

22 June 2026

At the conclusion of the Environment and Climate Change
Committee

Cultural, Creative and Nightlife Committee

Agenda

- 1. Confirmation of Minutes**
- 2. Statement of Ethical Obligations and Disclosures of Interest**
- 3. Post Exhibition - Amended Busking and Aboriginal and Torres Strait Islander Cultural Practice Policy and Sydney Busking Code**
- 4. Grants - Cultural Grants**

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1. Register to speak by calling Secretariat on 9265 9702 or emailing secretariat@cityofsydney.nsw.gov.au before 10:00am on the day of the meeting.
2. Check the recommendation in the Committee report before speaking, as it may address your concerns so that you just need to indicate your support for the recommendation.
3. Note that there is a 3 minute time limit for each speaker (with a warning bell at 2 minutes) and prepare your presentation to cover your major points within that time.
4. Avoid repeating what previous speakers have said and focus on issues and information that the Committee may not already know.
5. If there is a large number of people interested in the same item as you, try to nominate 3 representatives to speak on your behalf and to indicate how many people they are representing.

Committee meetings can continue until very late, particularly when there is a long agenda and a large number of speakers. This impacts on speakers who have to wait until very late, as well as City staff and Councillors who are required to remain focused and alert until very late. At the start of each Committee meeting, the Committee Chair may reorder agenda items so that those items with speakers can be dealt with first.

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Item 1.

Confirmation of Minutes

Minutes of the following meetings of the Cultural, Creative and Nightlife Committee are submitted for confirmation:

Meeting of 16 February 2026

Item 2.**Statement of Ethical Obligations**

In accordance with section 233A of the Local Government Act 1993, the Lord Mayor and Councillors are bound by the Oath or Affirmation of Office made at the start of the Council term to undertake their civic duties in the best interests of the people of the City of Sydney and the City of Sydney Council and to faithfully and impartially carry out the functions, powers, authorities and discretions vested in them under the Local Government Act 1993 or any other Act, to the best of their ability and judgement.

Disclosures of Interest

Pursuant to the provisions of the Local Government Act 1993, the City of Sydney Code of Meeting Practice and the City of Sydney Code of Conduct, Councillors are required to disclose and manage both pecuniary and non-pecuniary interests in any matter on the agenda for this meeting.

In both cases, the nature of the interest must be disclosed.

This includes receipt of reportable political donations over the previous four years.

Item 3.

Post Exhibition - Amended Busking and Aboriginal and Torres Strait Islander Cultural Practice Policy and Sydney Busking Code

File No: X130950

Summary

In our local area, the rules regarding busking in public places are outlined in the Busking and Aboriginal and Torres Strait Islander Cultural Practice Policy (the Policy) and the Sydney Busking Code (the Code).

On 17 November 2025, Council resolved to undertake an urgent review of the Policy and Code. The resolution requested City staff consult with the busking community, investigate increasing the number of safe busking sites on George Street, and consult with the light rail operator on the safety implications of any proposed changes.

Online and in-person consultation with buskers took place throughout December 2025 and January 2026, providing buskers with the opportunity to suggest new sites and changed arrangements. A draft amended Policy was reported to Council with the following changes:

- simplification of language
- removal of amplification as a criterion for a high impact act
- reinstatement of 2 busking pitches in Pitt St Mall for low impact acts
- allowance for busking on all of George Street except for 3 locations which have caused safety concerns or amenity impacts for residents
- reinstatement of the 2-hour duration for busking on George Street for low impact acts
- inclusion of safety guidance for busking around light rail.

The Policy and Code were placed on public exhibition from 24 February to 7 April 2026. A summary of consultation activity and responses is outlined in an attached Engagement Report.

The feedback indicates the Policy is broadly supported by buskers, residents and businesses and it is recommended the Policy be adopted as exhibited and implemented as soon as practicable.

Amendments to the Code, especially changes to Special Busking Sites, received mixed feedback and some further amendments are proposed. These are:

- updated guidance regarding safety when busking beside light rail tracks
- inclusion of permissible busking times in the Code, to reiterate and clarify the times of day when busking is allowed
- limited busking outside World Square on Fridays and Saturdays only.

The majority of feedback received related to compliance with the policy, noting most issues related to busking are not about the policy settings, but arise from buskers failing to comply with the Policy.

If adopted, when the amended Policy and Code are implemented, the City will undertake a period of increased monitoring of popular busking locations. This proactive monitoring of busking will focus on educating buskers about the updated Policy and Code in the first instance, supporting buskers to understand and comply with the rules. However, for buskers who demonstrate repeated non-compliance with the Policy and Code, enforcement action will be taken. This may include the issue of a fine, having a permit modified from Low Impact to High Impact, or having a permit suspended or revoked in accordance with the process under the Local Government Act 1993, as outlined in section 19 of the Policy.

A new interactive digital version of the Sydney Busking Code has been developed which provides a more accessible and responsive way to navigate the rules related to busking, as well as a platform for buskers to provide feedback to the City and receive notification about activities or issues impacting busking sites. A beta version of the digital Code will be trialled over the next 6 to 12 months.

Recommendation

It is resolved that:

- (A) Council note the feedback outlined in the Engagement Report, as shown at Attachment A to the subject report;
- (B) Council adopt the Busking and Aboriginal and Torres Strait Islander Cultural Practice Policy (the Policy), as shown at Attachment B to the subject report;
- (C) Council note the Sydney Busking Code (the Code), as shown at Attachment C to the subject report, a guidance document to be published alongside the Policy; and
- (D) authority be delegated to the Chief Executive Officer to make minor amendments to the Busking and Aboriginal and Torres Strait Islander Cultural Practice Policy and Sydney Busking Code in order to correct any minor drafting errors and finalise design, artwork and accessible formats for publication.

Attachments

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| Attachment A. | Engagement Report - Amended Busking Policy and Code, Public Exhibition |
| Attachment B. | Busking and Aboriginal and Torres Strait Islander Cultural Practice Policy |
| Attachment C. | Sydney Busking Code |

Background

1. In our local area, the rules regarding busking in public places are outlined in the Busking and Aboriginal and Torres Strait Islander Cultural Practice Policy (the Policy) and the Sydney Busking Code (the Code). The Policy was last updated in September 2025.
2. Following concerns raised by buskers, on 17 November 2025, Council resolved to undertake another review of the Policy and Code. The resolution requested City staff consult with the busking community regarding recent changes to the Policy and Code, investigate increasing the number of safe busking sites on George Street, and consult with the light rail operator, Transdev, on the safety implications of any proposed changes. This consultation was undertaken in December 2025 and January 2026.
3. Informed by this consultation, an amended Busking Policy and Code were reported to Council and approved for public exhibition on 16 February 2026.
4. Key changes in the amended Policy and Code include:
 - (a) removal of the use of amplification as a criterion for a High Impact permit
 - (b) removal of clauses prohibiting busking on George Street or within 5m of light rail tracks
 - (c) amended conditions for Pitt Street Mall to include 2 pitches for Low Impact Acts only - at the North and South ends of the mall, and 1 pitch for Extended Duration Acts - in the middle of the mall
 - (d) amended conditions for Martin Place, allowing busking in all sections of Martin Place except for the area between Pitt Street and Castlereagh Streets
 - (e) amended conditions for George Street, allowing busking anywhere on George Street (in accordance with the Busking Policy) except for 3 locations:
 - (i) the intersection of George Street and Hay Street
 - (ii) either side of George Street between Goulburn and Liverpool Streets
 - (iii) the southwestern corner of the intersection of George and Bathurst Streets
 - (f) inclusion of safety guidance for busking near the light rail.
5. The amended Policy and Code were placed on public exhibition for 42 days, from 24 February to 7 April 2026.

Public Consultation

6. The community were invited to provide feedback on the Policy and Code through a survey on Sydney Your Say, via written email submission, or through face-to-face consultation with City staff.
7. The consultation was promoted through the City's social media channels and e-newsletters.
8. An email was sent to 467 stakeholders, including all buskers registered with the City of Sydney and people who made a submission during previous consultations inviting them to provide feedback.
9. Flyers with information about the consultation were distributed to buskers and businesses at busking locations throughout the city centre including Pitt St Mall, Martin Place and George Street.
10. Transport for NSW, ALTRAC and Transdev (Light Rail operator) were directly invited to make written submissions.
11. The Sydney Your Say page was viewed 1,324 times and the busking policy and code were downloaded 195 times.
12. A total of 155 submissions were received, including 108 surveys, 46 emailed submissions and one face-to-face meeting.

Insights

13. Feedback suggested the updated busking policy and code strikes a good balance between buskers, residents and wider community.
14. The majority of respondents support the proposed approach to busking on George Street and the re-establishment of 2-hour time limits for low impact acts.
15. There was broad support for the 3 proposed areas to be excluded from busking on George Street, especially from residents of George Street.
16. Some buskers acknowledge the safety implications of busking on George Street at the corners of Bathurst Street and Hay Street, but think that outside World Square is a well-designed space for busking and it should remain a busking location.
17. Busking at very high volumes is the primary issue raised, with many suggesting amplification restrictions could address this.

Issues and Recommendations

Issue	Response
Loud busking and amplification The primary issue raised was dissatisfaction with buskers performing at very loud volumes. Questions were raised as to why the proposals permit amplification with both low and high impact acts. Requests were made that use of amplification be limited to 1-hour and restricted in busy locations.	Almost all busking acts rely on some form of electronic amplification. It is impossible to support a broad range of performance styles without including amplification equipment as a standard. The issues related to amplification are caused by buskers playing at unreasonable volumes. The policy and code aim to: • provide guidance to buskers about how to identify if they are busking at a reasonable volume. • minimise busking in locations with high levels of background noise. • require buskers to alter their performance and/or turn down their volume if directed to by an authorised person. • penalise acts who repeatedly perform at unreasonable volumes by moving them to a high-impact permit, thus limiting their access to some busking sites and capping their performances at one hour.
Non-compliance by buskers Many submissions complained about a lack of enforcement of the Policy, in particular, a lack of management of a few specific, consistently non-compliant buskers. There were calls for proactive monitoring of locations with known issues and enforcement action for buskers who repeatedly fail to comply with the policy.	If approved, when the amended Policy is adopted and implemented, the City will undertake a period of increased monitoring of popular busking locations. This will focus on educating buskers on the updated and finalised arrangements for Special Busking Sites and compliance with the Busking Policy. Buskers who demonstrate repeated non-compliance with the Policy and Code will be subject to enforcement action.

Issue	Response
Safety around light rail Many submissions, including one from a former tram driver, affirm concerns raised about busking adjacent to light rail, especially at intersections. Many submissions support excluding busking on George Street at locations with known risks related to light rail.	The proposed excluded areas on the corners of George and Hay Streets and George and Bathurst Streets are supported and proposed for adoption.
Practicality of safety guidance for busking along the light rail Many buskers agreed with the safety guidance to position themselves between their audience and the light rail track, with their back to the light rail. Some submissions from buskers noted that guidance to remain 5 metres from the light rail track was difficult to achieve in practice, often placing the performer into the middle of a busy thoroughfare.	The post-exhibition edit of the Sydney Busking Code includes updated safety guidance for busking adjacent the light rail track. It notes buskers should position themselves a minimum of 2 metres from the track.
Busking hours Some submissions sought clarity on permissible hours for busking, noting instances of buskers performing very late at night, past midnight, and for several hours.	A new section has been added to the post-exhibition Busking Code to reiterate permitted busking hours.
More spaces for busking Some submissions suggested even more flexibility was needed, allowing for busking in more places across the city.	Feedback received suggests the proposed amended Policy and Code strike the right balance in providing ample, flexible space for buskers in balance with the needs of residents, businesses and other users of public space. The City can only approve busking in areas under its management. We will continue to advocate to the NSW Government to open up more spaces for busking in the rail and metro network, and on other NSW Government managed land.

Issue	Response
Busking outside World Square Submissions were received in favour of excluding busking on George Street between Goulbourn and Liverpool Streets due to impacts on residents and overcrowding on footpaths. Submissions were also received in support of retaining this location for busking due to the suitability of the design of the space for busking and the contribution of busking to the vibrant energy of the location.	A compromise is proposed for this location, to balance the needs of both residents and buskers, and to support the vibrancy of this location on weekends. Busking to be permitted on Fridays and Saturdays only, during the standard hours for a Special Busking site, 11am – 10pm.
Preachers, protesters, and begging Concerns were raised about the impact on busking of protests and preachers using loudspeakers to proselytise, especially offensive religious rhetoric. Some submissions note beggars and rough sleepers occupying busking pitches.	Public preaching and protesting are not activities that are regulated by local government and can only be undertaken in accordance with relevant state and federal laws. The preaching of hate speech should be reported to the police. The City does not “move on” people who are experiencing homelessness or sleeping rough. Where other people are using a public space in which a busker would like to busk, we suggest the busker use another suitable location.
Places for circus acts that involve fire Concerns were expressed by street performers whose acts involve fire not having a place to perform in the inner-city. These submissions note that fire performances are a part of the busking experience in many major cities and we should have spaces for this in Sydney.	This feedback is noted. The City has reviewed inner-city locations and there are no suitable locations on City of Sydney managed land for the safe use of fire. The City’s policies do not allow for the use of flames in our public parks. The City will continue to advocate for more access for fire acts in suitable NSW Government managed sites such as Barangaroo and Darling Harbour.

Post Exhibition updates

18. Informed by feedback received, the following post-exhibition edits are proposed for the Sydney Busking Code:
 - (a) Inclusion of permitted busking hours in the Code
 - (b) Allowance for busking outside World Square on Fridays and Saturdays only
 - (c) Updated safety guidance for busking adjacent the light rail, advising buskers to position themselves 2 metres from the light rail track with their back to the light rail.
19. The City has developed an interactive digital version of the Sydney Busking Code. It provides a more accessible and responsive way to navigate the rules related to busking, as well as a platform for buskers to provide feedback to the City and receive notification about activities or issues impacting busking sites. A beta version of the digital platform will be trialled along with implementation of the Policy and Code.
20. If adopted, when the amended Policy and Code are implemented, the City will undertake a period of increased monitoring of popular busking locations. This proactive monitoring of busking will focus on educating buskers about the updated Policy and Code in the first instance, supporting buskers to understand and comply with the rules. However, for buskers who demonstrate repeated non-compliance with the Policy and Code, enforcement action will be taken. This may include the issue of a fine, having a permit modified from Low Impact to High Impact, or having a permit suspended or revoked in accordance with the process under the Local Government Act 1993, as outlined in section 19 of the Policy.

Key Implications

Strategic Alignment - Sustainable Sydney 2030-2050 Continuing the Vision

21. Sustainable Sydney 2030-2050 Continuing the Vision renews the communities' vision for the sustainable development of the city to 2050. It includes 10 strategic directions to guide the future of the city, as well as 10 targets against which to measure progress. This report is aligned with the following strategic directions and objectives:
 - (a) Direction 3 - Public places for all - busking makes a notable contribution to a vibrant city centre, and bustling retail centres. Busking helps contribute to the human experience of visiting the city centre to shop, socialise and be entertained. By enabling Cultural Practice across our local area, we increase our communities' connections to Aboriginal and Torres Strait Islander peoples and heritage in our public places.
 - (b) Direction 8 - A thriving cultural life - busking is an important part of the music ecosystem, providing professional development and economic opportunities for musicians.

Organisational Impact

22. The Policy review has recommended no changes to how the management of busking is currently resourced.
23. The proposed actions to further support busking can be implemented within current resources. During the period of increased monitoring, City Rangers may need to prioritise managing busking over other duties

Risks

24. The Policy review has recommended increasing the number of locations for busking in George Street, Pitt Street Mall and Martin Place. These risks are assessed in balance with the considerable benefits that busking activities generate for the city. The Policy and the Sydney Busking Code are designed to manage those risks.
25. This approach is within the City's risk appetite which states:
 - (a) We are committed to conducting our activities in full compliance with applicable laws, regulations and relevant industry standards.
 - (b) We have a cautious to open appetite for our strategic, community development, urban planning and creative functions and services.
 - (c) We acknowledge that achieving a risk-free environment is not feasible, especially in the public domain. We therefore aim to minimise health, safety and wellbeing risks within our organisation and in the public domain as far as reasonably practicable and in keeping with our legal obligations.

Social / Cultural / Community

26. A comprehensive review of the City's approach to busking was recommended in an action in the City's Live Music and Performance Action Plan, 2014. This action initiated the comprehensive review undertaken in 2017 and 2018 which put in place a self-managed system for busking, enabled and managed through the Policy. The Policy has opened up most public locations in our local area to busking and dramatically increased busking opportunities in Sydney for 8 years.
27. This Policy review and consultation with the busking community was an urgent response to community feedback and advocacy received on behalf of buskers. The City has undertaken this consultation to ensure that those who are affected by the Policy are aware of proposed changes and have been given fair opportunity to provide feedback and inform policy outcomes.

Financial Implications

28. The Policy review recommends no changes to the currently budgeted resources for managing busking.

Relevant Legislation

29. Local Government Act 1993.

Critical Dates / Time Frames

30. If adopted, the amended Policy and Code will be implemented as soon as practicable. Buskers will be notified of changes via email, social media channels, updates to our website and the distribution of flyers directly to buskers.
31. Proactive monitoring of busking sites will commence immediately.

KATE DEACON

Executive Director Strategic Development and Engagement.

Lex Davidson, Manager Cultural Strategy.

Attachment A

**Engagement Report – Amended Busking
Policy and Code, Public Exhibition**

Engagement Report – Amended Busking Policy and Code, public exhibition



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Overview

Background

Busking in our area is guided by two documents: the Busking and Aboriginal and Torres Strait Islander Cultural Practice Local Approvals Policy (the Policy) and the Sydney Busking Code (the Code). Together they outline the rules for busking and for accessing some of the most popular sites, which we call Special Busking Sites. These documents were updated and approved by Council in September 2025.

Shortly after, concerns were raised by buskers about some of the changes and on 17 November 2025, a Lord Mayoral Minute requested the busking policy and code be reviewed to increase locations for busking on George Street in the CBD, and the City of Sydney further consult Sydney's busking community and Transdev (who operate the Sydney Light Rail) as part of the review.

The busking policy and code were amended following this review and were approved by Council to be exhibited for public feedback in February 2026.

- September 2025: A new busking policy and code was adopted by Council
- November 2025: A Lord Minute requested the policy and code be reviewed and additional consultation undertaken
- December 2025: Additional consultation with buskers and Transdevs
- February 2026: Amended policy and code endorsed by Council to go on public exhibition
- February – April 2026: Public exhibition period

This engagement report outlines the outcomes of the public exhibition from February – April 2026. Community feedback received will help finalise the policy and code.

Engagement summary

From 24 February to 7 April 2026, we sought community feedback about the amended busking policy and code.

An email was sent to 467 stakeholders, including all buskers registered with the City of Sydney and people who made a submission during previous consultations inviting them to provide feedback.

Flyers with information about the consultation were also distributed to buskers and businesses at busking locations throughout the city centre including Pitt St Mall, Martin Place and George Street.

Communications about the public exhibition were also sent to Transport for NSW, ALTRAC and Transdev (Light Rail operator).

Purpose of engagement

- Provide opportunities for buskers, residents, workers and the wider community to have their say on the amended busking policy and code
- Provide opportunities for Transport for NSW, ALTRAC and Transdev (Light Rail operator) to review and respond to the amended policy and code
- Seek feedback on the amended busking policy and code
- Analyse feedback and report outcomes of the consultation to Council

Engagement context

It is important to note that the busking policy and code adopted in September 2025 were in effect while we sought feedback on the amended policy and code. As such, the feedback we received relates to elements of both the current policy environment and the proposed amendments. Where we received negative feedback about aspects of the policy that have been addressed in the amended policy, we consider that feedback to be a positive endorsement of the proposed amendment.

Engagement outcomes

We received **155 submissions** during the consultation period, including 108 surveys, 46 email submissions and one face-to-face meeting.

The Sydney Your Say page was viewed 1,324 times and the busking policy and code were downloaded 195 times during this period.

Figure 1: Engagement outcomes snapshot

Quantity	Description of activity
108	Survey submissions
46	Written submissions
1	Face to face meeting
155	Total

Key findings

Overall summary

Generally, people agreed that Sydney is a vibrant and dynamic city, and busking plays an important role in our cultural life and helps activate areas making them more welcoming and safer. However, feedback also highlights the importance of balancing busking with the impacts on residents, business and workers, pedestrian safety, and cleanliness of the city centre.

Feedback suggested the amended busking policy and code strikes a good balance between buskers, residents and wider community.

Buskers felt positive about busking being brought back to George Street, reinstating the 2-hour time limit, and more pitches available in Pitt St Mall for low impact acts.

A significant number of submissions supported the restricted busking areas between Bathurst to Liverpool streets and Hay Street, based on improving pedestrian safety near the light rail, reducing noise impacts and improving amenity.

Excessive noise from amplification and buskers that do not follow the rules were the major issues raised. Non-compliant busking was particularly noted at Pitt St Mall and along the restricted areas of George Street where some buskers currently busk later than 10pm, perform very loudly, and for longer than 2 hours.

Concern with the requirement for buskers to “Position yourself at least 5 metres from the light track” was also raised, stating this would place buskers in the middle of the pedestrian flow and would impede access.

Issues with preachers, protestors and ‘beggars’ who use amplification and take up public space and are not required to hold a permit was also raised.

Feedback suggested the policy needs clear noise rules, and a clear process of how the policy and code will be managed and enforced to ensure a good balance between busking and the enjoyment, safety and accessibility of shared public spaces.

Transdev feedback

Transdev, operator of the Sydney Light Rail, which runs along George Street, was consulted to understand any safety implications of busking in areas along the Light Rail corridor.

Transdev acknowledge that busking adds to the fabric of the city and proposes that busking locations are chosen where there is adequate open space and public safety is the primary objective, such as Martin Place, and the open area between St Andrews Cathedral and the southern side Town Hall, away from the tracks.

Transdev data indicates that the city centre is a high-risk location for pedestrian safety, with the majority of light rail near misses and collisions with pedestrians occurring in the CBD.

Large crowds which impede the flow of light rail traffic are mainly reported on George Street, with particular concern about the intersection with Bathurst Street and in the Chinatown area.

Intersections are particularly problematic, where busking at traffic intersections can impact pedestrian movement, where people move on to light rail tracks more so than in other areas.

Light rail drivers have observed the following:

- Crowds tend to orient their attention towards the busker and away from the light rail tracks

- Crowds tend to grow backwards and do not necessarily realise that they are encroaching on light rail tracks
- People often film or take photos which can distract them from approaching light rail vehicles
- Busking noise can make it hard to hear light rail warning sounds

Other suggestions include delineation via traffic cones/floor markings to help control busking position a safe distance away from light rail vehicles, busking signs and “watch for light rail coming” signs.

Issues and responses

The below table summarises the key issues raised in submissions, the number of times the issue was raised and the City of Sydney’s response to them.

Issue	Times raised	Response
Amplification and noise • Clarity sought on use of amplification for low-impact and high-impact acts. • Questions why ‘amplification’ criteria for low-impact and high-impact acts was removed • Is any act using electronic amplification automatically classified as high impact? • Calls for 1-hour limit for amplification to remain • Amplification use on George Street near light rail (especially at Bathurst & Hay Streets) distracts pedestrians and residents • Support for restricted busking zones on George Street with numerous complaints about noise from non-compliant busking particularly between Bathurst – Liverpool streets • Request that amplification is “discouraged” near residential buildings in evenings • Concerns the 50-metre distance to determine acceptable volume does not consider noise travelling vertically and impacting people in high-rise buildings • Calls for clear, enforceable limits on the use of amplification for both buskers and religious preachers	69 times	Almost all busking acts rely on some form of electronic amplification. It is impossible to support a broad range of performance styles without including amplification equipment as a standard. The issues related to amplification are issues with volume, specifically – very high volume. The policy and code aim to: • provide guidance to buskers about how to identify if they are busking at a reasonable volume • minimise busking in locations with high levels of background noise • require buskers to alter their performance and/or turn down their volume if directed to by an authorised person • penalise musical acts who repeatedly perform at unreasonable volumes by moving them to a high-impact permit, thus limiting their access to busking opportunities This policy approach has worked well for many years for most busking activity in most locations. Proposed changes to Special Busking Sites are intended to address those locations where this approach has not been sufficient to manage the impacts of very loud busking – specifically, the removal of certain busking locations.

Issue	Times raised	Response
Non-compliant busking - Numerous issues raised about non-compliant buskers in Pitt Street Mall who play ‘excessively’ loud, are rude, monopolise the same pitch and often intimidate other buskers - Numerous noise complaints made about ongoing late-night busking using amplification for longer than 1 hour on George Street (particularly Bathurst – Liverpool streets) - Complaints also raised about non-compliant busker on Oxford Street (Riley – Crown Streets) and Hyde Park at St James station - Complaints of a lack of enforcement and managing non-compliance	34 times	During the Policy review and exhibition period, the City has taken a light touch approach to monitoring busker compliance and only intervening in matters of public safety. When the amended Policy is adopted and implemented, the City will undertake a period of increased monitoring of popular busking locations. This monitoring will focus on educating buskers on the updated and finalised arrangements for Special Busking Sites, and compliance with the Busking Policy.
5 metres from light rail tracks - Confusion about “position yourself at least 5 metres from the tracks” and “position your back to the light rail” rules on George Street - Buskers have issues with this rule noting it would place them in the middle of the pedestrian flow and cause access/safety issues - Suggested being 1m from the tracks facing away from them or gather more data to determine the distance	32 times	The safety guidance for busking near light rail has been updated in the post-exhibition Busking Code. Buskers are encouraged to position themselves at least 2 metres from the light rail track with their back to the tram line.
More spaces for busking - Request less restriction and greater flexibility for buskers including more spaces available to busk - Suggestions include opening restricted spaces on George Street (even if for daytime hours only), removing restrictions in Martin Place and opening Pitt St Mall up to high-impact acts - Suggest opening up spaces where it’s safe to do so	24 times	Feedback received suggests the proposed amended Policy and Code strike the right balance in providing ample, flexible space for a broad range of buskers in balance with the needs of residents, businesses and other users of public space. The City will continue to advocate to the NSW Government to open up more spaces for busking in the train and metro network, and on NSW Government managed land.

