

REPORT ON PROCEEDINGS BEFORE

PORTFOLIO COMMITTEE NO. 6 – PLANNING AND ENVIRONMENT

THE MUSIC AND ARTS ECONOMY IN NEW SOUTH WALES

CORRECTED

At Macquarie Room, Parliament House, Sydney on Thursday 27 September 2018

The Committee met at 1:10 pm

PRESENT

The Hon. Paul Green (Chair)

The Hon. Catherine Cusack

The Hon. John Graham

The Hon. Shayne Mallard

The Hon. Taylor Martin

The Hon. Penny Sharpe

Ms Dawn Walker

The CHAIR: Welcome to the eleventh hearing of the Portfolio Committee No. 6 inquiry into the Music and Arts Economy in New South Wales. The inquiry is examining policies to support music and arts culture. Before I commence I would like to acknowledge the Gadigal people who are the traditional custodians of this land. I would also like to pay my respect to the elders, past and present, of the Eora Nation, and extend that respect to others Aboriginals present. Today we will be hearing from Create NSW. Before I commence I would like to make some brief comments about the procedures for today's hearing. Today's hearing is open to the public and is being broadcast live by the Parliament's website. A transcript of today's hearing will be placed on the committee's website when it becomes available. In accordance with the broadcasting guidelines, while members of the media may film and record Committee members and witnesses, people in the public gallery should not be the primary focus of any filming or photography. I also remind media representatives that they must take responsibility for what they publish about the Committee's proceedings.

It is important to remember that parliamentary privilege does not apply to what witnesses may say outside of their evidence at the hearing, so I urge all witnesses to be careful about comments they may make to the media or to others after they complete their evidence, as such comments would not be parliamentary privilege if another person decided to take action for defamation. The guidelines for the broadcast of proceedings are available from the secretariat. There may be some questions that witnesses can only answer if they have more time or with certain documents to hand. In these circumstances witnesses are advised that they may take the questions on notice and have the answers back to the Committee within 14 days. Finally, I ask everyone to turn their mobile phones to silent for the duration of this hearing.

ALEX O'MARA, Deputy Secretary, Create NSW, sworn and examined

ELIZABETH SCOTT, Executive Director, Investment and Engagement, Create NSW, affirmed and examined

The CHAIR: I welcome our first witnesses. Do either of you have a brief opening statement you would like to make?

Ms O'MARA: I do. I first want to acknowledge the traditional custodians of the land on which we meet today, the Gadigal people of the Eora nation, and pay my respects to elders, past, present and emerging. Create NSW acknowledges the work of the Committee and the strong role that the arts and music sector plays in driving the night-time economy in Sydney and across New South Wales. The taskforce has focused on how to support those in the creative and the hospitality industries that underpin the night-time economy so people have the confidence to invest in those industries. It is an inclusive approach that recognises the role of all stakeholders, ranging from industry and business to government, in supporting change through collaboration. We are looking broadly at what is being done across Australia and around the world. Create NSW has commissioned analysis from Professor Greg Clark, an international expert on global cities, which indicates that Greater Sydney's overall arts attendance, including to live music, theatre performances and dance events, is strong by both national and international standards.

The taskforce recognises that while Sydney and NSW have a diverse and vibrant night-time cultural offer, more can be done. In implementing the recommendations of the roundtable, the taskforce has focused on practical measures that support live music, festivals, outdoor dining, retail, performing arts and transport. This year, these actions have included Destination NSW sponsoring three world-class musicals in Sydney—*Jersey Boys* at the Capitol and *Evita*, which premiered last week at the Opera House, with *Charlie and the Chocolate Factory* to premiere in January. We expect this production to generate 76,000 overnight visitors to Sydney with an estimated \$37 million in visitor spend. Vivid Sydney continues to stimulate the local visitor economy, and in 2018 had 2.25 million attendees and \$172.9 million in visitor spend—up 20 per cent on the previous year. The New South Wales Government is providing funding from the 2018-19 budget for the six state cultural institutions of more than \$269 million. These institutions program a number of night-time activities, including the Tony Award-winning best musical, *In the Heights*, which is coming to the Opera House in January.

