

Busking:
analysis of its regulation and business models in Europe

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1. Introduction

"Busking is free, it's for everyone, there's no smoke and mirrors – if people don't like it, they walk away" – Passenger (Foster, 2014).

Busking, street entertainment, or street performance, there are a lot of labels for this artistic activity that occur in the streets or public transportations. Busking is a historic activity that consists of performing arts in public spaces, through which either musical or non-musical, with the aim of receiving donations from passers-by (Baird, 2009). Additionally, busking conserves the city's identity by performing traditional art related to the country or the city where busking is taking place.

From ancient troubadours, busking allows the broad audience to experience art directly and aims to connect them with the local community (Southworth, 1989). However, nowadays busking is under devaluated in some locations and faces a fragmented regulation depending on each country or even municipality. Sometimes it is regulated without the participation of the local communities neither buskers' involvement. Moreover, busking contents are very crucial intending to create a successful business model from busking. Those contents are such as where the activity should take place, who is qualified to be a busker, at which time busking should be performed and when it is not allowed, what is the message or the aim that the busker want to deliver to the public, and so on (Simpson, 2011).

The participation of the government and all the parties of interests will be necessary to set up a professionalized image for the street entertainment. Therefore, governments and policy makers should take into consideration the content of busking to improve the effects of street entertainment economically and socially in order to regulate and build a creative method of employment and new business models based on or related to busking.

1.1. Objectives

In this work we want to analyse the activity of busking (street entertainment) and explore how policymakers and governments could use busking to enhance historic attractions and public places of the European cities by using methods that can reflect significantly on the economy. The aim of this study is also to investigate the strategies and licensing systems that cities around Europe employ to manage busking and the approaches of regulating this kind of art. Thus, we have compared some approaches that different cities use to improve street performance, whether on paper or in practice, and to which extent they encourage or discourage busking. Furthermore, drawing on some observations undertaken in many cities all over the world we compare them with other countries of Europe, trying to understand how they are taking advantages from busking as an economic activity. So, understanding street entertainment and its regulations in order to revitalize the public places are the main concepts to achieve the goal of creating business models. Under those concepts our objectives to be illustrated in this study are:

- Analyze the situation of busking and buskers, and how to improve it.
- Discussing the existing regulations in some European cities that encourage or discourage street performance art, comparing them with non-European countries that has a high ranking in supporting the busking activity.
- Investigate the opportunities for using busking to enhance the economy in Europe by making busking as a creative industry that affect many other sectors in the economy.
- Creating a business model that creates a governmental association for Busking and innovative city management with an aim of:
 - Creating a creative and innovative city that attracts new investments and enhance tourism.
 - Creating culture centers that can merge culture and street art.
 - Organizing events with media coverage to promote the busking activity and the city.
 - Revitalizing public and tourist places using street performance art.
 - Organizing and regulating busking activity.

1.2. Methodology

Busking is a topic that didn't take that much attention from the researchers in the economy field so, our first step in the methodology was to make a theoretical study and explore what approaches have been done so far related to street performance. We decided to discuss the general issues relate to busking like

historical background, legal and political aspects, and the economic aspects as well. In order to get as much information as possible, we have applied triangulation, searching different sources.

First, we have reviewed academic sources on issues related to Busking regulations, Busking situation, associations of busking, Social influences and the Economic effects of busking. Then we found more resources about the street performance effect on public space management and creativity of public placemaking.

We have also investigated articles in the mass media like newspapers, magazines, blogs, etc. A specific source of getting literal information is the database of testimonials from The Busking Project. A lot of personal experiences and thoughts expressed in this project website from various contributors such as: academics, artists, policy makers, etc. were great to build some qualitative analysis for our research.

Also, we have used some case studies to find deep information on the public perception of busking, licensing and regulation systems, and the history of busking (Astor, 2019; Zainal, 2000).

Likewise, we decided to follow a mixture of quantitative and qualitative methodological approaches implementing survey and interview technics to help us in collecting primary data for the research. We started by making an online survey for the public audience towards busking and then we have prepared some questions to make interviews with buskers. Regarding the survey part, we wanted to know how public people see the street performance and how they interact with it. So, we have used “a Google form” the questionnaire section for our main questions and we shared it through the social media networks to get as much responses as we can. We delivered the survey from the beginning of July 2020 to the end of July 2020 and we got 55 responses from the public audience.

On the other hand, as buskers are the core element of street performance art, it was crucial to listen and ask them about their needs, the obstacles they are facing, what they are looking for, and why they decided to practice this kind of art. So, we decided to make interviews with the buskers, and we were able to communicate with 8 buskers from all over Europe. We conducted with them the interviews to understand the street performance art and how in real life is. The street performers we have interviewed were acting different types of busking, 4 of them are musicians, 2 are jugglers and circus buskers, 1 of them was a group of dancers and 1 statue busker. We have performed interviews with different types of street performers in order to have an overview about the characteristics, the problems, and the triggers of each type of busking. Also, we tried to communicate with buskers from different countries of Europe to

understand the regulations, the obstacles, and the positive attributes of most European cities. The buskers were from Poland, Germany, France, Denmark, United Kingdom, Estonia, and Hungary. We made the interviews online through the social media networks, like Facebook, Instagram, and WhatsApp because we weren't able to make face to face interviews regarding the pandemic COVID-19 issue. The script for the interview is described in appendix 2.

Then, the last step in our methodology has been analyzing the primary data and the information we have gathered from the survey and the interviews. We have presented the analyzed data in a quantitative and qualitative ways. After that, we have built a proposal from a governmental point of view based on the results we have got from our analysis and also through our critical points of view in relation to literature.

2. The concept of busking

2.1. Historical background and concept

The busking was originated in ancient Egypt when artists performed for their pharaohs (Scherer, 2004). Through the decades, busking was found in different civilizations around the globe. The busking was extended to be more popular in the big cities where the performer walks down the streets of cities, performs music or other entertainment in hopes of receiving donations for their gratitude as a way of entertaining pedestrians. The word "busking" first time was noted in the middle of 1860 in Great Britain. This word comes originally from a Spanish root for the word "buscar" which means "to seek" (Arias, P. B., & Ferrero, 2019). The word was used for many street activities and gain a huge reputation until it was a title for a famous Spanish book called "La vida del Buscón" written by Francisco de Quevedo and firstly published in 1626, that narrates about buskers (Quevedo, F. D., 2018). Dating back to antiquity, buskers were performing these kinds of acts to reflect their own culture in every country which was through music or show. However, many musicians anciently, took busking as a common type of employment before the advent of recording music. According to the Oxford Dictionary, a busker is "a person who performs music or other entertainment in the street or another public place for monetary donations" (Oxford Dictionary of English, 2010). In many cities, the historic, touristic and public spaces, street performance or busking has been a crowd-pleasing activity to pedestrians for centuries. Before, at the 11th century, troubadours and jongleurs were very popular in the streets of France attempting to entertain the citizens with their performance and shows (Aubry, 1969; Whigham, 1979). Also, earlier in Germany at the 12th century, buskers were stacking up in the cities' streets known as "Spielleute" and "Minnesingers" (Chaytor, 1923;

Southworth, 1989). After that, street performers pursue their busking performance for a long-time despite of the obstacles and diffusion of buskers. However, in most distinguished cities all over the world, busking is still illegalized such as a lot of cities in India, some cities in Italy, and particular areas in London.

2.2. Types of busking

There are several forms of busking, however, the most popular forms are the Circle shows, Walk-by acts, and Spotlight performers:

- **“Circle shows”**: busking is usually found in crowded places where a huge number of people are passing, such as touristic places, big city squares, metro stations, etc. The circle shows are characterized by having beginning and ending for the performance. Moreover, this show is usually synchronized with street theater, puppeteering, comedians, jugglers, and musicians (Angla-daTort et al., 2019). Circle shows are considered as the most profitable type of busking.
- **“Walk-by acts”**: busking is typically a performing music, living statue or any other act which has no clear beginning or ending. Furtherly, the passersby just take a short time to watch or see the performance (Broad, 2014c). The Walk-by acts busking is less profitable comparing to Circle shows.
- The third form is the **“Spotlight performance”** where the buskers present their acts for the vehicle occupants on a crosswalk in the traffic light. That could include juggling, magic tricks and a small dancing. The show should be very short and condensed due to the short period they have while the traffic light is “red”. This kind of performers is more famous in Latin America than anywhere else.

Moreover, the most popular type of street performance is “music busking”. Singers, bands, and instrumentalists can be found in many cities around the world playing their music in the streets to give it an atmosphere. The most common places for music busking are subways, around famous touristic attractions, and city squares with a lot of passersby. Previously, in United States of America, it was notable that musicians or singers have involved in busking prior to establishing a career or to be a kind of employment (Lemay & Bates, 2013). Finally, selecting the pitch regarding each form of busking is important to have a successful performance. As each pitch has its pros and cons depending on the time in which the busker is doing the performance and according to the season of the country. In addition, the pitch place in some countries are fixed by the authority and has a time limit such as in Oxford, United Kingdom, which permits 1 hour of performance for each busker within a time frame too, then the busker should move to another pitch (Council, 2020). If the busker did not change the pitch, there will be problems with the police regarding the regulation of the performance. Sometimes, there is not a fixed pitch

for buskers in other countries, so, the busker should choose wisely the pitch to get the benefits that is triggered from the performance.

3. Legal and political aspects of Busking

3.1. Overview on Busking situation and its regulations

It is important to know the regulations and the plans of each city regarding to street performance. It could dispute that each local scheme of busking regulation seems also to reflect each city's approach towards public space management. As each city and place has different characteristics of public place management, we should look to the factors that affect this management regarding the street performance art. Those factors could be the number of populations of the city, the urban plan and design of the city streets, or their municipal ordinances. So, in order to understand the supportive and non-supportive policies, we will compare some non-European cities with the European cities to achieve our objective of overviewing the regulations.

Busking is deemed to be a social activity that has a social impact on the society as it is associated with individuals (Gurvitch, 1945). The problems of regulating social activities are usually discussed under the term of "social control". This term is not interpreted well in the European languages, as it conveys the meaning of "supervision" only (Gurvitch, 1945), while if we search precisely the aim of regulation for any activity, we would find that regulations and rules are imposed by the authorities to manage, protect, and improve the quality of any process or activity (Oxford Dictionary of English, 2010).

Despite of the fact that busking is a social creative activity, many busking regulations are imposed sometimes to limit this art, like what is happening in Barcelona. Barcelona's authorities have instituted measures that have reduced the informal external demarcation points which leads to a separation of most types of buskers from other classes of persons whose presence in public space is discouraged or prohibited. Referring to buskers as beggars or undesirable persons in the public places, while buskers preferred in being considered as artists not beggars and other undesirable persons (Becker, 1982). Barcelona also seems to be very strict and discouraged city for a lot of buskers as the police is very strict and they can seize the instruments (Barcelona - Busking, 2020). The authorities of Barcelona have limited the formal authorization of busking to specific buskers which are living statues, musicians, and painters. Although other buskers who have a tolerate performance, their precariousness makes them unprotected to police intervention (Astor, 2019).

Moreover, in the recent years, busking and buskers have found more restrictions in some cities under the notion of regulating the activity (Juricich, 2017). Some of these regulation restrictions are strict license requirements, pricey licenses, strict auditions for artists, limited pitches etc. The local authorities of some countries tend to restrict busking in a variety of elaborate ways as what is occurring in Munich. Munich city hosts daily auditions for busker licenses that are only valid for one day and offer no benefits in return. Additionally, some cities have very strict punishments, the most extreme being imprisonment and in some cases community service, score very low (Broad, 2014a). All those can be interpreted as forms of limiting the street art and even attempts to prohibit it under the same concept.

In addition, while evaluating how encouraging the regulating policy is, some factors should be rated whether the city has mandatory licenses or auditions or not; the time limitations; the amplification and equipment terms; whether busking is considered legal or illegal; whether the city offers a point-of-contact hired specifically to deal with busking or not; and what kind of support they offered to the street performers. Also, is interesting identify which local authority department, if any, was responsible for busking. Was it managed by the art or culture department, the urban planning department, or was busking the transmit of business licensing or noise ordinance? For example, in the case of Madrid, the city since 2014 is taking a much more regulatory and restrictive approach towards the street performers (Doumpa & Broad, 2014). Madrid has also attained an auditioning system for the artists, banned amplification and defined specific pitches, while offering nothing in return to the buskers. This kind of approaches seems to be restrictive and destructive to the busking as it is only limiting the activity without adding any value to improve it. Contrastingly, this case can reflect how the government and the authorities conceive the street performance art. The approach that has been adopted by the authorities of Madrid was within the framework of a noise and public ordinance, usually used by many authorities around the world to control busking. Although, it is argued that the remarked pitches as well as the obligatory auditioning system will carry off the spontaneity of busking, those issues are closely related to the importance of surprise and spontaneity of the street performance art (Minton, 2009; Whyte, 1980). Additionally, in the case of Madrid, there are many people who have been left unemployed due to the economic crisis. So, many people decided to make their own job by starting to perform in the streets in order to make their living. The phase of auditioning in the licensing process is something that more and more cities around the world are requiring under the concept of the need for “quality control”.

Furthermore, regulation or licensing of street performance could be seen by some people as an offense to the basic human rights, freedom of speech, freedom of expression and even against common-sense; as some people ask, why should anyone, at any time, have to ask for permission to sing? Although, we should admit that public spaces are complicated, and management of them needs a nuanced approach. Also, one of the issues facing the regulation of street performance activity is that there is a huge difference between how the rules and permissions look on paper, how they are practiced on the ground, and how the performers feel they are being treated in real. For example, in London many of the best pitches in the cities are not managed by the council or the local authority, instead being run, permitted or auditioned by private entities like Business Improvement Districts so, the licensing systems in the city may not apply in the busiest spots (Broad, 2014a).