Issue	Times raised	Response
Implementation and complaints management • Calls for clear enforcement and management process • Calls for proactive monitoring of known non-compliant locations, and a process for council to initiate when a pattern of repeat complaints against the same performer is identified • Clarity sought on what time buskers should finish at the end of a day, who polices the busking code, and how to get in contact when there is a dispute between buskers, or between residents and buskers • Protection for buskers' safety and right to busk	20 times	The Busking Policy clearly states that in all locations busking is permitted between 8am – 10pm Sunday to Thursday and 8am – midnight on Fridays and Saturdays. A new section has been added to the post-exhibition Busking Code to reiterate these permitted busking hours. When the amended Policy is adopted and implemented, the City will undertake a period of increased monitoring of popular busking locations. This will focus on educating buskers on the updated and finalised arrangements for Special Busking Sites, and compliance with the Busking Policy. There is no fundamental 'right to busk' but the Policy's Principles note the contribution that busking makes to our city, the legitimate and important role that busking plays in the creative industries and that busking is strongly supported in our local area. The Policy aims to support safe busking practices, and any buskers who feel unsafe while performing are encouraged to remove themselves from potential harm and immediately contact the police. Once safe, we encourage buskers who have been threatened, harmed or made to feel unsafe to report their experience to the City's busking coordinator or customer service.
Busking outside World Square • Support for the exclusion of busking on George Street between Goulburn and Liverpool Streets (outside World Square), due to impacts on residents and overcrowding on footpaths	20 times	A compromise is proposed for this location, to balance the needs of both residents and buskers, and to support the vibrancy of this location on weekends. Busking to be permitted on Fridays and Saturdays only, during the

Issue	Times raised	Response
Support to retain busking on George Street between Goulburn and Liverpool Streets (outside World Square) due to suitable public space for performers and audiences in this location.	9 times	standard hours for a Special Busking site, 11am – 10pm.
Light rail and public safety - Light rail drivers face challenges on George Street with people spilling on to the tracks while watching buskers - People are unable to hear Light Rail vehicle warning bells over busking music - George Street between Bathurst and Goulburn Streets highlighted as area of particular concern - Large crowds for buskers at Hay and Thomas Streets was also raised as a concern	18 times	The amended Code proposes areas to be excluded from busking and new guidance for safe busking near light rail in order to address these concerns. Proposed changes to Special Busking Sites prohibit busking within 50 metres of the George and Hay Street intersection, this includes the eastern corner of the Hay and Thomas Street intersection. The western side of this intersection has suitable footway space adjacent Paddy's Market
Preachers, protestors and beggars - Concerns around protesters and preachers in the city centre who use loudspeakers and cause offence and impact the community - Issues with beggars who pose safety risks to buskers and other vulnerable people and take up busking pitches but don't pay for permits	14 times	Public preaching and protesting are not activities that are regulated by local government and can only be undertaken in accordance with relevant state and federal laws. The preaching of hate speech should be reported to the police. The City does not "move on" people who are experiencing homelessness or sleeping rough. Where other people are using a public space in which a busker would like to busk, we suggest the busker use another suitable location. Any busker who feels threatened while performing is encouraged to remove themselves from potential harm and immediately contact the police. Once safe, we encourage buskers who have been threatened, harmed or made to feel unsafe to report their experience to the City's busking coordinator or customer service.
Places for circus acts that involve fire Concerns expressed by street performers whose acts involve fire not having a place to perform in the inner-city. These	2 times	The City has reviewed inner-city locations and there is not suitable locations on City of Sydney managed land for the safe use of fire. The City's

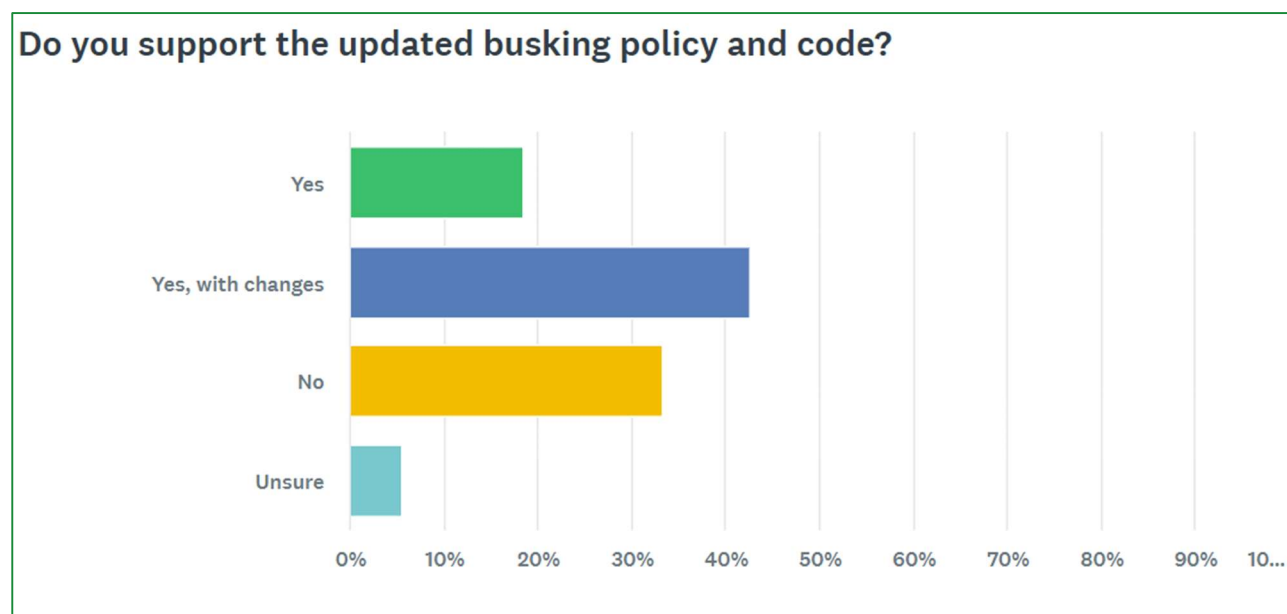
Issue	Times raised	Response
submissions note that fire performances are a part of the busking experience in many major cities and we should have spaces for this in Sydney.		policies do not allow for the use of flames in our public parks. The City will continue to advocate for more access for fire acts in suitable NSW Government managed sites such as Barangaroo and Darling Harbour.

Online survey

108 surveys were completed. Respondents were given the option to answer 3 questions, responses to these questions are outlined below.

Q.1 Do you support the updated busking policy and code?

18.5% (20 responses) selected 'Yes' to this question, 43% (46 responses) 'Yes, with changes', 33% (36 responses) selected 'No' and 5.5% (6 responses) were 'Unsure'.



Q. 2 Tell us why you support or do not support the updated policy and code?

Why people support them

People support the amended policy as they feel it addresses the needs of both buskers and the public. People felt positive about more flexibility for busking on George Street; reinstating the 2-hour time limit and more pitches in Pitt St Mall for low impact acts; and the clear wording that leaving bags/equipment unattended is not a form of queuing. Comments included:

"I support the updated policy as I think it gives back the performers their preference to live their creative lives."

"I support the changes giving buskers more freedom to do their work. I support the loosening on the earlier restrictions which limited them to certain locations. Artists are important."

“Provides extra opportunities for buskers. Music is an enjoyable experience for everyone whether they’re visitors from overseas or locals and will give Sydney and fantastic culture and will add to the excitement of it.”

Numerous submissions from residents at World Square and George/Bathurst streets supported the restricted areas on George Street from Bathurst to Liverpool streets – with some calling for the restricted area to be extended further south and north. Submissions called for restricted hours up to 10pm (although some commented busking should stop earlier, at 8pm or 9pm).

Comments included:

“Busking at the corner of George and Bathurst has been a problem for years - it’s about time something was done.”

“Thank you for taking serious note of the noise complaints on the Bathurst and George Street corner. I am a resident living above this corner and have become increasingly distressed by the noise level especially after 9pm in the evening on Thursdays and Fridays and sometimes other days. Can you make the following change to ensure use of amplifications is discouraged or disallowed. I know you took out the amplification notations. But could we please put in specifically, “use of amplification systems are discouraged from early evenings.”

“As a Sydney CBD resident who lives close to the World Square block and uses public transport to get around: the restricted areas completely make sense to me. I used the light rail and walk around all the time and have seen in the past the dangers of pedestrians walking very close to light rail lines because buskers were blocking pathways along George street. I have also previously witness overly loud buskers in the World Square area singing until 12am. I want to say thank you to the council for hearing the feedback/complaints by residents on the World Square area.”

“I am a resident of World Square facing George Street and had been suffering from busking noise until recently but I also miss the buskers when I walk along George Street . I support the updated policy which is balancing the needs of residents and vibrancy of the city. I am delighted that the council have maintained no busking on either side of George Street between Goulburn and Liverpool Streets. I recommend extending the no busking zone by 20m to the north of Liverpool Street (outside 3 Monkeys bar and Century Hotel and 20m to the south of Goulburn Street.”

There was support for the 1-hour time limit and only including low impact/extended duration acts at Pitt Street Mall,

“We, as a business that is located on Mid-city ground floor would appreciate the updated busking code of “Extended Duration Act who is quiet, non-amplified and non-musical”. The prolonged exposure of team members and customers to loud acts in front of the store has truly impacted the business and our customers who are feeling uncomfortable and having trouble to hear/communicate effectively under loud amplifier for hours every day.”

People who support the amended policy and code commented on the need for it to be enforced noting current issues with non-compliant buskers, particularly in Pitt Street Mall and on George Street.

“I support it because it is important to have clear rules for busking. I just hope they will be enforced, because some buskers are clearly breaking the rules..”

There is some confusion around “position yourself at least 5 metres from the tracks” and “position your back to the light rail” rules on George Street which was raised multiple times as an issue. Many buskers noted it would place them in the middle of the pedestrian flow, and would cause safety issues, suggesting a pitch 1m from the tracks facing away from the tracks would be better.

“The policy is very good, with a few changes: - the 5m from light rail tracks is crazy. You will be forced to be in the middle of where people walk. It make more sense to be 1m from the tracks but facing away from them. - there are 2 very good busking pitches which are blocked: world square (liverpool st, george st) and kfc (bathurst st and george st)”

"It would be far safer for buskers and pedestrians if the busker was closer to the light rail tracks, as the busker is not moving around, equipment can be kept out of the way, and the general public can stay on the pathway with no obstructed flow."

Why people do not support them

Residents at George/Bathurst Street raised issues with noise from amplified busking not only at Bathurst Street but also from St Andrews, Woolworths and Town Hall on Thursday, Friday and Saturday nights.

Several residents noted issues with non-compliant, high-impact buskers who continue to busk in restricted areas on George Street:

"In recent days, particularly from Thursday to Saturday nights, high-impact buskers along George Street have repeatedly violated the Sydney Busking Code's strict curfews by performing with bass-heavy low speakers and amplified music well into the early hours, continuing unabated until midnight, creating relentless noise pollution that reverberates through nearby residences and severely disrupts quiet sleep."

Alternatively, several submissions argued for the reinstatement of busking on George Street from Bathurst to Liverpool streets, noting it is a great location with ample space for pedestrians and public seating.

"the ban on "Either side of George Street between Goulburn and Liverpool Streets" is excessive. This area is safe for busking and instead of a blanket 24/7 ban, putting a time limit (e.g. 10am-10pm) is more appropriate."

"I think the majority of updates are positive. I do have a strong belief that there should be at least dedicated hours where busking in the Liverpool St/Goulburn St section of George Street should be permitted. I think it's ridiculous that people can move into an apartment on the busiest street in the centre of a city of 5.5 million people and complain about noise during the middle of the day. No issues with making sure it finished before the evening, but to ban it completely when that spot is one of the few viable spots in the city with space from the footpath and steps for people to sit on and listen/watch is sad."

There were mixed responses about removing amplification as a criterion for a high-impact act. Several submissions oppose the removal because amplification is the greatest impact for surrounding homes, businesses and pedestrians. It was suggested that any act using electronic amplification be automatically classified as "high-impact".

Several concerns were raised about buskers using "extreme" amplification, particularly in Pitt Street Mall.

"i support the changes made, but i feel there should also be stronger volume control. the volume at which some buskers perform is almost deafening. it feels as though there is a large concert in the middle of pitt st. i work in one of the retail stores and it is extremely disruptive as we cannot hear customers and customers cannot hear us. many customers complain to us about it but there is nothing we can do ourselves. i cannot ask the buskers themselves to lower the volume as that feels rude to them personally."

"Busking can be great and the flexibility in the new code is welcome. But, the levels of amplification - especially in Martin Place and Pitt Street Mall - ruin Sydney's amenity. The loud electric amplification carries more than 100 metres and puts me off shopping or buying food/drinks in these areas. Use the new rules to compel a softer, acoustic culture to busking. Otherwise, the loud music will empty out the streets."

Another submission raised concerns about high-impact busking occurring between midnight and 2am near residential buildings on Oxford Street (especially between Riley and Crown Streets).

There was some mixed feedback regarding the reinstatement of a 2 hour time limit for low-impact acts on George Street, with one resident requesting this is changed back to 1 hour, whilst a submission from a busker urged 2 hours is required to allow enough time for buskers to set up and pack down. Pitt Street Mall was mentioned as a location where the 1 hour limit is favourable, as a 2

hour limit for low impact acts can be monopolised by particular buskers, making it hard for other buskers to busk there.

A question was raised why Martin Place Fountain is no longer deemed a busking spot, with a busker noting it is a good alternative to Pitt Street:

“It’s not as popular as Pitt St Mall and is usually available anytime. I’ve personally busked there after finding that Pitt St Mall spots are occupied.”

Another questioned whether it is ok for 1 busker to perform outside Woolworths Town Hall at the same time as another busker performing outside QVB Southern Forecourt - *“I’m not sure as to whether we would be 100m apart or not... I think we are so I’d personally busk if that scenario occurs.”*

There was a request for a booking system for all Special Busking Sites to help buskers organise their day (especially those that travel long distance) rather than turning up to the city and finding that all spots are occupied.

Q. 3 Please provide any other feedback on the updated policy and code

There was some confusion in responses to this question with some referring to information in the previous policy and code.

Submissions reiterated the importance of free music in the city and the need for buskers to have more flexibility and choice where to busk including not have designated pitches on George Street. Other responses called for tighter restrictions on George Street – extending the restricted area 50 metres past the Liverpool Street corner to reduce the ‘bounce effect’ of noise on buildings.

Another suggested that the intersection of George and Market Street (outside Myer) also be made an area that is outside of the permitted locations due to congestion and lack of pedestrian space at this location.

Numerous submissions raised concerns around protesters and preachers in the city centre who use loudspeakers and cause offence and impact the community. Respondents mentioned:

“The updated policy and code should also state that preachers and homeless people playing instruments are not buskers and must have some sort of permit to do what they do. The public think that preachers are buskers but they’re not, and they seem to have more freedoms in making a nuisance in the city particularly Town Hall.”

“I think some consideration needs to be given to the street preachers outside the church and town hall. Their presence and the noise pollution - both in level and content - is far more unpleasant and, sometimes, quite offensive.”

Responses to this question also raised concerns about non-compliant, high-impact busking at Pitt Street Mall:

“Please maintain to keep the area in front of Mid-City with acts who do not engage in loud music/amplifier/speaker. We have spoken to other businesses around and they share the agreement.”

Other issues raised include: only applying time limits if there are buskers in the queue, allowing busking on the light rail tracks when light rail is not running, including buskers in City-funded street activations and festivals, allowing busking at Martin Place during Christmas period, and allowing busking on George Street at KFC and World Square.

Clarity was sought on several things including what time buskers should finish at the end of a day, a table of definitions, who polices the busking code / who one should contact / how to get in contact when there is a dispute between buskers, or between residents and buskers.

It was noted that where venues such as pubs have their own musical acts performing for alfresco dining customers, buskers should allow a 100-metre buffer zone from the venue, so they do not sing on top of each other.

Written submissions

46 people provided written submissions received via email – including 9 from buskers/musicians, 21 from city residents, 2 from city workers and one from a previous Light Rail driver. The remainder of email submissions were from people who did not mention their connection to the project.

Key themes, issues and locations raised in these email submissions are summarised below.

General support

Submissions generally supported creative expression and busking done responsibly, with some noting efforts made by the City of Sydney in the updated policy and code to support busking while balancing the safety, amenity and accessibility of shared public spaces.

“I am writing this email firstly to thank the City of Sydney for the efforts it has made to support and strengthen the busking scene in Sydney. I have been performing on the streets of Sydney for around two and a half years now, and thanks to this opportunity, I have had some of the best experiences of my life and have been able to build a solid solo career as a professional musician... I have read through the newly proposed busking code and, overall, I find it fair and well thought out..” Busker comment

“I love that I can take my kids down and listen to live music and experience culture and a lovely area. It is the very reason we moved to the city. If busking is not allowed then it really changes the attraction to the city. It adds a “nightlife” for families with kids and gives access to free entertainment. Otherwise, it will feel like a ghost town which Sydney city already feels like during the weekday - it’s a sleepy city.” Community comment

“I support busking done responsibly. The City could improve outcomes by reinstating Busking Street Wharf or other curated performance locations, encouraging busking for charities or community causes, using Hyde Park, Wynyard Park, or Belmore Park (near Central) more actively for performances, but only allowing any of these benefits for performers who demonstrably cause no disruption. These options promote artistic culture without subjecting residents to prolonged harm. Safe and compliant buskers have my full support, especially extended duration buskers.” Community comment

There was also a suggestion for structured busking programs, noting the importance of harmonious, curated music into the fabric of our city, and on people’s wellbeing.

“Music has a measurable effect on the nervous system. The right genre — harmonious, balanced, melodic — can lower stress markers, stabilise mood, and improve overall emotional wellbeing. In a time where urban populations experience chronic stress, this is not decorative; it is preventative health infrastructure.

This initiative could include:

- *Low-volume, strategically placed public speakers in key pedestrian areas*
- *Carefully curated playlists prioritising harmonious and grounding compositions*
- *Designated busking zones to encourage live performance*
- *Opportunities for emerging local artists to participate*
- *Pilot testing in selected precincts to evaluate behavioural and wellbeing outcomes*

It is essential that the music be intentional. Not intrusive. Not chaotic. The emphasis must be on beauty, harmony, and tonal balance — sound that supports the nervous system rather than overstimulates it.” Community comment.

Amplification

Excessive noise from amplification was a major issue raised in many submissions. People called for clearer noise rules, stronger enforcement, and for the 1-hour time limit for amplification to remain.

Specific mention was given to George Street at Bathurst Street and at Hay Street and next to the light rail, and at Pitt St Mall, where amplification causes distractions to pedestrians and residents.

Amplification limits and impacts

There were concerns that the draft changes weaken existing safeguards, reduce the clarity of enforceable standards, and propose expanding amplification allowances without introducing adequate controls.

“The current 1 hour limit for amplified busking should remain. Extending to 2 hours means too much exposure to amplified sound that carries far beyond the pitch which often results in hearing the same songs repeatedly when the same performers return regularly. They create crazy volumes I can hear from 100 metres away and frequently stay three hours despite complaining to council..” Community comment

“I do not agree to remove amplification from both low- and high-impact acts, especially when they perform in residential areas.” Community comment

“At present, buskers and religious preachers frequently use loudspeakers at all hours of the day and night. Even with our windows closed, the amplified sound carries directly into our home. It often drowns out our music or television, and regularly disrupts our ability to rest. This has a significant impact on our household. I work as a nurse and often sleep during the day after night shifts, yet I am repeatedly woken by amplified preaching or music. My husband and I are also disturbed late at night, sometimes past midnight, by buskers using speakers on George Street and Bathurst Street. This level of noise intrusion is unreasonable and has become genuinely distressing.” Community comment

“I am writing to formally object to the proposal allowing buskers two hours of amplified performance time. In my view, the council should consistently classify the use of loudspeakers as high impact, given the disruption it can cause. Limiting amplified performances to one hour with only a single speaker, especially near tram tracks, would be a much more sensible approach.” Community comment

“I object to changing the 1 hour limit for amplified busking. So many buskers are already staying three hours at a time despite people complaining and their volume is so bad that I can hear them from two streets away. Hearing the same very loud songs over and over again every couple days by the same people is draining.” Community comment

“My only request is that all busking happens without amplification.” Community comment

Classification of high-impact and low-impact acts

There was concern about removing amplification as a criteria for high-impact acts and confusion about how acts would be classified. Submissions noted some performers operating under low-impact permits produce sound levels that are actually “high-impact” and the current policy relies on self-declaration and permit category rather than actual measured output.

“a performer can claim low-impact status while producing high-impact sound, and enforcement action becomes harder to initiate because the permit category does not match the observable behaviour and Rangers often hesitate when seeing incorrect permits, claiming they can’t enforce wrong permits.” Community comment

Clarification was sought on how amplification will be treated under the low-impact classification.

“Could you confirm whether the intent is that any use of amplification automatically classifies an act as high impact? In practice—particularly in Pitt Street Mall—amplification is clearly present in settings that would otherwise be considered low impact. Modern battery-powered amplification is capable of producing significant volume regardless of its physical size, which makes this distinction increasingly important to define clearly.” Community comment

Concerns were raised from people living and working in high-rise buildings with using a 50-metre distance to determine acceptable volume as it does not seem to account for vertical impact.

“In locations like Pitt Street Mall, sound carries directly into upper-level offices and residential spaces, where it can remain intrusive even if it is less noticeable at street level or at a distance. Is there any consideration being given to how noise impacts adjacent buildings vertically, particularly in high-density mixed-use areas?” Community comment

Recommendations

Residents called for clear, enforceable limits on the use of amplification for both buskers and religious preachers.

“I ask Council to prioritise the needs of residents and ensure that any final policy includes strict controls on amplified sound, hours of operation, and enforcement mechanisms.” Community comment

“I believe 10pm for amplification in non designated busking zones should not be allowed due to malicious noncompliance so that children and other residents can sleep without disruption.” Community comment

Requests included:

- Prohibiting high-volume acts near residences at nighttime
- No amplification beyond 9pm on nights when rangers are unavailable
- No subwoofers for City-run events in or near residential areas
- One loudspeaker per act to limit noise spread and acoustic layering
- Enforcing 200m-per-day move-on rule: The Code must clarify that buskers must relocate at least 200 metres away from their original pitch for the remainder of the day. This is already listed in policy, but often ignored and not enforced, especially by repeat offenders.
- Discouraging daily repetition of amplified acts in the same area: as amplified acts returning to the same location every day and repeating the same few songs creates “an unbearable environment for nearby residents”. Unless they’re unamplified and non-disruptive, acts should be encouraged to rotate pitches or vary content if returning regularly.
- Clearly stating why volume limits exist, such as to protect health, uphold residential strata and other stakeholder rights with already existing noise ordinances to prevent sound tunnel amplification in George Street and because 50m audibility is routinely exceeded by high-impact acts.
- Clarifying when and how NSW Police may be contacted by residents and when public nuisance or prolonged breaches become police matters

Non-compliance and enforcement

Buskers who repeatedly breach the rules was another major issue raised in submissions along with the need for greater enforcement.

Ongoing breaches

Ongoing breaches by repeat-offending buskers include exceeding the 1-hour limit for amplified acts, breaching volume restrictions and performing at prohibited locations (eg. within 5 metres of Light Rail tracks and at restricted George Street locations)

“I oppose a policy that allows continued harm from a small number of high-impact buskers who repeatedly breach the rules, face no or seriously delayed consequences or continue harm for months or years, and disproportionately affect residents, workers, and vulnerable groups in high-density areas.” Community comment

Although there was appreciation for compliance officers who enforce the busking code, it was noted that enforcement can be inconsistent – issues raised included rangers arriving too late due to workload, and a perceived lack of internal communications and coordination which enables buskers who break the rules to continue doing so.

Complaint management process

It was noted that currently enforcement appears reactive and requires residents to monitor performances, record breaches and report incidences, placing the burden on them.

There was a call for more proactive monitoring of known non-compliant locations, and a process for council to initiate when a pattern of repeat complaints against the same performer is identified.

Suggestions to improve enforcement and accountability included – thresholds that trigger formal warnings, fines or bans, a system that flags repeat offenders, and a clearly communicated escalation protocol.

“Please allow the Rangers’ app to flag repeat offenders and update the current system to ensure consistency from Rangers.” Community comment

Terminology in updated draft policy and code

An issue was raised about terminology used in the policy that may not be enforceable. Two examples were given:

“First, the proposal distinguishes between musical and non musical performances, but seems to rely on (non-presented) definitions of music that are not defensible with reference to contemporary musical scholarship. To give one example - famously, John Cage composed a piece entitled 4'33, which involves a performer sitting at a piano for four minutes and 33 seconds without playing a note. Musical scholarship considers this to be music - yet it seems the code might not. Aside from this extreme example, there are other cases of innovative performance art that do not fit into codes rigid though poorly defined demarcations between types of performance. It is easy to imagine that performers, with the weight of expert evidence from successful scholars could defend any breaches based on the code, because its categories of performance art are arbitrary rather than based on a sound understanding of it. If a code cannot be enforced, what is the point in having it?

Second, other poorly defined terms in the code limit its relevance and enforceability. As one example, I note the use of the term amplification. A didgeridoo, a flute, or even an unaccompanied voice involve (from a scientific perspective) amplification. The cylindrical tubes of a didgeridoo or flute and the vibrating muscular folds of the oropharynx amplify sound waves. If the Council is referring to electrical amplification, they should make this clear.” Community comment

George Street

George Street was the location that attracted the most comments in submissions, for reasons summarised below.

Pedestrian access, safety and light rail

A submission from a former light rail driver highlighted the challenges drivers face on George Street with people spilling on to the tracks while watching buskers and not able to hear vehicle warning bells, in particularly between Bathurst Street and Goulburn Street.

