

CREATIVE  
CITY  
SYDNEY



Sydney2030/Green/Global/Connected

CITY OF SYDNEY  

# Creative City

Cultural Policy and Action Plan 2014 - 2024

August 2014

*city of villages*

you want for Sydney

CREATIVES



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love it the way you want for Sydney  
Synergy with a space where they can have a break and a cup of tea together + talk. Also coffee shops nearby  
are good for meeting before + after practice. Margaret

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#creativecitysyd



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use this card to tell us what creative life you want for Sydney  
I want creative accessible SANCTUARIES where one can hide from their elements, be distracted by eye-opening experiences or just to simply foster and nurture their blissfully happy creative inner-self. I want a creative nurturing safe haven.

Delivery Address:  
GPO Box 1591  
SYDNEY NSW 2001

No stamp required if posted in Australia

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SYDNEY NSW 2001

CREATIVE CITY SYDNEY  
CITY OF SYDNEY  
sydneyyoursay.com.au/creativecity  
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thank you city of Sydney  
😊

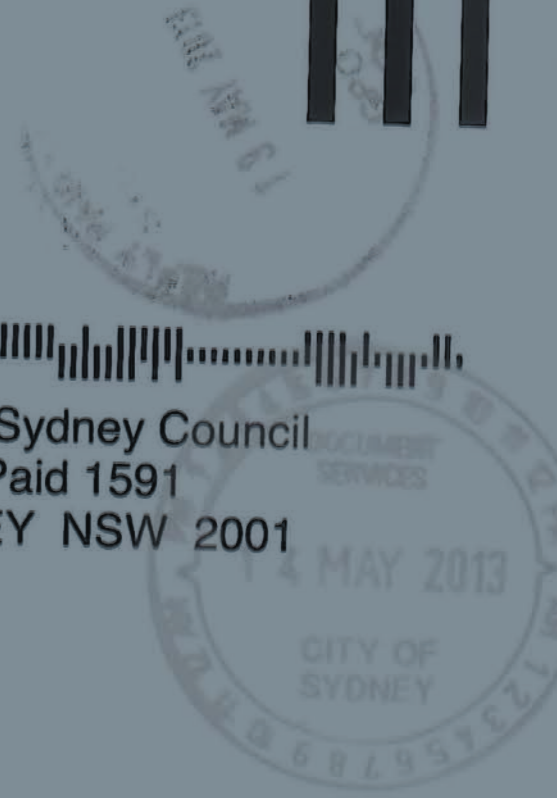
use this card to tell us what creative life you want for Sydney  
More outdoor events like Opera in the Domain, art in the park, like to see more fountains, special areas for buskers free theatre workshops  
for those interested  
GOOD LUCK!

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use this card to tell us what creative life you want for Sydney  
More art & craft fair + exhibition opportunities for local artist & craftsmen  
- More free creative interactive events - eg. DIY stuff

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use this card to tell us what creative life you want for Sydney  
I want to live in a city with unpretentious creative spaces, ample small galleries and free public activities.  
I want to buy affordable.

Delivery Address:  
GPO Box 1591  
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No stamp required if posted in Australia

Sydney is a fabulous city - up the work.

CREATIVE CITY SYDNEY  
CITY OF SYDNEY  
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#creativecitysyd

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# 01 Lord Mayor's Message

**While money matters, ideas can be more important. Opportunities can sometimes be created out of little more than a fertile imagination and a determination to achieve. As a city government, we have a responsibility to maximise these opportunities, and create an environment where ideas, imagination and creativity can flourish. We also have an obligation to ensure that we use our resources to effectively encourage and support cultural and creative activity.**

The City already fosters Sydney's creative life through our support for major events and festivals, our grants programs, our commitment to public art and our work to encourage small-scale activity. This commitment is backed by a financial contribution of more than \$34 million each year to support the arts, culture and creative activity. The nurturing of imagination and creativity is vital for great cities to thrive. Artists of all kinds bring our city to life, help shape its identity and spirit, and give it depth and resonance.

This is why we have developed our Creative City policy. To help us do this we embarked on extensive consultation to find out how we could meet these responsibilities. We talked to residents, artists, performers, arts administrators and the many people in our community engaged in creative and cultural pursuits. This conversation was just as important as the policy itself. It has helped us better understand Sydney's cultural and creative character: what people value, where more should be done, what changes are needed, and what our priorities should be. It also uncovered some wonderful ideas and initiatives, which are included in the action plan to implement the policy. This work complements the City's Live Music and Performance Action Plan, a series of initiatives to reinvigorate the live-music scene in Sydney and support the musicians, audiences and community that value live music and performance. I am confident that the Creative City policy will ensure a robust future for Sydney's cultural life, and maintain Sydney's position as one of the world's leading creative cities.

**Clover Moore**  
Lord Mayor



*Clover Moore*

# 02 Executive Summary

**“Cities have a key role in fostering opportunities for poetic and sensory interventions throughout the urban environment. The key words here are participatory, multi-generational, unexpected and often site-specific. The more people are part of the process – the more they will be motivated to drive, lead and maintain cultural initiatives.”**

Submission, Powerhouse Museum

## Introduction

The City’s strategic priorities emerge from the current cultural landscape. In addition to the ideas, trends and demographic information that informed the *Creative City Discussion Paper*, more than 2,000 voices have now shared their perspective on what is working well, what needs greater focus, and how the City of Sydney can unlock the creative potential of its city and its creative community.

The consultation process affirmed a number of the City’s existing commitments, particularly commitments to Sydney’s major festivals and large-scale events, its public-art program, its commitment to Aboriginal and Torres Strait Islander history and contemporary expression through the Eora Journey project, its renewed focus on cultural infrastructure and workspaces for artists, and the targeted initiatives like small bars and food trucks. Along with expressions of support for these projects, we received a range of suggestions about how to enhance their impact and provide opportunities to innovate or to increase their accessibility.

This document is in two parts: the policy itself which contains foundation principles, and a 10-year action plan which proposes a series of initiatives and investment across six priority areas. Included in the actions are proposals that will support artists and cultural workers to live and work in Sydney: ideas that better connect the public to the city’s cultural life, and ideas that will assist everyone in the community to explore their own creativity. Taken together, these individual actions are intended to build the city’s cultural capability. Culture is widely recognised as a major part of Sydney’s success and global city status. We are geared to finding new ways for Sydney to build its ‘creative muscle’ so that creativity and cultural connections can help meet the challenges of urban living.

## Cultural Policy



City Art, Allan Giddy *Earth V Sky* 2012 / Image: Jamie Williams

## Vision

### Creativity in Sydney is visible

Creativity is not measured only by the number and quality of our cultural venues and infrastructure. It is evident in the city’s street life, in expressions of creativity in the public domain (and its virtual equivalents), and in memorable precincts that offer a range of large- and small-scale activity, interaction and experiences.

### Innovation is central to Sydney’s creative community

Creativity is a prerequisite for innovation and critical to community wellbeing, economic strength and prosperity. Sydney is a city that supports creative experimentation and innovation, and makes space for trial and error.