As at 19 September this year, 32 venues in the CBD and Kings Cross have been granted live entertainment exemptions allowing later last drinks and lock-out times. An exemption to the lock-out and last-drinks restrictions was provided to venues in the Oxford Street-Darlinghurst area for the 2018 Mardi Gras. Extended Sunday night trading was approved for venues in parts of the Sydney CBD for three Sundays in May and June 2018 to coincide with the Vivid Festival and for the Sunday night State of Origin match. Create NSW partnered with the Live Music Office and the Australian Music Association to present Make Music Day for the first time in Australia—an international phenomenon with 800 cities in 120 countries participating and turning public places into activation spaces for musicians for a day. There were 25 events across New South Wales, which showcased local contemporary singer-songwriters in small and large venues, as well as the Sydney Symphony Orchestra, which performed Verdi's *Requiem* at the Opera House, which was livestreamed globally and broadcast at Sydney Olympic Park and in libraries across regional NSW, including Armidale, Cessnock, Canowindra, Maitland, Parkes, Tamworth, Taree, Tumut, Wagga Wagga and more.

The Department of Planning and Environment has changed planning laws, making it easier for new venues to be established, such as craft breweries, distilleries and artisan food premises. New all-night bus services by Transport NSW have begun and Place Management NSW is partnering with institutions such as the Museum of Contemporary Art to activate The Rocks precinct—for example, with the Pipilotti Rist night-time projections to accompany the exhibition in the galleries—and is co-ordinating night-time events around the harbour foreshore with the Museum of Contemporary Art, the Opera House, Create NSW and others. The second area of focus for the taskforce is cutting red tape, and the Committee has recently heard evidence from my counterparts in other agencies on the taskforce about the work being done to streamline the planning, building, noise and liquor licensing approval processes. The Government is also working to reduce red tape for late-night outdoor dining through an Outdoor Dining trial developed by the Office of the NSW Small Business Commissioner that is continuing until December 2018.

The third area of focus for the taskforce is on policy initiatives that are informed by evidence. The Government's Data Analytics Centre is finalising an analysis of night-time activity, which will deliver a time-series visualisation, or map, of activity in the Sydney CBD and Kings Cross entertainment precincts at night, which will provide insights into where and when events and arts and cultural activities are occurring, locations

and hours of licensed venues, trends in crime, and the concentration of people and expenditure. This analysis will inform the development of the Night Time Economy masterplan, which is due to be provided to Government for consideration before the end of the year. It will include a targeted range of measures across Sydney to drive coordinated action. Create NSW is working with industry groups such as the Australasian Performing Rights Association and Australasian Mechanical Copyright Owners Society [APRA AMCOS], the Australian Recording Industry Association [ARIA], Music NSW, the Live Music Office, Sounds Australia, Sydney Fringe Festival and others as well as individual producers, artist managers, music publicists and tour promoters to develop New South Wales's first Contemporary Music Strategy that will be finalised for the Government this year.

It will build on the solid outcomes we have seen through programs such as the Live and Local initiative funded by Create NSW in 18 local government areas across Western Sydney and regional NSW to help support grassroots musicians perform in their local communities and, in turn, add to the vibrancy of those communities and local businesses. That program enabled 66 events across the State, with performances from 1,359 musicians. More than 262 venues, from retail shops to bars and hotels, participated in the program, hosting 852 performances and with estimated audiences of 53,000 people attending live and local music events, many of which were held at night. Music and arts are a key part of the night-time economy which enriches our cities and regions. The approach of the taskforce is inclusive and holistic, recognising that a diverse range of activities are required to reinvigorate our night-time economy, including small bars, outdoor dining, night markets, retail and transport measures. I would like to close by assuring the Committee that the taskforce is working hard with key stakeholders to progress a considered and coordinated response that removes barriers and drives action that will ensure a vibrant and dynamic night-time economy.

The CHAIR: Thank you. We will move forward with questions. In accordance with the Sydney Night-Time Economy Action Plan, what tangible actions beyond identifying and investigating concerns has the task force completed?