“I am a former light rail driver, and I just want to emphasise how challenging buskers were on George Street for light rail operators. I know you are aware of this and have incorporated a number of measures into the plan. However, I just wanted to reiterate how dangerous it often was when popular buskers were performing on George Street, particularly in the corridor from Goulburn St to Bathurst near the cinemas and KFC. I note the KFC area has been designated as not permitted, however it would be ideal if this stretched a bit further down George Street.

It would also have been helpful if there was more ranger enforcement in this area in addition to the above. It was very common to have to virtually bring the tram to a stand due to audiences spilling over the tracks and not noticing bells/horns from the tram.” Former Light Rail driver comment

Concerns about pedestrian access and safety due to busking near light rail tracks were also raised in numerous other submissions.

"I have family and friends who live in and spend time in the city, including elderly people and those with prams, and the crowding caused by buskers makes it harder to move around safely. This is especially problematic near tram lines along George Street and Hay Street, where crowds can form near crossings and tracks, reducing pedestrian flow and blocking access. Removing the 5 metre safety distance puts people at risk and it is confusing why council values buskers over safety and peace." Community comment

"Performers continue to ignore: 5m clearance rules for tram lines, George Street pitch bans, Crowd control hazards near transport and walkways, Keeping thoroughfares open and free from trip hazards, Direct Compliance Officer directions, even multiple times. This poses a direct risk to public safety, especially at night when visibility is reduced. Despite repeated complaints, no enforcement or policy adjustments have addressed this. Please consider including the tram intersection of Hay and George St as a no busking zone as there are FOUR tram tracks in this area." Community comment.

"Relaxing safety rules for the tram lines due to congestion on the streets and buskers cause safety problems. Please keep the previous version of the code. If anything, there needs to be better management of buskers for volume and safety." Community comment

There was acceptance of the restricted busking areas on George Street due to safety and amenity concerns:

"Regarding the available pitches along George Street, I am completely comfortable with them and fully understand that the red-marked areas where performances are not permitted are due to the significant sound impact and potential disturbance to residents." Busker comment

However, some buskers made suggestions about this, including:

"allowing musicians to play closer to the light rail tracks will allow their audiences to not block footpaths... As far as I know there is tactile paving to indicate where is safe to walk along the full length of the light rail tracks, if you specify they the performer must be on the footpath side of the tactile paving then they will consistently be in a safe position for the rails and the best possible position for their audiences." Busker comment

"I believe the proposed amendments do not properly consider pedestrian flows at all. Being at least five metres from Light Rail tracks would place performers in the centre of the pavement and impede pedestrian flow far more than the old system did. Additionally, the two-square-metre rule does not provide ample space for buskers at all. Many buskers need to set up a camera stand for streaming too and that is not going fit within two square metres." Busker comment

"The council has now had over 6 months to gather that data on what the impact would be of getting buskers to stand 1m, 2m and 5m away from the tracks. You could have paid a small stipend and observed the results. You have a dozen buskers who would have agreed to participate. It would have been an inexpensive and collaborative approach." Busker comment

Bathurst Street – Liverpool Street

George Street at Bathurst Street (outside KFC) was consistently raised as problematic in numerous submissions due to ongoing non-compliant, late-night buskers who use amplification for longer than 1 hour and draw large crowds near the light rail.

"I strongly support the proposed restriction on busking along George Street between Goulburn Street and Liverpool Street. Busking noise in this section has had a significant impact on residents for a long time. The sound frequently travels directly into our apartments, to the point where we often cannot open our windows during the day. On many occasions the amplified music and repeated performances continue for extended periods, affecting our ability to work from home, rest, and enjoy reasonable residential amenity." Community comment

"I am writing to formally complain about the ongoing and persistent issue of illegal busking along George Street between Bathurst Street and Liverpool Street. Buskers are setting up along this entire stretch daily, well beyond any reasonable interpretation of approved

performance zones. The situation has now escalated to consistent late-night noise, with performances continuing into the evening and creating an unacceptable impact on nearby residents. This is not an occasional issue - it is continuous, predictable, and worsening.

What is most concerning is the apparent lack of enforcement. The City of Sydney has clear rules governing where and how busking may occur, yet there is little to no visible action taken to uphold them.” Community comment.

“The current level of illegal and late-night busking on this stretch of George Street is unacceptable” Community comment

“Furthermore, this duo had attracted a large crowd which has been hazardous, crowds spilling over onto the light rail tracks, crowds dancing... “This is very problematic with over amplified busking out of control, nearly nightly.” Community comment

“As my apartment faces George St., near the corner of Bathurst St., we are often disturbed by buskers' noise, particularly in the early evening and late at night. My son is a university student who needs to concentrate while doing his homework. Even with the window closed and the air conditioner on, the noise makes it difficult for him to focus.” Community comment

“We all deserve a peaceful evening or night with open windows for fresh air. Children need time to concentrate on their homework and studies without noise. we hope council can solve the matter as soon as possible” Community comment

“While I support busking as part of Sydney’s cultural life, the current situation at this location is having a significant and ongoing negative effect on residential amenity. Despite the draft Code clearly identifying the southwestern corner of George Street and Bathurst Street (outside KFC) as a location where busking is not permitted due to safety and residential impacts, busking activity continues to regularly occur in this exact area. This suggests a lack of enforcement.” Community comment

“Noise levels are frequently excessive and extend well beyond reasonable hours. The Code states that performances should not be audible beyond 50 metres and that buskers must reduce volume if residents are impacted. However, in practice, amplified performances can be clearly heard in apartments late into the night, often past midnight, and there appears to be little active monitoring or enforcement.” Community comment

“The proximity of buskers to one another is also contributing to the issue. Although the Code requires a minimum distance of 100 metres between performers, this does not appear to be consistently followed. When buskers operate too close together, they compete for attention by increasing volume, which significantly escalates overall noise levels and undermines the intent of the Code.” Community comment

Submissions requested busking not be allowed at the George Street/Bathurst Street corner based on safety and ongoing community impact. Comments included:

“I want to draw attention to the proposed zone at the corner of Bathurst Street and George Street. The document itself acknowledges that this location is problematic, referencing safety concerns and a high number of complaints, and then merely states that buskers are “encouraged” to choose another site.

This approach is fundamentally flawed. Encouragement is not a control mechanism. It is entirely unrealistic to expect compliance in a high-traffic, high-visibility location where performers are clearly incentivised to remain. The current situation on George Street demonstrates exactly this failure - buskers do not self-regulate when there is no enforcement.”

“There are a number of nearby areas that are more suitable for busking due to lower residential presence and reduced impact on apartments. These include the QVB forecourt, The Galleries, and Martin Place, where busking activity can be better accommodated without directly affecting residents.”

Several recommendations regarding this location were suggested including:

- Stronger enforcement of prohibited busking zones, particularly at the George and Bathurst Street intersection
- Extending the areas where busking is not permitted to both sides of George Street between Goulburn Street and Bathurst Street
- Requiring buskers to clearly display their permit
- Better enforcement of the 100-metre minimum distance between buskers
- Consideration of an earlier evening cut-off time in mixed-use and residential areas, such as 8pm, to ensure residents can enjoy a reasonable level of quiet and privacy at night
- Encouraging busking in less residentially sensitive locations, including areas such as the QVB forecourt, The Galleries, and Martin Place
- Increased monitoring and enforcement of amplified performances
- Withholding permits/temporary bans for buskers who continue to break the rules
- Clearer exclusion zones in very high pedestrian traffic areas
- Improved waste management in locations with high levels of busking activity

Hay Street and Thomas Street

George Street at Hay Street and Thomas Street were other locations specifically raised in several submissions as problematic and unsafe, where buskers often arrange 'large performance spaces' in front of them, attracting crowds near the light rail and generate a lot of noise.

"I strongly urge the council to designate Thomas and Hay Street as a no busking zone. These areas are often highly congested, and allowing buskers there poses safety risks. People watching or being distracted by buskers can inadvertently find themselves in dangerous situations, particularly with the proximity to tram tracks. Buskers often force pedestrians onto the tracks, increasing the risk of accidents. Current restrictions, such as the 50m rule from Hay and George, do not adequately cover the safety concerns at Hay and Thomas." Community comment

"Council MUST always classify loudspeaker use as High Impact (not negotiable). One hour is more than enough with just ONE speaker only, especially near tram tracks. City rangers rarely attend in time which lets the worst offenders return to create the same problems week after week... Buskers should also not be allowed on Thomas and Hay Street because it's unsafe and we don't want people being distracted by buskers within the tram corridor." Community comment

"The Hay/ Thomas Sts busking location is very different - and dangerous. There is a tram line running down Hay St. There can be a big crowd over a large area - either watching the busker or trying to get past that crowd. The tram drivers are constantly hitting the horn hard, because of the pedestrian crowd. Pedestrians topple into the path of the tram quite regularly.

Another concern raised at this location was buskers with dogs.

"There are often 'attack dogs' with the busker on the corner of George St and Hay St. I have been attacked by dogs three times in the last 5 years and do not feel at all safe when buskers have what appear to be pretty ferocious dogs with them." Community comment

There was a request that Thomas and Hay be designated a 'no busking zone' to ensure pedestrian safety near the light rail tracks in an already congested area.

Pitt Street Mall

Pitt Street Mall was the second most commented on location raised in submissions. It was noted that busking at Pitt Street Mall livens up the area, but issues were raised around excessive noise to nearby residents and businesses.

"The busking on the whole is delightful and adds beautiful sound and colour to the cityscape. We generally enjoy, really appreciate, like and are entertained by it. Otherwise the city / mall is a bit flat." Pitt Street Mall worker

Corner of King Street and Pitt Street Mall

A submission from a Pitt Street Mall worker indicated that buskers with a short duration (1-2 hours) work well at this location such as professional singers, magicians and K-pop dancers. However loud rapping, drumming and saxophone playing for extended periods is too loud for the location. Loud religious preachers are also an issue.

Amplification and high-impact acts

As already mentioned in the ‘Amplification’ section above, the use of excessive amplification in Pitt Street Mall is an issue, particularly buskers who frequently do not follow volume rules.

“Buskers very frequently do not follow amplification rules (although in the new rules, it seems there are only suggestions). Let’s also admit that over-loud amplification is not frequently policed by Council rangers. On average, in Summer, twice a week in Pitt Street Mall I find the volume way too high completely obliterating the idea of Pitt Street Mall being a busy but pleasant place to be. I sometimes think how hard it must be for salespeople to conduct business with such loud sound penetrating their stores. The use of amplifiers should be banned or the maximum level of decibels specified (that which cannot be measured cannot be easily policed).” Community comment

“In locations like Pitt Street Mall, sound carries directly into upper-level offices and residential spaces, where it can remain intrusive even if it is less noticeable at street level or at a distance. Is there any consideration being given to how noise impacts adjacent buildings vertically, particularly in high-density mixed-use areas?” Community comment

However, disappointment was expressed in a busker’s submission at the removal of high-impact pitches from Pitt Street Mall.

“Opening Pitt Street mall back up to high impact acts would be a boon not only to the entertainers, but to the pedestrians, tourists and businesses along the mall. High and low impact acts have coexisted for all this time, especially as high impact acts would often move on before their hour was finished...”

I performed a low impact act, and sharing the pitches with these great high-impact entertainers was only ever a positive experience, and their ability to create an audience would assist all the other buskers on the street (including me!)” Busker comment

“From my perspective and genuinely thinking about what could be beneficial for everyone involved, I believe it is important to consider that some acts work better in larger pitches due to crowd size. For example, the North Pitch is considerably smaller, which can limit certain performances.”

Consecutive day rule

Clarification was sought on how the rule of not performing on consecutive days at the same pitch would be supervised. Reference was made to Rundle Mall in Adelaide where rangers are present on a daily basis, supervising both the area and the buskers.

“If a shop has concerns about volume, or if there is a conflict between performers, a ranger is called and is able to assist in resolving the situation. This was something I appreciated greatly and found very effective.” Busker comment.

Another suggestion was to make the restriction only apply on weekdays when footfall is lower than weekends and so busking appears more noticeable.

“My suggestion would be to allow consecutive-day performances at the same Pitt Street Mall pitch on weekends, while limiting performances to alternating days during weekdays.” Busker comment

Martin Place

A question was raised about no busking in Martin Place between Pitt Street and Castlereagh Street because of regular events. This submission suggested:

“CBRE busking code allows Busking in Palm Grove despite it being regularly used for events because they have made it clear that we’re not allowed to work there during events. I think a better code would allow busking on that site but indicate that it’s not allowed while events are on.” Busker comment

Hyde Park (at St James Station)

One submission requested removing Hyde Park at the St James train station entrance as a busking site due to noise impacts on residents from a non-compliant busker at this location.

“I’d like to suggest the busking site be removed at the St James train station entrance. There are two more busking sites in Hyde park, one more just 100 meters away from the St. James train station entrance.” Community comment

Other

Other issues raised included the desire for less regulation, including unbanning fire acts, for example:

“it would be ideal if fire acts were fully unbanned but I understand that there have been complications in Pitt Street Mall in the past.” Busker comment

“Just let the buskers busk for God sake. Sydney’s vitality is being strangled by over engineered regulations. Let the scene develop organically with a minimum of intervention and interference. There was no problem to solve, so respectfully, just butt out and leave them alone!”, Busker comment

“We need a good amount of budding artists to be permitted to busk around the city which will make it more attractive and interesting for locals and tourists. Busking on George Street is not a good idea because of the metro noise. Busking in small side streets can make buskers easy targets for theft and crime. Let the buskers perform on main streets and preferably in place where they won’t obstruct pedestrians. Let common sense and the love of music and art prevail.” Community comment

Other issues included frustration at e-bikes, frustration at buskers and beggars with dogs, people with clipboards “interfering” with buskers performing, and at not being permitted to busk at Transport for NSW managed sites such as at Metro stations.

“These changes are great, One more thing though.. After setting up it is really unacceptable to buskers to have people with clip boards doing surveys in front of me. Do these people have a license to do this without repercussions in front of buskers or very near them. Many time I have to pack up and leave, as they talk in front of me and completely ruin the ACT” Busker comment

“Last year I spent 6 months trying to get permission to busk outside my local metro station. Ultimately the bureaucracy won and I was forced to abandon the attempt.” Busker comment

“I was recently in Vienna in Austria. There I found-out that it has been made illegal in Vienna to beg or busk with dogs accompanying the person. This is because Vienna found out the dogs were being tranquilised. On my return to Sydney, I noticed how lethargic the dogs are here in Sydney. I am certain some are drugged. Sydney should follow Vienna’s humane policy.” Community comment

Face-to-face meeting

One member of the busking community requested to meet with City of Sydney staff in person to provide feedback. Below summarises feedback received at this meeting on 26 March 2026.

Changes to the policy and code

Feedback indicated the updated policy and code is much better than the previous version (adopted in 2025).

The busking member felt positive about the following changes:

- Arrangements in Martin Place, Hyde Park and Pitt Street (including 1hr limit), noting the impact of loud buskers on shops
- Time limit being lifted to 2hrs elsewhere
- George Street not being limited to specific pitches

However, disagreed with the 3 restricted areas on George Street because these pitches are important and favourites for several buskers. The busking member did not believe the Bathurst and Hay Street intersections were a safety risk and did not agree with noise complaints from residents on George Street between Liverpool and Goulburn Street.

Feedback suggested residents who live in the city must accept a certain level of noise and should consider double glazing.

Implementation:

The busking member noted positive experiences busking in Melbourne and suggested we look at Melbourne's approach including:

- Busking officers who provide clear instructions
- Protecting buskers' safety and right to busk
- Filtering complaints from residents who make constant, unjustified complaints

Additional concerns:

Additional concerns raised at this meeting included:

- Beggars who pose safety risks to buskers and other vulnerable people and take up busking pitches but don't pay for permits. Feedback requested beggars should have a permit.
- Regulating and limiting Ebikes in the city as they are a huge safety concern in Sydney.

Appendices

Appendix 1: Stakeholder notification emails

CITY OF SYDNEY

Your say on our updated busking policy and code

We invite your feedback on our updated busking policy and Sydney busking code. These documents guide busking in our area and outline the rules for using popular sites.

The policy and code have been updated following a review to consider new busking sites for George Street, Pitt Street Mall and other busy parts of the city centre.

Visit [Sydney Your Say](#) to view the updates and have your say.

[Take our online survey](#)

You can provide feedback by completing our [online survey](#) by 7 April.

Your feedback will help finalise the busking policy and code.

Contact us

If you would like to speak with us, contact Lex Davidson on 02 9265 9333 or at sydneyyoursay@cityofsydney.nsw.gov.au

[Read more about the busking review](#) requested by Lord Mayor of Sydney, Clover Moore AO.

CITY OF SYDNEY

Reminder: have your say on our updated busking policy and code

We invite your feedback on our updated busking policy and Sydney busking code. These documents guide busking in our area and outline the rules for using popular sites.

The policy and code have been reviewed to consider new busking sites for George Street, Pitt Street Mall and other busy parts of the city centre.

Visit [Sydney Your Say](#) to view the updates and have your say by 7 April.

[Take our online survey](#)

Contact us

If you would like to speak with us, contact Lex Davidson on 02 9265 9333 or at sydneyyoursay@cityofsydney.nsw.gov.au

[Read more about the busking review](#)

Appendix 2: Flyer

CITY OF SYDNEY

Have your say

Tell us what you think of our updated busking rules.

Following feedback, we've considered new busking sites for George Street, Pitt Street Mall and other busy parts of the city centre.

We invite you to provide feedback on our updated busking policy and code.



Take the online survey or email us by 5pm, 7 April 2026

Feel free to contact us on 02 9265 9333 or sydneyyoursay@cityofsydney.nsw.gov.au

Thanks for helping us make busking in our area better.

cityofsydney.nsw.gov.au



Attachment B

Busking and Aboriginal and Torres Strait Islander Cultural Practice Policy
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Busking and Aboriginal and Torres Strait Islander Cultural Practice Policy

Acknowledgement

All buskers and cultural practitioners in the City of Sydney perform on Gadigal Land. Gadigal people of the Eora nation, and other First Nations Australians, are custodians of one of the world's oldest continuing cultures, a culture that is practiced, expressed and shared through a tradition of dance, song and storytelling.

Purpose

This policy applies to all buskers and cultural practitioners performing in the City of Sydney.

This policy outlines the criteria for receiving:

- an exemption from approval for practicing Aboriginal and Torres Strait Islander culture; or
- an approval to busk, including the conditions of the approval and regulations that apply to busking in the City of Sydney.

This policy aims to support and promote busking culture in Sydney, in balance with the expectations and needs of all users of public space.

The City of Sydney plays two roles in relation to busking:

1. As a creative city that strives to support cultural activity and participation, the City of Sydney supports busking and the contribution buskers make to the city's character and cultural industries.
2. 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.

This policy aims to consider both these responsibilities in equal measure. It was established in consultation with buskers, businesses, residents and visitors to the City of Sydney and members of the Aboriginal and Torres Strait Islander community. It draws upon learnings from the world's best busking cities.

Scope

This is a Local Approvals Policy under the *Local Government Act 1993 NSW*. It relates to activities under section 68 Part D items 2, 4, 5 and 6 and Part E item 2 insofar as those activities relate to the particular activity of busking or cultural practice.

This policy applies to the City of Sydney local government area. It does not cover areas where the City is not the regulatory authority for these activities, such as:

- areas managed by Placemaking NSW, including Darling Harbour, Circular Quay, the Rocks, Barangaroo and the Goods Line
- areas managed by Transport for NSW including the rail network
- the Sydney Opera House forecourt.
- the Botanic Gardens, Centennial Park and Moore Park.

Part 1 of this policy sets out the circumstances where an approval is not required.

Part 2 of this policy outlines the criteria for giving or refusing an approval to busk.

Part 3 of this policy outlines other matters regarding the regulation of busking.

Principles

This policy and the City of Sydney's approach to regulating busking is underpinned by the following principles:

- Sydney has a strong tradition of busking and buskers contribute to a sense of place and the character of the city.
- Buskers make an important contribution to the cultural life of the city and help build a social city, they create connections between strangers and bring spontaneity to the everyday, in doing so they help reduce isolation and build community cohesion.
- Buskers contribute to the tourist experience of Sydney and drive foot-traffic and commerce in business districts.
- Busking is a legitimate means for professional artists and performers to make income.
- Busking is a legitimate means for hobbyists, amateur performers, enthusiasts or anyone to express themselves creatively in the public domain.
- Busking is an important part of the ecology of the creative industries. It provides a training ground for emerging artists and self-determined work opportunities for established artists. Busking assists with developing new audiences for live music and performance by exposing people to the creative life of Sydney and new avenues for creative participation.
- The practice of Aboriginal and Torres Strait Islander Cultural Heritage is a unique and important activity that takes place in the public domain. It has a fundamental purpose of maintaining connection to culture for Aboriginal and Torres Strait Islander people. For this reason, it is considered to be a distinct activity and is not included in the City's definition of busking.
- Regulation of busking activity should expect nothing more or less of buskers than any other person or group of people using shared public space.
- Other users of public space, residents, business owners and workers in the city have a right to quietly enjoy the city's open spaces and to not be subjected to extended high volume or repetitive performances audible within their homes or places of work, or to be exposed to unsafe or offensive behaviour.

Definitions

Term	Meaning
Aboriginal and/or Torres Strait Islander person	A person of Aboriginal or Torres Strait Islander descent who identifies as Aboriginal or Torres Strait Islander and is accepted as such by the community in which they live.
Aboriginal and/or Torres Strait Islander Heritage	The intangible and tangible aspects of the whole body of cultural practices, resources and knowledge systems developed, nurtured and refined by Aboriginal and Torres Strait Islander people and passed on by them as part of expressing their cultural identity. This heritage is a living one, it continues to develop, and includes items which may be created in the future.
Aboriginal and/or Torres Strait Islander Cultural Practitioner (“cultural practitioner”)	An Aboriginal and/or Torres Strait Islander person expressing Aboriginal and/or Torres Strait Islander Cultural Heritage, including knowledge and cultural expression such as songs, stories, dances, performing arts and creating artistic works.
Act	The performance or artwork that a busker is making. Can be interchangeable with performance.
Animal	Any bird, fish, insect, reptile or animal other than a human.
Authorised Person	An appropriately delegated employee of the City of Sydney or NSW Police
Busker	Someone performing or creating an artwork in a public place with the intention of entertaining the public for financial reward, but does not include an Aboriginal and/or Torres Strait Islander cultural practitioner.
Busking Permit	An official approval granted by the City of Sydney Council that allows an individual to perform music, art or other approved forms of entertainment in public spaces.
Busking Pitch	A site or location where buskers and cultural practitioners perform. Also referred to as a <i>pitch</i> .
City of Sydney	Refers to both the Council of the City of Sydney and the Local Government Area of Sydney. Also referred to as The City. The lower case ‘city’ refers to the place known as Sydney.
Higher Risk Activities	Activities that can be reasonably considered to pose a risk or hazard to the safety or welfare of a member of the public or the person undertaking the activity. This includes performing at heights, acrobatics, the use of live flames or items such as knives, swords, chainsaws and other sharp objects, mallets, chains or other items swung or thrown in the air.
Outdoor Event Approval	A permit issued by the City to use public land for the purpose of an event, promotion or public gathering.
The Sydney Busking Code (Busking Code)	A document which outlines the etiquette expected of buskers and the systems by which Special Busking Sites are shared and managed by the busking community.

Part 1

Exempt from approvals – the practice of Aboriginal and Torres Strait Islander cultures

The City of Sydney respects and celebrates Aboriginal and Torres Strait Islander cultural heritage. We recognise that practicing culture is vital to maintaining personal identity and connection to culture for Aboriginal and Torres Strait Islander people, as well as sharing cultural knowledge with the community and visitors to Sydney.

The practice of Aboriginal and Torres Strait Islander cultures, outdoors and in public places, can be both an entertainment and an economic activity, but it is primarily the practice of a cultural right, as articulated in Article 11 of the United Nations Declaration on the Rights of Indigenous People. For this reason, Aboriginal and/or Torres Strait Islander people wishing to practice Aboriginal and/or Torres Strait Islander culture in public and on community land are not required to apply for an approval in the circumstances outlined below.

Further information regarding cultural practice can be found in our protocols for the practice of Aboriginal and Torres Strait Islander culture in public places.

The following criteria apply to this exemption:

1. **Application**

This exemption applies to the practice of Aboriginal and/or Torres Strait Islander cultural heritage (“cultural practice”) by an Aboriginal and/or Torres Strait Islander person.

2. **Times and Durations**

Cultural practice does not require an approval or a permit:

- i. between the hours of 6am and 10pm
- ii. if taking place for no more than two hours per location per day per individual or group.

3. **Locations**

Sites for practicing culture must not be established in a location that is likely to block access to an entry or exit of a building (including any fire exit), street, laneway or carpark or within 100 meters of a busker or within 100 meters of an approved outdoor event.

4. **Safety**

An adequate perimeter for pedestrian flow must be maintained around any site for practicing culture. Any fire or other higher risk activities that may cause harm to any member of the public must remain within the site and surrounding perimeter.

5. **Insurance**

Cultural Practitioners are required to maintain adequate Public Liability Insurance coverage for their public activities. Cultural Practitioners may either:

- i. Obtain their own insurance policy and coverage, or
- ii. Register for free cover under the City's Community Engagement Liability Insurance policy by completing a registration form at any City of Sydney customer service centre. Refer to Part 3, Item 16 of this policy for more information about the cover.

6. **Queuing**

When a busker or another cultural practitioner is already occupying a site, a queue system should be introduced whereby each person or group awaits the completion of the previous performance and then takes their turn.

Cultural Practitioners using Special Busking Sites, as outlined in Part 3 of this policy, must follow the rules of that Special Busking Site.

7. **Sales**

Cultural practitioners may receive donations from the public and proceeds from the sale of artworks. The sale of artwork must be secondary and only in addition to the practice of Aboriginal and/or Torres Strait Islander Cultural Heritage.

8. **Compliance with laws and directions**

Cultural practitioners shall comply with all relevant laws, regulations and policies and the lawful directions of Authorised Persons. Authorised persons may restrict any public space from use for practicing culture during special events, emergencies or as circumstance may require.