### Sydney takes pride in its Aboriginal history, culture and its contemporary expression

The city’s Aboriginal and Torres Strait Islander histories and contemporary cultures are unique, visible and a central source of cultural riches

### Cultural experiences and creative opportunities are valued and accessible

Culture and creativity is evident in the habits, practices, leisure and recreation patterns of the community as part of everyday city life. Creativity helps our community express our shared values and negotiate our diverse beliefs.

### Sydney’s diversity is prized and promoted

The Sydney community is proud of its rich immigrant history and heritage, and the contribution of many communities to cultural diversity, openness and tolerance. The city’s diversity brings rich cultural expression and opportunities for social connection.

### Sydney welcomes bold ideas, new visions and unexpected connections

The city is open to transformation and big ideas. It harnesses the potential of new technologies and recognises the importance of wit, surprise and the unexpected in an urban environment.

### Curiosity is encouraged and opportunities for discovery are everywhere

Opportunities for discovery and learning are wholly assimilated into the experience of the city and freely available.



### Summary of policy principles

The City will:

- Identify priorities and actions for the next ten years through a strategic priorities plan. The plan will detail how all the City's powers can support our vision, including strategic sector initiatives; grants and sponsorship programs; properties and infrastructure; advocacy, direct services and programs; and regulatory functions.
- Develop the plan after considering the existing cultural capital of our city, opportunities to extend and strengthen it, and the resources, roles and priorities of other levels of government
- Review its plan periodically to test its responsiveness to changing public and cultural-sector priorities
- Deliver cultural programs and services that represent best use of its strengths and capabilities and that cannot be better provided by third parties
- Balance the importance of the City of Sydney's direct services, programs and financial support with an equivalent focus on the City's 'enabling' capabilities
- Develop transparent evaluation methodologies and feedback channels for all its cultural programs and direct services
- Recognise that all parts of the organisation can affect the viability of cultural activity in the city and as such, ensure all Council decisions identify cultural impacts and opportunities.

### Summary of the strategic priorities

The actions below represent a sample from the proposed plan. A complete list of actions is included within each of the six priorities.

#### Precinct distinctiveness and creativity in the public domain

**You want:**

Creativity to be more frequent and visible in the city's public domain and its precincts through a critical mass of activity: large- and small-scale, temporary and permanent. Initiatives should amplify and explore the unique characteristics and histories of each village, and reinvigorate urban spaces and infrastructure with creative imagination.

**We will:**

- Institute or work with others to support **cultural precinct development** including the Cultural Ribbon
- **Initiate creative projects with business** and other city stakeholders to bring creativity into the everyday experience of the city (such as artwork commissions on building-site hoardings), and by animating public spaces with simple ideas (such as deckchairs or hammocks in new parks, and plazas or table-tennis tables in urban spaces)
- Expand Art & About Sydney into a program which supports **temporary creative public domain activity year-round** in addition to the annual festival, prioritising partnerships with business, community and cultural organisations
- Establish specific priorities within the Cultural Grants Program for creative activity that **amplifies each precinct's distinctive characteristics** and histories, or animates the public realm with temporary creative projects

**“We will dedicate specific funds within the Cultural Grants Program for creative activity that amplifies each precinct's distinctive character and history or that animates the public realm with temporary creative projects”**

- Extend the **outdoor 'lawn library' initiative** – taking library and other community services into parks and public spaces, first trialled in Hyde Park during the 2014 Sydney Festival
- Help cultural organisations and workers produce activities and events by **streamlining event-approval processes**, providing specialised support staff, developing new information resources and supporting intergovernmental agency coordination
- Ensure that **outdoor event infrastructure** and technology, such as three-phase power, water and wi-fi, is included in major new developments
- Support the showcasing of **multicultural celebrations** in the city through collaborations with other government agencies, such as the Sydney Harbour Foreshore Authority and the Australia Council.

#### New avenues for creative participation

**You want:**

A city where opportunities for individual creative expression in all its forms are visible, valued and accessible.

**We will:**

- Expand the number and range of **creative participation opportunities** available through the City's community spaces including Pine Street Creative Arts Centre
- Develop partnerships with key cultural institutions, business and/or tertiary education partners to provide more creative-skill development opportunities for the public, especially **creative and skill development for children**
- Promote collaborative consumption schemes to **encourage exchange of hardware and tools for creative activity**

- Investigate opportunities for the creation of a **dedicated large-scale workshop space** to foster active community participation in major cultural events such as Chinese New Year and Sydney Gay and Lesbian Mardi Gras and support access to small-scale industrial equipment for start-up creative enterprise
- Investigate **collaborative consumption models to ensure musical instruments are accessible** to children, young people and other city residents
- Promote the inclusion of **soundproof music practice-rooms** in high-density housing developments.

#### Sector sustainability: surviving and thriving

**You want:**

A city in which the business and creative opportunities for local artists, creative workers and cultural organisations are supported and extended, leading to productivity gains and innovation and more sustainable careers for artists and cultural organisations.

**We will:**

- Investigate a **cooperative housing project** for creative workers
- Engage business and commercial developers to incorporate **temporary and long-term creative workspace** into new developments, for example through the use of voluntary planning agreements
- **Provide matched seed funding** (up to \$2,000) to help test small-scale creative ideas, accompanied by a simplified application process and quick response time
- Amend the City's grants policy to **support applications** to the Cultural Grants Program **from individuals and creative enterprise**

## “We will help pilot a theatre passport scheme that makes affordable tickets available for high school students by using the unsold ticket stock in Sydney’s cultural venues”

- Promote the City’s existing creative spaces programs to business leaders and help broker projects that support creative start-ups and **help artists access empty space**
- Develop **information guides** in multiple formats that provide specific information on planning requirements and resources available for establishing creative spaces in Sydney
- Advocate for the inclusion of major cultural infrastructure that responds to community needs at **Barangaroo Central**
- Invite other tiers of government to synchronise application, evaluation and reporting processes and timelines for grants, and encourage joint policy research and development in response to local sector trends.

### Improving access, creating markets

#### You want:

Fewer barriers that prevent a greater level of participation and engagement in Sydney’s cultural and creative life.

#### We will:

- Support the development of an **interest-free loans scheme** to encourage the purchase of art produced by living artists from galleries and studios in the City of Sydney
- Help pilot a **theatre passport scheme** that makes affordable tickets available for high school students by using the unsold ticket stock in Sydney’s cultural venues
- In partnership with key cultural organisations, pilot a 12-month **children’s activity program** (5–12 year olds) in up to two city locations, synchronised with performance times at local cultural venues

- Review mechanisms to support the **development of digital tools or apps** that aggregate and Sydney’s cultural offerings
- Investigate the introduction of a **cultural concierge** service as part of the City’s extended-hours services for customers and visitors
- Investigate best-practice models for ensuring **safe and accessible travel** home from late-night cultural venues for young people under 25, and for seniors
- Conduct an **access audit of Sydney’s public art** and review opportunities to update existing walking tours and audio descriptions of the City’s heritage assets and public art.

### Sharing knowledge

#### You want:

Opportunities for lifelong learning and knowledge sharing available through the creative use of existing resources, institutional structures, new technologies and the knowledge and experiences of our diverse communities.