Ms O'MARA: I might refer you to my opening statement. I am happy to take you through that in more detail.

The CHAIR: Obviously, we have taken evidence that there is a lot of talk about this, but what actual, tangible—

Ms O'MARA: That was why I was keen, in my opening statement, to take you through some of the concrete actions that have been delivered by Government.

The CHAIR: Are there any more?

Ms O'MARA: There are five actions that have been completed. There are another 10 that we are proposing to close out with the taskforce at the next meeting.

The CHAIR: "Close out" means?

Ms O'MARA: Finalise.

The CHAIR: On paper?

Ms O'MARA: They have been delivered.

The CHAIR: They are achieved?

Ms O'MARA: They are achieved. I think you have heard evidence from my counterparts at the Department of Planning and Environment and in Liquor and Gaming who are very much focused on removing regulatory barriers.

The CHAIR: Yes.

Ms O'MARA: So I think there are six actions that relate to that. Work is progressing on those. From our perspective, the key actions are around concrete things that people are witnessing—for example, increased transport services, funding for music, outdoor dining and all that sort of stuff.

The CHAIR: It is great that they are underway. I think we should have the people from Liquor and Gaming back, because it seems that they have a lot of things to work through.

The Hon. JOHN GRAHAM: Thank you for the update; that is useful. The thing that would probably be of most use to the Committee is to step through some of the recommendations, so we can get a good sense of where they are up to. We have heard from the other agencies, and it would be useful to get an update on some of

those. Focusing more on the ones that are most relevant, what can you tell us on the music strategy? Where is it up to? When can we expect it? Every other mainland State has one; when are we likely to have one?

Ms O'MARA: The intention is that it will be finalised by October. We have put a lot of effort into consultation. What we learned from our Victorian counterparts is that it is important that it respond to the issues that the industry are experiencing.

The Hon. JOHN GRAHAM: We are going to make recommendations in a similar time frame. Can you give us some idea of where you are heading on that?

Ms O'MARA: Do you mean about what is in it?

The Hon. JOHN GRAHAM: Yes.

Ms O'MARA: I can tell you some of the key themes that are coming through. We have a musician survey that has been developed and it is available online until 30 September. There have been 1,200 responses to that already, and we have consulted across the State. Some of the key areas of focus are around: supporting a more diverse range of small to medium venues and incentivising them to host, program and promote live music; assisting venues to stage live music by essentially regulatory reform; boosting the role of community radio to increase audiences and support for New South Wales music; making sure the value of New South Wales music is measured through the collection and publishing of data; and establishing a strong evidence base that supports future decision-making and opportunities. For example, one of the things we have done is look at other jurisdictions and what data is around.

The Hon. JOHN GRAHAM: Let us leave it there for now. I might ask you to provide on notice any more detail that you think will be useful to the Committee; I am conscious of the time.

Ms O'MARA: Sure. I might just add one final thing, which is around compensation for musicians, which is a really strong theme, and what can we do, for example through perhaps a voluntary code or something like that.

The Hon. JOHN GRAHAM: On the specific research data that you have referred to—the Professor Greg Clark research, the time series data relating to the Cross and the CBD, any information on the musician survey—would you be prepared to provide that on notice to inform the Committee's recommendations? Is that possible?

Ms O'MARA: The Data Analytics Centre work is a separate recommendation. That work is in the process of being finalised. I am expecting it to be finalised by the Data Analytics Centre at the beginning of October. I would have to take it on notice, because it is their work. The Professor Greg Clark work, again, I want to check with the Minister that he is comfortable, but other than that I cannot see any reason why we cannot provide you with that data.

The Hon. JOHN GRAHAM: It would be helpful to make sure these two processes are as aligned as possible. Turning quickly to the funding questions, the Committee appreciates the update with the correction to funding, essentially what it shows is—

Ms O'MARA: Is this the question on notice?