Part 2

Busking approvals

All people wishing to busk in the City must obtain an approval (Busking Permit) to busk in accordance with section 68 of the *Local Government Act 1993 NSW*. The following criteria apply to approvals to busk:

9. Busking Acts

- 9.1. Busking Acts are categorised by the amount of space and time they occupy in a public place, and the volume and type of sound they are likely to generate.

Busking Acts will fall into one of the following categories:

i. Low Impact

Low Impact Acts have a small footprint in public space and have sound that is easily managed. A Low Impact Act is defined by meeting all of the following criteria:

- a. does not need more than 2m² performance space
- b. does not involve Higher Risk Activities
- c. does not use instruments that are naturally loud, even without amplification, including drums of any kind, bagpipes and brass instruments

Examples of Low Impact Acts may include solo musicians or small musical groups, magicians, puppeteers and other solo performers.

ii. High Impact

High Impact Acts have a large footprint in public space and/or have sound that is harder to manage and/or incorporate activities and equipment that may pose a greater risk to the busker or their audience. A High Impact Act is defined by any one or more of the following criteria:

- a. needs more than 2m² performance space
- b. actively encourages an audience to gather, wait and watch
- c. involves Higher Risk Activities
- d. uses instruments that are naturally loud even without amplification including drums of any kind, bagpipes and brass instruments, or
- e. features 5 or more performers.

Examples of High Impact Acts may include dance groups, acrobats and circus acts, drummers, bagpipe and trumpet players.

iii. Extended Duration

An Extended Duration Act has a low impact in terms of the space it requires or the volume of sound it generates, however requires a longer period of time to be performed. An Extended Duration Act is defined by all of the following criteria:

- a. the artwork or performance is made continuously and evolves over a period of more than two hours
- b. the artwork or performance is quiet, non-musical and non-amplified
- c. the artwork or performance does not significantly restrict access or use of the public space in which it is created

Examples of Extended Duration Acts may include pavement art, chalk art, durational performance art and human statues.

9.2. The following Acts will not be approved for a Busking Permit in Sydney.

- i. Acts which involve the use of live flames, unless and only if specifically approved in a suitable location outlined in the Sydney Busking Code.
- ii. Acts which involve handing out plastic or paper items that may have an adverse impact on parks, waterways, bird life or marine life, such as balloon sculpting.
- iii. Acts which incorporate any animal, with the exception of a certified assistance animal (as defined by section 5 of the Companion Animals Act 1998) who is supporting the performer but is not a feature of the performance.
- iv. Acts which offer or provide a one-to-one service for a fee such as fortune telling, portrait painting, massage or any other therapeutic service.

10. Permits

10.1. All buskers (or people wishing to undertake busking) within the City of Sydney must obtain a Busking Permit and must agree to comply with the terms and conditions of the Permit and this Policy.

10.2. The City of Sydney issues three types of Busking Permit:

- i. Low Impact Busking Permit, for Low Impact Acts
- ii. High Impact Busking Permit, for High Impact Acts
- iii. Extended Duration Busking Permit, for Extended Duration Acts.

10.3. Low Impact and Extended Duration Busking Permits may be approved by a Customer Service officer of the City of Sydney at the time of application.

10.4. Buskers applying for a High Impact Busking Permit may be required to complete an assessment of their act before a Permit can be issued. An applicant may be requested to attend an onsite assessment, or, at the discretion of City Staff, an assessment may be undertaken remotely via video call or by submitting a recent video.

10.5. Buskers can renew their High Impact Busking Permit without attending another assessment if:

- i. they have been assessed in the previous two years or have obtained PASS accreditation (Peer Assessment for Street Safety) from Street Performance Australia
- ii. their previous permit is current or expired less than six months prior

- iii. their act has not significantly changed since it was approved, and
- iv. they have not received a formal warning or penalty since their last permit was issued.

- 10.6. All members of a group act are required to obtain a permit.
- 10.7. Proof of identity is required with an application for a Busking Permit.
- 10.8. Valid and current telephone and email contact details are required with an application for a Busking Permit.
- 10.9. Proof of parental consent is required for applicants under the age of 18.
- 10.10. Buskers are required to pay a service fee for a Busking Permit. The fees are published annually in the City's register of fees and charges.
- 10.11. If a Busker wishes to perform a combination of Low Impact, High Impact and Extended Duration acts from time to time they may apply for multiple permits.

11. Act Assessment

- 11.1. Any Busker whose act meets the High Impact Act criteria (as outlined in section 9.1. ii. of this policy) may be required to undertake an assessment of their act prior to a Busking Permit being approved.
- 11.2. Assessments are conducted by City Staff and may include an in person onsite assessment of the act in a public space, or may be conducted remotely by video call or by providing a recent and comprehensive video recording of the proposed performance.
- 11.3. The purpose of the assessment is to identify that:
 - i. the busking act can be performed safely and measures are in place to mitigate any potential risks to the performer(s) or public
 - ii. the sound generated by the performance is being monitored and controlled by the performer(s) as best as it can be.
- 11.4. The outcome of an assessment will confirm whether the busking act is approved for a High Impact Busking Permit.
- 11.5. At an assessment, a busking act may be assessed as low impact and offered a Low Impact Busking Permit if the busker can demonstrate that the performance does not meet the criteria of a High Impact Act.
- 11.6. If a busking act is not approved for a Permit, City Staff will provide the applicant with feedback as to why they have not been approved.
- 11.7. If, at an assessment, a busking act is not approved for a Permit, they may arrange to attend another assessment on another day to illustrate appropriate revisions have been made to their act.
- 11.8. The artistic quality of the act or any subjective appraisal of the talent or skill of the performer(s) is not an assessment criteria.

Part 3

Other Matters

Guidelines

The following guidelines apply to busking acts in the City of Sydney.

These guidelines for busking are complemented by the Sydney Busking Code which outlines expected etiquette for street performers, guidance on managing volume and public safety, and the booking and queuing systems that apply to high-traffic Special Busking Sites (see paragraph 15 below) in Sydney.

12. Busking Permits

- 12.1. Buskers must have a valid permit clearly displayed on their person or pitch when busking.
- 12.2. Permits can be issued for a period of one month, three months or twelve months.
- 12.3. Permits are not transferable or refundable.

13. Busking Times

- 13.1. Except where otherwise permitted under the Sydney Busking Code, holders of a Busking Permit may perform:
 - i. 8am – 10pm Sunday to Thursday
 - ii. 8am – midnight Friday and Saturday
- 13.2. Subject to compliance with the Sydney Busking Code:
 - i. Low Impact buskers may busk for up to two hours in any one location per day.
 - ii. High Impact buskers may busk for up to one hour in any one location per day.
 - iii. Extended Duration buskers may busk for up to 8 hours in any one location per day.
- 13.3. Where a site is established as a Special Busking Site under the Sydney Busking Code the times and durations set out in the Sydney Busking Code must be complied with at all times.
- 13.4. Low and Extended duration Buskers who have performed the maximum time in a location on one day may move their performance to another location at least 100 metres from their previous pitch.
- 13.5. High Impact Buskers who have performed the maximum time in a location on one day may move their performance to another location at least 200 metres from their previous pitch
- 13.6. Buskers under the age of 15 must be supervised by an adult whenever busking.

14. Busking Pitches

- 14.1. Buskers with a valid City of Sydney Busking Permit may busk in any public place or footpath under City management with enough open space for their performance to be conducted safely, and a further 2 metres on at least two sides of their performance area for safe pedestrian flow.
- 14.2. High Impact buskers conducting Higher Risk Activities must visually demarcate their performance area with a rope or similar boundary placed on the ground.
- 14.3. Busking is restricted to one performance per site at any one time.
- 14.4. Buskers must not busk within 100 meters of another busker (unless busking on a Special Busking Site with multiple busking pitches within 100 metres of each other).
- 14.5. A busking site must not be established where the act or their audience is likely to block or hinder access to an entry or exit of any building (including any fire exit), street, laneway, carpark, public transport node, pedestrian crossing or pedestrian thoroughfare.
- 14.6. A busking site must not be established where the act is likely to cause their audience or pedestrians to step onto a road or light rail track in order to view or pass by the act.
- 14.7. City Staff may restrict any public space from use for busking during special events, emergencies or as circumstance may require.

15. Special Busking Sites

- 15.1. Some areas in the city are recognised busking locations and have specific, defined busking pitches. These pitches experience high pedestrian traffic and can provide buskers with a very visible performance space and big crowds. In order to provide equitable access to these high-value busking locations for a diverse range of buskers, these Special Busking Sites have certain additional conditions. These conditions are determined by the City and are outlined in the Sydney Busking Code.
- 15.2. Buskers need to familiarise themselves with the locations and conditions of Special Busking Sites in the Busking Code prior to conducting any activities under a Busking Permit.
- 15.3. Temporary Special Busking Sites are occasionally established in association with festivals and events at the discretion of the City and the event owners. Busking is only permitted within event sites in accordance with conditions provided by the City or the event owner. Those conditions may differ from the standard conditions for a busking permit, and they supersede standard conditions.
- 15.4. The City may establish new Special Busking Sites or amend existing Special Busking Sites from time to time where necessary.

16. Insurance

- 16.1. As long as the busker complies with the conditions of their permit, holders of a Busking Permit are covered for public liability under the City of Sydney's Community Engagement Liability Insurance policy.
- 16.2. The City's policy is limited to \$10 million for any one loss and the busker is responsible for the first \$500 of each and every loss (the excess). This coverage and excess may be subject to change over time. Current details of the liability insurance

policy will be made available to buskers on receipt of their permit.

- 16.3. Buskers may prefer to obtain their own public liability insurance. If a busker is covered by their own or any other public liability insurance policy, they will be considered covered by that policy for their busking activities and not the City's Community Engagement Liability Insurance policy.

17. Sales

- 17.1. Buskers may sell their own original music or video recordings, artwork or merchandise as a complement to their performance.
- 17.2. The sale of music, video, artwork or merchandise must not be delegated to another person and must not dominate the time a busker is occupying a busking pitch.
- 17.3. The primary purpose of busking is to perform an act or to make an artwork for the entertainment of the public, any sales of any products must be secondary to this purpose and directly related to the approved busker and their busking act.

18. Other matters

- 18.1. Buskers with a valid permit may perform in any public place under the care and control of the City of Sydney in accordance with the Local Government Act and any other applicable law, this policy and the Busking Code.
- 18.2. Buskers are responsible for their impact on their environment and should take all necessary precautions and actions to limit any risks or hazards they may pose to the public.
- 18.3. Busking acts must not cause a public disturbance or nuisance, whether by the volume or nature of the sound they produce, or the physical impact of the act on other people, property or public space. If a busker is directed to stop or modify their act by any Authorised Person, they must do so immediately.
- 18.4. Where a public space is being used by an event, a retail promotion or public gathering with an outdoor event approval issued by the City of Sydney, buskers must not busk within at least 100 metres of such an event or activity. This includes areas established for the safe dispersal of crowds at major events such as New Year's Eve and Vivid Sydney.
- 18.5. Buskers must comply with all relevant laws, regulations and policies and lawful directions of Authorised Persons. The holding of a busking permit will not constitute a defence where a busker has committed an offence.
- 18.6. The use of political, religious, racist, sexist, sexually explicit, homophobic or transphobic material that may be deemed offensive or discriminatory is prohibited as determined by the Anti-Discrimination Act 1977 (NSW).
- 18.7. Buskers must adhere to the Code of Conduct in the Sydney Busking Code.

19. Suspensions, Modifications, Cancellations and Penalties

- 19.1. In accordance with section 109 of the *Local Government Act 1993* NSW, busking permits may be revoked or modified:
- If the permit was obtained by fraud, misrepresentation or concealment of facts;
 - for any cause arising after the granting of the permit which, had it arisen

- before the permit was granted, would have caused the council not to have granted the permit (or not to have granted it in the same terms);
- iii. for any failure to comply with a requirement made by or under the Local Government Act 1993 NSW relating to the subject of the permit;
 - iv. for any failure to comply with a condition of the permit.
- 19.2. A modification may take the form of the imposition of an additional condition or the variation or rescission of a condition to which the permit is subject.
- 19.3. A Busker holding a Low Impact Busking Permit who receives multiple complaints about their act or is repeatedly observed playing at excessive volume or is regularly causing a disturbance to foot-traffic in pedestrian zones may be required to attend an assessment and may have their permit re-issued as a High Impact Busking Permit.
- 19.4. A busker must provide the City of Sydney with a valid means of contact as a condition of their Busking Permit. A permit may be suspended if the City is repeatedly unable to contact a busker using the details provided.
- 19.5. Pursuant to sections 109, 110 and 627 of the Local Government Act 1993, City of Sydney may, in certain circumstances, revoke or modify permits or issue an on the spot fine if the permit holder fails to comply with the requirements and conditions of the permit.
- 19.6. A Penalty Infringement Notice may also be issued if a person failed to obtain a valid permit under section 626 of the Local Government Act 1993 NSW.
- 19.7. In accordance with section 110 of the Local Government Act 1993 before revoking or modifying the permit, the City will:
- i. give written notice to a busker of its intention to revoke or modify their permit. The notice must contain the reasons for revocation. A copy of the notice should also be served to each person who is likely to be disadvantaged by the revocation or modification; and
 - ii. give the permit holder the opportunity to meet with Council officers to show cause why the approval should not be revoked.
- 19.8. A revocation or modification takes effect on the date of service of the notice of the revocation or modification or a later date specified in the notice.

20. Responsibilities

- 20.1. The implementation of this policy is the responsibility of the Venues Management team of the City of Sydney. Officers monitor and respond to public enquiries or complaints in relation to buskers, manage day to day operations in relation to busking and to the content of the Busking Code.
- 20.2. The issuing of Busking Permits and maintaining a register of buskers is the responsibility of the Customer Service team of the City of Sydney.
- 20.3. The City's Rangers will enforce the Busking Policy and adherence of the Busking Code to ensure buskers are compliant with the conditions of their permit.

Consultation

This policy was placed on public exhibition from 24 February to 7 April 2026.

References

Laws and Standards
Local Government Act 1993
Anti-Discrimination Act 1977
Children and Young Persons (Care and Protection) Act 1998
Companion Animals Act 1998
Work Health and Safety Act 2011
United Nations Declaration on the Rights of Indigenous Peoples
Policies and Procedures
Cultural Strategy 2025 - 2035
Eora Journey Economic Development Plan 2016
City of Sydney Event Guidelines 2024
Sydney Busking Code

Review period

This policy will be reviewed within one year of the commencement of a newly elected council.

Approval Status

Council approved this policy on.

Approval History

Stage	Date	Comment	TRIM Reference
Original Policy	13 May 2019	Approved by Council	2019/428176
Reviewed	21 November 2022	Approved by Council	2019/428152
Reviewed	25 August 2025	Approved by Council	2025/599330
Reviewed	16 February 2026		
Commence Review Date	[Governance to populate]		
Approval Due Date			

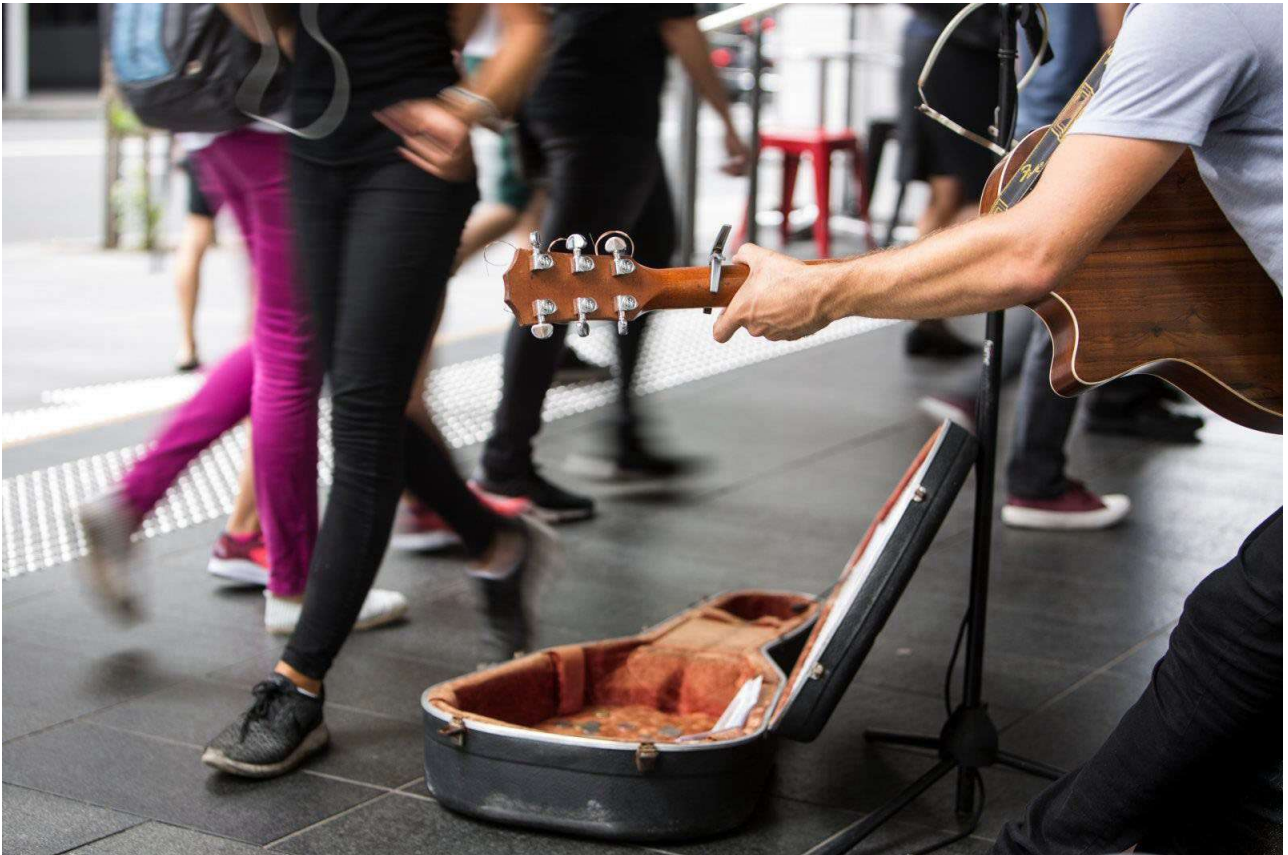
Ownership and approval

Responsibility	Role
Author	Manager, Cultural Strategy
Owner	Manager, Venue Management
Endorser	City of Sydney Executive
Approver	City of Sydney Council

Attachment C

Sydney Busking Code

Sydney Busking Code



The City of Sydney acknowledges the Gadigal of the Eora Nation as the Traditional Custodians of our local area.

Contents

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The Basics

In Sydney, busking acts are grouped in three categories. Each category has its own set of performance conditions. Busking is regulated under the Local Government Act, which provides the legal framework for using public spaces for performances. You may only busk if you have been [approved for a busking permit](#). All buskers are expected to adhere to this busking code, which sets out standards for conduct, performance, locations, hours and volume levels. The purpose of the code is to ensure that busking remains a safe, respectful, and enjoyable activity for both performers and the public.

Low Impact Act

If your act does not:

- Need more than 2m² performance space
- Require an audience to gather, wait and watch
- Include “naturally loud” instruments such as drums, bagpipes, pan pipes or brass instruments, or
- Include higher risk activities like acrobatics or juggling sharp objects

You have a low Impact Act and may busk for up to 2 hours per location per day.

Extended Duration Act

If your act:

- Is quiet, non-amplified and non-musical, and
- Involves creating a work of art continuously over a long period of time such as pavement art or durational performance art

You have an Extended Duration act. As long as your pitch isn't restricting other people from using the area around you, you can perform for up to 8 hours per location per day.

High Impact Act

If your act:

- Needs more than 2m² performance space;
- Encourages an audience to gather, wait and watch;
- Uses “naturally loud instruments such as drums, bagpipes, pan pipes or brass instruments,
- Includes higher risk activities like acrobatics or juggling
- Features 5 or more performers

You have a High Impact act and may busk for up to 1 hour per location per day.

You'll need to speak to the City of Sydney about an act assessment before you can get a permit to busk. High Impact acts often need more space, hence there are less places where they can perform. Keeping acts to 1 hour duration provides more performers with access to limited larger performance spaces and breaks up the impact of louder acts on our neighbours.

Where to busk

You can establish a busking pitch on any public land in Sydney that meets these criteria:

- There is enough open space for you to conduct your performance plus a further two metres for pedestrian flow on at least two sides of your pitch
- The site is not being used by an approved event or gathering
- You are at least 100 metres from another busker, an approved event or gathering, or a special busking site
- Your pitch and audience do not block access to the entry or exit of any building, street, pedestrian crossing, public transport node, carpark or thoroughfare
- If the location is a Special Busking Site with set pitches and a booking or queuing system, you observe the conditions of the site (see Special Busking Sites on Page 9)

When to busk

General busking hours are:

- 8am – 10pm Sunday to Thursday
- 8am – midnight Friday and Saturday

At special busking sites (see below), busking hours are:

- 11am – 10pm 7 days a week

Making and managing a pitch

The pitch is your stage – keep it looking clean, well laid-out and professionally put together.

Minimise clutter or any unnecessary items that might be a trip hazard.

For Low Impact Acts, keep your equipment near to you and encourage your audience to gather close.

For High Impact Acts, consider laying a rope on the ground to show the audience where you want them to gather.

You want them as close as they can be, while still safely outside your performance area.

Equipment must not be left unattended at any time. Equipment left unattended at a pitch is not an acceptable way to queue for a pitch.

For Pavement Artists, use chalk that is entirely removable by water or draw onto a removeable canvas placed over the pavement. Make sure there are no slip hazards and no trip hazards by taping down any edges.

Volume

Performing too loudly can negatively affect neighbouring homes and businesses and drive your audience away.

Buskers who play too loudly earn less money as crowds keep a distance from the performance. Pushing your audience away with high volume also adds to congestion and crowding in pedestrian areas, so people are less likely to hang around and watch your performance.

Ensuring that your performance cannot be heard at 50 metres from your pitch is essential. Busking Pitches can be 100 metres apart, and the sound of your act should not affect another busker's performance.

The following are guides to help you monitor if your act is at the right volume. Be aware that an authorised person from Council or Police can tell you to lower your volume or stop performing at any time and you must follow their instruction.

- If you cannot hear any background noise during your performance, you are playing too loud
- If your audience is gathering more than 3 metres from you, you are playing too loud
- If you can see that your audience is shouting to speak to each other, turn it down
- If your performance can be heard 50 metres from your pitch, you're playing too loud. Get a friend or fellow busker to walk 50-60 paces from your performance and see if they can still hear you. If they can, turn it down
- If you find that no one is paying you any tips, try reducing your volume and see if people become more comfortable approaching you
- If somebody living or working in a building near you complains that they can hear your performance over their own conversation, you are playing too loud. Remember, you can reach a compromise but you could have your permit reviewed if you refuse to turn your volume down when directed by the Police or the City.

Content of your act

Sydney buskers are ambassadors for the cultural life of the City and values we celebrate: diversity, generosity, respect and inclusion.

Buskers do not tease, humiliate or harass anyone. Sydney buskers are some of the best in the world. We have innovative, original, expertly performed acts. You must have a varied repertoire and never repeat the same material during a set. If you do not have enough content to fill your time at a pitch without repeating anything, then trim your set to the amount of material you have and move to another pitch.

Sales

The sale of a busker's own music, video, artwork or merchandise is encouraged, but it has to be supplementary to your performance. You can't spruik your products or get someone else to sell them on your behalf. You are at a busking pitch to busk, not to conduct a market stall, and if somebody happens to approach you to buy your music or merch, it's a bonus.

Special Busking Sites

Special Busking Sites have additional conditions or operating systems. All Special Busking Sites are limited to **11am – 10pm, 7 days a week**, unless otherwise stated below.

H High impact

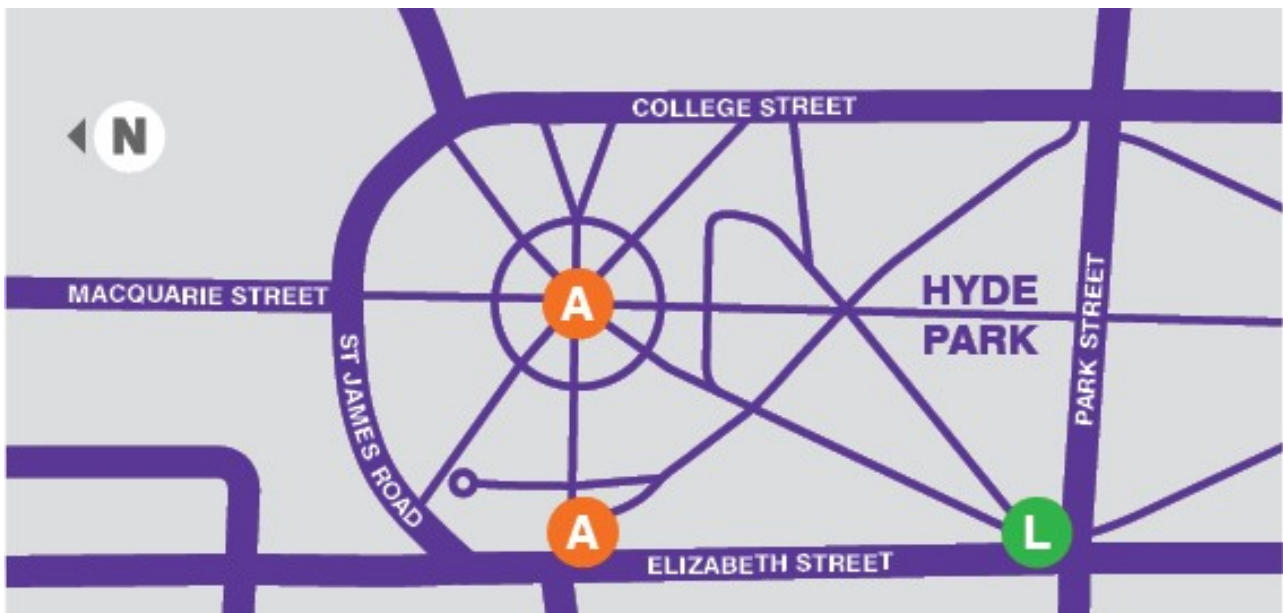
L Low impact

E Extended duration

A Any act

Hyde Park

There are three busking pitches in Hyde Park North. One on the paved area facing Market Street, adjacent the St James Station entrance. One on the paved area surrounding Archibald Fountain. One Low Impact pitch by the monument on the corner of Elizabeth and Park Streets.