#### We will:

- Develop and **extend contemporary talks and events** in the City’s libraries through strategic partnerships with appropriate institutions and content providers
- Develop a **refreshed vision for the city’s nine libraries** that incorporates planning for new technologies, audience engagement strategies and targets, operating models based on user need, and local partnership plans

- Investigate partnership opportunities with government and non-government agencies to trial a **‘thinker-in-residence’ model for Sydney**
- Consider new partnerships with **local schools** that involve local arts practitioners and support arts education in schools.

### Global engagement

#### You want:

A globally connected city that responds and contributes to international cultural practice, welcomes international ideas and networks to the city, and helps build meaningful opportunities for engagement between local cultural organisations and international partners.

#### We will:

- Offer value-in-kind grants for use of the **City Recital Hall** for talks, workshops and forums by international creative workers and local collaborators
- Develop an annual **international fellowship program** based in one of the Sydney’s live-work studios, that recognises and celebrates creative innovation
- In association with Destination NSW, explore mechanisms to promote Sydney as an **accessible city** of art and culture for overseas tourists with disability.



City Art, Streetware Program, The Dirt and Gui Andrade We Are Here (detail) 2013  
Image: Juliet Rosser

# 03 Background

## Sustainable Sydney 2030

The City of Sydney *Cultural Policy and Strategic Priorities* have been developed as a key action of Sustainable Sydney 2030. This is the City's long-term vision for Sydney which followed a one-year consultation program with residents, workers and visitors. During that process, our community's hope for a cultural and creative city was affirmed as one of the 10 strategic directions of Sustainable Sydney 2030. This aspiration gives voice to our community's love of the arts and creativity, their relevance in our daily lives, and the desire for creativity to be celebrated and centrally integrated into the way we live – not only in the state cultural institutions of our city, or through its role in driving economic value and innovation, but in the informal ways our lives are enriched by the work of artists.

The four objectives for creating a cultural and creative city in Sustainable Sydney 2030 are to:

- 1 Encourage the appreciation and development of Aboriginal and Torres Strait Islander cultural heritage and its expression
- 2 Support cultural activity, participation and interaction
- 3 Support the development of creative industries
- 4 Provide cultural leadership and strengthen cultural partnerships.

Since the adoption of Sustainable Sydney 2030 in 2008, the City has continued to invest in culture and creativity with current annual investments of approximately \$34.7 million. In 2011 the City adopted City Art, a comprehensive public art strategy for Sydney with a financial investment of \$20 million over the next 10 years.

## Creative City 2013

In March 2013, the City released its cultural policy discussion paper, *Creative City*. It invited artists, creative practitioners, the Sydney community, and colleagues interstate and abroad, to contribute to a detailed vision for Sydney's cultural life. We invited stakeholders to have a say about the city's cultural priorities and consider the role the City of Sydney might play. Its purpose was also to raise awareness of how a capital city government can play a unique role in shaping the cultural life of its city, both in its active support through grants, sponsorships and public programs, and in its planning and policy powers.

The discussion paper was informed by feedback from a variety of earlier consultation projects including *Open Sydney – Future directions for Sydney at night* as well as the guiding framework of Sustainable Sydney 2030. It outlined the existing cultural activities, services and resources provided by the City and proposed new ideas, directions and principles based on Australian and international case studies, trends in cultural participation and practice, and Sydney's social, economic and geographic context.

## Cultural Policy



City Art, Laneways Program, Isidro Blasco *Deconstructing Ways* 2011/ Image: Jamie Williams

## Consultation process and engagement objectives

Following the release of the *Creative City Discussion Paper*, the City implemented a public and stakeholder engagement strategy. The objective of the strategy was to:

- Offer a range of accessible opportunities for cultural organisations, artists and the broader community to provide input into the vision, aims and principles of the cultural policy, and to identify priority issues, programs and actions for consideration
- Inform and educate the public and cultural sectors on the City's current contribution to cultural activity in Sydney and the range of ways the City of Sydney's powers currently contribute to the city's cultural life
- Conduct an accountable engagement process that considered stakeholder and community views, and communicated how input influenced the policy and decision-making process.

The engagement phase took place across 10 weeks in March, April and May 2013. The City conducted an extensive public-awareness campaign across a range of outdoor and digital platforms (detailed in the appendix).

This was supplemented by extensive media commentary and debate. At the conclusion of the consultation period, the City had received 2,114 submissions and commentaries, heard from more than 1,400 members of the public, 626 individual artists and creative workers at 34 forums or consultation events, and conducted two major city talks on creative opportunities and challenges for Sydney.

Consistent themes and issues raised were used as the source for the City's strategic priorities. Detailed feedback is included in each section.

The draft *Cultural Policy and Action Plan 2014 – 2024* was endorsed by Council in May 2014 and placed on public exhibition for final comment. A cultural sector forum and public City Conversation were held during the exhibition period to promote the final stage of consultation. 25 written submissions were received and reviewed as part of the public exhibition process.

The *Cultural Policy and Action Plan 2014-2024* was endorsed by Council in August 2014.



# 04 Cultural Policy

The City of Sydney is committed to supporting the cultural and creative life of Sydney.

The City will direct its powers, services and programs to support a vibrant, distinctive and memorable city that celebrates artists and creativity in all its forms.

This includes harnessing the intrinsic and instrumental value of creativity and the arts to support the City's cultural, economic and social goals, and ensuring that all its residents and visitors have access to its many benefits.

## 1) Purpose

- 1.1 This policy recognises the value the City attaches to culture and creativity in Sydney. It identifies the ways the City will align its powers and authority to support its views.
- 1.2 The policy describes the framework by which the City of Sydney recognises the intrinsic value of cultural and creative endeavour, as well as its social and economic utility.
- 1.3 The policy articulates how the City of Sydney's capabilities will be optimised to support the city's cultural life
- 1.4 The policy proposes key principles by which the City of Sydney will develop, implement and review its strategic priorities, a plan that may be read in conjunction with the policy. The strategic priorities identify the City's principal goals and objectives and provide a focus for the City's resources and efforts.
- 1.5 Together, these two documents connect the City's policy, principles and vision, its strategic priorities, and its programs, services and initiatives.

## 2) Definitions

In this policy 'culture' and 'cultural life' are defined as the production, distribution and participation in creativity by the City's community of residents, workers and visitors, and the reflection and expression of its customs, traditions, heritage and social character.

This includes visual and performing arts, music, museums and galleries, the representation and animation of our history and heritage, libraries, craft, design, food, publishing, film, literature, digital and new media, television and interactive software. It also includes creativity in the public realm, such as the design of the built environment including public spaces, imaginative use of lighting and expressions of community identity through special events and place-based celebrations. It is evident in private and business activity, on an institutional as well as an individual scale and includes the aggregation and dissemination of our city's creative products and services.

## 3) Vision

The City's aspirations for Sydney's cultural life are drawn from the voices of its residents and visitors. This vision seeks to encompass the unique characteristics of Sydney, its environment, history and people, and also articulate directions for its future.