Considering that busking has existence in almost every culture, it is remarkable how differently authorities view street performers and try to manage them (Broad, 2014a). Some cities chose to have a self-regulated busking policy which means that buskers will be self-managed with the respect of common-sense rules like not blocking the street, being sensitive with the sound level, which will allow everyone to enjoy the public place. For example, the city Sofia in Bulgaria, represents a good example of self-regulation city, while it was ranked around zero in the evaluation the Busking Project made (Broad, 2014a). Sofia is one of the cities where busking regulations exist, but the enforcement of the law is relaxed, as the buskers have reported that, as long as an artist respects some common knowledge rules regarding the public places usage, the police will not act against them, even if they might be officially breaking the law.

However, there are also many good cases in European cities, such as Glasgow in Scotland. In Glasgow's main commercial street, Buchanan Street (the Style Mile), busking is considered part of the public space experience and is regulated in a very easy and clear way. Though Buchanan Street is managed by the city of Glasgow and its council, its strong commercial activity and identity sympathize to a business improvement district. Nevertheless, the city's policy makers see that busking is a time-honored art form that adds attractiveness and colour to the City of Glasgow. They recognize that performers could help to create an enhance atmosphere and provide pleasure to many people, both locals and visitors, while adding vibes to the city center. Furthermore, to be able to regulate the increasing number of buskers on Buchanan Street, local authorities have made a regulating system code called "A guide for good practice" for buskers and street performers which has guide outlines and legal aspects to consider when street performers think about participating in this type of activity (D'Antonio, 1990).

Thus, it is possible to oblige ethically the performers to respect and adhere the issues of quality and safety terms that the authorities are usually concerned with. Some of the guidelines that Glasgow city council concern about are:

- Not hogging a spot for the whole day, try a new spot after an hour.
- Not to play within 50 meters of another busker.
- Your volume should be low enough that it cannot be heard 30 meters away.
- Avoid setting up near telephone boxes, cash machines or churches.
- Respect business, residents and fellow buskers you're performing near.
- If you have got a crowd, try and make sure they don't obstruct public access and especially shop entrances.
- Vary your music & keep it interesting.
- Close down by 9PM & don't use any amplification tools in the evening.

In addition, in Milan the city's management collaborates with a local busker-member organisation to launch a special online platform where any busker can book a pitch within the city and perform. There are time, duration and place limitations, but they aren't as ponderous as many other cities. However, the system has some major flaws, it is reviled by many buskers on the ground which is considered a big step towards a dialogue with the buskers and build a near-impossible relationship. Milan also is a good example if the government wants to develop a creative strategy by implementing the innovative city business model to enhance more its economic situation by using the busking activity. At the same time, there are some non-European cities, like Melbourne or Sidney, which are popular for its easy rules and low restrictions for busking and for their relaxed regulation. Those two Australian cities have a high ranking for relaxed regulations that allow artists to freely express themselves in public space (Broad, 2014a). Melbourne and Sydney featured as good examples, not only for the feature of a relaxed managerial approach, but also for involving buskers in the policy and decision-making process.

Regarding the research that have been done in 2014 by the Busking Project on the busking rights and regulations all over the world for 46 countries, there is an evaluation made for these cities to rank the rate of encouraging and discouraging policies that each city has for street performance (Broad, 2014a). The encouraging policy reflects busking as a valuable contributor to the city's culture and identity. That is the case of Melbourne and Sydney, which took the first places in the ranking as the most encouraging cities for street performance. Moreover, Singapore is a good example for countries that are trying to enhance

the street performance activity, as in Singapore the busking scheme is regulated and managed by the National Arts Council which refers that busking is treated as a cultural approach (Doumpa & Broad, 2014). While, the least encouraging cities, like Mexico City, considers busking as illegal activity and may lead to imprisonment. Also, each government should consider while apply the innovative city business model, that the experience of busking in each city may be differently noticed from one location to another, and from one genre (i.e. music, magic etc.) to another. So, it is worth mentioning that, throughout the process of developing a new strategy the local busking community should be participating in the decision-making process in order to ensure the rights of the street performers to freedom of expression. Furthermore, if there is a balance to be struck between regulating busking and giving back to the busking community. The cities that strike the right balance stand to gain the most, More and more urban planners will be looking for strategies that can help busking to has the potential to improve a city’s reputation as being a culturally vibrant place in which to live, work and visit.

So, we can summarize the cities and their approach towards the busking in the following table:

TABLE 1 CITIES REGULATION APPROACHES

City	Policy	Approach
Barcelona	Non-supportive	Some types of street performance are prohibited. Licenses are limited and restrictions about where busking is allowed. Instruments seizure happens under police restrictions.
Munich	Non-supportive	Munich has adopted an auditioning process that takes place every morning. There are also restrictions on amplification, time and duration plus equipment used. Though the daily auditioning system is particularly burdensome.
Madrid	Non-supportive	Madrid is undergoing a crackdown on busking. The city has adopted an auditioning system; banned amplification and defined specific pitches while offering nothing in return to the buskers. This approach has been adopted within the framework of noise and public ordinance.
London	Supportive	Busking is considered legal, there is no specific strategy now, neither provision for licensing busking in the City of London. Although a

		license is not mandatory, individual boroughs have a large say in how they manage busking in their areas.
Sofia	Supportive	there is a mandatory, paid license (for commercial activity) and they are not allowed to use amplification. However, enforcement seems to be relaxed.
Glasgow	Supportive	The city's approach is relaxed; they appreciate street performers and has a busking code, with the participation of local buskers, to allow artists to self-regulate their presence in public space. However, equipment seizure is possible under these rules.
Milan	Supportive	the city launched a special online platform where anyone can book a pitch within the city and perform. There are time, duration and place limitations, but they aren't as heavy as many cities. The government management trying to enhance busking.
Melbourne	Supportive	Melbourne features four types of licenses, specific to different styles of busking, which makes the terms for each type of license is fairer and more appropriate. Melbourne has a very vibrant busking scene, promoted by the city as part of their creative industries. There is a specific busking coordinator to support the community.
Singapore	Supportive	Buskers are obliged to go through an auditioning and otherwise unheard of "boot camp" procedure in order to be licensed to perform in public. The whole busking scheme is regulated by the national arts council, so busking is approached as a cultural concern instead of as a police matter.
Mexico City	Non-supportive	The city of Mexico is one of the few examples that consider busking to be illegal. If caught, buskers can be fined or have their equipment seized. Despite this, it still has a vibrant busking scene.

Source: own elaboration.

Ultimately, there is an increase in the numbers of cities where law enactment is being presented to regulate busking and control the way in which public space is used to achieve the goal of forming an innovative city business model that creates enjoyable places for all people (Broad, 2014a).

3.2. Associations of busking in Europe

There are some institutions, associations and organizations that are advocating the street performance art in Europe and the international ones too. In our analysis, we have found two official associations in Europe, one of them in Belgium and the other one in Italy. While the other associations or organizations are more tended to be networks, unions, projects, or non-official organizations. All the associations are non-profit-associations and for the official associations we mean that the organization have the power to present, advocate, and help street performance artists in justice or against any political power in a formal manner such as “Open street international association” in Belgium, that is governed by the rules of the Title III of the Belgian law, and “The National federation of street arts” in Italy.

While the non-official organizations are just supporting the activity by demonstrating improvement strategies in the cultural and artistical aspects, raise the public awareness towards the street art and its benefits, helping the street artists to be aware of the regulations in each city, provide buskers with tips and ideas to improve their art and also organize festivals to promote street performance, such as, “The busking project” which is the largest community for buskers all over the world. Some of those associations are supporting buskers internationally and others are specific for a country or a city like NASA (National association of street artists, in UK). Furthermore, all associations have almost the same purpose and objectives towards the street performance art support.

For example, some of the Open street international association objectives are:

- The promotion of street arts as a strategic resource to struggle for the social exclusion, the discrimination, and the social inequalities.
- Dissemination of street performance arts in the countries of the European Union, both in organized forms and form of free and spontaneous expression.
- Development of street arts in Europe by assisting the artistic creation, the analysis, and the documentation of the busking activities.
- Provide support to young artists and promotion of the artistic experiences through the education needed to street arts by providing trainings, and internships.
- Coordination and helping the improvement of the artistic, musical, and theatrical activities performed on the street by professional companies, associations, or solo artists.

- Establish a permanent dialogue with local, national, and European authorities.
- Research studies and the promotion of patterns of territorial administration that strengthen and encourage the dissemination of the street theatre as a complement to the architectural and monumental heritage that helps the development of the cultural tourism.
- Representation of the association towards third parties and in Justice and authorities.

Also, the purposes of NASA (National association of street artists, in UK) is to support and develop the professional street performance artists of UK by:

- Engaging in strategy and policy discussions.
- Advocate the street art sector and its network with key organizations.
- Providing information for busking guidelines, sharing and discussion forums, and peer support.
- Undertaking research needed and delivering development projects.

Despite the presence of all those associations and communities, buskers do not see their effectiveness in the street neither feel that there is a strong foundation defending their rights contra authorities and their restrictions.

3.3. Role of policy makers and authorities

Busking is an activity that has a political value as it is a kind of art that allows people to represent their freedom to express themselves in public. When this value is realized by the authorities, supported by policy makers and constitutionally recognized, this will secure more the street performance and its artists in many countries, enhancing the street performance activity. Furthermore, the support of policy makers may lead to change in the city's managing strategies which is followed by the public managements of the city, by eliminating some restrictions that limit the activity without improving it, restructure the policies and regulations, permitting more events for buskers, etc. The contribution of policy makers will also raise the awareness of public people about the busking activity as they have the influence and the tools to speak out buskers' voice.

According to many buskers who have been questioned about the authorities' policies and how they see them, the artists see that the city authorities should be incorporating busking policies into their strategies for city's culture, street art and public art, and these strategies should be reflected more in the streets not only on papers (Doumpa & Broad, 2014). This approach of planning and management is commonly seen

in the schemes of metro busking, such as the London Underground busking scheme. The London Underground Busking Scheme is promoted as a hit full of performers and the public travelers, as passengers can enjoy more than 100,000 hours of live music, performed every year by professional, talented buskers, and this is fully supported by the government (Busking - Transport for London, 2020).

However, in some countries such as the Balkans, it seems that there is still a long way to go for busking and street performance art to be recognized as an essential part of culture, street and public art. For example, in the Bulgarian capital of Sofia, street performance artists have a negative connotation that often relate to begging. The Bulgarian authorities perceive street performers as beggars more than artists, which this notion also influence a lot of public people (Gergova, Toncheva & Gergova, 2014).

While in some cities, like Sao Paulo in Brazil, the city has no ordinance for buskers and allow them to perform freely in public place. So, when the local authority decided to make a new law for buskers, the local busking community (that is also organized) was participating in the decision-making process of developing the new law. And this is to ensure the rights of the street performers freedom of expression and work (Doumpa & Broad, 2014).

However, the main argument is that policy makers are not aware of the essence of busking as well as the functional needs of this art, they usually seem to adopt a one-size-fits-all approach, while each city and even each public space has its own characteristics and needs so the collaboration of policy makers with buskers and art councils is essential. Moreover, the policy makers should collaborate to have influence on how the city's councils are managing their public spaces, including the street performers rights in this strategy management. Policy makers and authorities should take into consideration also if the busker choose to walk over to another near town center to sing or act if he/she is welcomed and encouraged or the busker will find obstacles and restrictions to that action and immediate repercussions.

4. Economical aspects of Busking

4.1. Overview

Street performance art is a kind of art that demonstrates the place or the country culture through its creative ways, as we mentioned before. Also, street performance includes a potential contribution within the development and growth of cities. Nowadays, cities try to be innovative and creative in promoting themselves, this promotion would be through culture, art and the creative industries that develops new

innovative urban spaces and business in order to attain the economic growth (Krätke, 2011). Likewise, the patterns of a sustainable economic growth can be accomplished within strategies provided by creativity, which also presents a more inclusive dynamic city. Moreover, when the reflection of qualitative impact of the city increases on its citizens and visitors, the awareness and the recognition of that city also rises simultaneously with its attractiveness and economic power (Landry, 2012).

According to the King's College of London and the Institute of Place Management of London, based on 23 case studies from Business Improvement Districts (BIDs) across the UK, the BIDs and the cultural organizations should work together to drive economic growth and help their communities to thrive (Institute of Place Management, 2020). The report also notes that culture is a crucial contributor to the economic growth with worth over £84 billion a year, according to the statistics of the Department of Culture, Media, and Sport, of the UK's creative industries.

Some countries used knowledge and innovation as weapons within the post-industrial situation that promote new economic ecosystems through creating jobs focused on the local economy, improving the social inclusion, and protecting its workers from relocation in an exceedingly global context. Also, to attain the regional economic dynamism, it is fundamental to attract and retain the creative class people which is defined by Florida (2004) as "people who add economic value through their creativity". The presence of creative people in any area always has positive effects on the economic growth in a form of advanced innovation and expansion of technology sectors.

4.2. Busking and tourism

The investment in cultural and art industries is a strategy to create new innovative business, enhancing the creativity and the modern image of the city which will reflect on the quality of life for citizens that will enhance their response towards arts and its support. A lot of cities realized the effect of culture and art on the tourism sector improvement, as in Scotland where most of touristic people are fascinated by bagpipers and their musical art (Image 1) Furthermore, the cultural tourism is a popular kind of tourism in many countries, in which culture is expressed through the arts such as galleries, museums, theatre, and shopping, and attracts tourists from all over the world. Therefore, creating spaces for exhibitions or for the use of artists could be a place of attraction of cultural tourism in many cities. This leads local governments that are attempting to rebranding their cities for tourism by creating cultural centers of attraction where tourists might be interested to visit as a part of their cultural trip of the city, and also could be used for the promotion of the city's cultural events and festivals. The creativity that busking has, allows the cities to

change its image and dynamism attracting more people to discover new and innovative environments with better facilities and services. Moreover, the creative cities now are trying to use busking as a creative industry in promoting and branding their city attracting tourism and popularity (Bašová, Silvia & Bustin, 2017). By the time, urban centers are currently attracting more tourists, eliciting from a ‘cultural revival’ in tourism. Also, the cultural component in the tourist market is a sector that has been growing steadily through decades. The governmental authorities that oversee fostering of tourism industry are approaching new management methods such as “place making strategy” to expand the city’s diverse cultural arts, cultural heritage, and historical places. Although, tourism has speeded up a progress and enhancement of the traditional art, but it has also influenced the renovation of certain forms of art and crafts such as the street performance art (Lashua et al., 2014).