The Hon. JOHN GRAHAM: Yes. Essentially it shows about \$1 million a year. Let me run through it: \$455,000 to music in New South Wales, which includes small grants; \$320,000 to individuals and organisations; \$20,000 for the Boomerang Festival—that was in 2017-18. You have also referred to Live N Local, but that was the year before, so put that aside for now. Or does some of that happen in 2017-18?

Ms O'MARA: Can I just say that the funding was approved in 2016-17, but the programs were delivered last year.

The Hon. JOHN GRAHAM: Okay. Is the \$7.6 million for festivals and organisations that present contemporary music going to the festivals or is it going to music at the festivals? I was not clear on which of these two categories you are suggesting.

Ms O'MARA: We fund festivals, but with that funding they in turn fund the organisations that perform as part of the festivals.

The Hon. JOHN GRAHAM: Some of this is going to music and some of it is going to other sorts of art.

Ms O'MARA: If you have time, we have some more information around that, if that is helpful.

The Hon. JOHN GRAHAM: If you want to provide that on notice, that would be helpful; we do not have time to run through it in detail.

Ms O'MARA: That is fine.

The Hon. JOHN GRAHAM: You accept that when it comes to the head-to-head comparison between New South Wales and Victoria, New South Wales is providing this funding, Victoria is providing \$27 million over four years but is obviously not counting its festivals as Victoria provides festival funding on top of that and much of that would be funding for music; that is not included in the specific contemporary music funding in Victoria. Do you agree with that view?

Ms O'MARA: It is often difficult to compare across jurisdictions, because it depends on what they count.

The Hon. JOHN GRAHAM: Sure, but Victoria is not counting the festivals. We all agree on that.

Ms O'MARA: Yes. Last year we provided \$11.2 million in funding to artists, projects and organisations in the music art form including contemporary music, opera and musical theatre. That includes scholarships for musicians, funding for professional development, programs for artists and producers, annual operations funding for community engagement with music organisations and the delivery of small grants. If you look at all of the organisations we fund that have music as part of them, it is \$25.8 million. If your question relates to contemporary music then that again is a different lens.

The Hon. JOHN GRAHAM: Not all of that funding is for contemporary music or music. If you narrow down, you have given us the funding you can give us. I accept there are some complexities; it is the festival money that I am particularly interested in to make sure that on that point we are both counting the same, because the Victorians do that on top of what they are providing, as are we.

Ms O'MARA: For example, I can tell you that \$5 million went to Sydney Festival for their annual program and with that they funded international contemporary music performances. If you would like specific information about the festivals, I am happy to take that on notice.

The Hon. JOHN GRAHAM: Thank you. Lastly, a key question that has come up is the research basis for a lot of decisions that are being made. We have talked to the music sector who said that they believe that music and safety actually work hand-in-hand and there is no evidence to show that music venues are more dangerous or are problem—in fact, they are the opposite. That was the view that was put to us when we went to Victoria by the music sector and also by the Government. Is Create aware of any research, as you coordinate this across government, that shows that there is any link between music venues and violence or music venues and harm?

Ms O'MARA: I am not aware of any, but I might defer to my colleague.

Ms SCOTT: The Data Analytics Centre, the DAC, is integrating data from a number of different sources including from police and Justice that ties to specific moments in time, allowing for data visualisation of how there are or may be correlations between safety incidents and anything relating to the timing of an event or how late a licensed venue may be open. I think there was testimony provided by Liquor and Gaming on this, and you may be aware that the relaxation of lockout laws has been trialled with 32 licensed venues in the CBD, I believe. I believe the DAC analysis in the process of being wrapped in the next six weeks also will be able to point to this more definitively. They are identifying associations of increased violence with the extension of lockout and last-drink timings.

The Hon. JOHN GRAHAM: To summarise, if I understand you correctly, you are saying that there is no research to date, but the research that is being done might shed some light, so it is particularly important for the Committee to be aware of this research if it is possible in the time frame we are working to.

Ms SCOTT: Indeed.

Ms O'MARA: We are expecting that analysis from the Data Analytics Centre in October. But we do have data that supports, for example, the value of culture essentially, the value of investing in music and arts and what that means for the community. There is a lot of data on that.