### Creativity in Sydney is visible

Creativity is not measured by the number and quality of our cultural venues. It is evident in the city's street life, in expressions of creativity in the public domain (and its virtual equivalents), and in memorable precincts that offer a variety of large- and small-scale activity, interaction and experiences.

### Innovation is central to Sydney's creative community

Creativity is a pre-requisite of innovation and critical to community well-being and economic strength and prosperity. Sydney is a city that supports creative experimentation and innovation, and makes space for trial and error.

### Sydney takes pride in its Aboriginal history, culture and its contemporary expression

The city's Aboriginal and Torres Strait Islander histories and contemporary cultures are unique, visible and a central source of cultural riches.

### Cultural experiences and creative opportunities are valued and accessible

Culture and creativity is evident in the habits, practices, leisure and recreation patterns of the community as part of everyday city life. Creativity helps our community express our shared values and negotiate our diverse beliefs.

### Sydney's diversity is prized and promoted

The Sydney community is proud of its rich immigrant history and heritage, and the contribution of many communities to cultural diversity, openness and tolerance. The city's diversity brings rich cultural expression and opportunities for social connection.

### Sydney welcomes bold ideas, new visions and unexpected connections

The city is open to transformation and big ideas. It harnesses the potential of new technologies and recognises the importance of wit, surprise and the unexpected in an urban environment.

### Curiosity is encouraged and opportunities for discovery are everywhere

Opportunities for discovery and learning are wholly assimilated into the experience of the city and widely available.

## 4) Foundation principles

The foundation principles of this policy are based on a set of values and beliefs about the intrinsic value of cultural and creative endeavour to the rich experiences, liveability and vitality of our city. The City affirms these core principles:

- 4.1 Culture and creativity are central to all our lives and to our community's sense of identity and confidence.
- 4.2 Creativity is part of the human condition, and its expression defines and reflects our culture and our community.
- 4.3 Culture reflects, reinforces, and shapes our identity: individual identity, identification with a community and our connections to place.
- 4.4 Aboriginal culture, now globally recognised as the world's oldest continuous living culture, is our city's most unique and enduring asset.
- 4.5 Sydney's citizens and visitors have the right to access and contribute to the city's cultural and creative life and its history and heritage.
- 4.6 Sydney's cultural riches arise from a plethora of diverse activity at all scales, arising from the 200 nationalities that make up our city, and the many diverse communities that form bonds around identity, interests, and place.
- 4.7 Cultural and creative activity contribute to many community concerns and priorities including economic, social, behavioural and environmental objectives through catalysing civic participation, promoting stewardship of place, preserving cultural heritage, exploring the challenges of climate change and supporting economic development.
- 4.8 Initiative, experimentation and enterprise is the bedrock of fermenting a creative culture. Creative risk is a pre-condition of innovation and industry growth.

## As a capital city government, the City has diverse means of supporting Sydney's cultural life and creative communities, and fostering and promoting individual and collaborative creative expression.

- 4.9 A culturally rich and vibrant city is inclusive in its scope and recognises and celebrates the creative imperative in all its diverse forms. Creative imagination is not only central to the work of the cultural sector, but can also be evident in business, public administration, and community and social initiatives.
- 4.10 Artists and creative workers are essential to a dynamic, diverse and tolerant city, contributing wit, surprise and new perspectives to the urban landscape. Our cities are richer for an environment in which their artforms, ideas and creativity can flourish.

### 5) The role of the City of Sydney

As a capital city government, the City has many means of supporting Sydney's cultural life and creative communities, and fostering and promoting individual and collaborative creative expression. It also has a special leadership role, including planning for cultural infrastructure and precincts as part of its urban-planning process. The ubiquitous interweaving of culture and creativity into every aspect of life also means it is sensitive to government regulations and policy in all areas.

In accord with this policy and its foundation principles, the City will:

#### Strategic priorities

- 5.1 Support its vision for a cultural and creative city through a strategic priorities plan that leverages the City's strengths, capabilities and strategic tools, including grants and sponsorship, infrastructure, advocacy, direct services and programs, regulatory functions and sector initiatives.
- 5.2 Develop the plan after consideration of the existing cultural capital of our city and opportunities to extend, strengthen and amplify its work through appropriate partnerships.
- 5.3 Develop the plan after considering the resources, roles and priorities identified by other levels of government in support of culture and the arts and opportunities to create platforms for unified governance.

- 5.4 Recognise that in the same way that cultural activity, tastes and modes of engagement are in a constant state of flux, it must review its plan periodically to test its responsiveness to local trends in public engagement and participation and changes in cultural sector and community priorities.

#### City-run cultural programs and services

- 5.5 Concentrate City-run cultural programs and services on those activities that optimise our particular strengths and capabilities and cannot, for logistical, financial, governance or other reasons, be better offered by third party providers.
- 5.6 Balance the importance of the City's planning role and direct services (such as libraries), programs (such as events, public art projects) and financial support (such as grants, provision of space and infrastructure) with an equivalent focus on the City's 'enabling' capabilities, particularly by identifying regulatory barriers that inhibit creative activity and developing new support models that help creative initiatives gain a foothold in our city.
- 5.7 Develop transparent, qualitative and quantitative evaluation methodologies for all its cultural programs and direct services. The City ensures robust feedback channels are incorporated into its projects and those that it supports as part of a commitment to continuous improvement.

#### Integrated cultural evaluation framework

- 5.8 Recognise all parts of the organisation can have a critical impact on the viability of cultural activity in the city. The City ensures all Council decisions identify cultural impacts and opportunities alongside social, economic and environmental issues. This allows new opportunities, competing issues, or policy conflicts to be appropriately identified and weighed against other factors.

### 6) References

#### Laws and standards

- *Australia Council Act 2013*
- National Arts and Culture Accord
- *Local Government Act 1993* and regulations
- *Environmental Planning and Assessment Act 1979* and regulations
- *Sydney Local Environmental Plan 2012*
- *Sydney Development Control Plan 2012*
- *City of Sydney Act 1988*
- Article 27, United Nations Universal Declaration of Human Rights
- Article 30, United Nations Convention on the Rights of Persons with a Disability
- *National Arts and Disability Strategy*
- *Library Act 1939*

#### City policies and procedures

- *Sustainable Sydney 2030*
- *Busking Policy*
- *Grants and Sponsorship Policy* (including Accommodation Grants)
- *City Art* (Public Art) Strategy
- Corporate Sponsorship
- *Curatorial Policy of the Civic Collection*
- *Community Garden Policy*
- *Connecting Sydney – Transport Strategy, 2012–2015*
- *Conservation Plan 2007 – 2017*
- *Sydney Local Environment Plan and Sydney Development Control Plan*
- Aboriginal and Torres Strait Islander Protocols
- *Graffiti Management Guideline*
- *Open Sydney Strategy and Action Plan*
- *Economic Development Strategy*
- *History Policy*
- *Mobile Food Vending Vehicles Policy*
- *Neighbourhood Parking Policy*
- *Tourism Action Plan*
- *Retail Action Plan*

### 7) Approval

The Council approved this policy on 25 August 2014.

### 8) Review

The chief operations office will review this policy every five years and it will be subject to periodical performance audits.