IMAGE 1 SCOTTISH BAGPIPER BUSKING IN WAVERLY BRIDGE, EDINBURGH. SOURCE: [HTTPS://WWW.YOUTUBE.COM/](https://www.youtube.com/)

The best example for the linkage between cultural tourism and street performance is “The Fringe Festival” in Edinburgh. The Fringe is one of the biggest celebration of arts and culture all over the world that takes place for three weeks in August. The city of Edinburgh every year welcomes an explosion of creative energy of thousands of buskers and hundreds of stages all over the city to present shows for every taste around the globe (Edinburgh Festival Fringe, 2020). We can observe, from the Fringe festival example, that there are cities that have found a new economic activity strategy in the production of new touristic products based on their historical and contemporary cultural assets. Therefore, there is an effective economic growth in the cooperation between tourism and culture. According to the World Tourism Organization, cultural tourism can be defined as an outside traveling from the usual environment for the

exploration of cultural life, to visit or participate in cultural activities (UNWTO, 2018), for instance, a visit to a concert, a museum, historic features, or monument. Also, it could be active participation to/in folklore, artistic or a gastronomic course.

A total of 38 countries were asked to estimate the percentage of their cultural tourism market, in terms of inbound tourists assigned to cultural tourism in 2014, and they provided an 35.8 % overall average of cultural tourists (UNWTO, 2018). While the overall growth in world tourism in the same period has been 19%, or 3.9% a year. This provides general support that cultural tourism is growing faster than the whole global tourism. Most countries (82%) also referred that they consider contemporary culture such as, performing arts, film, fashion, new media, design, etc. to be a part of cultural tourism (Organization, 2018). This emphasizes the cultural tourism consumption of culture and its growing importance (Richards, 2016). As Craik et al. (2002) state, “the role of culture in the tourism process is multi-faceted: culture is simultaneously a resource, a product, an experience and an outcome”. In addition, culture and tourism have an interdependent relationship so, if any European country want to exploit busking as a common tool between tourism, culture, it could be by creating an association that helps to enhance its public places using the innovative city concept as a business model.

Arts and crafts, dances, and rituals, are revitalized when tourists show a keen interest in them. As well as monuments and cultural heritage that may be preserved by using the funds generated by tourism. The growth of cultural tourism provides cities with the opportunity to promote new attractions and cultural experiences, capturing more tourists. So, tourism is an approach to develop the economic strategies and boost the creation of cities based on the emotional and artistic experience. This notion is also argued as a solution to the economic recession, fostering the development of creative cultural industries too. In the beginning of 2020, the world was affected by the pandemic of Covid-19 that hits all countries' economies living it with recession in all sectors especially the tourism one. This also affected the street performance, as most people are banned to travel so the tourists' volume is very low and even the local public audience were locked down. This leads that most of buskers left without performing in the street, affecting their earnings. Also, most of all busking events are cancelled this year due to the pandemic such as “Fringe” that had to take place annually in August.

4.3. Busking and entrepreneurship

Entrepreneurship is a type of business strategy focused on the creation of new business ideas, jobs, social wealth and profit by optimizing the usage of commercial and productive resources (Cuervo, Ribeiro & Roig, 2007). Also, the notion of entrepreneurship is described as a process and act by which organizations, societies, regions or individuals identify and follow new business opportunities to achieve wealth creation, while culture could be defined as the perpetual value set of a nation, region or an organization (Zahra & George, 2002). Undeniably, entrepreneurship performs a huge contribution to the economy of any nation, providing economic growth through the distribution and commercialization of knowledge and new ideas, bringing innovation to the city or the country as a whole. The innovative ideas and knowledge are considered as the entrepreneur's weapon for generating new services, products, jobs, and the reinvention of society (Karlsson, Johansson & Stough, 2010). Furthermore, entrepreneurship can be considered "the art of making it possible" because of the creativity and motivation this strategy has. It also surges the collaboration and innovation in any personal or organizational project, with a permanent challenge to the opportunities and risks. It is to take on proactive behaviour in facing the issues that need to be resolved (Baggio & Baggio, 2015).

Entrepreneurship and busking have a correlated relation. Busking has the same capabilities of creating modern, creative cities that can achieve economic growth as well as entrepreneurship. According to Landry (2012), the cultural industries are deemed to be hotbeds of creativity and significant economic sectors that can employ from 3% to 5% of the workforce in big industrial cities such as, London, New York, Milan, and Berlin. Therefore, the entrepreneurs have the chance to possess their skills and abilities to the right perspective of identifying new opportunities in the idea of new urban places, social environments and place-making strategies. Likewise, they will have the main role in the transformation of the creative city. Leadbeater and Oakley (1999) mentioned the fact that creativity is what makes cities modern, calling big and differing audiences who are willing to consume culture in different shapes of artistic expression to the traditions of the city. These innovative cities are the assemblage of cultural business by mixing ideas from the people about what attracts them, knowledge sharing and generating ideas. The new business strategy to the creative city could come from an interest in art and culture. As both culture and art were seen as a rescuer for many cities in Europe and increasingly elsewhere because of the decline of existing resources and manufacturing industry (Landry, 2012). The two significant connections in the business strategy are how the evolution of art and culture shapes the urban development

and the genuine link between creativity and culture development. Moreover, street performance art considers as one of the cultural resources that identify its city, what it has to offer, its essence and potential. The city through busking can show its uniqueness and innovativeness that draw attention and curiosity (Landry, 2012). The role of culture was also highlighted by Leadbeater and Oakley (1999), in all its different demonstrations, empowering the city and the entrepreneurial work. One of the most outstanding examples of the cultural entrepreneurship strategy is the transformation of Bilbao's international reputation with the Guggenheim museum of Frank Gehry's, which assures that culture and art can exhibit how cities brand them-selves to attract tourists and inward investment.

“Creativity is not only about a continuous invention of something new, but also is how to deal with the old appropriately” (Landry, 2012). The reinvention concept is not exclusive on devising new things, but also to the historical places and marks that strengthen the city's identity and highlight it. As the history of a city can be promoted through a refreshing and creative channel, imparting it as a factor of interest and attraction to the city. Using cultural heritage and a creative work of art like street performance art to strengthen the city's image, can be a focus of entrepreneurial work, by elevating the city's cultural competitiveness worldwide, devising new contents of foreign interest and attraction, which press forward to economic growth. The measurement of 'entrepreneurial culture' is developed by using individual value patterns of entrepreneurs and non-entrepreneurs. Thus, culture affects growth through the intermediating mechanism of innovativeness (Freitag & Thurik, 2010). Ultimately, entrepreneurship comes out as an innovative method to take an action and developing a new business model using the creativity of busking and entrepreneurship to create innovative public places in the cities. The idea of the innovative business model can assist the development of artistic, cultural and new economic plans, attempting to create new ideas for employment, urban planning and attractions, events that may lead the city to a new level of development where culture, art and spaces are symbols of business.

4.4. Busking as a business model

Busking can be used as a business model (BM) to enhance the city's image and promote street performance as a form of artistic expression for any culture in order to attain the desired innovative economic growth. Regarding Osterwalder & Pigneur (2002) and their concepts for the business model framework, BMs are a new way of analysis and interesting tool to get innovation from the theoretical ideas (Stähler, 2001). We can recognize that using busking to create an innovative city could be a

successful business model, as the main components of a non-profit business model framework are obtainable regarding De-Miguel-Molina (2019) BM components, which are:

- **Value propositions:** which covers the core missions of the BM and what will it lead to?
- **Beneficiaries:** who will get benefits from the BM.
- **Donors:** the organizations, authorities and individuals who will aid and support the BM.
- **Channels:** The way of how we will reach to our targeted beneficiaries and donors.
- **Relationships:** the mechanisms to build a relationship with our targeted beneficiaries and donors.
- **Key activities:** the activities that the BM present to achieve the value propositions.
- **Key resources:** the capabilities and the resources the BM has, to deliver the value propositions.
- **Key partners:** the partners who will help the BM to leverage its core competencies and mission.
- **Cost structure:** the measurements of all costs the BM will create to achieve its mission.
- **Revenue streams:** the streams that the BM get funds from. For the non-profit BM all funds come from Donors and sponsorships.

The first steps towards the “innovative city business model”, is the implementation of a strategy to increase the awareness of the artistic and cultural mindset in the society. In this way, public people will be more willing to support the business model strategy or even to embody the entrepreneurial creative behaviour needed.

The innovative city business model needs professional entrepreneurs that will rise, develop and work for an innovative engaging city that considers art and culture core components of the business model. In the process of developing this business model, many entrepreneurs will work in collaboration with other industries too, for example, graphic designers and video makers, which creates high level of employment rate by generating new opportunities.

The investment inside art and cultural industries activity, creates gathering places where different people from a society meet and share the same environment, promoting a sense of social consistency. So, supporting the development of these art meeting places can build a space for more work and business opportunities. For example, music is one of the most effective art on people’s life with many social, emotional, and communicative effects. Music by its nature is a social artistic activity that has numerous effects on the society such as, linking people one to one, in large gatherings, creating a connection and interaction between people. Music can also be a fundamental channel of communication, providing ideas that can be expressed and shared through it (MacDonald, Kreutz & Mitchell, 2013).

This is the perception of consuming culture as a public and shared action that granting the common experience of sharing knowledge, language, images, and whatever aspect of culture. Leadbeater and Oakley (1999) support this idea by giving as an example of the influence of black music on the modern fashion, style, language, and pop music. Which is spread in Britain where black people have influenced culture through the pop music, considering this as the strongest channel of influence they have used. Moreover, several authors have analyzed how art spaces affect and contribute the development of economy and community. They have identified that art spaces are local revival places that boost tourism and consumption and that leads to improve life's quality in certain regions, being recognized widely as a neighborhood convenience.

Art spaces are also distinguished as a source for creativity stimulation and new talents, as well as artistic and business programs for blooming the skills. These art spaces also may offer new opportunities for artists, arranging space or environment for work exhibition where they can make discussions with other artists, search for opinions and motivate each other. So, by implementing a business model for cultural and art spaces that supports collecting the sense of identity, understanding and mutual trust, this will foster the feeling of belonging to a specific place and culture, and build a social city (Grodach, 2011).

Regarding the utilization of culture and art as an approach to create or develop art spaces, there are local governments who prefers to undertook this approach to use arts as an object for generating tourism and place promotion, instead of a hatchery of cultural economy and art (Mommaas, 2009). This approach could be implemented by creating spaces for exhibitions or for the artists, local authorities can also create cultural centers of attraction which tourists might be interested to visit as part of understanding the city's local culture. So, the investment in cultural and arts industries works as a new business model for the creation of new innovative business and enhancing the creative and modern image of the city. Finally, creating business models in these industries gives power to the formation of new public spaces in the city, which attracts other businesses to the space, contributing to its economic development and growth. In this way, street performance art and entrepreneurs can be part of this strategy by creating a new association using art expression and a cultural phenomenon as a strategy in any European city to promote it as an innovative artistic city.

5. Cultural & Social aspects of Busking

5.1. Busking and cultural aspects

Street performance is a kind of art which a lot of people called it “Street art”. Nowadays street performance appears as an art that demonstrates the place’s culture. The creativity and attractiveness that street performance has made, consider it as an effective art on the society and its culture (Auslander, 1999). Furthermore, art has different expressions for any culture, and it should be understood as a cultural reflection wherever it takes place. However, most people until now believe that this art and its performers is a kind of beggar’s work, while this art is a creative industry as a form of public place maker and touristic attraction (Doumpa & Broad, 2014). So, if we looked deeply to the street art we can see different value perspectives, as street performance promotes always the interaction between the audience who are coming from different backgrounds and the artist who performs as they are sharing the same public or urban place for an interval time, therefore, the performance is an act of working with intercultural communication constantly (Image 2).



IMAGE 2 MUSIC STREET PERFORMER, LONDON. SOURCE: [HTTPS://WWW.IRISHTIMES.COM/](https://www.irishtimes.com/)

Europe is known by the diversity of cultures presented in its territory. This is due to the high number of immigrants and also tourists who come to visit the old continent in the past centuries, which leads to have a huge art history since the 3rd millennium in many types of arts (Oosterbeek, 2012). All those things have made the street performers confronted with multicultural audiences that they interact with most of time. Moreover, not all buskers who are performing in Europe are Europeans, actually, a great number of

street performers are came from different continents and countries out of Europe to also show their traditional type of street art and bringing intercultural communication between artists in each city. For instance, the city of Porto is famous for the diversity of cultures present in the city because of the high number of tourists visiting the city, correspondingly, we can find a huge number of street performers in the city's touristic places (Rodrigues & Independente, 2020).

Controverting again with the typical perspective over buskers and their artwork, busking represents a unique form of art expression and, simultaneously, a culture expression. One of the most important examples to understand the correlation between street art and culture is “Cliffs of Moher” in Ireland. The Cliffs of Moher is one of the most popular tourist places in all Ireland, and the buskers there are renowned for traditional Irish music and they have been playing the traditional music there for generations. Some of the current musicians have been playing at the site regularly for 20 years or more (Kaul, 2014). The site and its traditional music have become powerful metonyms for the Irish identity.