The Hon. JOHN GRAHAM: I think that is an important distinction, because you have just referred to data about trading hours and alcohol. I am asking for information about music and violence, music and harm. Will that or will that not be covered?

Ms SCOTT: The question, as I understood it, was had we seen any evidence associating safety with cultural offerings. It is specifically the venues that have been permitted to extend their last drink and lockout laws are the ones that have live music as part of their offering; hence, the connection.

The Hon. JOHN GRAHAM: Right.

Ms O'MARA: Can I just add one final thing? In terms of the research that we have done as part of the contemporary music strategy, there is some data from 2014, for example, that looks at the benefit of the music industry to New South Wales and to the economy and things like that. We are happy to provide that.

The Hon. CATHERINE CUSACK: The point behind my colleague's question is that the Victorian Government has formally stated that when you put music into a venue, it does no harm. Music does no harm is the statement. Putting music into a venue does not mean that you are going to have a greater instance of violence. The significance of that is that, just because you are having music one night, why do you have to increase all the security at the venue? This is a cost deterrent to putting on these events. Am I correct in saying that that is really what is driving—that that is the evidence he is looking for?

Ms O'MARA: And it may be that the Data Analytics Centre work will enable us to differentiate between where the increase in violence relates to alcohol in a venue that also has live music.

The Hon. CATHERINE CUSACK: I guess, like nights when you are not playing—

Ms O'MARA: Exactly.

The Hon. CATHERINE CUSACK: —versus nights when people are playing. The Victorians are saying that the evidence is overwhelming that there is no increase in violence. Just because people are attending to listen to music does not make them more violent than people just attending to have a drink.

Ms O'MARA: That sounds reasonable to me.

The Hon. CATHERINE CUSACK: It does. I guess the question is: Is there evidence to the contrary?

Ms O'MARA: But, again, we are waiting for the analysis.

The Hon. CATHERINE CUSACK: I guess the question is: Is there evidence to the contrary?

Ms O'MARA: I am not aware of any evidence connecting music to violence. I suppose the other point would be that there is a lot of evidence that goes to the positive social benefits that come from culture—the social cohesion and the really strong community and social benefits that you get from culture. If anything, the data I have seen would indicate the contrary.

The Hon. SHAYNE MALLARD: You will see that in our report, no doubt, having extensively consulted and taken evidence. First of all, I wish to close off on the previous conversation. I hope that the data is in proportion or relative. In relation to the incidence of violence, if there is one incident in a venue we need to have that in balance with what is going on—how many other venues are open, and so forth—because I do think the reaction is a little bit disproportionate to violence. I just want to note that. Did you see the evidence of Paul Newton, the Deputy Secretary of Liquor and Gaming NSW at the last hearing?

Ms O'MARA: Yes.

The Hon. SHAYNE MALLARD: It is pretty clear from the questions that my colleagues and I asked that we have identified that there is a problem in terms of the historical overlay on venues going back to the 1990s or further around associating live music performances with violence and live music performances with sound problems or noise problems. He said to us pretty much that they did not have the resources to go back through historical issues, but we have taken evidence around the State that venues have prohibitions on live music—total prohibitions. We listed them. They were provided to us and we listed that. It is a prohibition on employment in that sector. Then we took evidence about a lack of employment and a lack of wages that is also related. In relation to enforcement, I think we heard earlier evidence of—I think it was seven?

The Hon. JOHN GRAHAM: Yes, seven.

The Hon. SHAYNE MALLARD: Noise enforcement was based on historical noise and 20-year-old or 30-year-old requirements. You have a roundtable.

Ms O'MARA: Yes.

The Hon. SHAYNE MALLARD: You have got a task force investigating management of entertainment noise.

Ms O'MARA: Yes.

The Hon. SHAYNE MALLARD: I do not envy you doing that job. Where are you at with that? We think it really is an urgent issue.

Ms O'MARA: Yes.

The Hon. SHAYNE MALLARD: We are cognisant of the fact that Liquor and Gaming NSW has said that it does not have the resources to go back. What progress are we going to see—tangible progress, as the Chairman said?