Next review date: August 2019



# 05 2014 2024 Strategic Priorities

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Art & About Sydney 2009, Kasia Werstak Applause (detail) / Image: Jamie Williams



### Foreword

**When I was a boy in Albury-Wodonga in the 1970s, Gough Whitlam declared our town a 'decentralisation capital'. Our heads blew up with pride, and the population skyrocketed. I think 19 new people came to town, all of them public servants.**

**For whatever reason, it appears that right now we don't want to be decentralised, and in this we're not out of step with the rest of the globe. The whole world is galloping to flock in increasingly tiny, high-density crawl spaces. And so we're faced with new conundrums around the central questions: what are we going to be and, perhaps even more importantly, what do we want to be?**

In Sydney, we're lucky, because some questions are answered before we even begin. We know we're young, we're beautiful, we're hot. We love moonlit walks on the beach, and we love alfresco dining as long as we don't make any noise and we're out of there by 10pm. We also love any celebration with firecrackers. But what do we want to be when we grow up?

This is where the culture of a city is elemental. And it's why I'm deeply enthusiastic about the City of Sydney starting a dialogue about our culture with its new *Creative City Cultural Policy Discussion Paper*. I'm sure there are more expansive definitions of what we mean by 'culture', but I'm calling it the creative life of a city - and from my own perspective, the role the artist plays in that environment.

For me, that role is not only about exploring and exposing a civilisation, but providing the uncanny organisation of microbes that make soil fruitful - providing the dirt that can grow big fat zucchinis, a flourishing pleasure garden for people to just marvel at. That is what artists can do.

So how are we going with this in Sydney? My first great love is the theatre. In the mid-1990s I took two years off and created an independent company called The Burning House. The idea was to do site-specific theatre, removed from those little boxes and put somewhere else - in surprising places - in order to shake off the sometimes stultifying effect that we experience as an audience, climbing those steps into a theatre on an opening night and in a cloud of Chanel No.5.

We worked tirelessly to create our first production for the Sydney Festival. It was an adaptation of Tim Winton's *That Eye, The Sky*. Our crowning achievement was that we managed, after leaping through hoops and hacking our way through red tape, to perform it in the sandstone church on the corner of Stanley Street and Palmer Street in Darlinghurst. It was an incredible and perfect space in which to bring the particular magic of that work to life.

Charged with enthusiasm and clamorous reviews, we started on our next work. But as the months went by, a slow realisation dawned that what I was actually signing up for was years of making impassioned speeches to local councils about parking and portaloos. I would have to become a kind of lay-fireman and sanitation officer, with a deep understanding of all provisions and by-laws relating to hazards of incendiary and s-bends.

In short, I would rather fling myself headlong into one of the aforementioned portaloos. This wasn't my beautiful vision of taking over unused urban spaces. This wasn't what I signed up for.

Although the City of Sydney council was somewhat helpful at the time, I did sometimes feel that we were more a thorn in its side. It was almost as if we were deliberately setting out to get the good burghers of Sydney driving forever in circles, unable to find a parking spot, keeping them from toilets until they burst, bladder and bowel, and then possibly setting fire to them in their seats.

So it's with great joy that I read in the City of Sydney's new discussion paper the acknowledgement that a focus on process and culture of risk elimination, rather than risk management, has inhibited Sydney reaching a greater potential.

The potential in Sydney is doubtless. I love this city - from the time I read my first Kenneth Slessor poems at high school, I knew it was always going to be Sydney. But sometimes it's like being the father of a beautiful adolescent girl - this terror that everyone wants a piece of her, everyone wants to get their dirty mitts on her.

So isn't it great that we have a council that wants to talk to us - a council that wants to hear Sydney's voice. It gives me hope that we may yet navigate our beautiful girl through her dangerous adolescence to the other side - wiser, older, more self-reflective, full of ideas, and alive.

**Richard Roxburgh, Actor**

## Our approach

### Key priorities

This plan has six key priorities. Collectively they aim to optimise Sydney's strengths, address its most pressing challenges and refocus the City of Sydney's role in building a distinctive and vibrant city:

**Precinct distinctiveness and creativity in the public domain**

**New avenues for creative participation**

**Sector sustainability: surviving and thriving**

**Improving access, creating markets**

**Sharing knowledge**

**Global engagement**

### Action areas

The City has devised a series of actions for each priority covering five areas in which the City has leadership capabilities and powers that can be enlisted to help meet the objectives. New and existing commitments are identified in the table in each section.

In accord with the policy, particular care has been taken to ensure that the City dedicates appropriate resources to its 'enabling' role. The City defines 'enabling' as the act of identifying, supporting or harnessing the existing nature of the city's cultural life, rather than attempting to direct it towards planned outcomes.

As an enabler the City will assist the creative sector and the broader public to achieve self-identified or organically developed cultural goals by:

- Providing support in navigating the regulatory and approval process
- Working to streamline or remove regulatory barriers
- Providing training and advice, and offering seed funding for testing ideas.

In an enabling environment the City focuses resources on projects and strategies that allow artists and creative practitioners to maintain their independence, flexibility and ability to take risks.

### Strategic initiatives

The City can develop and deliver specific, targeted initiatives or programs which it delivers or contracts others to deliver. In the past these have included Cultural Ribbon planning, the Oxford Street creative spaces program, food trucks pilot, public art initiatives and laneway activations.

### Grant support

The City can provide cash or in-kind support to third parties to enable activities run by others in Sydney. At present it provides grants for temporary projects, and operational funding for major festivals. Most grants are channelled through an annual Cultural Grants Program, although some grants and sponsorships are determined by Council on a case-by-case basis. In-kind support includes accommodation grants which provide long-term space for 73 non-profit cultural and community organisations; free or affordable access to the city's town halls, community centres and other spaces; and flagpole-hire fee waivers.

### Changes to existing City programs, services and events

The City can make changes to its services and programs to deliver particular cultural results.

These might include changes to the operations or functions of services like libraries (e.g. the facilities and programs offered, operating hours), its cleansing and waste vehicles (e.g. displaying Australian poems on the transport fleet during Sydney Writers' Festival); or its events (e.g. changing the operations or focus of events including Sydney New Year's Eve, Art & About, Chinese New Year and Christmas).

### Changes to City regulatory processes and planning systems

The City can make changes to existing regulatory processes and planning systems, its services and programs, to address any systemic barriers or 'red tape' that inhibits creative initiative. This could include, for example, developing a pre-lodgement or advisory process involving building approval, planning, health and building, and cultural staff to support the creation of non-traditional and temporary live-music and performance venues. It can also orient its planning systems to anticipate and plan for future cultural needs, including infrastructure and transport that connects cultural precincts.

### Infrastructure

The City's property portfolio and infrastructure assets can be used effectively to support its cultural goals. Cultural infrastructure can be defined across five areas as follows:

- 1 Cultural infrastructure for 'active' participation for the public (such as spaces with resources and facilities for active making, doing, skill-sharing)
- 2 Cultural infrastructure for professional creative practice and artform development (such as rehearsal rooms, artist studios)
- 3 Spaces for creative enterprise including retail
- 4 Cultural 'venues' and infrastructure for audiences or spectatorship (such as a lyric theatre, cinemateque, Indigenous cultural centre, artist-run gallery or exhibition space)
- 5 Spaces for temporary, unplanned or 'special event' cultural use in the public domain (including parks, roads, built form).