As we mentioned before, one of the main components of art is creativity. As creativity helps to develop culture and the identity of the place because the innovations that the art generates, shape what a place becomes (Landry, 2012). The more creative the art is, the more uniqueness is the city, for example Seville in Spain, is considered as one of the creative cities for its cultural music according to the UNESCO creative cities list (United Nations, 2020b). Seville is known for its most famous music festival the “Bienal de Flamenco” that exhibits a musical genre that was recognized as UNESCO Intangible Cultural Heritage in 2010. The “Bienal de Flamenco” is considered as an artistic cultural festival that affects the city where it takes place socially and economically (Domingo et al., 2011). Moreover, the Andalusian Flamenco art deemed to be a cultural industry that Spain is aiming to flourish it, for promoting the cultural tourism as an element of sustainable development (United Nations, 2020b).

Following up the impacts of busking culturally and socially, the social impacts of busking are various, some are for the artists themselves and others for the community, such as:

- It brings sense of amusement, freedom, pleasure and, community to passers-by.
- Busking is one of the few art forms that is not managed or controlled by corporates, so it is completely faithful and free as it is “from people to people”.
- It has opened up many careers, so it is good for business and economy.
- It is accessible to everyone and it gives people inspirations and aspirations.

Nevertheless, measuring the social impact is difficult, because to get an estimation on how many buskers are deemed to be a successful busker with a vision and making a real social impact is quite difficult. But there are two social areas where social impact is most observed: busking makes people happy, and busking gives people an alternative source of employment.

5.2. Social aspects of busking

Anthropology of busking is the social part that will help us to know how to get an affective art that will impact on the busking (Clifford, 1981; Schneider, 2006). Anthropology regarding the social and business aspects is a field of study which aims to apply anthropological theories and methods to identify and solve real business problems related to the human being, such as: how people can interact with a new product, how to improve the business regarding the consumer behaviour or marketing, etc. Business anthropologists are important to connect the business with people and solve its problems whether those people are customers, suppliers, vendors, etc. (Business Anthropology, 2020).

From this point of view and regarding to the busking activity it is interesting to analyse:

- Street performers situation and perception about themselves
- Conflicts and problems that street performers are facing
- Connection between the busker and the public space of performance
- Responses they get from public people, the Busking Project initiative and its community; and finally, the busking events and celebrities.

Buskers are always facing different experiences while they are performing. Those experiences that could be social or sensorial, may affect the busker perception and how would the busker interact with pedestrians through the performance content (Cohen, 1981). Buskers daily are facing positive and negative experiences from public people, shop owners close to the pitch, and also from authorities. But if this kind of art is keep growing through the decades this means that street performance provides something good to people and community. If we overlooked on celebrities that had been buskers before they started to be famous, like Robin Williams, this means that professional buskers who are following their passion of art and their talent just to make people happy or have a smile on the passers-by faces feeling they are appreciated and they can achieve the goal of being celebrity.

Also, the perception of how buskers see each other and themselves is crucial for this art (Schneider, 2006). This perception will help the buskers to be more powerful adding value to their art and community, and if

buskers believe in how much they are powerful and effective on the society, the culture, and the art of the city which will be reflected to the audiences too in many ways. The power of buskers can be seen and measured in different ways like the feedback rewards they get from audiences such as donations, laughter, and applause; all those rewards demonstrates how powerful they are through their art (Campbell, 1981). The best case regarding how buskers are powerful is “Orchard road case”. Orchard road is one of the most famous roads in Singapore and it is on the top of the touristic attractions in the city, as the road is popular for its shopping malls and numerous internationally restaurants, cafes, etc. As Orchard road is tourist-shopping district, so, the buskers chose it as a good spot for busking and spreading their art. Furthermore, the number of buskers in this road increased until the Orchard road business association complained because of nuisance pollution, while buskers resist for their passion of art and their rights of the public places. In the last years, regarding this issue, the government did not ban the street performance, but it legalized the performance and delimited the busking locations to be more regulated (Zainal, 2000).

5.3. Triggers of busking

Triggers in the business English language refers to the event or situation that happened and causes the start of something (Oxford Dictionary of English, 2010). So, to understand more the street performance art, we should know why those street performers decided to do this kind of art or what is the trigger behind this performance that doesn't oblige people to pay for it, not like concerts as an example. Most people will think those performers are unemployed, drunk, homeless people, and sometimes baggers but the reality in this case has both sides (Smith, 1996).

We cannot deny that there are some people who do not have any idea about busking neither the artistic skills the busker should have, and they are performing publicly. On the other hand, there are buskers who are talented, employed, studying music or art and want to share their art, artistic skills, and creativity with public people. Most of buskers are often artists and have a talent and they want to sharpen their skills without any pressure and prepare for a chance at a big break (Tanenbaum, 1995). Also, there are people who are enthusiastic to art and would like to perform with their own manner to express their creativity publicly and see appreciation from pedestrians for their performance whether it's a music, magic show or dance performance, willing from them some videos or photos for their art and post it on internet so they will be famous one day. There are also travellers who love to busk during their traveling, those people love to share their culture through the art they are performing and gain some money while traveling. In addition, there are artists who could not find work for their art so they are unemployed, some of those

artists can take busking a job to earn money. This kind of buskers could be seen more in the countries that have a high unemployment rate as for example, Spain (Frayer, 2014).

Furthermore, to perform busking as a job to earn money is better for the governments because can decrease the unemployment rate if the government considered that street performance activity is a legal work. Moreover, some buskers are performing their art for charity by donating all the money they gain to charities. There is a report about a busker called “Rudolf Diebetsberger” from Germany, who was a member in the Stuttgart Philharmonic Orchestra and used to play for many years as a professional horn musician but after his retirement he decided to go for the streets and busk only for charity. Rudolf donates all his earnings from busking to a German development aid charity which is called “Andheri-Hilfe”. Its primary purpose is to bring aid for the blind and disabled people in India and Bangladesh (Welle, 2013).

5.4. Public and audience response

The one of the main reasons that lead buskers decided to busk is “freedom”, the freedom to connect their creative art with public audience without obligations from anyone. Street performers are usually trying to build intimate connection between them and the audience in many ways (Simpson, 2011). Street performers usually chose their place wisely because it helps them in creating an intimate connection to favours people’s smile, enjoyment, and applauses, which are what they are looking for from the performance (Image 3). Buskers don’t see the place of their performance as only a platform to showcase their talent, but they always express that the location is helping them to grind their passion for the art they are presenting to public people with their wholehearted enjoyment (Angla-daTort et al., 2019). The result that public people can recognize is different kinds of art like dance, music, living statue, theatre, etc. This differentiation of art will add a different flavor in each place or city where buskers are taking place in and eventually will affect the culture of the place (Astor, 2019). Moreover, the competitiveness between buskers of the same art will be lower if the place has various types of street entertainment. So, if we looked on how the buskers in each place or location are connecting with their audiences, we can understand more the current local culture in this place and how buskers can treat each other.



IMAGE 3 UNICYCLE ARTIST IN FRINGE FESTIVAL, THE BUSKING PROJECT. SOURCE: [HTTPS://BUSK.CO](https://busk.co)

5.5. The Busking Project

The Busking Project is a website belonging to “Community Interest Company” that is dedicated to “street performers”. However, the company is not considered a union or busker association, as they are not claiming any form of political power for buskers, but simply they are trying to make an effective community for buskers as a membership organization. The membership organization policy is never to speak for street performers, but they can give street performers help in having a voice and support their voices to be heard (Broad, 2014b). So, when the organization see anti-busking policies, they may approach local buskers to see if they need their support and help.

This website allows the people who are interested in street performance, the ability to find, tip and connect with buskers from all over the world, so they help the fans of this art to find performers and aid buskers to get business. The aim of this membership organization is to celebrate, promote and defend buskers with advocacy, technology needed, research and opportunities (Broad, 2014b). One of the technologies they are using to help buskers are “Mobile tips” by using “Stripe” which is an application that provide an easy and secure way of tipping to buskers (Image 4). Through this application the audience in the street can donate to buskers with Apple Pay, Android Pay, Cards and PayPal and the company does not take any commission towards this service. In addition, the website offers to the fans the service of buying and downloading music of the street artist they love to listen, directly to the person’s phone. The company

also has a service of finding and hiring unique talents everywhere by posting events and their working staff “Busker hunter” will help the person who is searching to find a unique performer for the event in any city of the world (Broad, 2014b). So, what the company make to aid the buskers’ community is creating events, websites, apps, festivals, books and community networks, those all to promote busking as a formal placemaking tool to make cities more pleasant and safer place to live in.

Summarizing, the social purpose that the Busking Project is trying to present is increasing buskers’ community growth by defending the artists, increasing the awareness of people towards this art and amending the misconceptions that public people and authorities have for busking. So, they are trying to do this through:

- Aiding buskers survive the transition to a cashless society, get hired for events, and sell music.
- They help buskers get discovered if they are looking for celebrity.
- Support buskers to feel proud about their careers.
- Amend the negative preconceptions people have of buskers.
- They encourage more people to get off the couch, leave their TV screens and go out of the house into town to see a great live show.
- They are influencing the local authorities in cities all over the world to begin treating busking as a creative endeavor, rather than as a criminal matter.

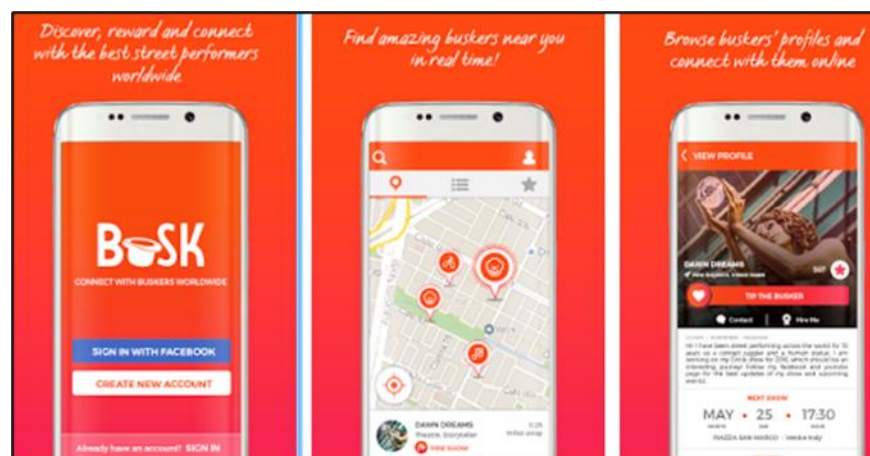


IMAGE 4 THE BUSKING MOBILE APP. SOURCE: [HTTPS://BUSK.CO](https://busk.co)

5.6. Busking and use of public places

Busking is not just good for public people, the arts, and the lives of the artists. It has a vast knock-on effect on cities as whole. Street performance presents an urban ritual that challenge the concept of public places that solidified to the public people by promoting spontaneous, artistic, intimate encounters in touristic places and in some of the city's most routinized and indisposing environments like subways, and shopping streets (Simpson, 2011). As we mentioned before, that Street performance is a form of art and culture expression, as every artwork, the utilization of "the power of creativity" which is delivered by each artist in the formation of his performance, will affect also the environment around it. In the actual days, creativity appears as a key element in urban regeneration and city's innovation (Landry, 2012).

So, the cities need creative activities and ideas to exceed themselves, evolving and becoming more competitive through the investment of creative sectors. Acknowledging street performance as a creative industry that can be a forward step towards a new conceptualization, valorization, and creative economy by adding value of this performing art. Therefore, the presence of busking in cities' urban space forms a new atmosphere, filled with vividness and dynamism, breaks people's routines by changing the usual ambience of the place, fosters the tastiness of the art between public people, and promote the interactions between audiences and artist by sharing the performance's moment (Image 5).

Busking is adding value to the city by creating "creative public place", as it is a kind of art and music that has become a common way of revitalizing and regenerating public spaces. public places that pursuing to improve the city's position as a favorable place to perform, enjoy and study music, as well as music businesses, one of the most creative cities included in UNESCO list as a creative city for art and music is Liverpool (United Nations, 2020). Liverpool city is located in the North-West of England; this city considers creativity as a means of sustaining its post-industrial renewal. Culture and creativity have been principal components of the city's urban regeneration strategies and one of the most influential rock bands in music history were from this artistic city. So busking is one of the musical arts that Liverpool is highlighting for its sustainable urban renewal and development through creativity.

So, the main impacts that busking has on public places are:

- Increase the tourism by reflecting culture, lifestyle of the cities and filling the public places with art and life.

- Increase the foot traffic, correspondingly, increase the benefits on local businesses by bringing up more people to streets.
- Busking is has become a common way of regenerating and revitalizing public spaces by making the streets more welcoming to all and safer by spreading art.
- Street performers provide free entertainment for all people without money obligation as they are giving their art away for voluntary donations.
- Therefore, to improve the public places management, authorities, and policy makers should have a sustainable placemaking strategy seek to make a shift from design-oriented approach into emotional and experiential approach for the public place management encouraging the street art concepts and artists.



IMAGE 5 COVENT GARDEN UNICYCLE SHOW. SOURCE: [HTTPS://WWW.COVENTGARDEN.LONDON](https://www.coventgarden.london)

5.7. Busking events

There are a lot of programs and events all over the world that are made for street musicians and street performance artists in order to encourage them to express their art and to make people enjoy it. Those programs and events consider this art as positive contribution to the culture and ambiance of the place. One of these programs is “Fishermen's Wharf Street Performer Program”. The purpose of this program is to manage the place, time, and manner of using 12 designated performance locations in San Francisco port and the license is not mandatory for the artist to perform there (San Francisco city council, 2020).

