. For example, the Pitt Street Mall pilot guidelines stipulate a decibel limit on volume produced by an act to be captured at 6 metres from the source of the sound. It is impossible for a solo busker to gauge their own volume from 6 metres away during their performance.

Even when the criteria set out in the guidelines are possible to achieve, they are often difficult to interpret or require complicated subjective or expert measurements to assess.

The key finding from the review is an opportunity to reform the regulatory framework that manages busking in Sydney. This reform would replace the current system for issuing approvals to busk on public land with a new permit system. The new permit system is intended to simplify and clarify the conditions applying to different types of busking acts.

The new permit system will focus on the impact of busking performances on their environment and classify them according to their level of impact. This will replace the current system which seeks, at times imprecisely, to classify buskers by the nature of their act, which in itself can be open to interpretation.

The permit categories based on impact are seen as a way of broadly capturing all eligible busking activities by using a measurable set of criteria, regardless of nuance or the particulars of any given act or any new performance trends that may emerge over time. Importantly, the proposed categories consider the volume and nature of sound an act will generate in assessing its impact, as well as size, scale and any potential hazards.

High Impact acts will be subject to more restrictive conditions than Low Impact acts, and through working with the City and busking peers, acts categorised as High Impact may choose to alter their performance to be reclassified as Low Impact. Likewise, a Low Impact act causing adverse issues or receiving valid complaints may be reclassified as High Impact.

12. The proposed new permit system has been designed to provide:
 - clear cut conditions for holding a busking permit;
 - a scale of permit conditions proportionate to the level of environmental impact of an act;
 - an opportunity to troubleshoot potential issues through a pre-permit assessment;
 - common sense, self-assessable rules to adhere to;
 - accessible, adaptable and responsive guidance for how best to busk in Sydney; and
 - an incentive to monitor and alter performances to minimise adverse impacts and a means of applying additional controls to those acts that are causing concerns.

13. The draft Local Approvals Policy for Busking proposes the following changes to the regulation of busking:
 - (a) Permits
 - (i) categorise busking acts by the kind of impact they have on their surrounds;
 - (ii) consider use of space, higher risk activities, volume and the type of sound being produced in assessing the potential impact of an act;
 - (iii) issue busking permits based on categories of impact and apply a set of conditions to each permit type. This will mean the conditions applying to the busker's act are the same as the conditions applying to their permit;
 - (iv) issue permits for High Impact acts, Low Impact acts and Extended Duration acts;
 - (v) apply time limits on performances for each of the permit types:
 - a. two hours per location per day for Low Impact,
 - b. one hour per location per day for High Impact,
 - c. eight hours per location per day for Extended Duration;
 - (vi) require any act that is considered to potentially meet the criteria for High Impact to attend an assessment. The assessment is to ascertain whether the act is performed safely and how much of an impact it is likely to have on neighbouring residents and businesses;

- (vii) at an assessment, a busker who meets the criteria for a High Impact Permit will have the opportunity to work with the assessors to find ways to make their act Low Impact if they wish it to be;
 - (viii) conversely, should a Low Impact busker have repeated legitimate complaints made about their act or cause repeated public disturbances, they can be required to attend an assessment and could be re-classified as High Impact. This will provide an incentive to maintain a considered volume and to manage any adverse impacts an act might be making; and
 - (ix) allow larger group acts (5 or more individuals) the opportunity to be assessed for a High Impact busking permit. Currently groups of 5 or more are not permitted.
- (b) Times
- (i) delay the permissible start time for busking performances from 7am to 8am, in line with the City's neighbourhood noise guidelines for playing musical instruments or using PA systems that may be heard in neighbouring premises. This is purely for policy consistency.
- (c) Locations
- (i) abandon the current Busking Site Maps;
 - (ii) provide buskers with the criteria by which the City would assess and select eligible busking sites (ie ample performance space and pedestrian zones) and allow them to self-assess the suitability of a space for their act;
 - (iii) authorised persons have the power to 'move on' any busking act at any time where there is a legitimate reason to do so; and
 - (iv) keep busking pitches 100m apart. Having minimum spacing between pitches is a useful tool for volume control. ie "if you can be heard at the next busking pitch, you are playing too loud".
- (d) Special Busking Locations
- (i) areas formerly called "Restricted Busking Sites" to be renamed "Special Busking Sites" e.g. Pitt Street Mall;
 - (ii) Special Busking Sites are locations with additional performance conditions, programmed sets or busker-managed queuing or booking systems. These systems help facilitate equitable access to popular pitches for a diverse range of buskers; and
 - (iii) the conditions applying to Special Busking Sites will be outlined in a Sydney Busking Code and will be developed in consultation with buskers and neighbouring residents or businesses. The Busking Code is intended to be updated from time to time without requiring a policy review or Council approval and will allow City staff and the busking community to be more flexible and responsive in managing high-traffic busking sites and also to enable new locations to be added as they are created as a result of development.