QVB Forecourt

The Southern forecourt of the QVB may be occupied by one Extended Duration Act and either one Low Impact Act or one High Impact Act at any one time.



Pitt Street Mall

There are three pitches in Pitt Street Mall.

The Central pitch (outside MidCity entry) is for Extended Duration acts only.

The North (near King Street) and South (near Market Street) pitches are for Low Impact acts only.

Buskers may perform at these pitches for one hour only.

All pitches are allocated on a first-in basis.

Buskers may use only one pitch once per day and not the same pitch on consecutive days.

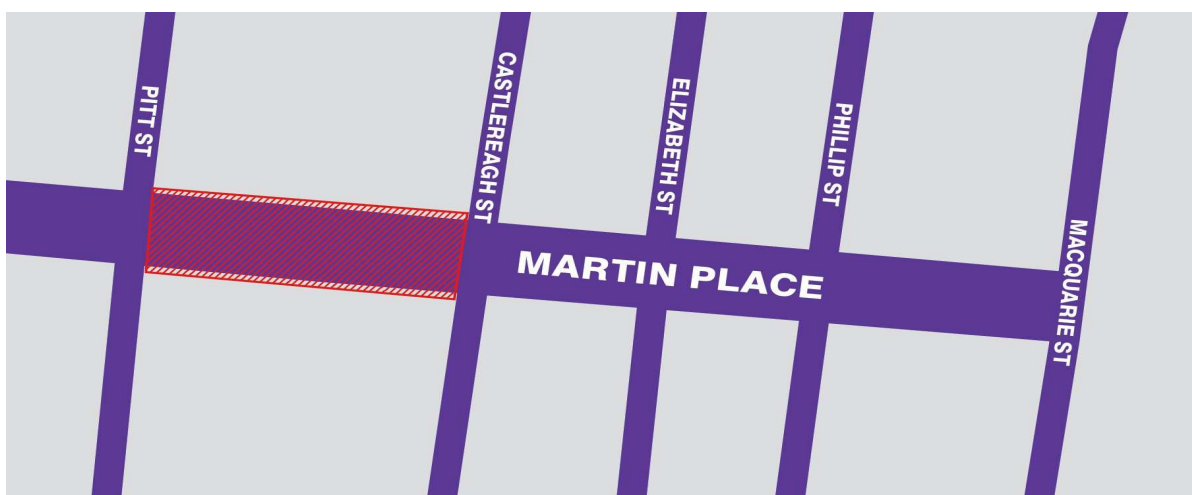
No acts incorporating fire allowed.



Martin Place

No busking is permitted in Martin Place between Pitt Street and Castlereagh Street. Busking is otherwise allowed anywhere in Martin Place in accordance with the criteria in the Busking Policy and conditions of the busker's permit.

Martin Place is regularly used for retail activations, events and public gatherings. Buskers must be mindful of setting their pitch at least 100 metres from an event or activation.



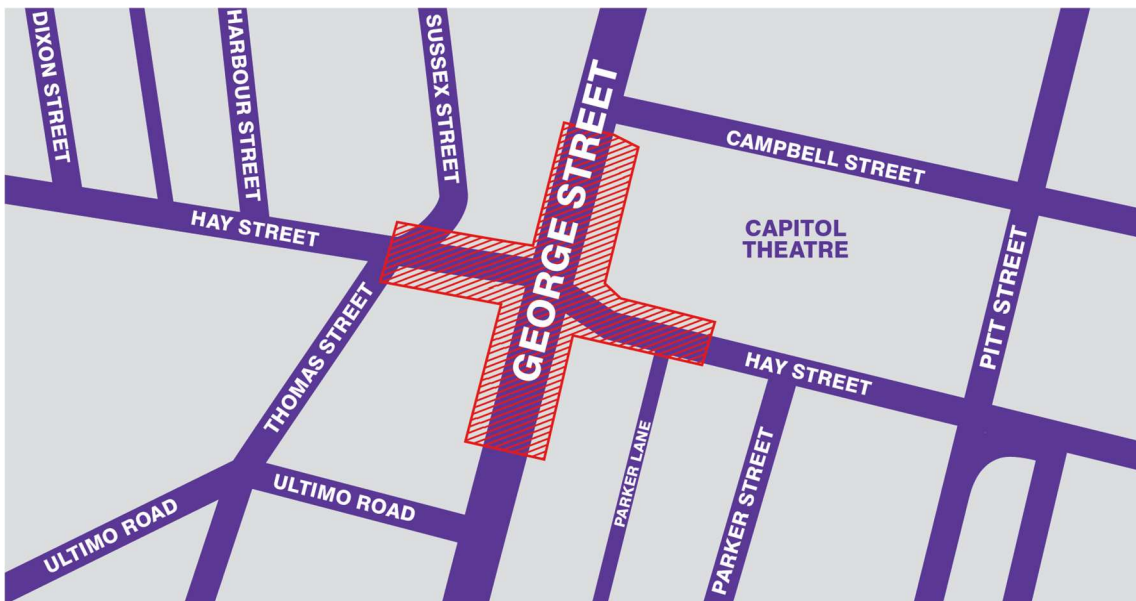
George Street

There are three locations on George Street where busking is not permitted. Busking is otherwise allowed anywhere on George Street in accordance with the criteria in the Busking Policy and conditions of the busker's permit.

Areas where busking is not permitted.

The intersection of **George Street and Hay Street**, within 50 metres of all corners of the intersection.

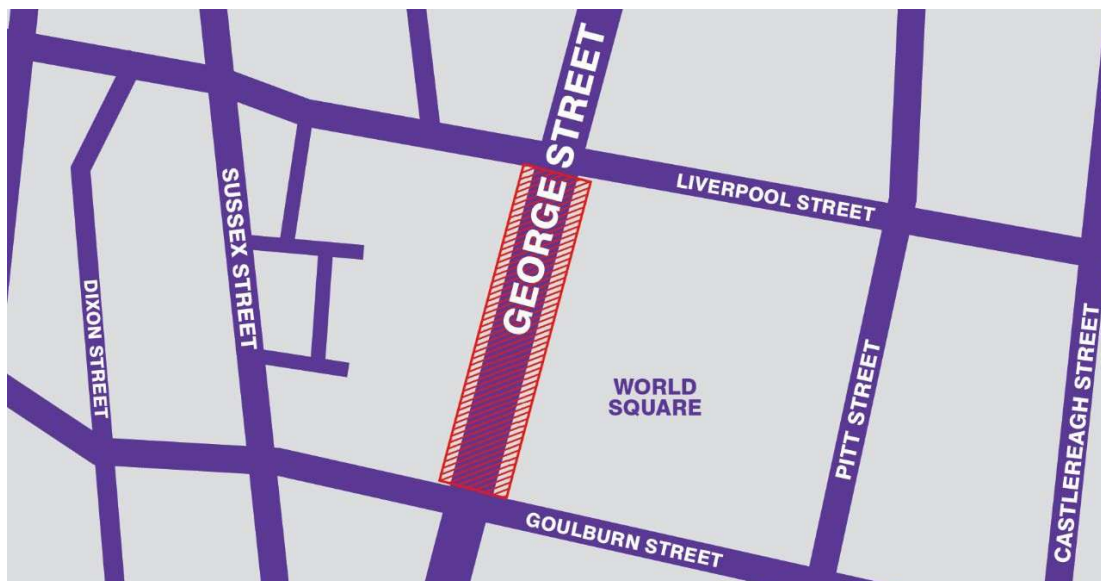
This busy light rail intersection has limited space for pedestrians and high levels of background noise which can urge buskers to perform at very high volumes. Busking here impacts pedestrians' capacity to see, hear and navigate around trams. Busking is better suited to nearby Dixon Street Mall, Thomas Street and the intersection of Barlow and George Streets.



Either side of **George Street between Goulburn and Liverpool Streets**.

Busking here impacts residential apartments above World Square.

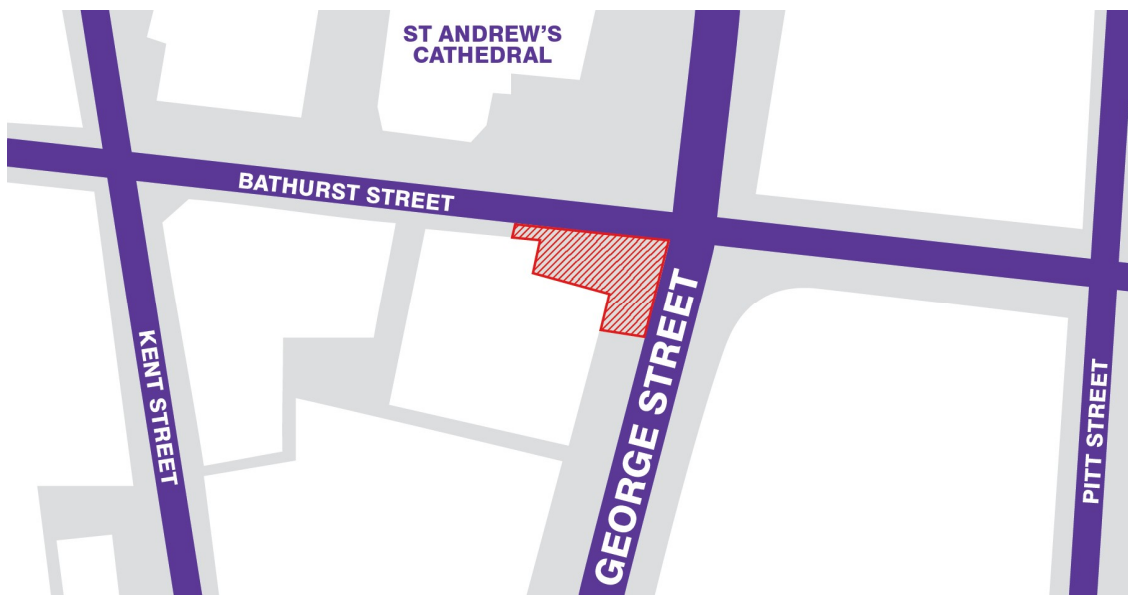
Busking is limited to Fridays and Saturdays only, 11am – 10pm.



Sydney Busking Code

The southwestern corner of the intersection of **George Street and Bathurst Street**, (outside KFC).

Busking in this location impedes pedestrian flow and encourages people into the path of trams. Musical busking acts make it harder to hear tram warning sounds. Buskers are encouraged to use other popular nearby busking areas outside St Andrews, Town Hall, Woolworths or QVB instead.



Safe busking around light rail

- Position yourself at least 2 metres from the track.
- Position your back to the light rail, so that your audience forms away from the tracks and can see oncoming trams.
- Never busk in the path of a pedestrian crossing at an intersection. Place yourself to the side of the crossing so that people can easily walk past you.
- Never busk at a tram stop.
- Keep an eye on your audience. If they start to gather close to the tracks, stop performing and ask them to move closer to you.
- Keep your volume at a reasonably low level so that people are encouraged to gather closer to you and can hear tram warning bells over your performance.

Code of Conduct

1. **We look out for each other.** Welcome newcomers and keep fellow buskers in check if they're over-stepping the expectations and obligations of buskers in Sydney.
2. **We have a right** and an opportunity to actively engage in monitoring and improving busking regulations and busking culture in Sydney.
3. **We work in cooperation with each other,** Local Government and the police to manage any issues that arise from a busker's performance or behaviour. We understand that the way we conduct ourselves may affect the reputation and livelihood of all buskers in Sydney.
4. **We are ambassadors,** for the cultural life of Sydney and its diverse, harmonious communities.
5. **We perform in public places,** to contribute something positive to those spaces. If our performance is having a negative effect on anybody, we do our best to remedy it.

For more information

For permit enquiries or to report busking issues, please contact City of Sydney Customer Service on **(02) 9265 9333** or **council@cityofsydney.nsw.gov.au**

Buskers wanting more information about the rules for busking in the City of Sydney can email **busking@cityofsydney.nsw.gov.au** [cityofsydney/busking](https://cityofsydney.nsw.gov.au/cityofsydney/busking)

The City will work with the retail sector to understand their ecological footprint, establish baseline data, develop emission reduction strategies, report and monitor on these strategies, foster and promote innovation and encourage a best practice commitment to sustainable practices.

Item 4.

Grants - Cultural Grants

File No: S117676

Summary

The City of Sydney's Grants and Sponsorship programs support initiatives and projects that build the social, cultural, environmental and economic life of the city.

On 28 April 2026, Council resolved to adopt a revised Grants Policy and Grants Guidelines to take effect in financial year 2026/27. Applications recommended in this report will be funded through the 2026/27 grants budget; however, the applicants applied and were assessed in accordance with the current Grants and Sponsorship Policy and Guidelines.

Under the current Policy and Guidelines, the annual programs have 2 main rounds: Summer and Winter, with a small number of other programs open for the entire year. The 2026/27 Summer round was open from 3 February 2026 to 3 March 2026. This report covers the following funding programs held during the summer round:

- Creative grant program
- Festivals and events sponsorship program

In addition, the Major grants program, which is open all year, had one applicant eligible apply under the cultural pillar.

For the Creative grant program, 140 eligible applications were received. This report recommends a total of 5 grants for a total value of \$127,800 in cash for payment in the 2026/27 financial year.

For the Festivals and events sponsorship program, 82 eligible applications were received. This report recommends a total of 12 grants for a total value of \$150,000 in cash and \$131,589 value-in-kind in the 2026/27 financial year.

For the Major grant program, one eligible application was received under the cultural pillar. This report recommends one grant for a total value of \$650,000 in cash in the 2026/27 financial year.

All grant recipients will be required to sign a contract, meet specific performance outcomes and acquit their grant. All figures in this report exclude GST.

Recommendation

It is resolved that:

- (A) Council approve the cash recommendations for the Creative grant program as shown at Attachment A to the subject report;
- (B) Council note the applicants who were not recommended in obtaining a cash grant or value-in-kind for the Creative grant program as shown at Attachment B to the subject report;
- (C) Council approve the cash and value-in-kind recommendations for the Festival and events sponsorship program as shown at Attachment C to the subject report;
- (D) Council note the applicants who were not recommended in obtaining a cash grant or value-in-kind for the Festival and events sponsorship program as shown at Attachment D to the subject report;
- (E) Council approve the cash and value-in-kind recommendation for the Major grants program as shown at Attachment E to the subject report;
- (F) Council note that all grant amounts are exclusive of GST;
- (G) authority be delegated to the Chief Executive Officer to negotiate, execute and administer agreements with any organisation approved for a grant or sponsorship under terms consistent with this resolution and the Grants and Sponsorship Policy; and
- (H) authority be delegated to the Chief Executive Officer to correct minor errors to the matters set out in this report, noting that the identity of the recipient will not change, and a CEO Update will be provided.

Attachments

- Attachment A.** Recommended for Funding - Creative Grant Program - Summer Round 2026/27
- Attachment B.** Not Recommended for Funding - Creative Grant Program - Summer Round 2026/27
- Attachment C.** Recommended for Funding - Festivals and Events Sponsorship Program - Summer Round 2026/27
- Attachment D.** Not Recommended for Funding - Festivals and Events Sponsorship Program - Summer Round 2026/27
- Attachment E.** Recommended for Funding - Major Grants - Cultural - 2026/27
- Attachment F.** Data Report on Outcomes of Funding - Creative Grant Program - Summer Round 2026/27
- Attachment G.** Data Report on Outcomes of Funding - Festivals and Events - Summer Round 2026/27

Background

1. On 3 February 2026, the City announced the grant programs as being open for applications, with a closing date of 3 March 2026. This was for a period of 4 weeks.
2. The funding programs with key outcomes for the cultural pillar were:
 - (a) Creative grant program
 - (b) Festivals and events sponsorship program
3. Note that applications recommended in the Festivals and events program may also deliver against another strategic pillar. Strategic outcomes are detailed in Attachment G.
4. In addition, one application with outcomes for the cultural pillar was received for the Major grants program.
5. The Creative grant program is open to eligible not-for-profit organisations, incorporated associations, individuals auspiced by an eligible not-for-profit organisation, unincorporated community groups auspiced by an eligible not-for-profit organisation, corporations, co-operatives, partnerships, sole traders, trustees of a trust and government cultural institutions.
6. Out of a total of 140 eligible applications, 83 applications were received from for-profit organisations and sole traders through the Creative grant program and the following 2 sole traders are recommended for funding in this report:
 - (i) LINCOLN JOHN ELLIOTT
 - (ii) RAYMA JOHNSON
7. The Festivals and events sponsorship program is open to eligible not-for-profit organisations, incorporated associations, individuals auspiced by an eligible not-for-profit organisation, unincorporated community groups auspiced by an eligible not-for-profit organisation, corporations, co-operatives, sole traders, trustees of a trust, business advocacy organisations and Government entities.
8. Out of a total of 82 eligible applications, 39 applications were received from for-profit organisations and sole traders through the Festivals and events sponsorship program and the following 3 for-profit organisations are recommended for funding in this report:
 - (i) ART FAIRS AUSTRALIA PTY LTD
 - (ii) BBR AGENCY PTY LTD
 - (iii) Pont 3 Pty Ltd
9. The Major grants program is limited to applicants who have a significant and long-term outcomes for a strategic pillar. The program is open to eligible not-for-profit organisations, incorporated associations, corporations, co-operatives, partnerships, trustees of a trust, Government cultural institutions and Government entities.

10. No applications from for-profit organisations or sole traders were received for the Major grants program.

Grants assessment process

11. The City's Grants and Sponsorship programs are highly competitive. Applications that are not recommended have either not scored as highly against the assessment criteria as the recommended applications or have incomplete or insufficient information. The City's Grants team provides feedback to unsuccessful applicants.
12. The assessment process includes advice and recommendations from a suitably qualified assessment panel. The applications are scored against defined assessment criteria for each grant program as well as the integrity of the proposed budget, project plan, partnerships, contributions and connection to the local community and industry sectors.
13. For the Creative grant program and the Festivals and events sponsorship program, the published assessment criteria was:
 - evidence of the need for the project
 - demonstrated connection, benefit to, and engagement with, the local diverse community in the planning and delivery of the project
 - your capacity and experience to deliver the project
 - how the project delivers against the funding priorities.
14. Applications submitted to the Major grants program are assessed on their own merit against the published criteria. They are assessed against all criteria listed above in addition to:
 - evidence of the need for the project
 - demonstrated connection, benefit to, and engagement with, the local diverse community in the planning and delivery of the project
 - demonstration of sustainable practices and minimising environmental impact and implementation of resource recovery approaches
 - capacity and experience of the applicant to deliver quality projects of this size, impact and reach
 - how the project delivers against the funding priorities
 - demonstration of value for money, financial capacity and ongoing viability of the project
 - evidence of partnerships with local community organisations and networks
 - for event-based projects: evidence of track record, organisational viability and market demand to support future events, large scale audience or market reach and national or international brand awareness.

15. The assessment meeting for the Creative grant program was held on 22 April 2026. All applications were assessed against the published assessment criteria. The assessment panel consisted of City staff from City Life and across the organisation with input from the First Nations Leadership team.
16. The assessment meeting for the Festivals and events sponsorship program was held on 13 April 2026. All applications were assessed against the published assessment criteria. The assessment panel consisted of City staff from City Life and across the organisation with input from the First Nations Leadership team.
17. The assessment meeting for the cultural pillar of the Major grants program was held on 29 April 2026. The application was assessed against the published assessment criteria. The assessment panel consisted of City staff from City Life and across the organisation.
18. It is expected that all successful applicants will work cooperatively with relevant City staff throughout the project for which they have received funding.
19. All grants are recommended on the condition that any required approvals, permits and development consents are obtained by the applicant.
20. Attached to this report are high level summaries on the outcomes of the funding if the recommendations are approved for both the Creative grant program and Festivals and events sponsorship program. This provides insight into what the applicants have identified they hope to achieve if they receive the City's funding.

Program budgets

21. The 2026/27 grants budget is due to be formally adopted by Council on 29 June 2026, this meeting cycle. The budget detailed within this report reflects the City of Sydney's long term financial plan as previously endorsed by Council.

Creative grant program

22. The applications recommended for the Creative grant program are outlined in Attachment A to this report.

23. The Creative grant program budget is set out below:

Total budget for 2026/27		\$550,000
Less: Total cash committed to previously approved applications		\$288,994
Total remaining cash available 2026/27		\$261,006
Number of eligible applications received in Summer Round 2026/27		140
Number of grants recommended in Summer Round 2026/27		5
Cash recommended in Summer 2026/27		\$127,800
Cash remaining in 2026/27		\$133,206
2026/27	Cash	VIK
Total requested	\$3,736,864	\$21,202
Total recommended	\$127,800	\$0
2027/28	Cash	VIK
Total requested	\$648,786	\$862
Total recommended	\$0	\$0
2028/29	Cash	VIK
Total requested	\$503,907	\$862
Total recommended	\$0	\$0

Festivals and events

24. This will be the last round of the Festivals and events sponsorship program, in the new Grant programs these activities can be applied for under the strategic pillars.

25. The applications recommended for the Festivals and events sponsorship program are outlined in Attachment C to this report.

26. The Festivals and events sponsorship program budget is set out below:

Total budget for 2026/27		\$150,000
Less: Total cash committed to previously approved applications (these have been allocated to strategic pillars)		\$0
Total remaining cash available 2026/27		\$150,000
Number of eligible applications received in Summer Round 2026/27		82
Number of grants recommended in Summer Round 2026/27		12
Cash recommended in Summer 2026/27		\$150,000
Cash remaining in 2026/27		\$0
2026/27	Cash	VIK
Total requested	\$2,553,609	\$346,721
Total recommended	\$150,000	\$131,589
2027/28	Cash	VIK
Total requested	\$1,046,252	\$208,211
Total recommended	\$0	\$0
2028/29	Cash	VIK
Total requested	\$879,289	\$130,524
Total recommended	\$0	\$0

Key Implications

Strategic Alignment - Sustainable Sydney 2030-2050 Continuing the Vision

27. Sustainable Sydney 2030-2050 Continuing the Vision renews the communities' vision for the sustainable development of the city to 2050. It includes 10 strategic directions to guide the future of the city, as well as 10 targets against which to measure progress. This program is aligned with the following strategic directions and objectives:
- (a) Direction 2 - A leading environmental performer - the recommended grant projects in this report contribute to the City's endeavours in improving environmental performance of our residents and businesses by supporting new and innovative approaches to delivering sustainability outcomes and strengthening community resilience.
 - (b) Direction 6 - An equitable and inclusive city - the recommended grant projects in this report contribute to community development and support active participation in civic life. They empower the community to address issues that matter to them and drive projects to create a more inclusive and resilient city.
 - (c) Direction 8 - A thriving cultural life - the recommended grant projects in this report contribute to supporting artistic and creative endeavours in our city, helping foster initiative, experimentation and enterprise by creative workers and providing new opportunities for audiences to engage in the city's cultural life.
 - (d) Direction 9 - A transformed and innovative economy - the recommended grant projects in this report contribute to helping stimulate business and promote economic activity. They encourage partnerships with other organisations on business development and assist groups of businesses to work together for the collective benefit.

Organisational Impact

28. The management of grants and sponsorship contracts will involve key staff across the City of Sydney. Identified staff set contract conditions and performance measures for each approved project, and review project acquittals, which include both narrative and financial reports.

Risks

29. This recommendation is within the City's risk appetite, which states:
- (a) We make decisions that align with our corporate objectives, policies and strategies and are committed to conducting our activities in full compliance with applicable laws, regulations and relevant industry standards.
 - (b) We foster a culture of ethics, integrity and responsible behaviour across our organisation. By creating a strong ethical foundation, we aim to minimise the likelihood of reputation-damaging incidents and enhance our ability to respond effectively when challenges arise.
 - (c) The City has a responsibility to ensure that it has sufficient resources in the short, medium and long term to provide the levels of service that are both affordable and considered appropriate by the community.

Social / Cultural / Community / Economic / Environmental

30. The City's Grants and Sponsorship Program provides the City with a platform to support cultural, economic, environmental and social initiatives from the communities and business, within the local area.

Financial Implications

31. There are sufficient funds allocated in the 2026/27 grants budget, included in the City's draft operating budget for 2026/27 (recommended for adoption in this meeting cycle) to support the recommended grants.

Relevant Legislation

32. Section 356 of the Local Government Act 1993 provides that a council may, in accordance with a resolution of the council, contribute money or otherwise grant financial assistance to persons for the purpose of exercising its functions, and section 377(1A) permits the delegation of the granting of financial assistance in certain circumstances.
33. Sections 356(3)(a) to (d) with respect to providing grant funding to for profit organisations, and sections 377(1A)(a) to (d) with respect to the delegation of the granting of financial assistance, are satisfied because:
- (a) The funding is part of the following programs:
 - (i) Creative grant program
 - (ii) Festivals and events sponsorship program
 - (iii) Major grants program
 - (b) The details of the program were included in the Council's adopted operational plan for financial year 2026/27.
 - (c) Each program's proposed budget does not exceed 5% of Council's proposed income from ordinary rates for financial year 2026/27, and
 - (d) These programs apply to a significant group of persons within the local government area.

Critical Dates / Time Frames

34. The 2026/27 funding period for the funding programs is for activities taking place 12 months from the project start date. In this report there are also recommendations of funding for future financial years to support activities for multi-year projects. Contracts will be developed for all successful applications after Council approval to ensure their funding is released in time for projects starting.

Public Consultation

35. On 5 February 2026, the City's grants team delivered a free online information session which attracted 99 attendees and where potential applicants were notified about the grants available in the 2026/27 Summer Round and how to apply. In addition, an in-person session for the Aboriginal and Torres Strait Islander community was held in Redfern on 6 February 2026, at which a total of 10 individuals attended.