Moreover, there are events organized by councils, municipalities, other organizations or community groups, known as “busking days“, to encourage busking in the city, town or any region and they take place on a specific day or number of days in a year or even each year. Now, many busking days have become established events, occurring yearly and some busking days have transformed into street entertainment festivals where the acts are booked and buskers pay an appearance fee for the permission to 'hat' the audiences. The expression “hatting” means that the performer passes a hat to the audiences to receive payment for their performances. “Busk in London” program has hosted “National Busking Day” across UK in 2015 and then this has grown to be “International Busking Day” which took place in July 2016, within 120 cities around the world taking part. International Busking Day kicks a start with the Busk in London Festival, Trafalgar Square.

Some of Busking days and festivals across the world are:

- International Busker Festival in Halifax, Canada.
- International Comedy & Buskers Festival in Coffs Harbor, Australia.
- The Fringe Festival in Edinburgh, Scotland.
- World Buskers Festival in Christchurch, New Zealand.
- International Busking Day in Wembley park, London, UK.
- ARCA “Encuentro Internacional” for Street Performers in Aguilar de Campoo, Spain
- Singapore Buskers Festival in Singapore.
- Ferrara Buskers' Festival in Ferrara, Italy.
- Tokyo Busker Festival in Tokyo, Japan.
- Chicago buskerfest in Chicago, US.

5.8. Busking celebrities

Many artists and musicians started their artistic career by performing in the street as buskers, seeking for pocket money, improving their skills and talent, and celebrity. In recent years, the trend for famous musicians, especially singers, who are going undercover and performing to the public has risen. Some artists love to make an experiment to see whether passers-by will recognize them or not in an amusing experiment. Some of them like going back to their roots to engage with their fans directly. One of the most famous artists who often do this experiment with his fans is the pop singer and songwriter Ed Sheeran. There are a lot of examples for artists and notable performers who started as street performers, e.g.:

- Robin Williams – the comedian American actor (Image 6).
- Michael David Rosenberg known by Passenger - an English singer-songwriter and musician.
- Benjamin Franklin - the American inventor and statesman, was a street performer composing songs and poetry.
- Tracy Chapman – American singer and songwriter, started her career by busking in Harvard Square in Cambridge, Massachusetts.
- Ed- Sheeran – English singer and songwriter started busking in London.
- Sir Roderick David Stewart – English singer and song writer who is one of the best-selling music artists of all time, having sold over 120 million records worldwide.
- Neil Young – Canadian American singer and songwriter.
- Josephine Baker - American-born French entertainer and dance performer.
- Bruce Springsteen – American singer and songwriter.



IMAGE 6 ROBIN WILLIAMS PERFORMING IN THE STREETS. SOURCE: [HTTPS://BUSK.CO](https://busk.co)

6. Main challenges and problems

6.1. Problems for buskers

The potential problems facing street performance and buskers in many cities are almost common for many of them even if each busker perform different type of art. These problems could be summed in four aspects: place, regulation and institutions, weather, and competitiveness. Let's review them in more detail:

- **The place** for buskers is so crucial for many reasons such as, performing their art in the best condition without blocking the street flow for pedestrians, and also interacting with the passersby in an impressive way so they will grab the attention of the passersby. Therefore, the buskers will be able to earn the maximum amount of money they are seeking from the busking hours (Conference et al., 2013). Furthermore, the problem of finding a good spot or pitch to perform should be taken into consideration as it affects the busker and the surroundings. The place of busking can affect negatively or positively on the amount of money the busker will earn, the nuisance may cause to neighboring residents or businesses close to the street performance, and pedestrians.
- **The amount of money** the busker will gain during busking hours is affected by the good spot to perform in. Moreover, each spot has pros and cons according to the season and the timing hours of performance, even though, nothing can guarantee the money that people will donate for each spot but still there is effectiveness for the place. That's why in Oxford, UK, the council of the city regulated the busking activity by making fixed spots in the city where the busker has the good conditions to perform and with limited time too (Council, 2020). This regulation will allow buskers to take advantage of each spot by its cons and pros so, no one will manipulate the good spot always for his benefit. And moving between busking pitches after the limited time of your performance is finished, will help to make complaints less likely. On the other hand, there are places that has positive and negative impact on buskers (especially musicians), such as some metro stations. Metro stations are always bursting of people and prominent by buskers. However, some metro stations are in bad conditions like they are smiley, dirty and without fresh air so it's difficult for buskers to stay long hours inside it but they can gain good amount of money from this spot most of time (Tanenbaum, 1995).
- **The neighborhood** problem is always about nuisance: This problem happens most of time for musicians more than other performers, as most of complains are about the loudness of the instrument

with long playing hours. Other performers like living statue is not facing the nuisance problem. In the commercial places or public places buskers before setting up they should consider the impact that their performance will have on other users of the space. So, to make an agreement or management with the business owners is a good solution to avoid this problem (Webster, 2013).

- **Blocking the pedestrians**, is one of the issues buskers can hear from authorities when the place they are performing in have a lot of ambiance and crowded. The busking activity that may face the problem of no sufficient space for performing the act is “Circle shows”. This form of busking always need space to allow the performers make the movements and the show easily without blocking the passersby and to grab the required attention (Harrison-Pepper, 1990). So, if these shows are made in a crowded place, the pedestrians will be annoyed or will not give attention as it is in a wrong place. Moreover, the audiences will not pursue the show till the end if there is not enough space to stand and see it well, which will not make them enjoy the show and consequently, they won’t donate to the performers.
- **The weather** is a natural phenomenon that affect busking like many other professions. For the street performance art, weather is playing a vital role because it may paralyze the whole activity (Simpson, 2008). Through our research we have found that weather for buskers is mentioned to be an annoying obstacle like in Nurnberg, Germany, when one of the buskers mentioned about her bad experience for busking there (readyforbusking, 2012) When the weather is bad, it is snowing, raining heavily, or too much hot, buskers do not perform their art, as their main place to act are public places like streets, metro stations, touristic places, and parks. Those places are affected by weather and make it harder for them to perform, so, they will not gain sufficient money because passersby will not stand and watch the performance.
- **Regulations and institutions**. Buskers in many cities perform on the streets without any permit and they are frequently suffering from police problems (Broad, 2014c). the problem of the police and how police officers are treating them strictly as if busking is like bagging, while the police or security officers should be aware that busking is a kind of art and implementing the city’s council regulations is their main role. Also, protecting the artists from some problems they are facing in the streets like harassment, theft and violence is as important as regulating them because street performance is a constitutional right. So, the conflict between police and buskers during performances is one of the main issues that limits this art. There are some countries, like Australia, that are taking advantage of this art and supporting it by making the regulations easier in order to help buskers perform legally and deliver their message to all the fans of this art (McNamara & Quilter, 2016). Furthermore, some cities

like Pittsburgh, buskers should get a temporary permission which is issued under different kinds of legislations which have little to do with busking (Clark, 2020). Also in London most of buskers should have licenses for any place the busking is permitted and to get the license the busker should pass the audition made by the art council of the city so, sometimes it seems complicated for the buskers (Image 7). In addition to the regulation problem, buskers were seeking for strong institutions or associations to help them in solving the challenges they are facing, also helping them by increase the knowledge and awareness of this job and its aims and defending the profession and performers rights in front of any organization.

- **Competitiveness.** The competition between buskers is double edged weapon more than being a problem This competition used in a good way will make benefits for buskers, like the competitiveness in some busking festivals (e.g. Fringe), Fringe is considered as one of the most important and popular busking festivals around the world. While the benefits for the audience because of the variety in the art presented. The good competition will lead to creativity in the art and no redundancy in the performance, so more audiences will be attracted. Therefore, creativity in any kind of art is crucial as it will let the artist has a unique approach and can compete with other artists positively (Rosler, 2010). While contrastingly, when some buskers are manipulating some territories or pitch for their benefit and not permitting another busker to perform closely, then here the competition is unfair. This manipulated busker is redundant in his performance while the new busker could offer something new or different so the audience will be more attracted to see or hear it. So, instead of being creative in the art and compete positively, the busker is choosing a cheap way to perform his art by not permitting any artist to perform too. Hence, if the competitiveness is regulated in a good way, it will add advantages to the street entertainment (Costa, 2016).



IMAGE 7 AUDITION FOR BUSKER TO BUSK IN LONDON SUBWAY. SOURCE: [HTTPS://WWW.SCRIBD.COM](https://www.scribd.com)

7. Results

7.1. Survey data analysis

Through our theoretical study we realized that the core elements of busking activity existence are buskers and public audience, so we decided to make a combined analysis of descriptive and quantitative analysis from the survey results acknowledged public audience. The objective of analyzing the results is to highlight key points to explore impact of this art on its recipients and how they react towards it (Appendix 1). The first question was how many times have public people seen buskers in public places, and out of 55 total responses, 34.5% of public people said that they have “always” seen buskers in public or touristic places, while 27.3% responded “more than 5 times” and 10.9% declared “2-5 times” (Figure 1).

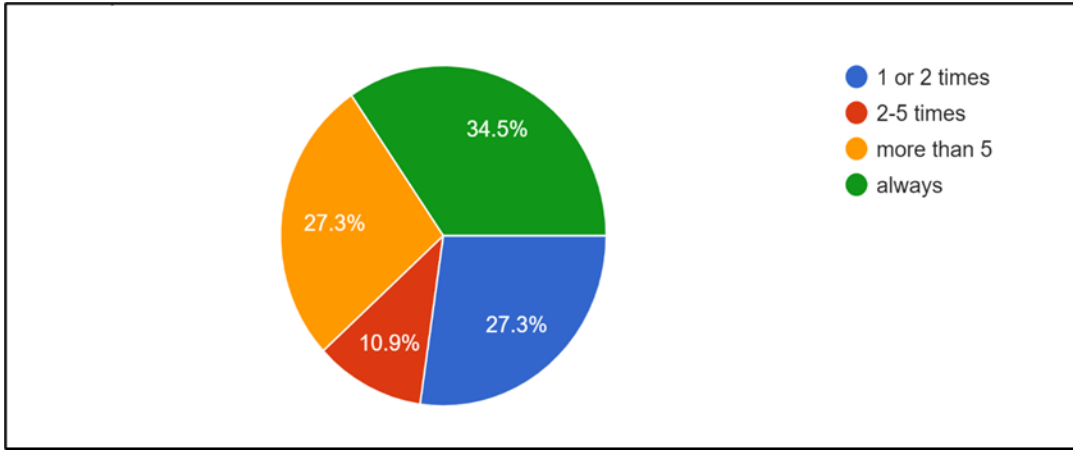


FIGURE 1 HOW MANY TIMES HAVE YOU SEEN BUSKERS IN TOURIST ATTRACTIONS OR PUBLIC PLACES?
SOURCE: OWN ELABORATION.

To the point if public people have stopped to watch busking, most of public audiences responded to “yes” (60%), while 25.5% answered “sometimes” (Figure 2).

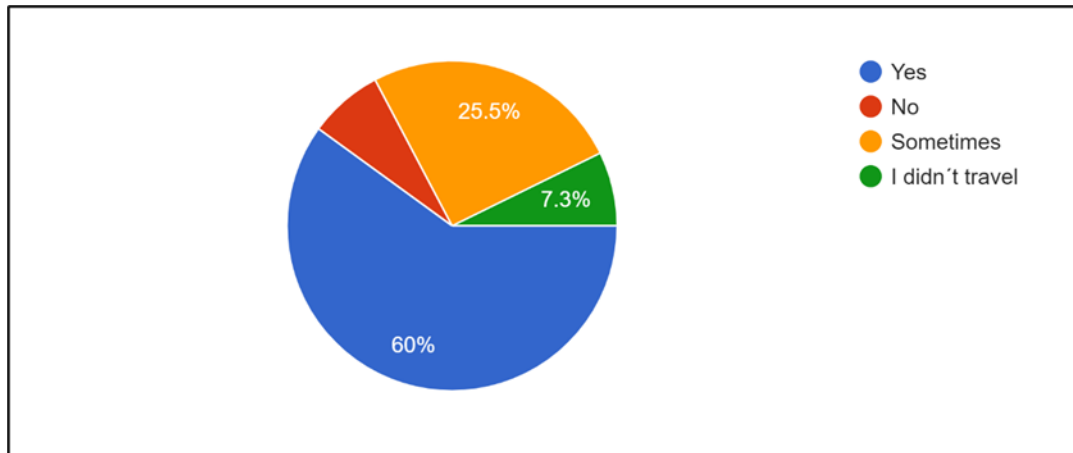


FIGURE 2 HAVE YOU EVER STOPPED TO WATCH BUSKING WHILE TRAVELING?
SOURCE: OWN ELABORATION.

Regarding the question of what kind of busking public people have seen the most, Figure 3 shows that the majority of public people (74.5%) have seen the “Music Busking” in the public areas of the cities, followed by “dance shows” with 12.7%, while the living statue busking was seen by 9.1% from passers-by in the public places.

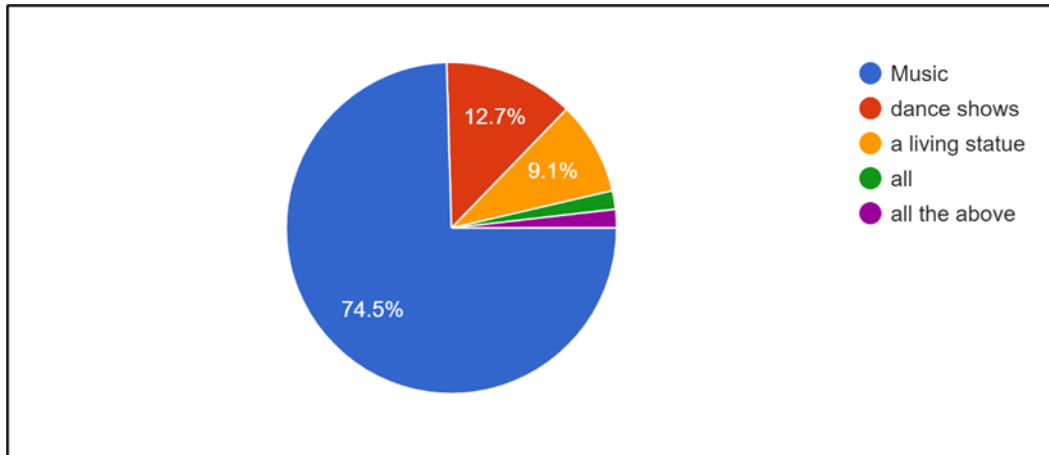


FIGURE 3 WHAT KIND OF BUSKING HAVE YOU SEEN THE MOST?