- (e) Sales
 - (i) remove the restrictions on selling products and artworks, because:
 - a. The City aims to remove obstacles for the creative sector to build industry and commercial opportunities, to survive and thrive;
 - b. in an increasingly cashless world, selling products for a fixed fee could help increase busking income when “cash tips” are on the decline;
 - c. the world has moved on from CDs and DVDs and performers need to be agile and responsive in how they sell their work;
 - d. allowing a musician to sell a CD but not allowing a visual artist to sell a reproduction of their work is a double standard;
 - e. merchandise for popular buskers could make for a unique souvenir for visitors to Sydney, contributing to the tourist experience; and
 - f. the proposed conditions still expressly require that the sale of products or merchandise must be secondary to the busking performance and must not be delegated to another person. These are not ambiguous conditions and can be easily enforced.
- (f) Obligations, suspensions and modifications
 - (i) it is recommended that heavy-handed guidelines around offensive behaviour, damage to public property, or causing a disturbance or nuisance are not included in the policy. These are unlawful activities under other legislation that are forbidden to any user of public space and should be a police matter.
- (g) Sound and volume
 - (i) measured volume limits and amplification has not been addressed in the policy as it is not recommended that any volume or amplification conditions be introduced;
 - (ii) amplification restrictions are not recommended because:
 - a. the volume of amplified instruments is easy to control as it can be turned down;
 - b. the sound produced by the types of instruments that use amplification can be more melodic and less intrusive in its nature;
 - c. the nature of the sound of the types of instruments that usually don't require amplification, such as drums, bagpipes and brass instruments, tends to be more repetitive and intrusive and very loud even without amplification; and

- d. volume of all busking performances needs to be considered and controlled regardless of amplification. Volume management is about exercising sensitivity on a case-by-case basis, respecting the varying needs of others and learning how to adapt to pitch conditions on any given day. Setting fixed restrictions and rules does not encourage collaborative, empathetic reasoning; and
- (iii) no measurable volume limits are recommended because:
- a. there is no evidence that using volume limits is an effective way to reduce volume impacts of busking;
 - b. set volume limits are extremely difficult for City Rangers to monitor with consistency and inconsistent enforcement of the busking policy tends to lead to further noncompliance by some buskers;
 - c. a solo busker is unable to measure their own volume with a decibel reading at 6 metres while performing, so dB readings are not self-assessable;
 - d. set volume limits assume that the busker has the required equipment to accurately measure their dB reading;
 - e. like a speed limit, a volume limit gives a busker a volume “to aim for” rather than guiding them towards an appropriate volume setting for their space on that day; and
 - f. it is recommended that guidance on identifying and assessing the appropriate volume to play at be included in a Sydney Busking Code rather than the policy or permit conditions.

Key Implications

Strategic Alignment - Sustainable Sydney 2030 Vision

14. Sustainable Sydney 2030 is a vision for the sustainable development of the City to 2030 and beyond. It includes 10 strategic directions to guide the future of the City, as well as 10 targets against which to measure progress. This policy is aligned with the following strategic directions and objectives:
- (a) Direction 5 - A Lively and Engaging City Centre - in unprompted, open-text submissions, sixty-six per cent of respondents to the Busking Discussion Paper identified that busking brings life and vibrancy to city streets. Busking in Pitt Street Mall regularly attracts large enthusiastic crowds while unexpected acts on street corners bring delight into the every day.
 - (b) Direction 6 - Vibrant Local Communities and Economies - in unprompted, open-text submissions, over one third of respondents to the Busking Discussion Paper valued the presence of busking for improving mood, enhancing wellbeing and contributing to a sense of community connection. Busking is widely considered an economic driver in busy tourist destinations and provides a legitimate income source for creative professionals.