Ms O'MARA: Can I say that we are working collaboratively with our colleagues. Ultimately, it is a whole-of-government task force so action on matters that really relate to Liquor and Gaming NSW and the portfolio of that Minister are for them to progress, but obviously we are advocating for that work to continue as quickly as possible. For example, there is a task force meeting. At the next task force meeting that Ms Scott chairs, we have asked agencies to come and provide a time frame in which they will deliver on the actions for which they are responsible.

The Hon. SHAYNE MALLARD: I think we are probably going to leapfrog the task force and give you a pretty strong recommendation on this issue. The historical obsolete conditions are a handbrake on the sector that is out there. Would you agree with that? We also put this to the Department of Planning and Environment. If you manage sound, the issue is not a correlation of violence with live music, prohibiting live music is antiquated. That was the way they managed the sound issue in the 1980s and 1990s—by saying that you cannot have a band. But what if you manage the sound today?

Ms O'MARA: I suppose what I would say is that you have heard evidence from Ms Frame from the Department of Planning and Environment and from Paul Newson about the fact that they are actively working to create improvements in the overlap of regulatory functions between development applications, noise restrictions and liquor licensing. I agree that that should be a really key focus for us in reinvigorating the night-time economy. It is certainly what we hear from stakeholders—that regulatory barriers and red tape are one of the main brakes on the night-time economy.

The Hon. SHAYNE MALLARD: That is exactly what I wanted to hear. Thank you for saying that.

Ms DAWN WALKER: I am interested in the night-time economy and the other things going on to make it a vibrant economy.

Ms O'MARA: Yes.

Ms DAWN WALKER: We did hear a lot about this with Melbourne. I just wonder whether you were working with restaurants and hospitality being used to create that culture?

Ms O'MARA: For example, as I mentioned in my opening statement, the Office of the Small Business Commissioner is trialling an outdoor dining policy. She is working with seven regional and metropolitan councils. I can take you through which ones they are, if that is helpful. She essentially trialling outdoor dining with a view to having an opt-in statewide policy by the start of next year. I take your point that certainly the approach of the task force has been that it is about having a rich cultural offer. There is no magic bullet. Music is important. Outdoor dining is important. Retail, theatre—there are many ways to reinvigorate the night-time economy.

Ms DAWN WALKER: And hours of operation.

Ms O'MARA: That is right.

Ms DAWN WALKER: I arrived in Sydney Monday night to be here for Tuesday morning and I tried to get a meal at 9.30 and really struggled. I was turned away. Everything had shut down.

Ms O'MARA: Yes. If you just give me one moment: Obviously, the Council of the City of Sydney is on our task force as well and is also looking closely at what can be done in the city of Sydney and presented at the most recent task force meeting on some of the measures that the Council of the City of Sydney is seeking to bring forward under their planning regime around, for example, a development control plan and things like that. If you just give me one moment, I can take you to the details.

Ms DAWN WALKER: That is okay.

Ms O'MARA: It is the council's development control plan [DCP] to do with late-night retail trading.

Ms DAWN WALKER: Great.

Ms O'MARA: That will basically address the issues you are raising.

Ms DAWN WALKER: Fabulous.

Ms O'MARA: My understanding is that that is on exhibition. Obviously, you would be better asking them, but my understanding is that that is one of the things that they are actively looking at.

Ms DAWN WALKER: For tourists.

Ms SCOTT: And have tested.

Ms O'MARA: Fantastic.

Ms DAWN WALKER: That is great.

The Hon. SHAYNE MALLARD: My question is a simple one. We received very positive evidence around the role of the Live and Local Program—really encouraging and positive stories.

Ms O'MARA: Yes.

The Hon. SHAYNE MALLARD: What is your understanding of the future of that program?

Ms O'MARA: Like the Committee, we have had great feedback on Live N Local. It was funded for two years in partnership with local councils to stimulate them to activate their local areas. I can give the Committee, for example, some quotes from people at Blacktown. I felt like I was rediscovering Blacktown for the first time. It was a really great program and we ran it for two years. That funding, for example, continued to activate places last year. We have done an evaluation and we are expecting to continue to fund it this year. It really is a great initiative.