SOURCE: OWN ELABORATION.

Fourth question was if public people donate for busking or not. Figure 4 shows that the majority of answers went to “Yes” with 40% of public audiences donating to buskers with a slight difference of the answer “Sometimes”, that presented 32.7% and 27.3 % that don’t donate.

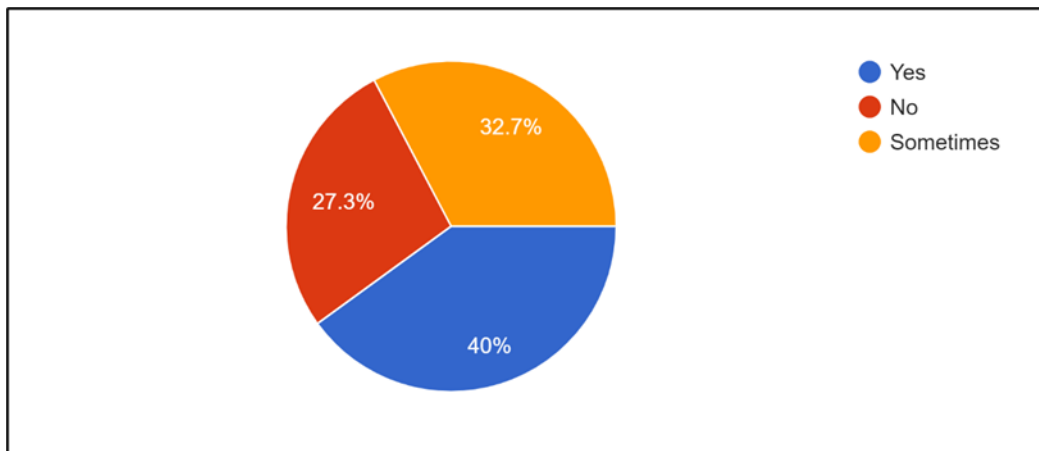


FIGURE 4 HAVE YOU EVER DONATED FOR BUSKERS?

SOURCE: OWN ELABORATION.

The final question was about how people response towards street performance. Figure 5 shows that 43.6% of public audience enjoy the performance while passing but they don’t stop to watch, while the percentage of public people who stop to watch and donate, and who stop to watch but they don’t donate have a slight difference with 29.1% and 25.5% respectively.

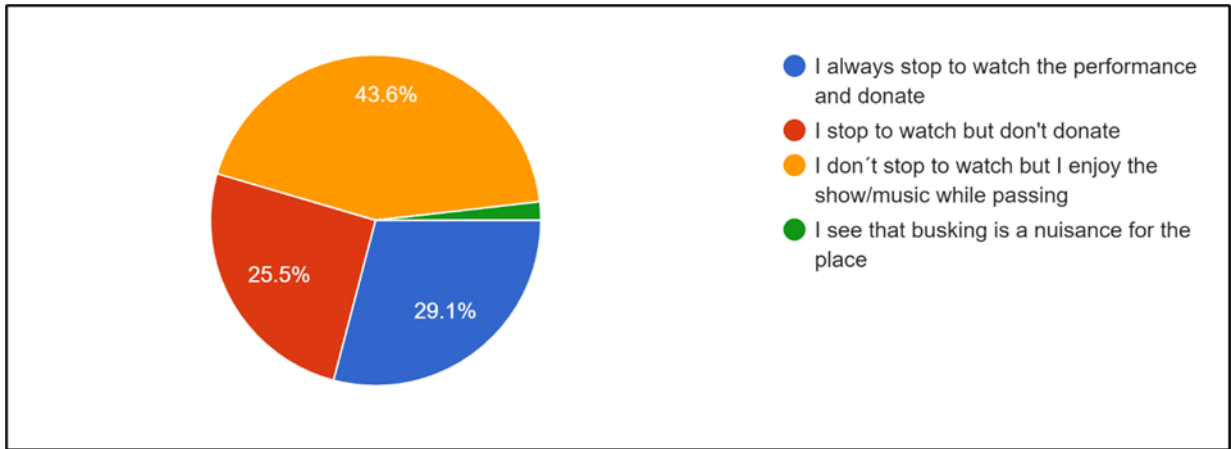


FIGURE 5 WHAT IS YOUR RESPONSE TOWARDS STREET PERFORMANCE?

SOURCE: OWN ELABORATION.

7.2. Analysis of Interview answers

Regarding the responses we have got from our interviews (see script in Appendix 2), we have categorized the response of each question to be analyzed in a descriptive or qualitative way. In this part, we will analyze some of the responses in quantitative figures, while the rest of the questions are tending to be analyzed in a qualitative method so we can present their ideas better.

How long have you been busking?

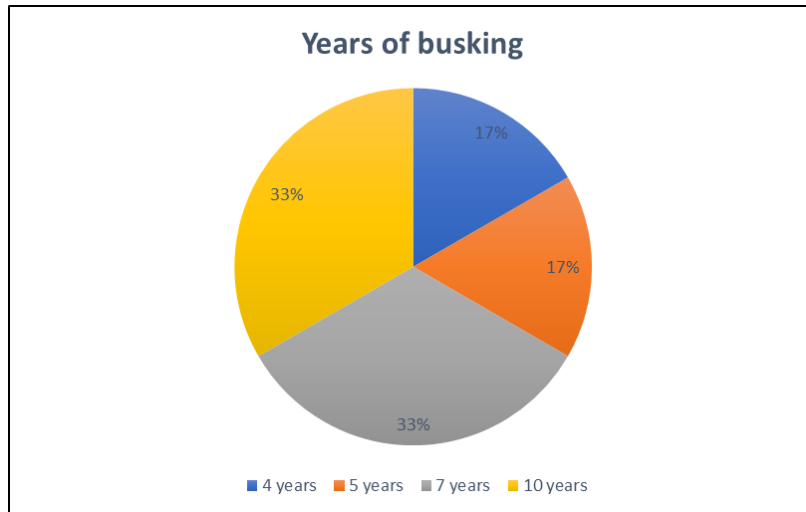


FIGURE 6. YEARS OF BUSKING.

SOURCE: OWN ELABORATION.

From Figure 6, we can see that 33% of 8 buskers have from 7 to 10 years of experience, and 17% have from 4 to 5 years of experience in busking.

Have you got any other performing experience?

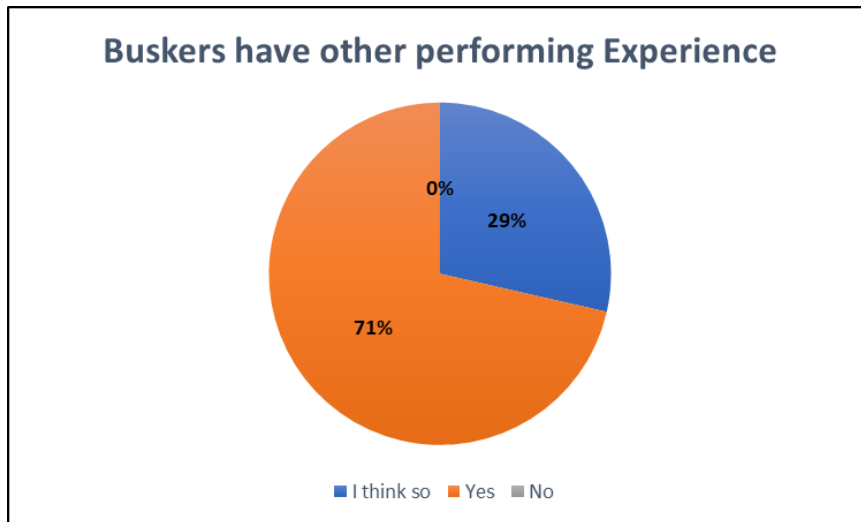


FIGURE 7. BUSKERS HAVE OTHER PERFORMING EXPERIENCE

SOURCE: OWN ELABORATION.

In this question most of the busker 71% answered with “Yes”, while the rest 29% responded with “I think so” (Figure 7), which means most of buskers have tried more than one type of street performance art.

What kind of obstacles have you faced?

The responses for this question tended to be the same for all busker. The Figure 8 represents that all buskers (100%) have the problem of police and how they are treated by them. Then the next issue is the license with 85.7%, after that the competitors (another busker) came with 42.9%. finally, weather and events have the same value of 28.6%.

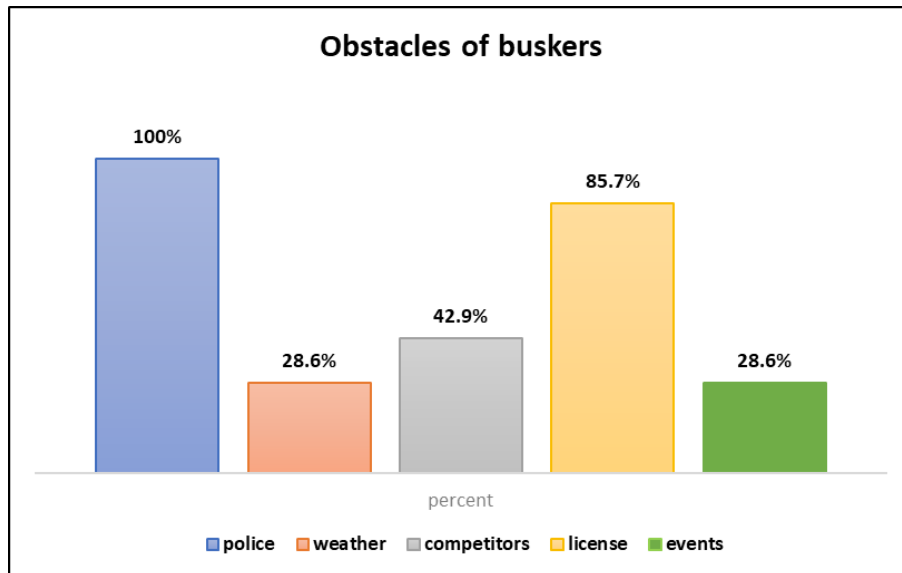


FIGURE 8. OBSTACLES OF BUSKERS.

SOURCE: OWN ELABORATION.

Do you have license for busking?

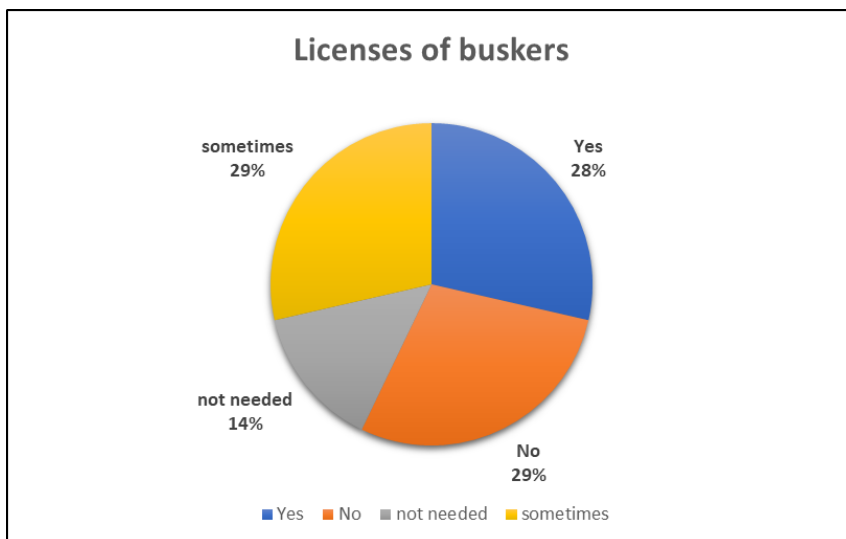


FIGURE 9. LICENSES OF BUSKERS.

SOURCE: OWN ELABORATION.

Figure 9 represents that 29% of buskers answered with “No” and “Sometimes”, and 28% responded with “Yes” they have license as buskers. While 14% of buskers see that the places, they are performing in the license is “not needed”.

Have you faced any problems with the governments to get a license for busking before?

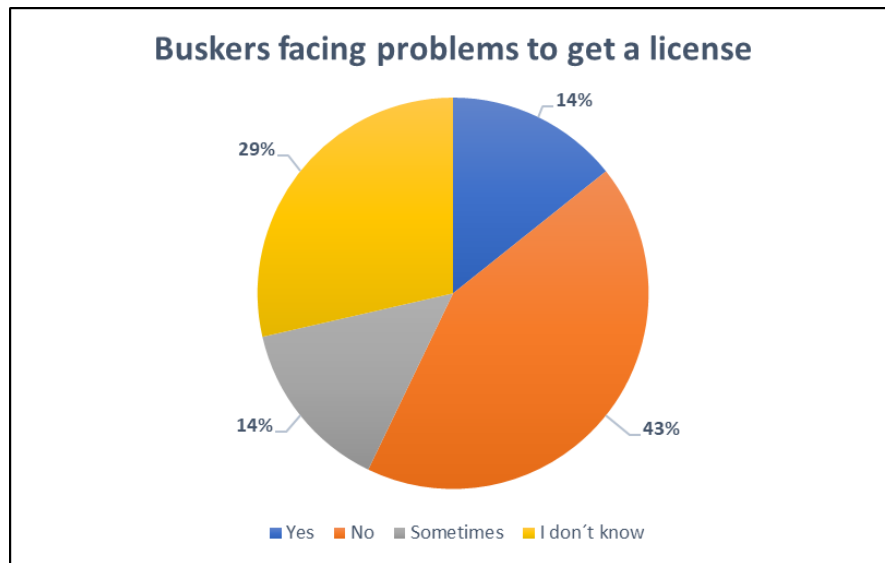


FIGURE 10. BUSKERS FACING PROBLEMS TO GET LICENSE

SOURCE: OWN ELABORATION.