- (c) Direction 7 - A Cultural and Creative City - busking actively contributes to a number of strategic priorities of the City's Cultural Policy including: creativity in the public domain; increased avenues for creative participation; and the sustainability of the creative sector.

Organisational Impact

15. The operational management of the City's busking program has recently moved from the Culture and Creativity team (City Life) to the Venue Management team (City Services).
16. There will be operational and administrative impacts of replacing the existing busking permits with a new set of busking permits. The operational roll-out of a new permit system will require detailed planning, correspondence with all buskers on current permits, and dedicated budget and staff hours to implement.
17. Once implemented, the operational management of the new permit system will have no long-term organisational impact.

Risks

18. Operational risks associated with implementing the proposed new policy are considered to be low and have been explored by City staff. There has been internal consultation with staff across impacted areas of the City during the development of the draft documents. Further consultation and consideration will be given to the operational impact of implementing the policy during the exhibition period.
19. Public consultation on the impacts of implementing the new policy system is required to identify any risks in relation to the City's support of busking and buskers.
20. The proposed changes to the busking permit system will place additional restrictions on certain musicians (drummers, for example). Previously these musicians have not been required to observe any special conditions based on the nature of their act. This could have relationship management impacts with these buskers and potential reputational risks for the City with the live music sector.

Budget Implications

21. The implementation of a new permit system will require dedicated funds. A budget has been allocated for the implementation of the new policy and permit system in the Strategy and Urban Analytics 2018-19 budget.
22. A budget for community engagement and consultation during the public exhibition period for the new policy has been allocated in the 2018-19 Strategy and Urban Analytics budgets.

Relevant Legislation and City of Sydney Policies

23. Local Government Act 1993.
24. Local Government (General) Regulation 2005.
25. Creative City Cultural Policy and Action Plan 2014 – 2024.

26. Live Music and Performance Action Plan 2014.

Critical Dates / Time Frames

27. The anticipated time frame for public exhibition, consultation, revision and adoption of the new Local Approval Policy for Busking is as follows.

17 September 2018	Council Meeting (approval to exhibit)
September - October 2018	Public Exhibition Period Consultation with Buskers and community stakeholders Development of "The Busking Code".
November 2018	Review of submissions
10 December 2018	Council Meeting (approval and adoption)
January 2019	Implementation

Options

28. The current busking permit system and guidelines do allow us to manage busking in the city, albeit with shortcomings as outlined in this report, and could be maintained.
29. The proposed changes to the permit system reflect community sentiment for better management of loud, repetitive and back-to-back performances in busy busking locations, and clearer guidelines for buskers to adhere to. The proposed permit system aims to address the common issues that arise from busking in Sydney and install a more effective model for managing busking long-term.
30. If the public exhibition and feedback identifies poor support or objection to the implementation of the new Local Approvals Policy for Busking and busking permit system, the current busking policy and guidelines could be refreshed and maintained.

Public Consultation

31. The Local Approval Policy will be placed on public exhibition for at least 28 days, with submissions being able to be made for at least 42 days in accordance with the requirements of section 160 the Local Government Act 1993. The related documents will also be placed on public exhibition on conjunction with the Local Approvals Policy to assist the public in understanding the proposed policy direction.

32. In accordance with clause 77 of the Local Government (General) Regulation 2005, public notice of the draft local approvals policy will be given in at least one local newspaper circulating in the local government on at least two occasions, as well as on Council's website.
33. This policy review is an action of the City's Live Music and Performance Action Plan. The plan was developed in consultation with a Live Music Taskforce established by the City.
34. Greater support for busking is also identified in the City's Cultural Policy and Action Plan and contributes to strategic priority one: precinct distinctiveness and creativity in the public domain. The Cultural Policy and Action Plan is the result of extensive consultation with the creative industries, cultural sector and broader community.
35. For the Busking Policy and Guidelines Review, significant public consultation has already taken place, including several commissioned studies, the exhibition of a discussion paper, workshops and targeted consultation.
36. Further consultation will be conducted during the exhibition period including a survey, focused workshops with buskers, and internal and external consultation with key stakeholders.
37. A report on the outcomes of public consultation and feedback on the policy will be provided with the final draft of the Local Approvals Policy for adoption by Council.

KIM WOODBURY

Chief Operating Officer

Lisa Colley, Manager Cultural Strategy