### Advocacy, facilitation and coordination

The City can take a leadership role in advocating legislative or policy change at state and federal government levels, encouraging inter-agency engagement, and promoting sector networking.

This could include advocating to the Office of Liquor, Gaming and Racing, the NSW Police or the Small Business Commissioner for changes to legislation or regulations that affect live music activities. It could also include partnerships with other local government agencies in NSW or throughout Australia to meet shared sector challenges, or the development of tripartite agreements with Arts NSW for organisations that are co-funded.

**Previously announced commitments are included** in addition to the proposed priority actions as many of the City's existing operational and financial commitments will contribute to achieving the directions set out in this plan. Relevant actions from the recently endorsed Live Music and Performance Action Plan are included in this section.

### Measurement and evaluation

The Urban Institute's Arts and Culture Indicators Project (ACIP) in the United States has conducted longitudinal research measuring the cultural experiences and services that the public most values in their local community, as a way of ensuring cultural policy considers not only supply-side sector interests but also the broader community it serves. Its basic premises are (a) that a healthy place to live includes the presence of arts and culture, and opportunities for creative expression; (b) that arts, culture, and creative expression are important determinants of how communities fare, and by extension, (c) that a full understanding of American communities is inherently impossible without including these important perspectives<sup>1</sup>.

ACIP has also developed a measurement framework that delineates four domains of inquiry to help capture cultural activity and its role in communities. The first three of these (the presence of opportunities to participate; participation in its multiple dimensions; support systems for cultural participation) are appropriate for indicator measurement and make possible a more comprehensive understanding of impacts of arts and culture (the fourth domain).

While it is important to include a reliable and quantifiable economic evaluation of cultural investments, it is equally important to understand the intrinsic value of the arts and cultural expression to society, and to include the social impact in evaluations. This approach accords with the goals of the NSW Government's NSW 2021 State Plan, including Goal 24 to 'build supportive connections between community members using sport, recreation and cultural activities, (and) events...'

The City will develop a measurement framework based on ACIP's work to guide the development of its strategic priorities. Individual plans for evaluation and measurement of the actions in this plan are contained in each section.

### How we selected the actions

The actions in this plan have been informed by the issues most commonly raised during the consultation process; the statistical data and information on cultural trends in the *Creative City Discussion Paper*; areas where the City has particular expertise, relationships and resources; and consideration of the City's wider agenda, including major infrastructure commitments that have cultural effects (such as the George Street revitalisation and light rail, and urban renewal at Green Square).



Artist Impression: Green Square library  
Stewart Hollenstein and the City of Sydney

# Strategic framework



Photo credits: (Top) Sydney New Year's Eve 2010 / Image: Peter Murphy (Middle) Sydney Writers' Festival 2012 / Image: Prudence Upton (Bottom) Oxford Street Creative Program 2012 / Image: Jamie Williams



**STRATEGIC  
PRIORITY**

**1**

**PRECINCT DISTINCTIVENESS  
AND CREATIVITY IN THE  
PUBLIC DOMAIN**

BEAMS Festival / Image: Dan Gray





Art & About Sydney 2009 / Image: Jamie Williams

## What you said

### Building distinctive creative precincts

The community wants to see creative expression amplify the unique characteristics of its key precincts, and throughout the city and its villages. *The Creative City Discussion Paper* talked about how the global movement of ‘creative placemaking’ is shaping both the physical and social character of precincts, often using arts and cultural activity as a catalyst for community engagement. Creative places bring together a range of stakeholders to animate public and private spaces, revitalise streetscapes, improve local business viability and public safety, and bring diverse people together to celebrate, inspire and be inspired.<sup>2</sup> Embedding culture and creativity in our urban environment can catalyse change – as seen in many revitalisation efforts locally and internationally – and create distinctive experiences that offer significant benefits to our communities.

Community responses to this idea acknowledged that each area’s distinctive character arises from the local demographics, geography, history, built environment, business mix and traditions. These can be source material for creative interpretations of each area’s story. It was also suggested that a ‘cultural creative jigsaw’,<sup>3</sup> supporting the city of villages, should be created across the City of Sydney, with each neighbourhood having a unique identity and local feel, as well as connection to the whole.

Many respondents felt the local identity of each village could be celebrated with activities spanning a range of art forms. Temporary events could incorporate music, dance, food and local stories. Semi-permanent fixtures could include profiles of celebrated local personalities on footpath pavers, acknowledgement of sites of famous buildings, murals on ‘dead’ walls, installations, pieces

of art to mark the gateways between precincts, and the inclusion of stories from the precincts on websites and apps. It was also proposed that ‘local digital-history speaking walls similar to those in Copenhagen<sup>4</sup> could be created for each area to provide locals with the opportunity to record their oral histories and give firsthand accounts of their area. These would become a growing memory bank telling the story of the place, highlighting local characters, local stories and reinforcing the area’s unique personality.

The community also called for more frequent street closures and a pedestrianised environment that would help support local retailers, markets and festival events.<sup>5</sup> The value that the community places on opportunities to close main streets to traffic and liberate the city for pedestrians was constantly emphasised, as it was felt that removing cars for a day or night makes it ‘exciting to walk down and take over the streets’.<sup>6</sup> There were also calls for ‘more promotion of urban walking tours’.<sup>7</sup>

The potential of Sydney’s major festivals to contribute to this direction is evident. One submission described a Sydney Fringe Festival in September 2010, which was centred on Newtown:

*“We stopped in front of a house where a poet recited his memories of living in that particular share house back in his student days, walked to the next stop where a local guitarist serenaded us from his balcony, went down a back alley where a couple of performance artists did a routine on some fire stairs, and moved on to watch a locally made short film projected on the side of a building from a projector mounted on a custom made bicycle tray. The tour ended down at a small park near Erskineville station where people danced to music coming from wheelie bins fitted with speakers, which had accompanied us for the entire journey. As we roamed the streets, the crowd grew larger and larger as we attracted new followers who were*

“... As we roamed the streets, the crowd grew larger and larger as we attracted new followers who were interested in finding out what was happening...”

Sydney Your Say Open Forum

*interested in finding out what was happening. The whole event was free, involved local artists and performers, and educated attendees about the local area and its people.”<sup>8</sup>*

The writer suggested that something similar could take place in each local area using vacant spaces or re-imagining the built form of each village. One commentator suggested that:

*“a rundown area could be turned into an open canvas for local and international artists to create commissioned artworks similar to projects in Miami. Every wall and sidewalk was utilised”.<sup>9</sup>*

There was a call to rethink existing local village festivals, so that each better represents the unique qualities of its area. Events that particularly connect to the characteristics of the local community were suggested, such as local ‘creative minds’ appointed to the role of ‘curator’ for each of the villages for a specified time. Another submission proposed an annual ‘town hall open day’ across Sydney, including a series of free concerts for the local community, enabling them to experience their beautiful town halls.<sup>10</sup>

One respondent considered how the future stories of our city will be born. She recommended that the City award a grant to a writer each year, with access to a workspace in which to write something to celebrate life in the Sydney area and to ‘raise consciousness of cities as the creative core of society’.<sup>11</sup> The resultant work could then be published by the City as part of an ongoing series.