EMMA RIGNEY

Executive Director City Life

Sam Wild, Manager Grants

Attachment A

**Recommended for Funding
Creative Grant Program – Summer Round
2026/27**

Creative Grant Program – Summer Round 2026/27

Recommended for Funding

Organisation Name	Project Name	Project Description	Cash Requested	VIK Requested	Cash Recommended 2026/27	VIK Recommended 2026/27	Cash Recommended 2027/28	VIK Recommended 2027/28	Cash Recommended 2028/29	VIK Recommended 2028/29	Additional Conditions
Bus Stop Films Ltd	Sydney in the Frame: Community Connections Through Creativity	A project for young local filmmakers with disability to collaborate with industry mentors, creating four inclusive short films, building skills and employment pathways, providing authentic storytelling that celebrate community, connection and belonging.	\$20,000	Nil	\$20,000	Nil	Nil	Nil	Nil	Nil	Nil
Lincoln John Elliott 13	Artefact (or Repatriation: The Musical)	The creative development and presentation of a new Australian emo-rock musical at Hayes Theatre, refining a First Nations-led work, attracting public and industry attention for future production and programming opportunities.	\$50,000	Nil	\$20,000	Nil	Nil	Nil	Nil	Nil	Nil

Organisation Name	Project Name	Project Description	Cash Requested	VIK Requested	Cash Recommended 2026/27	VIK Recommended 2026/27	Cash Recommended 2027/28	VIK Recommended 2027/28	Cash Recommended 2028/29	VIK Recommended 2028/29	Additional Conditions
Milk Crate Theatre	Presenting Poverty Porn: The Musical	The final development and premiere in Alexandria of a community-devised work challenging how Australia sensationalises disadvantage, following 12 months of community-engaged creative development.	\$32,750	Nil	\$19,000	Nil	Nil	Nil	Nil	Nil	Applicant to provide a revised budget
New Ghosts Theatre Company	Debut Stories: Three New Australian Plays	The premiere season of three new Australian plays in Woolloomooloo, employing local artists, attracting diverse audiences, and contributing to Sydney's cultural vitality and night-time economy through sustained theatrical production.	\$50,000	Nil	\$39,000	Nil	Nil	Nil	Nil	Nil	Nil

Organisation Name	Project Name	Project Description	Cash Requested	VIK Requested	Cash Recommended 2026/27	VIK Recommended 2026/27	Cash Recommended 2027/28	VIK Recommended 2027/28	Cash Recommended 2028/29	VIK Recommended 2028/29	Additional Conditions
Rayma Johnson	Buuja Buuja Dance Group	A series of dance workshops in the inner city, led by Aboriginal cultural leaders, fostering connection, pride, resilience and healing for Aboriginal and Torres Strait Islander people through intergenerational learning, creative practice and community celebration.	\$31,800	Nil	\$29,800	Nil	Nil	Nil	Nil	Nil	Nil

Attachment B

**Not Recommended for Funding -
Creative Grant Program – Summer Round
2026/27**

Creative Grant Program – Summer Round 2026/27

Not Recommended for Funding

Organisation Name	Project Name	Project Description	\$ Amount Requested	VIK Requested
2CR China Radio E&T Pty Ltd	Oral History: Chinese Australians in Sydney	An oral history project documenting Chinese Australian lived experiences connected to Sydney's Chinatown, sharing community stories through radio and digital media to preserve cultural heritage and celebrate the social, cultural and economic evolution of the area.	\$42,000	Nil
Aaron Hussein Koya	Our Harbour Our Movement	A visual documentation project capturing Sydney Harbour's movement, sport and waterfront labour through photography and short motion works, creating an accessible archive and forming the creative foundation for Harbour Sport Sydney.	\$15,000	Nil
Aboriginal Employment Strategy Limited	First Nations Creative Futures: Youth-Led Music, Recording and Broadcast Workshops	A series of youth-led workshops at Redfern, supporting at-risk Indigenous young people to develop skills in music recording and broadcasting, strengthen cultural identity, build community connection, and develop employment pathways.	\$50,000 (Year 1 - 2026/27) \$50,000 (Year 2 - 2027/28) \$50,000 (Year 3 - 2028/29)	Nil
Accessible Arts as auspice for Angie Goto	Vital Signs: Work in Development and Performance	An immersive interdisciplinary performance installation in the inner city, combining Deaf visual art, ballroom-Auslan choreography and interactive biofeedback technology, translating embodied movement into shared sensory experiences.	\$20,000	Nil
Adele Anna Millie Warner	Desire Path: An Emerging Artist Exhibition in an Unconventional Space	A two-week exhibition at Haymarket presenting new work by emerging artists, providing accessible exhibition opportunities for low-income creatives and engaging diverse audiences through community-focused public programming.	\$4,545	Nil
Alexander Warren Anastas	Trucks of Art Sydney	A zero-waste project reusing unwanted house-paints to design and paint City of Sydney sanitation vehicles, supporting professional artists, diverting waste from landfill, promoting sustainability, and engaging communities through visible, everyday creative practice.	\$50,000 (Year 1 - 2026/27) \$50,000 (Year 2 - 2027/28) \$50,000 (Year 3 - 2028/29)	Nil

Organisation Name	Project Name	Project Description	\$ Amount Requested	VIK Requested
Alexandria Constantinides	Common Ground: Clay Play	A series of free, inclusive ceramic workshops in Woolloomooloo, led by rotating Sydney artists, fostering creativity, cultural exchange, wellbeing and community connection across ages and abilities.	\$37,390	Nil
Andrew Robertson	Documenting Emergence: Sydney's Next Generation of Jazz Composers	The expansion of a development program in the inner city, to professionally record new big band compositions by emerging Sydney artists and mentoring diverse composers, adding to Australia's contemporary jazz repertoire.	\$19,292	Nil
ARC @ UNSW Limited	Art2Art Market	A youth-led creative market and workshop program supporting emerging artists under 30, increasing equitable access to professional pathways, cultural exchange, and public engagement in the local area.	\$50,000	Nil
Artsabout Pty Ltd as auspice for Nicholas Wishart	The Listening Field	A site-responsive listening trail at Sydney Park using GPS-guided sound that evolves as visitors walk, revealing histories and ecologies through layered field recordings, musical composition, and movement-activated audio zones, experiences and encounters.	\$21,400	Nil
Artspace/Visual Arts Centre Ltd	Woolloomooloo and Indigenous Community Engagement Public Programs	A series of public and outreach initiatives supporting the Woolloomooloo community, fostering cultural and artistic development, strengthening local partnerships, and platforming Indigenous voices and artists across the gallery's exhibitions.	\$18,591	Nil
Arzu Robat-Meily	Unification: Human Hope - A Participatory AI Art Project	A project delivering a participatory AI artwork in central Sydney, transforming public handwritten reflections on hope into immersive visual and sound works that explore empathy, shared authorship, and ethically engaged human-technology collaboration.	\$20,000	Nil
Augusta Alexandra Elizabeth Supple	The Writer Versus The Machine	A live theatre experiment at Darlinghurst, comparing human and AI playwriting through public writing laboratories, performances and discussion, examining authorship, creativity and ethics, centring professional artists, audiences and critical dialogue.	\$20,000	Nil
Auspicious Arts Projects Inc as auspice for Gabriel Clark	Tall Tales and Bloops: Live Graphic Storytelling and Electronic Music	A live graphic storytelling event at Chippendale, combining comic readings with improvised electronic music, animating local stories through collaborative performance, sound and visual narrative experiences.	\$21,609	Nil
Auspicious Arts Projects Inc as auspice for Geetha Balakrishnan	AgentX - A Digital Provocation of Radical Empathy	An immersive multidisciplinary performance at PACT Centre for Emerging Artists, that blends live music, projection and theatre to blur reality and science fiction, fostering empathy, inclusion and a sense of collective belonging through shared audience experience.	\$19,400	Nil

Organisation Name	Project Name	Project Description	\$ Amount Requested	VIK Requested
Auspicious Arts Projects Inc as auspice for Jessica Zerlina Leafe	Night Cat: Accessible Children's Music/Storytelling Play Launching Season Two Audio-Series	Two accessible children's theatre performances with live music and Auslan interpretation at East Sydney Community Arts Centre, launching the digital release of the audio series supporting families and young audiences.	\$18,510	Nil
Australian South Sea Islanders (Port Jackson) Limited	Yumi Olgeta Digital Hub	A community-led digital knowledge hub at Pyrmont, using craftivism to document and teach Australian South Sea Islander histories and practices through instructional videos, oral histories and online learning resources, upskilling artisans and strengthening cultural visibility.	\$35,000	Nil
Awesome Black Pty Ltd	Staunch Print Journal Launch	A public launch event for a print publication in the inner city, amplifying First Nations writers, designers and photographers through commissioned work, performance, discussion and celebration of bold contemporary Blak creativity.	\$12,613	Nil
Bad Press Incorporated	The Toby Zoates Print Project: Production, Exhibition, and Public Programs	The production of a new body of print-based artworks by local artist Toby Zoates, created in collaboration with Bad Press and presented at Kings Cross, celebrating Sydney street culture and social histories.	\$25,447	Nil
Bake House Independent Theatre Incorporated	KXT Underground - New Space for Low-cost, Low-fi, Pop-up Performances	An Ultimo based project delivering pop-up seasons of high-risk, experimental performance in the KXT Vault, providing supported opportunities for emerging artists and increasing access to live theatre for young audiences.	\$50,000	Nil
Be The Future Pty Ltd	The Environmentally Responsive City: Future Makers 2050	An interactive design program for children at Surry Hills, with projections and storytelling, combining ancient and modern knowledge to co-create imaginative visions of an environmentally responsive city.	\$50,000	Nil
Benjamin Stephen Robinson	The Lure: A New String Quartet and Album	A free string quartet program in Sydney, premiering original works and accompanying arrangements, producing a professionally recorded album for broadcast and digital release through leading cultural partners.	\$9,500	Nil
Bianca Madelaine Christa Watkins	Holy Hell: Production of New Australian Writing by Emerging Artists	The production of a new Australian play in Woolloomooloo activating young and diverse emerging artists through paid creative roles, professional pathways and an emerging producer placement.	\$10,000	Nil
Blake Hayden Griffiths	Open Weave: A Craft Masterclass Series in Loom Weaving	A technical masterclass program at Ultimo, delivering intensive training in large-scale floor loom weaving, providing NSW practitioners access to specialist equipment, expert-led instruction, peer exchange and strengthened professional skills development.	\$18,245	Nil

Organisation Name	Project Name	Project Description	\$ Amount Requested	VIK Requested
Brand X Productions Incorporated	In-Session: Music Recording Residency	A project delivering a three-stage music residency for underrepresented Sydney artists, building skills, industry networks and confidence through creative development, professional recording, training workshops, and live performances supporting sustainable music careers.	\$50,000	Nil
Brenda Lizet Funez Gonzalez	Untold	A debut album by Sydney-based Mexican singer-songwriter, using storytelling and song to explore intergenerational dialogue, cultural memory, shared wisdom, and human connection across communities in the local area.	\$17,050	Nil
Brendan James De La Hay	The Internet: An Immersive Musical Multiverse	A series of immersive performances transforming 47 George Street to activate the inner city through live music, installation and interactive theatre, driving night-time audiences and employing local creatives.	\$50,000	Nil
Brian Obiri-Asare	Speak of the Devil	A theatrical production at Ultimo exploring race, intimacy and communication through an interracial relationship, fostering dialogue around difficult conversations, representation and understanding, supported by community engagement and targeted outreach to culturally diverse audiences.	\$19,000	Nil
Bridie Gilbert Pty Ltd	Peaches Presents: Modern Nature, an Exhibition	A Sydney-based exhibition exploring contemporary relationships to nature, showcasing diverse local artists, fostering community exchange, and strengthening independent creative practice through accessible public programs.	\$20,000	Nil
C Hay & M Hay	Gold - Ballet Orchestral Recording	A children's ballet celebrating Gold Rush-era migration through Western orchestration with Chinese guzheng. This project funds a professional orchestral recording at City of Sydney Creative Studios.	\$8,064	Nil
C.T Farnham & J.N Zimmerman	Albion Street	Production and presentation of an animated short documentary in the local area, preserving Sydney's HIV/AIDS history through a volunteer's diaries, produced locally and presented through community screenings and exhibitions across the City.	\$20,000	Nil
Christopher Gordon Duker	Spaghetti Confetti - Children's Music Video and Community Launch Project	Filming of three pro music videos at Sun Studios and host one big launch event plus two free school-holiday workshops for inner city families.	\$9,500	Nil

Organisation Name	Project Name	Project Description	\$ Amount Requested	VIK Requested
Claire Ming Osborn-Li	Schmick Contemporary Writer's Residency	A writer's residency producing a printed, experimental guidebook celebrating Haymarket's people, spaces and histories capturing hyper-local stories, overlooked details and contemporary cultural life.	\$6,700	Nil
Company B Ltd	Growing Belvoir's First Nations Mob Tix Program	The expansion of a complimentary ticketing and community engagement program at Surry Hills, increasing First Nations access to mainstage theatre, deepening relationships with community organisations, removing financial barriers, and fostering cultural connection, belonging, and audience development.	\$31,500	Nil
Contemporary Asian Australian Performance Limited	CAAP Ticket Club	A series of hosted arts gatherings across the local area that remove barriers to participation, invite new audiences, and build professional networks and capacity for Asian Australian creatives.	\$17,614	Nil
Coping Studios Pty Ltd	Coping Membership Program	A project to provide low-barrier creative space, peer connection and wellbeing support for creatives in Surry Hills, strengthening community, reducing isolation and supporting sustainable creative practice through shared resources and facilitated gatherings.	\$20,000	Nil
Crossover Dance Studios Pty Ltd	K-Pop Summit 2026 - Season 2	A live dance showcase in inner Sydney that provides cultural and performance pathways for students and local K-pop cover crews, engaging the diverse youth communities in the local area.	\$15,000	Nil
Dancekool Pty Ltd	Rhythm and Roots	The development and presentation of an original one-hour theatre work in the inner city, fusing street dance and traditional movement to explore cultural identity, heritage and belonging through First Nations-grounded storytelling.	\$38,790 (Year 1 - 2026/27) \$30,000 (Year 2 - 2027/28) \$25,000 (Year 3 - 2028/29)	Nil
Diana Carolina Benavides Martinez	Crisálida Flor: A Multidisciplinary Journey of Migration and Roots	A multidisciplinary exhibition and performance in Redfern, combining photography, film and live music to explore Colombian migration, cultural identity, and the lived journey of integration through contemporary artistic practice.	\$10,000	Venue hire fee waiver to the value of \$1,600
Ellen Sara Elisabet Bagge	Northcott Social Housing Ceramics Program	A series of weekly ceramics classes for Northcott Community tenants at Surry Hills, supporting creative skill development, confidence and resilience through hands-on clay making, increasing access to cultural participation and shared creative expression.	\$17,891	Nil

Organisation Name	Project Name	Project Description	\$ Amount Requested	VIK Requested
Emily Jane Lecky	When You Wish Upon a Star	An immersive circus and physical theatre experience for young children and families at Woolloomooloo, using movement, music and storytelling to support emotional recognition, expression and connection.	\$18,188	Nil
Ensemble Offspring Ltd	Reich: Rejoice: Repeat	A series of minimalist music performances, talks and a community workshop at Dawes Point, featuring Ensemble Offspring, Gabi Sultana and Alice Chance, exploring rhythm, collaboration and contemporary practice.	\$28,844	Nil
Equanimity Arts Pty Ltd	SenseSpace: Equanimity Fields for Workplaces	An artist-designed prototype for workplace environments within the local area, transforming small interiors into immersive spaces that support rest, reflection and nervous system regulation for workers and creatives.	\$19,850	Nil
Felix Tjawnata	Existential	A short film set in Sydney, contrasting a frictionless present with echoes of the past, exploring how struggle, imperfection and emotional resistance gives life depth and meaning.	\$14,000	Nil
Gadigal Information Service Aboriginal Corporation	Keeping It Local - Podcast Series	A podcast series celebrating suburbs in the local area, centring Aboriginal history and contemporary culture through local voices, stories, businesses and community perspectives shared via radio broadcast and digital platforms.	\$50,000	Nil
Gigged Out Pty Ltd	Sydney Emerging Voices: Live Music and Artist Stories	Live music events in Darlinghurst featuring emerging Sydney musicians, alongside filmed artist stories and a free online archive documenting, preserving and celebrating local independent music culture and creative voices.	\$15,655	Nil
Giving Education Meaning Ltd	Living Scholarship: A Cultural Public Screening and Conversation Series	A participatory arts project in Chippendale sharing knowledge, fostering dialogue and connection through shared film screenings, multilingual discussion, and collective reflection and exchange.	\$20,000	Nil
Glebe Youth Service Inc	Beats and the Biz	An employment pathways program at Glebe to help young people build DJ skills, gain industry knowledge and personalised support to become employment ready.	\$8,267	Nil

Organisation Name	Project Name	Project Description	\$ Amount Requested	VIK Requested
Gondwana Choirs	The People's House: New Choral Works Featuring Sydney Children's Choir	A free, site-specific choral installation in the inner city, activating historic civic spaces through newly commissioned music, guiding audiences through performances by youth ensembles that connect contemporary composition, place and public engagement.	\$13,840	Nil
Griffin Theatre Company Ltd	Lookout Now	A curated month-long writing development program, activating the new Griffin Theatre as a hub for experimentation, access and emerging Australian voices.	\$25,000	Nil
Griffin Theatre Company Ltd as auspice for Purple Tape Productions	Afterglow - Premiere - Griffin Lookout Presentation Season	A new Australian musical in a unique barbershop style, led by a gender diverse team premiering in Griffin Lookout at Downstairs Belvoir.	\$39,800	Nil
Groove Therapy Pty Ltd	Yeah The Boys (Live Show)	A dance theatre work in Camperdown examining masculinity in Australian suburbia, blending movement, live music and cinematic design to provoke empathy, challenge stereotypes, and spark intergenerational conversation and reflection.	\$45,000	Nil
Harper-Marchant Trading Pty Ltd	Sappho Books Poetry Night	A series of monthly poetry readings at Glebe, presenting leading Australian poets alongside an open-stage platform for emerging voices, supporting fair artist payment, audience access and community connection through free, inclusive literary events.	\$20,000 (Year 1 - 2026/27) \$20,000 (Year 2 - 2027/28) \$20,000 (Year 3 - 2028/29)	Nil
Hayes Theatre Co Ltd	Phar Lap: Scaling a Local Musical for National Touring	A development workshop and presentation of Australian musical Phar Lap: The Electro-Swing Musical, strengthening its artistic elements to support presentation in larger venues and progression toward a national tour.	\$26,000	Nil
Intimate Spectacle Pty Ltd	We Are Exploding	A project creating two large-scale installation artworks in Darlington exploring air, deep time and climate collapse, engaging new audiences with a public program through the Sydney Festival, prompting urgent dialogue on unseen forces shaping our collective future.	\$20,000	Nil
Intimate Spectacle Pty Ltd	Goodnight Sweet Prince	An adaptation of Hamlet's tragedy into an intense exploration of fractured identity, memory and inherited violence, with fluid role-swapping revealing cycles of revenge, collapse and haunting consequences presented at the Old Fitzroy Hotel.	\$15,000	Nil

Organisation Name	Project Name	Project Description	\$ Amount Requested	VIK Requested
Jackson Edward Pellow	First Nations Audio Tour	An immersive multilingual audio walking tour led by First Nations storytelling, guiding visitors through Gadigal Country to reframe Sydney landmarks as layers on ancient, living Aboriginal culture to strengthen cultural understanding and engagement.	\$18,423	Nil
Jade Anastasia Rushwood	Edges	A contemporary musical at Darlinghurst, exploring identity, and the experience of emerging into adulthood, examining connection, ambition, grief, and the process of becoming self.	\$26,041	Nil
Jane Charlotte Stadermann	Three Minutes of Being Seen	A public art project in Glebe, activating civic spaces through three-minute live portraits of passersby, fostering connection, presence and wellbeing, encouraging recognition, inclusion and social cohesion.	\$7,000	Nil
Jeremy Arthur Waters	Battlers by Melanie Tait	Outhouse Theatre Co seeks support to commission a new Australian play by Melanie Tait titled Battlers exploring a pivotal moment in the local environmental and civic history.	\$23,080	Nil
Jeremy Goldstein	This Is Who I Am (TIWIA)	A multidisciplinary arts project at NSW Parliament House, amplifying Aboriginal and Torres Strait Islander high-school students' voices through memoir, image and performance, sharing lived experience and truth-telling to explore connections to culture, Country and community.	\$14,925	Nil
Jeremy Peter Lloyd	Love Handles: Sustainable Hardware and Furniture Prototyping	A project in Rushcutters Bay to refine hardware and furniture designs to production readiness, testing sustainable materials, fabricating prototypes, and publicly sharing documented environmental and manufacturing outcomes through accessible digital platforms.	\$20,000	Nil
Jesse Zlotnick	Feminist American Psycho Adaptation	Development and public showing of a feminist theatrical work in Darlinghurst, examining workplace power dynamics, gendered violence and identity.	\$10,000	Nil
Joel Edward James Veness	The Gates	A public art project delivering two murals beneath the Cahill Expressway, transforming infrastructure into a connected urban artwork that enhances visual amenity and contributes to Sydney's evolving public art network.	\$50,000	Nil

Organisation Name	Project Name	Project Description	\$ Amount Requested	VIK Requested
Juan Guillermo Robayo Gomez	Dancing with the Roots	A project connecting Hispanic and Asian elders with young migrant artists at Pyrmont Community Centre, transforming ancestral stories into dance that fosters cross-cultural exchange, belonging and community connection.	\$20,000 (Year 1 - 2026/27) \$20,000 (Year 2 - 2027/28) \$20,000 (Year 3 - 2028/29)	Nil
Kaiwarr Troy Clancy	The City Ball	A ballroom celebration at Darlinghurst, reclaiming Sydney's queer nightlife through fashion, performance and competition, fostering community pride, cultural visibility and international exchange.	\$19,500	Nil
Katherine Lu	Meet Me at August Moon	A photography project to document Sydney's Chinatown, weaving heritage architecture and community stories into an in-store exhibition and self-guided walking map that encourages public engagement with the precinct's cultural history.	\$40,000	Nil
Kevin Van Hao Liu	Polyline to Print: Pressure Printmaking Workshops and Exhibition	A public workshop program at Darlington exploring contemporary printmaking, introducing younger audiences to traditional and new processes, expanding access to skills training, creative education and design literacy.	\$13,000	Nil
Leila Enright	The 'F' slur and Their Friends Between Revolutions	The development and presentation of a large-scale interdisciplinary queer performance at Carriageworks bringing artists and audiences together through music, movement, storytelling and collective celebration.	\$50,000	Nil
Live At Yours Pty Ltd	Coloratura Queen - Sydney Synagogue Series	A series of immersive baroque performances presented in a landmark inner city Synagogue, and a masterclass at Sydney Conservatorium, celebrating inclusion, LGBTQ+ visibility and community connection.	\$20,780	Nil
Louise Anne Dawson	The People Project	The People Project is a space for guided conversations where local people gather to pause, reflect and share their stories. It aims to strengthen belonging and connection.	\$20,000	Nil
Luis Alberto Medina Capote	Live Cuban Music for Sydney Seniors	A series of live Cuban music performances in seniors homes across local suburbs, bringing joy, connection, and well-being through music.	\$20,000 (Year 1 - 2026/27) \$20,000 (Year 2 - 2027/28) \$20,000 (Year 3 - 2028/29)	Nil

Organisation Name	Project Name	Project Description	\$ Amount Requested	VIK Requested
Luis Alberto Medina Capote	Cuban Music for Sydney Primary Schools	A series of interactive live Cuban music performances and workshops in public primary schools in the local area, engaging students through rhythm, cultural storytelling and creative participation, supporting inclusive arts access and intercultural learning.	\$42,000 (Year 1 - 2026/27) \$42,000 (Year 2 - 2027/28) \$42,000 (Year 3 - 2028/29)	Nil
M.S Gandhi & S.H Landis	Community Engagement Program for 'Cruise' at the Seymour Centre	An intergenerational LGBTQIA+ program at Camperdown, turning the theatre into welcoming community spaces with archival displays, book swaps, script readings, panels, and parties.	\$14,454	Nil
M87 Pty Ltd	Your Stream Your Audience: Independent Livestreaming for Artists	A Chippendale based project delivering a series of monthly blockchain livestream events, generating real-world evidence, and producing a free sustainability handbook and open-source streaming app empowering musicians with low-impact digital distribution tools.	\$24,600	Nil
Mark Edmonds Productions Pty Ltd	Believe: A Christmas Musical - The Story of Santa Claus	An original, family-friendly Christmas musical at Darling Harbour, presenting an immersive theatrical experience that celebrates generosity, community and imagination.	\$30,000	Nil
Maselli Films Pty Ltd	Scroll to Story: Sydney Youth Performance Lab	A free, year-long youth performance program in Chippendale transforming screen time into storytelling, engaging local mentors and culminating in a public showcase of one-minute stories inspired by inner-city communities.	\$48,368	Venue hire fee waiver to the value of \$1,445
Michael Lo Sordo Pty Ltd	Per Il Corpo: Reframing Australian Luxury	A one-week inner city pop-up installation in the inner city, combining art, Australian botanicals and locally manufactured beauty, featuring public talks and workshops that reframe luxury as creative and sustainable practice.	\$50,000	Nil
Misuzu Okada	Sydney Instagram Creative Skills Workshop Series	A three-week inner city, hands-on workshop helping micro-business owners and stay-at-home parents create and share original Instagram content that highlights local stories and creativity.	\$46,371	Nil
Motel Picture Company Pty Ltd	Backward Forward	A free-access streaming platform showcasing living Sydney artists through a cinematic portrait series, capturing creative practice, career development and providing permanent access to local artist stories.	\$50,000 (Year 1 - 2026/27) \$46,000 (Year 2 - 2027/28) \$46,000 (Year 3 - 2028/29)	Nil