Figure 10 represents that most of the busker 43% didn't face problems if they want to get a license from the authorities, while 29% of buskers they didn't to deal with the government to get a busking license so they answered with "I don't know". Also, 14% of buskers who intended to get a license they faced some problems.

Do you gain your living expenses from busking?

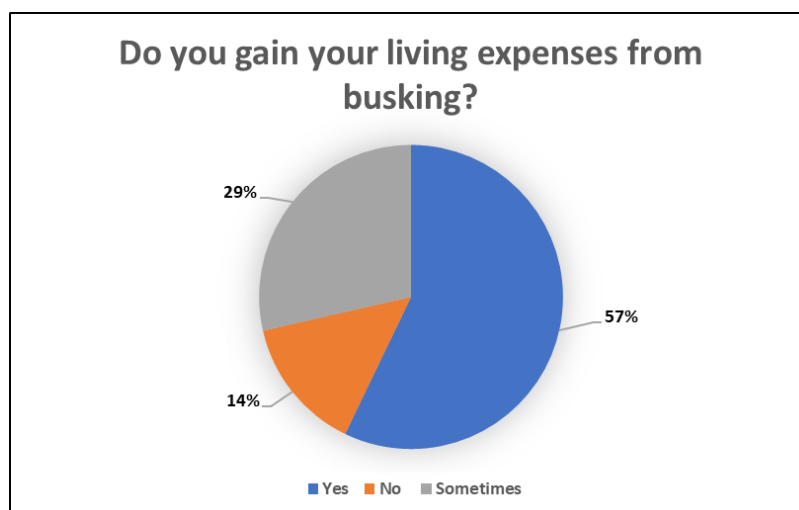


FIGURE 11. DO YOU GAIN YOUR LIVING EXPENSES FROM BUSKING?

SOURCE: OWN ELABORATION.

In this question, 57% of buskers earn their living expenses from street performance. But 29% of buskers not always earning enough money and answered with “Sometimes”. Finally, 14% of street performers do not gain enough money to live from and responded with “No” (Figure 11).

Do you recommend Busking to other musicians or performers?

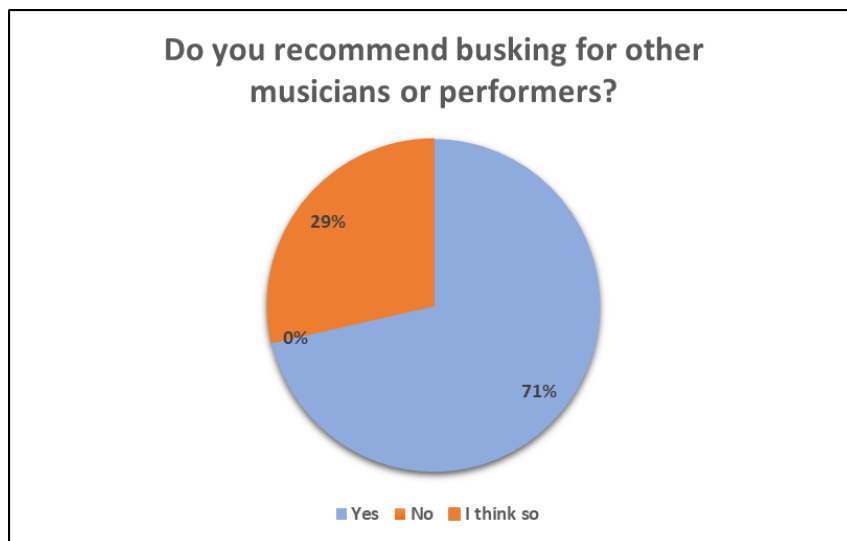


FIGURE 12. DO YOU RECOMMEND BUSKING FOR OTHER MUSICIANS OF PERFORMERS?

SOURCE: OWN ELABORATION.

In the final graph (Figure 12), 71% of the buskers answered with “Yes” that they recommend street performance to other artists or musicians. While 29% of buskers are not sure that this kind of art could fit all artists or not.

7.3. Public audience survey

Audience response towards the street performance and its artist is crucial to understand the impact of this art on its recipients. So, we have made a survey for public audience to have an overview about the image

of how public people see this kind of act, the influence of this art on them as tourists or as local people, to know the most common type of street performance that public audience always see and measure their reaction is positive or negative for this art, as our business model will use street performance as a principal tool to achieve its core values. For instance, we asked the people about the frequency of seeing buskers in touristic or public places to know where is the common place that busker prefer to perform in the city (Fig.1). Also, we asked this question to relate it with one of the interview questions which is “Where do you usually busk in the city?”. The response we got from public audience is in correspondence with the interview answer, reflecting that buskers prefer to busk in public places and indisposing environments to revitalize these places with their art as we mentioned before. This was the same as what Simpson (2011) found and discussed. Also, this supports the idea of using busking to create innovative public places in our business model.

Secondly, we wanted to know if people normally would love to stop and watch the street performance or not (Fig.2), and surprisingly people are affected by street art and they would take time from their trip to stop and watch street performance art. This means when the art presented by the busker is creative, performed well and in the right place, it attracts people attention and motivates them to stop and watch. Also, other research studies support this concept regarding the behavioral responses of audiences (Anglada-Tort et al., 2019). Moreover, we can understand that if we will use in our business model the creativity of busking, this can help the entrepreneurs to create ideas to improve the tourism sector.

After that in our survey we want to observe the most common type of street performance public people see in the streets (Fig.3). The music busking was the most common one and this was an expected answer. As during our search to make the interviews, most of buskers were musicians, most of books and researches that made are related to the music busking and musicians more than other types, and in the “Busking project” website the majority of the registered buskers are musicians. This may refer that musicians would love to convey their talent and music in freedom without obligations from anyone, which is one of the main triggers of busking as we mentioned before. Then we asked if public audience donate to buskers or not (Fig.4) as this reflects how public people support street performance, and if they encourage the artists to develop and improve this art or not, through the donation that they pay.

As one of the triggers of street performance that some buskers goal is to extract some financial rewards for their art from the audiences, so if the government creates a creative strategy to help and organize

buskers, this will improve the busking activity and correspondingly the cultural tourism will increase. This also one of the core missions of the innovative city business model. Furthermore, from donations we can also measure the influence of street performance on public people, as donation is a core component for street performance continuance, which Wees (2017) was discussing the same point in his research about the buskers of Montreal.

Moreover, in our survey we were curious about how people see the street performers like. That is, if they consider them as nuisance for the place, or they enjoy it even if they do not stop to watch (Fig.5). The result was surprising, because out of 55 responses we didn't get any answer considering that street performance is a kind of nuisance. Contrastingly, the majority of people enjoy the street art even if they are just passing by them. This promotes the idea of using this art as a tool to revitalize the city places and create a new business model to generate economic growth, as Seldin (2020) supported this idea.

7.4. Street performers interview responses

As buskers are the core element of creating our new business model so, we wanted to talk with them, listen to their experience, and understand the problems they are facing. So, through our interview questions with the buskers, we wanted to analyse the obstacles, regulation issues, cities conditions, how people interact with them and if the donations are satisfied or not as our new business model should help buskers in many ways. So, we started our questions by asking the buskers "How many years he/she has been busking?" as we wanted to know if the buskers have many years of experience in busking or they have just started to perform in the street, so they have not enough knowledge about the street performance art or not. The answer was a surprise as all of them have more than 4 years of busking and some of them have 10 years' experience. This means that they are professional buskers, who love this kind of art and considering it as their career, and they will have the ability to be more creative by some structural assistance. Also, this reflects they have enough information about the street performance art for the further questions.

Then, we asked buskers about the best place where they have been busking. The answer was a place where has 3 main conditions "nice audience, nice money, and nice place rules". We can recognize here that revitalizing the busking places which are the public places and its rules, is also important for buskers so, they are consistent to our new business model idea. Also, we can observe that this also related to the

opinion of public audience to understand if they got any affection of a place that buskers are attending in or not and if they donate or not in order to measure the importance of the place to the buskers (Fig.5). This also will help us to analyse the places that buskers are usually preferring to busk in any city. So, we can know if the buskers are interested to perform only in the city centres, crowded streets and touristic attractions or they are not limited to these places and can perform in any place or street. Furthermore, the response for this question was different from one busker to another as each busker has different kind of performers. For example, musician buskers tend to play their music in city centres, crowded places, subways, and touristic ones too but sometimes they play also in normal and not crowded streets. While the dancing show buskers are always looking for enough space to perform their show without blocking the street or the place so, they do not perform in crowded places or city centres. Jugglers are performing more in traffic lights and living statue buskers exist more in tourist attractions and in city centre, but all of them are common to perform in touristic places. In this response we can recognize that music busking is the most flexible type regarding the place, that's why it is the most common type public audience are always seeing in the street as we mentioned in (Fig.3). The diversity of each busking type needs will help the entrepreneurs to exploit street performers in revitalizing all city's places.

After that, we wanted to observe the difference between the European cities in the concept of giving the busker good or bad experience as our proposed business model is for Europe. So, we asked them "Which city have you had the best busking experience, and which one is the worst?". As from the answer we can understand which city has good perception about this art, good regulations, or policies for buskers in real life and not encouraging buskers only on papers. Moreover, we can evaluate the society response towards the street performance art. Unexpectedly, buskers mentioned that sometimes big cities are the worst for busking because of the police restrictions, as occurs for example in Barcelona and Frankfurt. For interviewees, the best cities are Sydney and Lisbon. Also Broad (2014a) has found the same observations towards the cities. We have observed from the responses also that big cities have a lack of associations for street performance that may use this art as a tool for new economic growth strategies.

It was interesting to ask the buskers about their triggers that made them decide to busk to understand the motivation they have, to practice this art in the street for free and relying on gratitude. So, through the interview we asked them "Why did you decide to busk?". Actually, the response was unexpected, as the reason for all buskers was "Freedom", they want to present their art freely without obligations from institutions or persons and they are happy about their art and how they present it. Moreover, buskers love

to see the people happy from their art through the public audience interaction with them by applauding, laughing, clapping and donations. They explained that people are not obliged to pay to them, so, if they pay this means they are happy and appreciate them. This concept come with consistence of passenger quote about busking (Foster, 2014). This question also made us understand what will be the relationship and the channels that our new business model should follow with buskers.

Then, we go more deeply with the buskers about the obstacles and problems of the street performance. We observed that all buskers are facing problems and obstacles through their daily life as a busker. Some of the problems are individual like theft, harassment especially for women buskers, and some of them are common for all busker as we mentioned before (Fig.8). Also, the obstacles can be categorized to inevitable obstacles like “Weather and events” and evitable obstacles that can be solved like “license, police, and competitors’ issue”. The answers represent that the “police” problem with the buskers in the streets is the most common problem with 100% for all buskers, even with different types of performances (Fig.8). This means that the police in European cities do not consider buskers as street artists and confusing them with baggers. The authorities neither aware enough about the right regulations of this art to improve it. We can conclude here that governments should follow creative strategies and create new associations to improve busking.

After analysing the regulations in several cities in Europe and comparing them with other cities in the globe, we observed that each city has its own characteristics, needs and culture that are needed to be considered when any local authority determines to issue new policies and rules to regulate the street performance art. The restrictive policies and its different guidelines are always difficult to be followed by buskers which leads to be disregarded in most of cities such as in Munich and Berlin, both cities are in the same countries but with different regulation policies. Regarding the licensing systems, we also have observed too many councils and authorities create unnecessary, costly, unwieldy, and even inapplicable licensing systems that make obstacles more than encouraging the street art. This leads to many examples where not only buskers ignore the licensing or regulation, but the police officers do as well. Other researchers also reported that sometimes the no legislation concept works better and simpler than the regulated one, because it looks good on paper but practically it is not (Broad, 2014a). For example, “Covent Garden West Piazza” where is one of the most iconic busking pitches in the world, is self-regulated as well as “Trafalgar Square” and “Asheville” that have pitches hugely popular with tourists. As some buskers mentioned that each pitch or place in the same city need license and each license needs

different requirements, and also difficult for them to make license every day to busk and in some cities and in crowded place or tourist attractions licenses are expensive in return of the service or the money they get. Furthermore, the problem of other buskers or competitors is when buskers see that other buskers are an obstacle this means that street artist needs effective community to collaborate with each other more. Finally, weather and events came as external obstacles. In this point we can identify the areas of development that the new business model should cover to be able to use busking in its strategy.

After talking with the buskers about the obstacles especially the licensing systems all over Europe, we were keen to know if they have busking license despite of all those problems. Actually, the street performers responses were expected as 28% only of buskers said “Yes” we have for most of places we busk (Fig. 9). We also should declare that none of the buskers always have license for each place because each license should be renewed daily. One of the interesting answers we got that some of buskers mentioned it not needed in some cities especially the small cities as the regulations there are not strict. They said also that, when the city has a lot of tourists or famous of tourism and is a big city, correspondingly the busking conditions and regulations are difficult. The result we got as a response is similar to what has supported in his research (Astor, 2019). So, the innovative city business model should improve the street performance to be seen as a tool for increasing the tourism not be seen as an obstacle in big cities.