### Increasing creative expression in the public realm

Linked to distinctive precincts is a broad appeal for creativity to be more frequent and visible in public spaces. More than 33 per cent of public participants in the City’s consultation and engagement activities felt this was a key priority, accompanied by a range of both simple and sophisticated ideas about how this could be accomplished.

Specific ideas included permanent and temporary activity through street art, sculpture, murals, graffiti, digital-history walls, water features, green spaces, live music, dance, film and writing. A consistent theme was bringing creative ‘life’ to the many ‘dead’ walls of multistorey buildings in the city centre. Suggestions included better use of projection technology and examples of large-scale artworks that cover the entire side of multistorey buildings in Portugal and Spain.<sup>12</sup> More commissioned art by well-known artists was proposed, as well as space for emerging artists to freely express themselves.<sup>13</sup> Many felt that some art could be created in public and opportunities for the community to participate as co-creators should be optimised:

*“The democratisation of content creation, enabled by digital technologies, provides the framework for citizens to contribute to the city’s cultural expression... Central to this process is the notion that art is for everybody – and everybody can also be part of making art. Allowing audiences to collaborate in the creative process, to learn and celebrate the work of artists is crucial. Engagement is ultimately about being involved, being able to take part – but in its highest form it’s about commitment and ownership.”<sup>14</sup>*

**“I want to be regularly surprised in a city that is so familiar. Unique events in unlikely places... bands in train carriages, rooftop cinemas, nights where museums stay open until 2am, bars in underground tunnels, permanent table tennis tables in the parks, a former airport turned into a city park with community vegetable gardens (runway still intact), Sunday afternoon open mic karaoke sessions in front of an audience of thousands (if you dare)...”**

Sydney Your Say Open Forum

‘Spontaneous’, ‘hidden’ and ‘unusual’ were terms frequently used by respondents when suggesting the kinds of creative projects that could make life in the city more interesting.<sup>15</sup> There was a call for the City of Sydney to make it easier to do ‘strange’ things, find things in ‘unusual’ places and make life more interesting through ‘serendipity, surprise and playfulness’.<sup>16</sup>

*“I want to be regularly surprised in a city that is so familiar. Unique events in unlikely places... bands in train carriages, rooftop cinemas, nights where museums stay open until 2am, bars in underground tunnels, permanent table-tennis tables in the parks, a former airport turned into a city park with community vegetable gardens (runway still intact), Sunday afternoon open mic karaoke sessions in front of an audience of thousands (if you dare)...”<sup>17</sup>*

It was suggested that hidden artworks and sculptures could be developed – the birdcages of the *Forgotten Songs* artwork in Angel Place was frequently mentioned – with a ‘secret’ art trail proposed, allowing locals and tourists to go on a journey of discovery throughout the city. Sydney’s multicultural diversity was also mentioned<sup>18</sup> as something to be celebrated more visibly.<sup>19</sup>

Many opportunities to enhance the rooftops of Sydney were proposed, including green spaces, community gardens, bars, hot tubs, cinemas and astronomy observatories.<sup>20</sup>

There was strong interest in seeing the history, people and stories of our city built into the public domain. This could include the stories of the buildings and streets told in more creative ways than traditional approaches:<sup>21</sup>

*“We would like to propose a new vision for the way history can be communicated and to engage varied audiences...collaborating with different artforms and embracing digital technologies”<sup>22</sup>*

This would provide opportunities for Sydney’s digital-media artists to create content for the public domain, potentially using the City’s archival and oral history collections.

### Festivals and events

Many of Sydney’s outdoor events are seen as making a positive contribution to Sydney, taking advantage of the warm climate, natural features and architectural characteristics.<sup>23</sup> The organisation and delivery of large events are thought to be real strengths of the city, and there was overwhelming support for their continuation.<sup>24</sup> Support for Sydney’s major festivals and events was also strongly articulated in the earlier 2007 community consultation for Sustainable Sydney 2030. There was also appreciation for the number and diversity of events and festivals offered.

Informal experiences (pedestrianised environments and casual opportunities to interact) are highly valued aspects of our major festivals events. For example, ‘being able to attend after hours when it suits’, and in a variety of outdoor and impromptu locations such as laneways.<sup>25</sup> The closing of the Harbour Bridge for Breakfast on the Bridge, and Sydney Living Museum’s biannual Sydney Open event, were also mentioned as prized activities because they are ‘something that you usually do not get to do’.<sup>26</sup>

A number of participants called for more food festivals, for example a regular South East Asian night food market as in Bangkok, and local markets like Melbourne’s Victoria Markets.

The events and festivals were praised for the unusual opportunities they create but there was also consistent feedback that Sydney is in danger of over-reliance on these activities. Evidence of everyday creative interventions and outdoor initiatives will enhance Sydney’s year-round offer.

### Cultural Policy



Jubilee Park Playground launch | Image: Jamie Williams

*“Sydney is a city of festivals rather than long-standing experiences. A better balance is needed.”<sup>27</sup>*

Many felt there was not enough focus on smaller, niche events that may not attract a huge audience. Many participants wanted to be able to experience arts and culture as part of their everyday lives, rather than just on ‘big occasions’.<sup>28</sup>

*“I think the large events that seem to be the focus of most government arts projects aren’t the way to go, small art focused spaces that cater to their customers and the diversity that creates is the way to go.”<sup>29</sup>*

### Creativity and public art

Sydney’s growing focus on public art was recognised. The City of Sydney’s City Art program plus events like Vivid, Art & About, and Sculpture by the Sea, are described as successfully drawing the public to art outdoors.<sup>30</sup> These initiatives are seen to have stimulated community engagement with public art across Sydney.

Some feel there is a lack of diversity in public art and call for more varied and unusual public art, such as of handmade art, poetry, writing and live-music events.<sup>31</sup> It was also frequently suggested that the city ‘needs to be more colourful’. Many people, including the children of Crown Street Public School, wanted to bring back the rainbow crossing,<sup>32</sup> and Reko Rennie’s Oxford St artwork *Always Was, Always Will Be* was celebrated by many for this reason. Others emphasised the value of public art that invites active engagement not just passive appreciation.