Organisation Name	Project Name	Project Description	\$ Amount Requested	VIK Requested
Museum of Understanding Through Tolerance and Inclusion Limited	I'm Still Here - Creative Development and Music Commissioning	Creative development and music commissioning for a First Nations-led theatrical work integrating original composition, choreography and costume design through collaborative community-led processes, building cultural leadership and readiness.	\$48,800	Nil
Music Development Association Inc	Concerts For All - Community Concert Series	A monthly community concert series in Haymarket showcasing Sydney's young classical musicians, providing mentorship and performance opportunities while engaging diverse audiences through accessible public concerts.	\$20,000	Venue hire fee waiver to the value of \$838
Nena Kim Salobir	You Were Drawn Here: Sydney	In iconic local public spaces across the City, people will be invited to sit for a portrait, while they draw the artist at the same time. The result will be a truly open portrait of Sydney.	\$20,000	Nil
North Newtown Oosh Inc	The Character Shed	A series of after-school craftsmanship lessons and mentorship in furniture building, leatherwork and handicraft for inner Sydney students at Newtown North Public School, fostering resilience and creativity through exhibitions.	\$20,000	Nil
Numbers Art Space Ltd	Artistic Program	A series of free monthly exhibitions and public programs in Kings Cross, supporting artists, commissioning new work, fostering critical dialogue and sustained engagement for diverse Sydney audiences.	\$20,000 (Year 1 - 2026/27) \$20,000 (Year 2 - 2027/28)	Nil
Oxford Views Pty Ltd	Dance and Art Showcase	A monthly LGBTQIA+ community arts and dance event at Darlinghurst, combining live DJ-led dance experiences with visual art creation, providing inclusive daytime cultural gatherings and accessible creative engagement.	\$19,000	Nil
PACT Centre for Emerging Artists Incorporated	PACT Hub and Workshop Series	A project at Erskineville, delivering accessible workshops and paid technician training on new theatre equipment, generating artist employment, strengthening shared cultural infrastructure, and increasing participation and access for diverse communities.	\$40,000 (Year 1 - 2026/27) \$40,000 (Year 2 - 2027/28)	Nil
Parish Stapleton	Surry Hills Community Arts Table	A weekly, artist-led community arts program at Surry Hills Neighbourhood Centre, offering free, inclusive creative participation and informal public sharings for local residents and visitors.	\$18,000	Nil
Parish Stapleton	Studio Lab Open Creative Practice	An open-studio program in East Redfern, providing artists at all stages with affordable access to shared studio space, dedicated time, and professional guidance supporting sustained creative development locally.	\$19,150	Nil

Organisation Name	Project Name	Project Description	\$ Amount Requested	VIK Requested
Patricio Gabriel Ibarra	The Waves	Development and public season of a queer, migrant theatre work at Qtopia, exploring identity, belonging, and religious trauma.	\$44,500	Nil
Philip John Moore	Frankenstein: The Modern Prometheus	A movie musical version of the classic story, to be filmed entirely as a virtual production at Bathurst St, Sydney showcasing local musical theatre talent, innovative digital environments, and collaborative filmmaking practice.	\$50,000	Nil
Phillip Samartzis	Harbour Listening	A site-responsive sound project at The Rocks offering self-guided, QR-accessed walks that encourage focused listening to Sydney Harbour, deepening public engagement with its evolving environmental, social and acoustic life.	\$20,000	Nil
Phui Mun Kwang	Shopfront Stories	A collaboration with Haymarket businesses and communities to activate vacant shopfronts and public spaces through culturally inspired artworks, revitalising streetscapes and supporting local identity.	\$20,000	Nil
Pure Korean Traditional Art Music Performance and Academy Australia Incorporated	How Did Sounds Become Letters? Hunminjeongeum: The Korean Alphabet	An educational children's program in the local area using live music, storytelling and movement to explore Hunminjeongeum, (the Korean alphabet) supporting early literacy while introducing Korean culture through sound-based play.	\$20,000	Nil
Readymade Works Incorporated	ReadyMade Works Artist in Residence and First Nations Residency	Two residency programs for local dance artists at Ultimo, including First Nations artists to develop their practice and new independent dance work.	\$16,500 (Year 1 - 2026/27) \$16,500 (Year 2 - 2027/28)	Nil
Rebecca Christine Holborn	AdminAdmin Magazine Volume #3	A collaborative, artist-led publishing project at Potts Point, combining magazine, exhibition, and online platforms to connect Australian and international artists through accessible, high-production contemporary art networks exchange.	\$9,000	Nil
Red Krump Fam Inc	Home of the Brave	A high-energy inner-city Krump battle featuring workshops, showcases, and a celebration of culture, creativity, and community.	\$20,000	Venue hire fee waiver to the value of \$978
Red Line Productions Limited	Christmas Unwrapped: A Very Naughty Variety Show	A live variety show in Redfern celebrating Sydney/Eora-based talent, showcasing diverse performance disciplines, supporting local artists, and delivering a joyful, inclusive cultural event that strengthens the city's creative identity and night-time economy.	\$50,000	Nil

Organisation Name	Project Name	Project Description	\$ Amount Requested	VIK Requested
Rhode Annie Paulemont	Paulémont - 275 Years, Rendered in Thread	A textile installation and a live performance exploring 275 years of Haitian family history through knitted portraits, garments, archives, and dance.	\$29,170	Nil
Richmondpra Limited	Buckhouse Art Exhibit	An annual exhibition at Surry Hills, of works by artists with lived experience of complex mental health issues, that tell the story of their recovery journey.	\$10,000 (Year 1 - 2026/27) \$10,000 (Year 2 - 2027/28)	Nil
Rolling Thunder 1 Pty Ltd	Sydney Sound Lounge	A series of live music and artist development programming at Barangaroo, showcasing emerging talent, and delivering performance opportunities, mentoring, professional skills development, and audience-building experiences.	\$50,000	Street banner pole hire fee waiver to the value of \$3,000
Shaun Parker & Company Limited	No Longer Hanging Around: Disability-led Creative and Professional Development Program	A project based in Chippendale delivering a multifaceted program encompassing the creation of new work, professional skills development and accessibility inclusion training for local artists with/and without a disability.	\$18,878	Nil
Shopfront Arts Co-op Ltd	2026 Youth-Led Creative Leadership Conference	A youth-led cultural conference at Circular Quay, co-designed and delivered by young people, featuring creative showcases, skills exchange and leadership development.	\$27,685	Nil
Simon Croker	Pig: Babe in the City – Creative Development	The development of a hybrid theatre work by a queer collective at Eveleigh, blending camp performance and ensemble theatre, culminating in a laboratory showing for local presenters, peers and future public presentation.	\$12,000	Nil
Skegss Touring Pty Ltd	Skegss and The Mariachis Mexican Music and Food Day	A multicultural outdoor festival at Moore Park celebrating cultural exchange through live music by international and local artists, authentic Mexican food, and family-friendly activities, bringing communities together through shared music, culture and collective celebration.	\$40,000	Nil
Soul of Chinatown Incorporated	Soul of Chinatown: The Book	The publication of a community-centred book documenting the people, businesses and lived histories of Sydney's Chinatown through storytelling and photography, preserving cultural heritage and fostering connection and pride.	\$50,000	Nil
Stalker Theatre Incorporated as auspice for Stuart Davis	A Night at the Booker T	The final development and production of a new play with music at The Seymour Centre, set in a little-known Surry Hills club for African American servicemen, uncovering shared histories of race, music, migration and connection during wartime Sydney.	\$50,000	Nil

Organisation Name	Project Name	Project Description	\$ Amount Requested	VIK Requested
Stevie Lee Maston	Professional Development in Violin Performance with Simon Fischer	An advanced violin study developing international performance skills and professional credentials, strengthening Sydney's orchestral sector and establish accessible music education and mentorship opportunities for disadvantaged young musicians.	\$33,550(Year 1 - 2026/27) \$38,550(Year 2 - 2027/28) \$30,000(Year 3 - 2028/29)	Nil
Story Factory Inc	Messages from Country: A Redfern Community Radioplay	A project in Redfern engaging primary students from Indigenous, culturally diverse and disadvantaged communities to create an original radioplay, professionally produced and broadcast by Koori Radio, amplifying young voices and celebrating First Nations culture.	\$42,396	Nil
Strategic Data Central Group Pty Limited	Yawarra Migay Sydney	A culturally safe, women-only program offering rare access to Aboriginal sacred teachings through ceremony, storytelling and art, fostering healing, cultural understanding and connection to Country on Gadigal land in Redfern.	\$25,000(Year 1 - 2026/27) \$25,000(Year 2 - 2027/28)	Nil
Studio Artes Northside Incorporated	Illuminate - A Studio ARTES Exhibition for Artists with Disability	A collaborative exhibition at Newtown, amplifying artists with disability, developing new work through supported studio practice, professional mentorship and public presentation to increase visibility, confidence and connection.	\$6,000	Nil
Sydney Arts Management Advisory Group Incorporated	Collaboration and Professional Development for Sydney's Creative Sectors	An annual program of presentations, workshops, interactive panels and networking events that foster cross-collaboration, advocacy, professional development and community engagement within the local arts and culture sector.	\$22,750(Year 1 - 2026/27) \$22,750(Year 2 - 2027/28)	Nil
Sydney Educational Broadcasting Ltd	Live at 2SER	A series of free weekly live music sessions in the local area, showcasing emerging Sydney musicians performing original work, broadcast live on radio and digital platforms, expanding audiences, artist visibility, and access.	\$19,500	Nil
Sydney Eisteddfod	SE Presents: A Convergence	An orchestral and choral gala in Chippendale, bringing together senior school musicians, community performers and professionals in a collaborative public performance.	\$50,000	Venue hire fee waiver to the value of \$11,667
Talent Development Project Inc	Open Talent Music Camp	A week-long intensive music program for young people in the inner city, building pre-professional performance, songwriting and recording skills through expert mentoring, collaborative workshops, and a live showcase performance.	\$13,908	Nil

Organisation Name	Project Name	Project Description	\$ Amount Requested	VIK Requested
Tatiana Beatriz Rojas Pavon	Living Rhythms	A contemporary visual art project at Glenmore Park depicting Australian animals, engaging audiences via an exhibition and accessible digital platforms expanding cultural connection and belonging.	\$10,000	Nil
The Equanimity Project (Australia) Limited	The Broken Hearts Gallery	A trauma-aware, community-led installation at Darlinghurst, inviting the community to share objects, stories of love and loss, creating an inclusive, artwork fostering empathy, resilience, belonging, cultural connection.	\$16,636 (Year 1 - 2026/27) \$18,182 (Year 2 - 2027/28) \$19,545 (Year 3 - 2028/29)	Venue hire fee waiver to the value of \$522 Venue hire fee waiver to the value of \$862 Venue hire fee waiver to the value of \$862
The House That Dan Built Incorporated	100 Women x The Women's Club	A project in the local area celebrating community, history and women's voices through storytelling, commissioned choral works, public performance and archival recording, honouring Sydney women's cultural contributions across generations.	\$30,000	Nil
The Magnificals Chamber Orchestra Incorporated	A Musical Soiree	A free seated concert on Macquarie Street of classical Western-Eastern music compositions, showcasing local talents while advocating for equitable and inclusive practices for creative participation, especially mothers' participation.	\$10,011	Nil
The Performance Space Ltd	Experimental Sound Program 2026-2028	A residency program at Carriageworks providing experimental sound and voice artists with mentorship and resources to develop new work, connect with peers and strengthen sustainable career pathways.	\$26,424 (Year 1 - 2026/27) \$31,904 (Year 2 - 2027/28) \$33,462 (Year 3 - 2028/29)	Nil
The Performance Space Ltd as auspice for Deborah Kelly	Songs of Blood and Land	A collaborative memorial at Darlington, developed with community participation, honouring a much-missed songwoman through, workshops and interdisciplinary performance, building collective remembrance and cultural connection.	\$17,000	Nil
The Raboys Ltd	The Moon and the Bakunawa	An original autobiographical play narrating the writer's 8-year experience as a carer for his mother who had vascular dementia.	\$40,000	Nil
The Red Rattler Theatre Incorporated as auspice for Dyan Tai	Songs for Sad Clowns	The development and presentation of an interdisciplinary cabaret performance at Chippendale, fusing electronic dance music, theatre and movement, led by LGBTQI+, BIPOC and migrant artists, celebrating belonging, identity and diverse contemporary cultures.	\$36,686	Nil

Organisation Name	Project Name	Project Description	\$ Amount Requested	VIK Requested
The Red Room Company Ltd	Barraya Barray - Whale Song: Gadigal	A 3-day workshop in Redfern using poetry as a springboard for First Nations youth to explore their Traditional language, culture and Country, creating a new poetic saltwater songline.	\$23,900	Venue hire fee waiver to the value of \$1,152
The Trustee for Iris Media and Events	Reviving LOTL: Rebuilding Australia's Lesbian Creative Voice	A program to relaunch LOTL (Lesbians on the Loose) as a contemporary digital platform, commissioning lesbian journalists and podcasters to activate archives, produce original media, engage community, and sustain a voice for Sydney's LGBTQ+ culture.	\$50,000 (Year 1 - 2026/27) \$50,000 (Year 2 - 2027/28) \$50,000 (Year 3 - 2028/29)	Nil
The Uniting Church in Australia Property Trust (NSW)	Healing Through Words	A six-week creative writing and journaling program at Chippendale supporting young adults to process complex experiences, build identity and resilience, and support healing in a safe, trauma-informed community setting.	\$20,000 (Year 1 - 2026/27) \$20,000 (Year 2 - 2027/28) \$20,000 (Year 3 - 2028/29)	Nil
The University of Sydney	Seymour Sounds - Inner City's Summer Soundtrack	A program investing in audience growth, artist development and precinct activation, positioning the Seymour Centre as a sustainable cultural infrastructure that strengthens local music, supports creative careers and expands inclusive community participation.	\$40,000 (Year 1 - 2026/27) \$50,000 (Year 2 - 2027/28) \$50,000 (Year 3 - 2028/29)	Nil
Thinesh Thillainadarajah	Hot Sauce: Carrom Club	A biannual community-led gathering celebrating Eelam Tamil music, games and food, bringing generations together to share memories and connect through play and conversation at Magenta House, Redfern.	\$8,280	Nil
Timothy Doubinski	Caesura Ensemble 2027 Season	A concert season at the Sydney Conservatorium featuring new commissions, Australian premieres and classical masterpieces, performed by emerging musicians in immersive local venues that champion artistic independence and bold contemporary programming.	\$50,000	Nil
Timothy James Collins	Lads	A photography project capturing Sydney's lad subculture through environmental and documentary portraiture, produced across local neighbourhoods and presented in conjunction with public programs that foster dialogue around identity, class and belonging.	\$25,000	Nil

Organisation Name	Project Name	Project Description	\$ Amount Requested	VIK Requested
Trackwork Pty Ltd	Fieldwork	A pilot internship program with an independent recording label, offering hands-on mentorship, real release campaigns, studio experience, and practical music industry skills development for emerging Sydney-based professionals, supporting creative career pathways.	\$39,100	Nil
Trent James Chi Thor Foo	A Chinese Christmas: Audience and Cultural Engagement Program	A community outreach program in Chippendale activating local theatre foyer spaces, delivering culturally rich events, accessible performances and discussions, engaging local businesses and expanding affordable access for diverse and disabled audiences.	\$17,953	Nil
Ukrainian Council of New South Wales Inc	EmpowerHer Creative Circles	A series of free outdoor art workshops empowering Ukrainian refugee women through creative expression and intercultural exchange, led by Ukrainian and Indigenous artists in local parks and community spaces.	\$20,000	Nil
Wenxin Xu	Puzzle Art Garage Site-Responsive Exhibition and Residency Program 2026	A series of curated exhibitions and a site-responsive residency in Chippendale, supporting emerging artists, curators and offering free public programs for the local community.	\$20,000	Nil
Workers' Educational Association Sydney	Creative Confidence	A series of creative writing, visual arts and music workshops at WEA Sydney supporting the wellbeing and inclusion for older adults and migrants.	\$27,900 (Year 1 - 2026/27) \$27,900 (Year 2 - 2027/28) \$27,900 (Year 3 - 2028/29)	Nil

Attachment C

**Recommended for Funding -
Festivals and Events Sponsorship Program
– Summer Round 2026/27**

Festivals and Events Sponsorship Program - Summer Round 2026/27

Recommended for Funding

Organisation Name	Project Name	Project Description	Cash Requested	VIK Requested	Cash Recommended 2026/27	VIK Recommended 2026/27	Cash Recommended 2027/28	VIK Recommended 2027/28	Cash Recommended 2028/29	VIK Recommended 2028/29	Additional Conditions
35 Accessible Arts	Celebrating 40 Years of Accessible Arts	A hybrid arts and networking event in the inner city, celebrating disability leadership through panels, creative workshops and tours, fostering accessibility, community connection and reflection on forty years of inclusive cultural advocacy.	\$34,000	Nil	\$20,000	Nil	Nil	Nil	Nil	Nil	Applicant to provide a revised budget

Organisation Name	Project Name	Project Description	Cash Requested	VIK Requested	Cash Recommended 2026/27	VIK Recommended 2026/27	Cash Recommended 2027/28	VIK Recommended 2027/28	Cash Recommended 2028/29	VIK Recommended 2028/29	Additional Conditions
Art Fairs Australia Pty Ltd	Sydney Contemporary Art Fair	An annual contemporary art fair at Carriageworks showcasing leading galleries and artists, attracting diverse audiences, activating public space, and strengthening the local area's reputation as a global cultural destination.	Nil	\$38,182 (Year 1 2026/27) \$42,000 (Year 2 2027/28) \$42,000 (Year 3 2028/29)	Nil	\$38,182	Nil	Nil	Nil	Nil	Nil
BBR Agency Pty Ltd	Bastille Festival 2026-2028 - Food, Wine, Art Festival	An annual free multi-site winter festival at Circular Quay, celebrating French food, wine and arts, activating the city by attracting large audiences, boosting tourism and local economic activity.	\$30,000 (Year 1 2026/27) \$30,000 (Year 2 2027/28) \$30,000 (Year 3 2028/29)	Nil	\$20,000	Nil	Nil	Nil	Nil	Nil	Nil

Organisation Name	Project Name	Project Description	Cash Requested	VIK Requested	Cash Recommended 2026/27	VIK Recommended 2026/27	Cash Recommended 2027/28	VIK Recommended 2027/28	Cash Recommended 2028/29	VIK Recommended 2028/29	Additional Conditions
Carers NSW Limited	Carers Day Out	A free annual community event at Redfern recognising carers, reducing social isolation and connecting people with wellbeing activities, peer support and local services.	\$43,855 (Year 1 2026/27) \$45,390 (Year 2 2027/28) \$46,978 (Year 3 2028/29)	\$642 (Year 1 2026/27) \$665 (Year 2 2027/28) \$688 (Year 3 2028/29)	Nil	\$642	Nil	Nil	Nil	Nil	Nil
37 Estonian Society of Sydney Incorporated	Estonian Roots, Australian Soil - A Century Together	A four-day cultural festival at Surry Hills, celebrating Estonian heritage and community, featuring music, dance, workshops, markets and family activities while strengthening inclusion, connection and international cultural exchange.	\$28,500	\$28,500	Nil	\$19,000	Nil	Nil	Nil	Nil	Nil

Organisation Name	Project Name	Project Description	Cash Requested	VIK Requested	Cash Recommended 2026/27	VIK Recommended 2026/27	Cash Recommended 2027/28	VIK Recommended 2027/28	Cash Recommended 2028/29	VIK Recommended 2028/29	Additional Conditions
Griffin Theatre Company Ltd	Griffin Theatre - Community Opening Celebration	A community celebration at Stables Theatre, marking the reopening of the theatre, welcoming residents and artists with performances, tours and festivities that highlight inclusivity, storytelling and pride.	\$31,700	\$5,390	Nil	\$5,390	Nil	Nil	Nil	Nil	Nil
Library Council of NSW	Spring Sessions: Live Music on the Library Forecourt	A free outdoor live music series in the inner city, activating a civic forecourt, connecting workers, residents and students, and supporting emerging artists through accessible performances	\$36,819	\$13,035	Nil	\$13,035	Nil	Nil	Nil	Nil	Nil

Organisation Name	Project Name	Project Description	Cash Requested	VIK Requested	Cash Recommended 2026/27	VIK Recommended 2026/27	Cash Recommended 2027/28	VIK Recommended 2027/28	Cash Recommended 2028/29	VIK Recommended 2028/29	Additional Conditions
Metropolitan Local Aboriginal Land Council	Inner City Eora NAIDOC Family Fun Day	An annual Aboriginal-led NAIDOC community celebration at Eveleigh featuring cultural performances, Elders space, children's activities, catering and services, connecting communities to celebrate culture.	\$50,000 (Year 1 2026/27) \$50,000 (Year 2 2027/28) \$50,000 (Year 3 2028/29)	Nil	\$50,000	Nil	Nil	Nil	Nil	Nil	Nil
39 Minus18 Foundation Ltd	Minus18 Queer Formal Sydney: Safe Spaces, Proud Futures	An annual free inclusive LGBTQIA+ youth celebration in the inner city, connecting high school students through performances, sensory-friendly spaces and youth-led activities that build pride, belonging and lasting community connection.	\$20,465 (Year 1 2026/27) \$21,917 (Year 2 2027/28) \$22,368 (Year 3 2028/29)	\$26,510 (Year 1 2026/27) \$26,510 (Year 2 2027/28) \$26,510 (Year 3 2028/29)	Nil	\$26,510	Nil	Nil	Nil	Nil	Nil

Organisation Name	Project Name	Project Description	Cash Requested	VIK Requested	Cash Recommended 2026/27	VIK Recommended 2026/27	Cash Recommended 2027/28	VIK Recommended 2027/28	Cash Recommended 2028/29	VIK Recommended 2028/29	Additional Conditions
Mudgin-Gal Aboriginal Corporation	Mudgin-Gal Women's Festival (MWF) 2026	An annual community-led festival at Redfern celebrating resilience, culture and healing, creating safe spaces for women through dance, storytelling, connection, providing support services and collective action against gender-based violence.	\$50,000 (Year 1 2026/27) \$50,000 (Year 2 2027/28) \$50,000 (Year 3 2028/29)	Nil	\$30,000	Nil	Nil	Nil	Nil	Nil	Nil
Pont 3 Pty Ltd	Customs House Festival, presented by TCS Sydney Marathon (working title)	A multi-day festival at Customs House, activating public space during marathon week, connecting locals and visitors through food, music and performance, celebrating culture, inclusivity and community pride.	\$50,000	\$28,830	Nil	\$28,830	Nil	Nil	Nil	Nil	Nil

Organisation Name	Project Name	Project Description	Cash Requested	VIK Requested	Cash Recommended 2026/27	VIK Recommended 2026/27	Cash Recommended 2027/28	VIK Recommended 2027/28	Cash Recommended 2028/29	VIK Recommended 2028/29	Additional Conditions
The Uniting Church in Australia Property Trust (NSW)	Wayside Chapel Christmas Day Street Party	An inclusive Christmas Day street festival at Potts Point providing free food, music and celebration, providing connection, dignity and belonging for people experiencing homelessness, isolation and disadvantage.	\$30,632 (Year 1 2026/27) \$28,682 (Year 2 2027/28) \$29,543 (Year 3 2028/29)	Nil	\$30,000	Nil	Nil	Nil	Nil	Nil	Nil

Attachment D

**Not Recommended for Funding -
Festivals and Events Sponsorship Program
– Summer Round 2026/27**

Festivals and Events Sponsorship Program - Summer Round 2026/27

Not Recommended for Funding

Organisation Name	Project Name	Project Description	\$ Amount Requested	VIK Requested
Alliance Francaise De Sydney Cultural Foundation Limited	Alliance Française French Film Festival	An annual five-week international film festival at Moore Park, delivering screenings that celebrate French cinema, engage diverse audiences, activate the night-time economy and strengthen cultural and community connections.	\$50,000 (Year 1 - 2026/27) \$50,000 (Year 2 - 2027/28) \$50,000 (Year 3 - 2028/29)	Street banner pole hire fee waiver to the value of \$13,550 each year for three years
Ard Operation Pty Limited	StickyBeak	A precinct-based festival at Dawes Point celebrating hospitality, arts and culture, engaging the local community through food, drink and live creative programming, supporting local businesses and activating Walsh Bay.	\$37,127	Street banner pole hire fee waiver to the value of \$24,070
Arts & Cultural Exchange Inc	Africa Film Fest Australia (AFFA)	An annual two-day film and industry festival at the Sydney Opera House, presenting African-Australian cinema through premieres, conversations and professional development, strengthening cultural exchange, inclusion and creative pathways.	\$16,500	Nil
Aureon Hospitality Group (Australia) Pty Ltd	After Dark Cultural Market Series	A free evening night market activating Thai Town featuring local vendors, First Nations and multicultural performances, encouraging safe night-time foot traffic, precinct engagement and community connection.	\$50,000 (Year 1 - 2026/27) \$50,000 (Year 2 - 2027/28) \$50,000 (Year 3 - 2028/29)	Nil
Australian Malaysian Singaporean Association Inc	Australian Malaysian Singaporean Association's Annual Dinner 2026	A multicultural community dinner in the inner city, fostering connection, professional networking and social cohesion by bringing together diverse communities from across the local area.	\$15,000	Nil
Backstage Music Inc	Children of the Resistors - Grassroots Electronic Music Festival	A multidisciplinary electronic music festival at Darlinghurst supporting local artists through mentoring, creative development and intergenerational collaboration, culminating in live performances activating the night-time cultural scene.	\$32,783 (Year 1 - 2026/27) \$32,783 (Year 2 - 2027/28)	Nil