The Hon. SHAYNE MALLARD: That is good.

The Hon. CATHERINE CUSACK: The Committee has heard from artists, particularly in relation to local festivals, that often when the budget is cut the first thing that gets cut is their payments. I wondered if for those festivals that are being funded there is any guideline or expectation on the part of the Government that the artists are being paid properly? In many cases security guards are being paid more than performers.

Ms SCOTT: What you are raising is an issue that we have heard as we have been canvassing with stakeholders and musicians across the State. It is certainly an issue that is going to be addressed in the NSW Contemporary Music Strategy. Whether that gets framed as a code of conduct or minimum payment levels that are appropriate when funding is provided remains to be seen, but just so that you are aware that has been raised by a number of individuals and is squarely in our sights and strategy.

The Hon. CATHERINE CUSACK: Potentially when someone accepts money to put on a festival they sign-on to a code of conduct?

Ms SCOTT: A condition of funding is something that we will absolutely be exploring at the request of these stakeholders who have raised the issue.

Ms O'MARA: Absolutely. I think it is certainly something that stakeholders are raising as part of the consultation, not necessarily with festivals but just more broadly, that often they are asked to play for free.

The Hon. CATHERINE CUSACK: It also means there is a lot of competition and they need that exposure so they are being forced into it. As it is government funding we want it to be ethically used.

Ms SCOTT: Absolutely. Part of the role we see with the release of the strategy is to help educate all forms of government, including local, as to what the expectations are when State Government funding is in the mix and what best practices might be for the deployment of their own dollars against such other festivals.

The Hon. JOHN GRAHAM: I have three quick areas to ask about. One is on any international comparisons you may have and I am very comfortable with you taking that on notice.

Ms O'MARA: I might take that on notice.

The Hon. JOHN GRAHAM: That will be particularly helpful. It was one of the things that was not present in the first government submission. Any evidence you can give the Committee about how this is working or where it is working well overseas would be very helpful to this inquiry.

Ms O'MARA: Can I just clarify if that is around the night-time economy or music?

The Hon. JOHN GRAHAM: Around the music sector particularly.

Ms O'MARA: Sure.

The Hon. JOHN GRAHAM: I repeat, I am totally happy for you to take that on notice. Will the issues you have raised about the City of Sydney and development control plans need State Government concurrence?

Ms O'MARA: Not as far as I am aware. I can take that on notice just to make sure that I am giving the Committee a completely accurate answer, but my understanding is that it is reform of their own planning instruments that relate to the City of Sydney.

The Hon. JOHN GRAHAM: Thank you for that information. Feel free to add anything more or to clarify that on notice.

Ms O'MARA: That would be great.

The Hon. JOHN GRAHAM: Finally, the funding for the Take Kare Ambassadors.

Ms O'MARA: I can give you some information on that. Take Kare Ambassadors are funded by the Department of Justice with the City of Sydney and the private sector. That is all the information I have. If you want more I am happy to take that on notice.

The Hon. JOHN GRAHAM: That is certainly true historically, but I am interested to know if that funding is ongoing or where it is up to?

Ms O'MARA: I would have to take that on notice because it is not our agency.

The Hon. JOHN GRAHAM: Understood.

Ms O'MARA: I am happy to liaise with the Department of Justice.

The Hon. JOHN GRAHAM: That would be helpful.

The CHAIR: Would you please provide on notice an itemised update on the Sydney Night-time Economy Action Plan, including what has been done and the time frames for the completion of other things.

Ms O'MARA: Yes.

The CHAIR: Thank you for appearing before the Committee today. You have 14 days to reply to questions taken on notice. I ask the department to expedite its answers because the Committee is approaching its report deliberative. Please be mindful of those time frames.

Ms O'MARA: Sure.

The CHAIR: You may also receive some additional questions from the Committee.

Ms O'MARA: Thank you. It has been a pleasure.

(The witnesses withdrew)

(The Committee adjourned at 14:45)