Then, we continued asking them if they have faced problems with the government to get a busking license in any city, in order to understand how much the governments are helpful with buskers. Surprisingly the majority of street performers responses were “No” and “I don’t know” (Fig. 10). We can understand from these answers that a lot of buskers don’t agree with the permission concept because they see that art is free and they decided to be street artists to feel this freedom in their art which is the main motivation of them to start busking. We can expect also that most of decisions over the public spaces in any city did not occur in a dialogue within the local street performers and their artistic institutions, while there are many examples of which the councils and street performers have come up together to find solutions for regulations problems such as Glasgow and Melbourne (Broad, 2014a). we can conclude that our new business model has to build a supportive relationship with street performers to achieve its mission.

After that we talked with the buskers about donations and money, asking them how much they earn per day in average. But most of the buskers did not want to confess about how much they earn and preferred

to be “the busker secret” as they mentioned. But as we wanted to know if the donations they get is enough for living expenses and will make them continue in this profession so, we asked them in another way if the donations are enough for living expenses or not (Fig.11). The responses went to be optimistic as most of buskers responded “Yes” which means that street performance art is appreciated and capture value from the public audiences and they love to see it, also this is a good indication about the art continuously as its artists are earning enough to live while enjoying their job too. But also we observed that some buskers not always earning enough money as they answered that street performance is not a fixed job with fixed money, but it has its fluctuations as most artistic jobs. We can understand that sometimes street performers do not consider busking is enough for them to live but they continue performing in the street because they like to practice what they love. So, if the government creates value through a new business strategy there will be revenue streams in return, and this supports the concept of creating a business model.

Finally, we asked them if they recommend street performance for other artists or not. After all these difficult conditions and obstacles, they are facing without enough support from the authorities or strong associations, the answer unexpectedly was “Yes” but with considerations of this art conditions. As most of the buskers recommend it to the open-minded artists who have the willing to try something new, interesting, and absolute freedom. This means that they are eager to improve their art and create big and strong community for them by motivating new artists.

8. Business Model proposal

One of our objectives is to create a new business model using busking as an artistic and cultural tool to create an innovative city. We propose a business model designed for: Creating a “Governmental Association for Busking and Innovative city management” using the business model canvas for non-profit organizations to create our business model (Appendix 3).

Through our theoretical research and analysis, we have figured out that revitalizing public places strategies to achieve innovative economic growth should be adapted by local authorities of each city. As we discussed before that each city has its own characteristics and needs so, we see that the public place management institutions of each city should be involved in the development plan as a key partner to help our association in implementing the new strategies.

Moreover, after analysing the regulations of busking, we see that the collaboration of buskers as an important key partner with our purposed association, as this association should have the capacity of regulating and advising the street artists in order to improve the busking activity in all its deficient aspects. As we mentioned before in our regulation overview, Milan and Melbourne cities has been successfully considered as the best experienced busking cities because the authorities started to adapt a new collaborative strategies with the buskers so, we recognized if we propose a governmental association that adapt an advisory and dialogue approach, it will have a successful impact on the city.

Also, we realized from our analysis and research, that street performance and its artists need a governmental support more than the private or membership organizations that already existed like “the Busking project” and “the BID organizations of London city”. Also, buskers need the strong connection networks that could be provided by the local authorities to improve their art and increase its influence. So, from this point of view, we have decided to create our business model proposal on the concept of non-profit business model to be more effective in achieving the value propositions.

In our previous research, we perceived that a lot of European cities have a deficit in the existence of intersectoral associations that combines between the social and cultural aspects with economical vision. As we referred before that busking activity has economical, social and cultural influence so, our BM association is to present busking as intersectoral activity to improve all those aspects of the city. Also, in

order to create this intersectoral association, it should have those characteristics: Entrepreneurial leadership, innovation, managing resources and communicative.

According to De-Miguel-Molina (2019) and Osterwalder & Pigneur (2002) the concepts of a new business model include 3 main components which are:

- Creates value: and this should be achieved through “Key resources and activities”.
- Delivers value: this through “value proposition”.
- Captures value: through “revenue streams and cost structure”.

Our business model will create value by raising the funds generated by the donors (who are: grants organization, Individual donors, EU commission, etc.) for the projects that will exploit the key resources that the governmental association has, such as: tourist and public places, and cultural spaces to revitalize it. Some cities, such as “Glasgow city” with Buchanan Street case, have succeeded to revitalized their public places by considering “organizing and regulating busking activity” as a key activity strategy to revitalize the public places and create the innovative city.

Also, the key activities that the BM should perform to achieve the core mission are: Organizing events to promote busking as an artistic activity for the local traditions and culture of the city, such as: “the Biental of flamenco” that occurs in Seville to present its local art that leads the city to be one of the most creative cities in Spain according to the UNESCO report. Also, the activity of Delivering cultural and artistic programs will help the city to increase its cultural tourism, Busking campaigns and, Organizing and regulating the busking activity by setting up new policies, using entrepreneurial and innovative strategies like the strategy of involving buskers in the regulating policies of busking, that was adopted by “Milan city”. This innovative strategy leads the city to have a high evaluation in improving busking activity and to be one of the top European cities in supporting the street performance.

Moreover, the channels that our BM will use to reach the donors and the beneficiaries to have a linkage with them are through: the events the association will create to promote our idea and its objectives, the awareness programs which also will help the key partners to spread their ideas and its benefits socially and economically. Our BM will use all those channels to increase the support of public people and collaborate with it. Furthermore, our business model will combine the two strategies of revitalizing public places and involving buskers in the association decision-making process, to get the benefit of the previous two successful experiences of “Glasgow” and “Milan” cities.

The beneficiaries that the business model is expecting to establish or maintain the relationship are: public people, tourists and Business owners. This relationship will be maintained by some personal assistance, communities and automated service, so, the business model should offer trainings and workshops for buskers, create busking communities, while the relationship with donors will be established by co-creation of the innovative city and exhibitions in the art places.

Then delivering value to our business model will be through creating an innovative city using busking. That will lead to: city's economic growth by attracting new investments to the city through applying creative strategies that will help establishing new creative industries such as Liverpool city. Also, will enhance quality of life in the city and increase cultural tourism by creating public relation with arts and revitalizing public places, which correspondingly will improve the street performance activity. Moreover, the key partners that will help the new business model to success through its activities and mission are: entrepreneurs, media sponsors, the council, BID organizations, public place management institutions and other related non-profit organizations.

Then, capturing value from our business model will from the revenue streams and the cost structure. As this business model is non-profit association so the revenue streams will be from donors and sponsors, which are: Individual donations, Grants from interested organizations, events, sponsorship fees, aids from EU councils. While the costs of the BM will be presented in: site facilities costs as offices and hubs of the association, staff salaries and benefits, and programs delivery costs.

Finally, the governments can apply our business model key activities to improve the busking activities by organizing it, enhance the tourism sector, create new industries and achieve economic growth.

The following Business Model Canvas (Table 2) will present our BM concepts with its components.

TABLE 2 BUSINESS MODEL CANVAS

Source: own elaboration.

<p>Key partners</p> <ul style="list-style-type: none"> - Buskers - Entrepreneurs - Media sponsors - The council - Public place management institutions - Business improvement districts organizations - Other related non-profit organizations 	<p>Key activities</p> <ul style="list-style-type: none"> - Raise funds for projects - Busking campaigns - Organizing events - Organizing and regulating busking activity - Delivering cultural and artistic programs - Entrepreneurial plans - Innovative strategies for public places 	<p>Value propositions</p> <p>The core mission is:</p> <p>“Create an innovative city using busking”. Which will lead to:</p> <ul style="list-style-type: none"> - City’s economic growth - Revitalizing public places - Improve busking activity - Create public relation with arts - Increase cultural tourism - Forming creative industries - Attract new investments to the city - Enhance quality of life in the city 	<p>Relationships</p> <ul style="list-style-type: none"> - Trainings and workshops for buskers - Busking communities - Exhibitions for artists in art spaces - Co-creation of innovative city 	<p>Beneficiary</p> <ul style="list-style-type: none"> - Public people - City’s Business owners - Tourists
	<p>Key resources</p> <ul style="list-style-type: none"> - Fund raising stuff - Art and cultural spaces - Tourist and public places - Connection networks - Online platform 		<p>Channels</p> <ul style="list-style-type: none"> - Events - Social media - Raise awareness programs of street art 	<p>Donors</p> <ul style="list-style-type: none"> - Grant organizations - Individual Donors - European commission - Busking sponsors
<p>Cost structure</p> <ul style="list-style-type: none"> - Site facilities costs - Staff salaries and benefits - Programs delivery costs 		<p>Revenue streams</p> <ul style="list-style-type: none"> - Individual donations - Aids from EU councils - Grants from interested organizations - Sponsorship fees - Events 		

9. Conclusion

Busking is a social creative activity which is considered as a part of public spaces experience that could be used to revitalize the public and touristic places to achieve the goal of creating innovative city business model. Every city around the world has its own approaches to manage street performance art. There are cities that try to regulate as much as possible because they recognized that performers could help to create an enhanced atmosphere and provide pleasure to many people, both locals and visitors, while adding vibes to the city centre. And on the other hand, there are cities that even ban busking altogether and, cities that do not have any regulations at all. Moreover, the management of public spaces depends on a city's prevailing attitude towards freedom of speech, social inclusion, accessibility and a sense of comfort and social networking. So, each local method of busking regulation reflects each city's approach to the management of its public spaces and our business model proposal will help to have a creative approach to manage the public places of the cities. Also, street performance includes intercultural communication and attracts tourism, enhancing the city competitiveness and working with entrepreneurial activity as it is an urban and cultural activity of great negotiation. Furthermore, street performance can be used as a business model to enhance the city's image and its tourism sector by promoting busking as a form of artistic expression for any culture in order to attain the desired innovative economic growth. So, understanding street performance and its aspects in order to enhance the public places are the main concepts to achieve the goal of creating innovative cities that will lead to economic growth for the country.

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11. Appendixes

11.1 Appendix 1- Public audience survey

1. How many times have you seen buskers in tourist attractions or public places?

- We asked this question to measure how many times that buskers succeeded to grab the attention of public people in those places. we want to know where are the places that the business model should focus on for events or creating cultural centers for busking and its artists.

2. Have you ever stopped to watch busking while traveling?

- Here we wanted to understand to which level people can be affected by street performers. As the first step for the successful busker to grab enough attention from public people so they can stop from doing another thing and watch their art. Also, it is crucial to know if people are interested in this kind of art or not, especially tourists.

3. What kind of busking have you seen the most?

- We asked this question in order to know what is the most kind of busking is taking place in the streets. It's important to know this because it will be the most effective busking type on the business model.

4. Have you ever donated for buskers?

- Donation presents the main core of busking existence, and we can measure the behavioral responses of public audience from donation. Simply, without donation the street performance art would be faded away.

5. What is your response towards street performance?

- We asked this question because a lot of public audience can enjoy and appreciate the street performance art, but they do not donate for personal reasons or issues. So, in this question we can also know the response and the interaction of public people to the street art not only through donation.

11.2 Appendix 2 - Busker's Interview questions

1. How long have you been busking?

- In this question we wanted to know if the buskers have many years of experience in buskers or they have just started to perform in the street, so they have not enough overview about the conditions of their profession.

2. Where do you usually busk in any city?

- Here we want to know if the buskers are interested to perform only in the city centers, crowded streets and touristic attractions or they are not limited to these places and can perform in any place or street.

3. What is the city with the best busking experience you have and what is the worst one?

- We asked this question to know which city has easy and good regulations or policies for buskers in real life and not encouraging buskers only on papers. Also, from this question we can evaluate the society response towards the street performance art. Finally we can estimate the role of art councils or associations towards busker in the city.

4. Why did you decide to busk?

- From this question we wanted to understand the motivations or the triggers that lead the buskers to start this profession and practice this art.

5. Have you got any other performing experience?

- This question to know if the busker has experience in more than one type of street performance art. So, the creation of culture centers for artists and its activities will help buskers to have more skills.

6. Have you had any performance obstacles?

- This question to understand if there are obstacles in their daily life while acting or not, and all of them answered with "Yes". Also, we can realize the effectiveness of the council or the responsible authority depending on how many obstacles they face.

7. What kind of obstacles have you faced?

- Here we want to get more deeper and listen to the problems and obstacles that buskers are suffering from in this profession in order to discuss it, trying to present these obstacles and solve it through the business model.

8. Do you have license for busking?

- From our primary search about busking we have noticed that most of authorities require permission or licenses from buskers to perform in some places, So we wanted to know from buskers themselves if it's a mandatory and needed in real or the authorities doesn't apply the policies and buskers can perform without it. We can understand from this question how much buskers interact with their councils or the responsible authorities.

9. Have you faced any problems with the police/ government to busk before?

- This question to get more information about how authorities act with buskers, are they effective enough or not, and if the authorities encourage buskers and help them to improve and perform easily or they are putting obstacles and do not consider buskers or street performance as an art. Also, we can recognize how much are they in need of association to solve their problems, organize and union them.

10. How much do you earn per day (average)?

- We asked this question to understand the public response about enjoying and helping the street art and its artists to gain money in order to continue performing. But actually, most of buskers didn't like to answer this question and preferred to be "the busker secret".

11. Do you gain your life expenses from busking?

- This question we would have liked to know if street performance art is a profession that gain sufficient money so it may attract more people to enter this career or not, Also if the buskers earn enough money to live so they can continue and improve this art. Also, we tried to know if they're satisfied with the busking or not.

12. Do you recommend busking for other musicians or performers?

- We asked this question mainly to know if buskers are happy and convinced enough about the street art or not, so they can motivate other performers to act in the streets and if there is an association for them, they will improve the art and help other artists more.

11.3 Appendix 3- Business model canvas

Source: <https://www.researchgate.net>