Organisation Name	Project Name	Project Description	\$ Amount Requested	VIK Requested
Barnardos Australia	Unbound Art Show	A public art exhibition at the Botanic Gardens showcasing donated works by Australian artists, raising funds for vulnerable families while celebrating creativity, community participation and social impact.	\$40,000 (Year 1 - 2026/27) \$40,000 (Year 2 - 2027/28) \$40,000 (Year 3 - 2028/29)	Street banner pole hire fee waiver to the value of \$7,232 (Year 1 - 2026/27) Street banner pole hire fee waiver to the value of \$9,600 (Year 2 - 2027/28) Street banner pole hire fee waiver to the value of \$9,600 (Year 3 - 2028/29)
BBR Agency Pty Ltd	Jolly Market, Sydney's Biggest Christmas Night Market	A night market at Circular Quay celebrating Australian makers, including food and wine, activating the city through creative placemaking with local business support.	\$30,000	Nil
Blockhouse Bay Rd Pty Ltd	Coffee Tasting with AI Flavour Matching	An interactive series of events activating local precincts, using coffee flavour matching to connect diverse communities, promote local cafés and roasters, and foster social connection.	\$50,000 (Year 1 - 2026/27) \$50,000 (Year 2 - 2027/28) \$50,000 (Year 3 - 2028/29)	Nil
Brenda Sze Wei Yeo	A Cross Cultural Night	A cross-cultural concert at Dawes Point, connecting Western and traditional folk music through collaborative performance, fostering cultural exchange, youth participation and the celebration of diverse musical traditions.	\$10,000	Nil
Celia Zhuwei	Get The Funk Outta Here Events	An annual street dance event at Zetland delivering battles, workshops and open practices to build skills, celebrate diversity, and strengthen community connection across styles and ages.	\$4,396 (Year 1 - 2026/27) \$4,400 (Year 2 - 2027/28) \$4,400 (Year 3 - 2028/29)	Venue hire fee waiver to the value of \$Nil (Year 1 - 2026/27) Venue hire fee waiver to the value of \$862 (Year 2 - 2026/27) Venue hire fee waiver to the value of \$862 (Year 3 - 2027/28)
Centre For Civic Innovation Ltd	ChangeCamp Sydney	A participatory civic engagement event at Darlinghurst connecting Sydneysiders to co-create ideas for social and environmental change, strengthening community networks.	\$36,945	Nil

Organisation Name	Project Name	Project Description	\$ Amount Requested	VIK Requested
Cult Artists Pty Ltd	Starburst	An under-18s pop music event at Moore Park that nurtures emerging artists, builds community, and provides a safe, inclusive environment celebrating youth, diversity and live music engagement.	\$34,580 (Year 1 - 2026/27) \$24,580 (Year 2 - 2027/28)	Nil
Dancekool Pty Ltd	Dancekool Volumes - Rhythm and Roots	An annual street dance event in Paddington, uniting pioneering and emerging artists, exploring hip hop and cultural identity through battles, workshops and performance to strengthen belonging and intergenerational connection.	\$27,000 (Year 1 - 2026/27) \$27,000 (Year 2 - 2027/28) \$27,000 (Year 3 - 2028/29)	Venue hire fee waiver to the value of \$10,915 (Year 1 - 2026/27) Venue hire fee waiver to the value of \$11,680 (Year 2 - 2027/28) Venue hire fee waiver to the value of \$12,500 (Year 3 - 2028/29)
Darlinghurst Business Partnership Incorporated	Oxtravaganza	A community festival activating Oxford Street and Darlinghurst, uniting businesses, creatives and community groups to celebrate LGBTQIA+ culture, history, activism and the local nightlife.	\$42,000	Nil
Diaspora Entertainment Pty Ltd	Latin Artist Australian Tour	A series of concerts in the local area activating the night-time economy, connecting Latin musicians with local audiences, contributing to the diverse live music and cultural events ecosystem.	\$50,000 (Year 1 - 2026/27) \$50,000 (Year 2 - 2027/28) \$50,000 (Year 3 - 2028/29)	Nil
Didibahini Women's Network Australia (DWNA)	Voices of Strength: Celebrating International Women's Day 2027	An event at Millers Point celebrating migrant and refugee women through performances, forums and workshops, strengthening social inclusion, leadership and community connection.	\$50,000	Nil
Dragaround Pty Ltd	Dragaround - Daytime Drag Pub Crawl Competition	A series of daytime drag competitions activating Oxford Street, showcasing local LGBTQIA+ artists, boosting daytime trade, and celebrating inclusive creativity through vibrant community participation.	\$20,000	Nil
Finelytuned Productions Pty Ltd	Forma: Tumbalong Park Music and Culture Series	A multi-week music and dining series at Tumbalong Park, delivering six 5,000-capacity concerts, free family programming and a curated public food precinct in the inner city.	\$50,000	Nil
Flexible Workspace Australia Limited	Flexible Workspace Australia National Conference 2026	A national industry conference in the inner city, bringing flexible workspace leaders together for knowledge sharing, peer learning and networking, exploring future trends through talks, discussions and guided site tours.	\$50,000	Nil

Organisation Name	Project Name	Project Description	\$ Amount Requested	VIK Requested
Fuzzy Operations Pty Ltd	ForShore	ForShore is a new floating-stage live music series delivering headline concerts and festival takeovers across two spring weekends at Fleet Steps in the heart of the inner city.	\$50,000 (Year 1 - 2026/27) \$50,000 (Year 2 - 2027/28)	Street banner pole hire fee waiver to the value of \$57,130 each year for two years
Gadigal Information Service Aboriginal Corporation	Koori Krissy	A community-led Christmas celebration bringing Redfern's First Nations community together through shared food, live performances and cultural expression, strengthening connection, joy and belonging in a safe, welcoming space.	\$29,500	Nil
Guide Dogs NSW/ACT	International Guide Dog Day Advocacy Campaign	A banner campaign across the local area raising awareness of guide dogs, promoting accessibility and respectful interactions, and celebrating inclusion for people with disability.	\$50,000 (Year 1 - 2026/27) \$50,000 (Year 2 - 2027/28) \$50,000 (Year 3 - 2028/29)	Street banner pole hire fee waiver to the value of \$10,500 (Year 1 - 2026/27) Street banner pole hire fee waiver to the value of \$11,100 (Year 2 - 2027/28) Street banner pole hire fee waiver to the value of \$11,700 (Year 3 - 2028/29)
Indian Diaspora Film Collective Pty Ltd	National Indian Film Festival of Australia (NIFFA) - Sydney	An Indian film and culture festival at Newtown, showcasing cinema in multiple languages, fostering public dialogue, professional exchange and community connection.	\$27,000 (Year 1 - 2026/27) \$27,000 (Year 2 - 2027/28) \$27,000 (Year 3 - 2028/29)	Street banner pole hire fee waiver to the value of \$8,700 each year for three years
Irish Screen Projects Incorporated	2026 Irish Film Festival: Culture, Community and The Craic	An annual film festival in Moore Park showcasing the best contemporary Irish cinema to local audiences, bringing communities together and shining a light on Ireland's past and present.	\$18,500	Nil
Joy House Productions Pty Ltd	A Clean Start - Orange Sky Documentary Screening	A public documentary screening in the inner city fostering empathy and dialogue around homelessness, reducing stigma, strengthening community connection, and inspiring positive social action through storytelling and shared lived experience.	\$19,750	Nil

Organisation Name	Project Name	Project Description	\$ Amount Requested	VIK Requested
Just Gold Digital Agency Pty Ltd	Think Autism - Autistic Pride Day Conference	A free annual conference at Ultimo, celebrating autistic leadership through talks and workshops, reducing social isolation and generating insights into inclusive civic participation.	\$50,000 (Year 1 - 2026/27) \$50,000 (Year 2 - 2027/28) \$50,000 (Year 3 - 2028/29)	Street banner pole hire fee waiver to the value of \$2,880 each year for three years
Knight Frank Australia Pty Ltd	Dark Day Dark Night - Sydney Place Winter Activation	A winter activation transforming an inner city plaza through Indigenous ceremony, fire-led performances, live music and curated food and drink experiences, drawing audiences into a vibrant after-dark precinct.	\$50,000	Nil
Leila Enright	The Trans Theatre Festival 2027	An annual theatre festival at Carriageworks presenting Australian and international trans-led works, fostering visibility, artistic innovation and community connection through performance, dialogue and professional exchange.	\$50,000	Nil
Louder World Pty Ltd	Maaholi: Chromaflow Sydney – A Participatory Arts Project	A free public art performance at Darling Harbour combining dance, live percussion and DJ sound, inviting communities to co-create an inclusive intercultural experience, fostering connection and creativity.	\$30,000	Street banner pole hire fee waiver to the value of \$7,500
Maple Dating Australia Pty Ltd	Sydney's Longest Table Maple Social Club	A community dining event for diverse audiences at Darlinghurst, delivering long-table experiences combining food, artist showcases, live music and interactive activities.	\$50,000	Nil
Maybelline Celles Spinley San Juan	Brains and WIPs Works-in-Progress/Open Mic Night for Emerging Artists	A fortnightly works-in-progress performance night for emerging artists at Dawes Point, offering a safe, low-barrier platform to experiment, take creative risks, and build community across performance genres.	\$20,000	Nil
Nauti Studios Incorporated	Reviving Residence: Celebrating and Supporting Local Artists	A residency and exhibition program at Forest Lodge supporting local artists to develop new work by providing studio access, curatorial support and culminating in solo exhibitions in a large-scale public gallery space.	\$20,000	Nil
New South Wales Federation of Community Language Schools Inc	Community Language Schools Extravaganza	A public performance showcase in the inner city featuring community language school students, celebrating cultural diversity and youth creativity through music, dance, drama and art, fostering inclusion and intercultural understanding.	\$20,000	Venue hire fee waiver to the value of \$9,500

Organisation Name	Project Name	Project Description	\$ Amount Requested	VIK Requested
Newtown Synagogue Incorporated	Newtown Chanukah in the Park	An annual public Chanukah celebration at Newtown, featuring music, food, family activities and a menorah lighting, fostering community connection, resilience and shared values.	\$15,000 (Year 1 - 2026/27) \$15,000 (Year 2 - 2027/28) \$15,000 (Year 3 - 2028/29)	Nil
Nishita Khatter	RAAGX Nights: A Six-Part South Asian Creator Series	A free bi-monthly event series in Zetland, supporting emerging artists and celebrating South Asian culture through music, film, fashion, food and storytelling, embedding diverse voices into cultural precincts of the local area.	\$30,000	Nil
Nourish Nation Foundation Incorporated	Momos Meet Masala Festival: Street Food and Culture	A family-friendly South Asian street food festival in the inner city, celebrating momos and regional flavours, bringing diverse communities together through food, music, stalls and shared cultural experiences.	\$50,000	Street banner pole hire fee waiver to the value of \$7,200
Oxford Views Pty Ltd	Fortnightly Lesbian Party	A series of lesbian and queer women's events at Darlinghurst showcasing DJs, drag and live performances, providing a safe, inclusive gathering space that supports queer artists.	\$19,000	Nil
Paddington Business Partnership Incorporated	Paddington Jacaranda Festival	A free street festival at Paddington celebrating local businesses, First Nations culture and creative participation while boosting visitation and community connection.	\$50,000	Nil
Palangi Productions Pty. Ltd.	Persian Film Festival Australia	An annual independent film festival at Moore Park showcasing uncensored Persian-language cinema, fostering cross-cultural understanding through screenings, discussions and industry engagement.	\$5,000	Nil
Pauline Stavrinos	Sydney Destash Market	An annual community craft market in the inner city, focusing on preloved and vintage items, promoting sustainability, skill-sharing and connection, supporting makers through accessible creative exchange.	\$15,000	Nil
Premium Media Pty. Ltd.	Harbour Disko	A free waterfront silent disco at The Rocks activating harbour precincts, engaging families and visitors through music, movement and spectacle while increasing foot traffic, dwell time and local business engagement.	\$50,000	Nil

Organisation Name	Project Name	Project Description	\$ Amount Requested	VIK Requested
Queer Screen Limited	Queer Screen Film Fest 2026-2028	An annual film festival in the inner city celebrating LGBTQIA+ stories with panels and discussion, strengthening community connection, elevating emerging voices, and activating the local cultural landscape.	\$25,000 (Year 1 - 2026/27) \$25,000 (Year 2 - 2027/28) \$25,000 (Year 3 - 2028/29)	Nil
Raydia Festival Pty Ltd	Raydia Festival	An annual LGBTQIA+ music festival at Carriageworks, delivering a safe, high-quality cultural experience that celebrates queer creativity, supporting local artists, and driving tourism beyond Mardi Gras season.	\$50,000	Nil
Refugee Council Of Australia Inc	Refugee Week 2027-2029	An event held in June to coincide with World Refugee Day, Refugee Week is Australia's and local peak annual celebration of the many positive contributions of refugees make to communities.	\$50,000 (Year 1 - 2026/27) \$50,000 (Year 2 - 2027/28) \$50,000 (Year 3 - 2028/29)	Nil
Revolve Recycling Pty Ltd	Wheels and Deals	An annual community bike market at Alexandria, bringing riders, families and sellers together to buy, swap and learn, supporting sustainable transport and local cycling culture.	\$10,000 (Year 1 - 2026/27) \$10,000 (Year 2 - 2027/28) \$10,000 (Year 3 - 2028/29)	Nil
Rollerfit & Roller Promotions Pty Ltd	RollerFit Retreat	A three-day roller skating event at Waterloo delivering skill-based workshops, open community sessions and a roller disco, celebrating skating culture, knowledge sharing, and strong community connection.	\$18,000	Venue hire fee waiver to the value of \$561
Smartfone Flick Fest Pty Ltd	The 12th Annual SF3 Smartphone Film Festival	A smartphone film festival at the Sydney Opera House, empowering filmmakers of all ages to showcase bold, innovative stories, championing accessibility and creativity on an international cultural stage.	\$20,000	Nil
Snow Foam Franchise Pty Ltd	Unmarked Automotive Culture Show	A curated automotive culture event at darling Harbour, celebrating vehicle craftsmanship and design while providing a safe, inclusive environment supporting community connection and local businesses.	\$20,000 (Year 1 - 2026/27) \$20,000 (Year 2 - 2027/28) \$22,000 (Year 3 - 2028/29)	Nil

Organisation Name	Project Name	Project Description	\$ Amount Requested	VIK Requested
Soft Centre Arts Ltd	Soft Centre: Key's Under the Mat	A multi-artform program in the inner city, activating a major exhibition through live music, performance and collaboration, transforming a gallery space into an inclusive, day-to-night cultural experience.	\$43,320	Nil
Sonia Nichole Truong	Project Antifragile: The X_Hibit Xperience	A co-designed exhibition experience in Chippendale platforming multidisciplinary creatives through interactive displays and activations, fostering collaboration, connection and visibility for local artists within contemporary street culture.	\$17,100	
Sydney Comedy Festival Pty Ltd	Great Laugh in the Park - Workshops	A free family-friendly comedy festival at darling Harbour, activating a major public park through performances and creative workshops.	\$31,500 (Year 1 - 2026/27) \$35,000 (Year 2 - 2027/28)	Street banner pole hire fee waiver to the value of \$20,000 (Year 1 - 2026/27) Street banner pole hire fee waiver to the value of \$22,000 (Year 2 - 2027/28)
Sydney Eisteddfod	Sydney Eisteddfod and Ballet Collective Australia Ballet Gala	An event at the Sydney Opera House uniting young dancers and choreographers through auditions, workshops, mentorship and performance, fostering excellence, access and professional pathways.	\$18,000	Nil
Sydney Improvised Music Association Incorporated	2026 - 2028 Sydney International Women's Jazz Festival: Celebrating 15 Years!	An international jazz festival in the inner city, celebrating women and gender-diverse artists, activating city precincts through concerts and events, and marking fifteen years of artistic excellence, equity and community engagement.	\$50,000 (Year 1 - 2026/27) \$50,000 (Year 2 - 2027/28) \$50,000 (Year 3 - 2028/29)	Nil
Sydney St Patrick's Day Organisation Incorporated	Sydney St Patrick's Day Festival	An annual inclusive parade and family festival at The Rocks, celebrating Irish culture, diversity and community, engaging volunteers, local partners and audiences through cultural performance and participation.	\$20,000	Nil
Sydney Zombie Walk Ltd	Sydney Zombie Walk	An annual event at Cathedral Square for diverse communities to come together for a day of cosplay, community dancing, food and market stalls, fostering cultural connections and supporting local businesses.	\$20,000	Nil

Organisation Name	Project Name	Project Description	\$ Amount Requested	VIK Requested
Taiwan Film Festival Incorporated	The 9th Taiwan Film Festival in Australia	An international film festival in the inner city showcasing Taiwanese and Asian feature films, a short film competition, guest Q&As and networking events and Taiwanese Bookshelves celebrating Indigenous literature, fostering inclusivity, cultural exchange, and pathways within local communities.	\$25,000	Nil
Talent Productions Pty Ltd	Sonarr Awards	An awards night at Machine Hall celebrating audio storytelling, featuring live performances, creator recognition and accessible community engagement that supports emerging voices.	\$50,000	Nil
The Australia Institute Ltd	The Australia Institute Sydney Public Talk Event	A biannual series of public talks in the inner city featuring leading thinkers, delivering forums on major policy issues, fostering informed discussion, civic participation, and community engagement.	\$20,000 (Year 1 - 2026/27) \$20,000 (Year 2 - 2027/28) \$20,000 (Year 3 - 2028/29)	Venue hire fee waiver to the value of \$1,534 each year for three years
The Ethics Centre Limited	Festival of Dangerous Ideas (FODI) – Expanded Cultural Precinct Activity (August 2026)	A series of events activating the inner city and cultural precincts through late-night performances and curated tours, supporting local artists and institutions while showcasing the area's intellectual and creative capital.	\$32,570	Nil
The Returned and Services League of Australia (New South Wales Branch)	2027 Aboriginal and Torres Strait Islander Veterans Commemoration	An annual Reconciliation Week commemoration in the inner city, honouring Aboriginal and Torres Strait Islander veterans, combining military protocol and cultural ceremony to recognise service, sacrifice and heritage.	\$5,000	Nil
The Royal Society for the Prevention of Cruelty to Animals, New South Wales	RSPCA NSW – City2Surf 2026 Charity Partnership Program	The participation of the RSPCA NSW in City2Surf 2026 as a Bronze Charity Partner to engage local and NSW supporters, raising vital funds for animal welfare programs.	\$22,500 (Year 1 - 2026/27) \$44,000 (Year 2 - 2027/28) \$50,000 (Year 3 - 2028/29)	Nil
The Trustee for the BDM Trust	The Big Design Market	A large-scale design market at Carriageworks showcasing Australian independent designers and tastemakers, highlighting established and emerging talent across fashion, jewellery, homewares, lifestyle products, and creative industries nationwide excellence.	Nil	Street banner pole hire fee waiver to the value of \$24,360
The University of Sydney	Raising the Bar	A free one-night program of talks activating inner city venues, connecting diverse communities with researchers and change-makers through engaging conversations that celebrate ideas, culture and shared learning.	\$35,500 (Year 1 - 2026/27) \$35,500 (Year 2 - 2027/28)	Nil

Organisation Name	Project Name	Project Description	\$ Amount Requested	VIK Requested
Trioed Pty Limited	Kadwood Women's Talk Series: Four-Part Salon, Sydney	A series of events for women in the inner city sharing knowledge through expert-led discussions on financial literacy, health, identity and queer inclusion, fostering connection, learning and community.	\$20,000	Nil
University of New South Wales	Australian Human Rights Institute Provocation Series	An annual event in the inner city convening experts, advocates and communities to debate urgent human rights challenges, fostering informed dialogue, civic participation and inclusive, rights-based responses.	\$10,000 (Year 1 - 2026/27) \$10,000 (Year 2 - 2027/28) \$10,000 (Year 3 - 2028/29)	Nil
What Were You Wearing Australia Incorporated	What Were You Wearing - 5 Years National Show Tour	A live storytelling and arts event at Dawes Point marking five years of survivor advocacy, raising funds and awareness through performance, exhibition and dialogue that centre resilience, healing and community solidarity.	\$20,000	Nil
Your Shot Academy Australia Pty Ltd	Your Shot Academy and Showcase Events for Emerging Artists	A professional development program at Alexandria supporting emerging DJs through technical training, mentorship and industry learning, culminating in large-scale public showcase activating a major nightlife venue.	\$20,000	Nil
Youth and Family Connect Incorporated	Woolloomoolivin' Festival of Urban Arts and Culture	A free community day in Woolloomooloo featuring entertainment and activities for youth, families, inner-city residents, and service providers fostering connection, collaboration, and inclusion through a vibrant, shared celebration.	\$29,067	Nil
Yung Prodigy Ltd	Weaving Evenings	A series of community events at Redfern celebrating diverse cultural approaches to healing and wellbeing, fostering cross-cultural understanding, knowledge sharing and connection.	\$50,000	Nil

Attachment E

**Recommended for Funding -
Major Grants – Cultural – 2026/27**

Major Grants – Cultural 2026/27

Recommended for Funding

Organisation Name	Project Name	Project Description	Cash Requested	Cash Recommended	VIK Requested	VIK Recommended	Additional Conditions
Biennale of Sydney Ltd	Biennale of Sydney 2028 and 2030	A major flagship international festival held across Sydney's top cultural venues and unique public spaces, exploring contemporary art issues from the local area, Australia, Asia Pacific and the wider world.	2026/27	2026/27	2026/27	2026/27	Applicant to submit a revised budget.
			\$650,000	\$650,000	\$0	\$0	
			2027/28	2027/28	2027/28	2027/28	
			\$650,000	\$650,000	\$150,000	\$150,000	
			2028/29	2028/29	2028/29	2028/29	
			\$650,000	\$650,000	\$150,000	\$150,000	
			2029/30	2029/30	2029/30	2029/30	
			\$650,000	\$650,000	\$150,000	\$150,000	

Attachment F

**Data Report on Outcomes of Funding
Creative Grants Program
Summer Round 2026/27**

Across all Programs in the 2026/27 Summer Round, **367 applications** were assessed, with **53 grants** recommended. This will result in **over \$3.5m** in cash and value in kind over multiple years.

Summary for Creative Grants – Summer Round 2026/2027



140
Applications assessed



5
Grants recommended



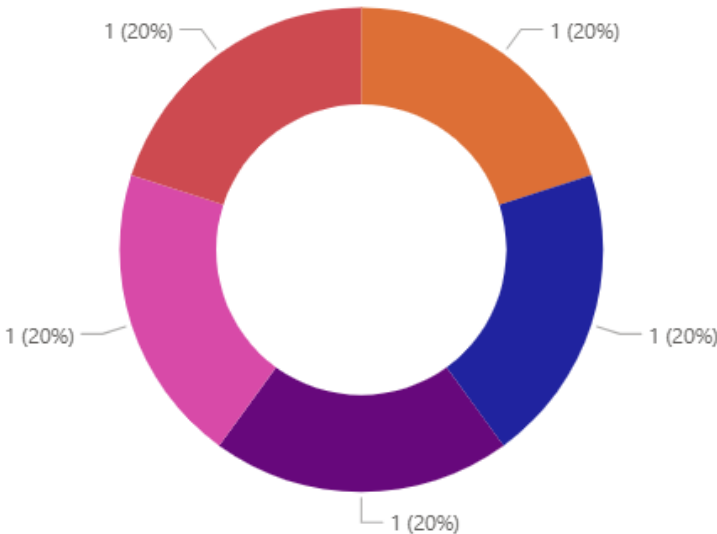
Over \$127k
Cash and Value In Kind recommended for 2026/27

RESULTING IN

Over \$820k of total project value benefitting the City*
Over 3,500 expected attendees*
231 People working on projects funded by the City*

Primary Community Beneficiary - Grants Recommended

- Primary Beneficiary
- Aboriginal & Torres Strait Islander peoples
 - General public
 - People experiencing homelessness
 - People from culturally & linguistically diverse backgr...
 - People with disability



*Data provided by recipients within grant application

Attachment G

**Data Report on Outcomes of Funding
Festivals and Events
Summer Round 2026/27**

Across all Programs in the 2026/27 Summer Round, **367 applications** were assessed, with **53 grants** recommended.
This will result in **over \$3.5m** in cash and value in kind over multiple years.

Summary for Festivals and Events Sponsorship – Summer Round 2026/2027



82
Applications assessed



12
Grants recommended

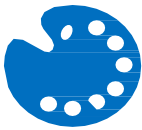


Over \$280k
Cash and Value In Kind recommended for 2026/27

RESULTING
IN

Over \$18.5m of total project value benefitting the City*
Over 170,000 expected attendees*
554 People working on projects funded by the City*

Cash Recommended by Pillar

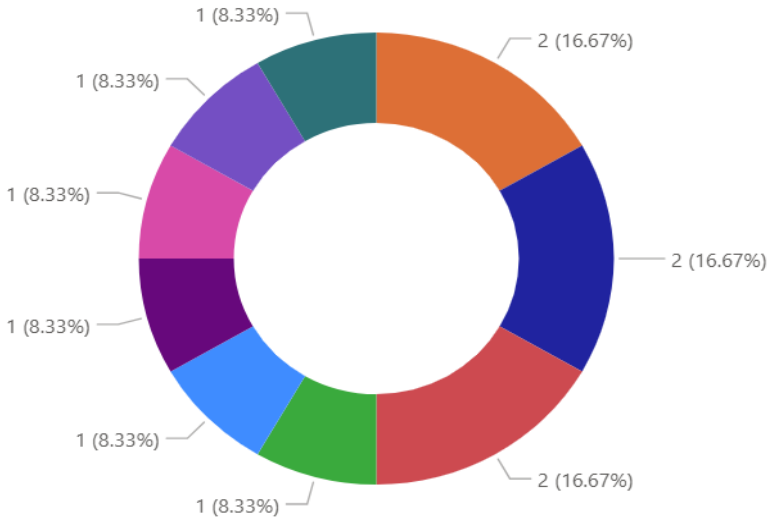
Cultural

\$70,000

Social/Community

\$80,000

- Primary Beneficiary**
- Aboriginal & Torres Strait Islander peoples
 - General public
 - People with disability
 - Artists
 - Business and village precincts
 - People experiencing homelessness
 - People from culturally & linguistically diverse backgrounds
 - People of diverse sexualities and genders and intersex people
 - Women

Primary Community Beneficiary - Grants Recommended



*Data provided by recipients within grant application