*“Chicago’s Millennium Park has transformed that part of the city into a vibrant, contemporary space where art, play, landscapes and collections collide. Visitors are deeply engaged in the space – children clamour on artwork, a changing program of outdoor exhibitions transforms the outdoor spaces and hundreds of free cultural activities provide access to a vast array of audiences. Artistic interventions reflect the city’s citizens and their concerns.”<sup>33</sup>*

There was a strong call by many participants, including the children at Crown Street Public School, for more street art (both permanent and temporary) and legal walls for graffiti and murals which artists could repaint every few months.<sup>34</sup>



Super Critical Mass at Carriageworks, 2008 / Image: Dominik Krupinski

The community wanted more Aboriginal art and sculpture in public places. They also wanted current Aboriginal art to be restored and heritage protected 'so visitors to Sydney can experience an authentic slice of the history of Sydney's urban Aboriginal art'.<sup>35</sup>

The community saw many opportunities for ageing, unused spaces in the public realm to be enlivened by the work of artists. They also put forward ideas, for example competitions and voting, to connect the artistic process to the community:

*"There are so many opportunities for art to be placed in small unused areas – turn concrete pillars of roadways into art. The community could nominate an area of any size that is boring and once the spots are identified, you could have artists apply to have that space as their canvas... Having creative spaces everywhere will make this city more enjoyable."*<sup>36</sup>

Other proposals to use the built form and infrastructure of the city as creative canvases involved using our transport systems, given the volume of people who engage with transport spaces and hardware daily. Suggestions included art on public transport tickets, and on the instep of stairways in stations. One respondent suggested the City and NSW Government could invite 10 of Sydney's most interesting painters to design a ferry, with the community and visitors voting on their favourite designs.<sup>37</sup>

Some suggested that there should be more art works created in public, so that the community can see the creative process in action. Ideas included a 'visual artist in the foyer of Customs House, a video-game designer in Hyde Park or a painter in the foyer of the AMP'.<sup>38</sup> The perspex viewing window created during the restoration of Sydney Town Hall was a popular example of this idea and one that could be more frequent throughout Sydney.

As well as support for busking, other submissions called for more live music in public places which would provide bands with exposure and confidence in practicing, and bring life to the streets.

*"We could nominate street areas throughout the city that can host 'pop-up bands'. Perhaps it could be managed online via an app/website for booking times etc. and that way there will be all sorts of music playing around the city throughout the day."*<sup>39</sup>

A few submissions indicated opportunities for the City to support live music in outdoor spaces at lunchtime by designating a special site for each type of music:

*"...for example, students from the Conservatorium of Music playing classical music in the Botanic Gardens; jazz in a corner of Hyde Park; singers on the forecourt of the Opera House; or big-band music at Circular Quay or the Customs House Forecourt".*<sup>40</sup>

### Red tape

The most commonly cited barriers to fostering more frequent creative activity in the public realm is the red tape associated with activating outdoor spaces<sup>41</sup>:

*"...if [a producer of a large event] has difficulty with a projection on a building, can you imagine an artist trying to navigate that kind of stuff? And look there won't be any simple answers, but it [public art] is something that is increasingly going to become relevant in the public domain..."*<sup>42</sup>

There was a strong perception that unnecessary red tape surrounds outdoor events, public art, and other creative initiatives in the public domain. Many felt that only well-resourced organisations (large festivals, corporations or government agencies like the City of Sydney) have the resources to navigate the maze of development approval processes. This means only those artists chosen through a government selection

**"There are so many opportunities for art to be in small unused areas. I recommend running a Sydney art space competition, with the objectives for artists to partner with the community to identify 'dead' spots around our city. The community could nominate an area of any size that is boring and you could have artists apply to have that space as their canvas. Having creative spaces everywhere will make this city more enjoyable."**

Sydney Your Say Open Forum

process are able to make a creative contribution to the city's public space. Streamlining of regulatory processes and timeframes, and supporting creative workers through the approval process, are likely to increase the frequency of 'smaller', more varied and diverse artists and activities.

*"I would like to see more art initiatives from local artists, creative, clever and inspiring pieces that get people walking and exploring the city."*<sup>43</sup>

Many respondents felt that the City of Sydney, which manages and organises large-scale events and festivals extremely well, is well placed to help creative teams deliver independent creative initiatives. City staff could give advice, broker partnerships between community groups, liaise with other stakeholders, and make connections across the City and across all levels of government.

*"Creativity comes from our people, not our councils (as much as I love what City of Sydney have been doing so far!) So it is up to council to primarily do one thing - make it easier, or facilitate the initiatives that our local artists do make towards a cultural city."*<sup>44</sup>

### Multiple landowners

During its cultural policy consultation, the City looked into the barriers to activating creative initiatives to gain a better understanding of the experiences of outdoor event producers. The research identified a number of challenges, issues and barriers. While many producers focused on their experiences working with Council to produce events, quite a few had also worked with other landowners in the City of Sydney local government area. Participants reported mixed experiences. Managing the requirements of multiple landowners was particularly onerous and costly (involving lengthy liaison, a large volume of paperwork and payment of various fees, sometimes double payments), resulting in numerous modifications to their original ideas and budget overruns. While processes involving multiple landowners might be undertaken by corporates or public institutions, they were too onerous for smaller creative endeavours or those involving volunteers. Suggestions included streamlining processes between government agencies, along with centralised access to online information and resources, and online lodgement of applications.



City Art, Eora Journey Recognition in the Public Domain projects, curated by Hetti Perkins. Nicole Foreshew *born in darkness before dawn*, 2013 / Image: Paul Patterson

### Critical success factors

#### Creative villages

Researchers have found that creative precincts can offer tremendous benefits for urban neighbourhoods and communities,<sup>45</sup> including:

- Providing opportunities for expression
- Contributing to quality public space and placemaking
- Providing opportunities to build social capital and relationships
- Providing educational opportunities
- Facilitating connections within the neighbourhood, city and region
- Generating residential and commercial economic value.

Opportunities are lost when the cultural assets of neighbourhoods are under-recognised, insufficiently supported, or poorly incorporated into the existing cultural policy. Researchers recommend a coordinated and comprehensive approach to developing and managing cultural activities that affect neighbourhood cultural life, which includes:

- Designating responsibility for supporting neighbourhood cultural life, mapping of neighbourhood cultural offerings and infrastructure, identifying gaps and promoting current cultural assets.
- Ensuring cultural priorities are integrated into organisational decision-making, especially implementation of policies that affect cultural activity.

- Designating responsibility for bridging various components of the cultural sector, communicating cultural-sector priorities to other government agencies, and evaluating policy and programs to ensure they serve the cultural needs of city residents.

Assessments of the assets of creative precincts often underestimate the impact and presence of informal and commercial elements in the cultural ecosystem. For example, an analysis of metropolitan Philadelphia identified four times as many commercial cultural firms (ranging from music stores to arts and crafts galleries to dance schools) as non-profit cultural providers.<sup>46</sup> The informal sector also creates venues, performances and cultural opportunities.

The distinction between a non-profit sector producing ‘high art’ and a for-profit sector producing ‘mass entertainment’ is less relevant than the division between large vs. small organisations that cater to broad vs. niche markets.

Support for distinctive creative precincts should embrace the broadest spectrum of creative and cultural opportunities, including:

- Street festivals, community performances and events, and dance parties in private homes
- ‘Populist’ for-profit cultural firms, including music stores, dance academies, restaurants and bars
- Non-arts community-based organisations (both for-profit and non-profit) that provide cultural opportunities as part of their programs, including schools, churches, social service agencies, community and recreation centres.<sup>47</sup>

The City’s long-standing commitment to design excellence is also a means of creative expression in the urban environment. It establishes a framework whereby the City can help improve the quality of private development and

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Sydney Your Say Brilliant Ideas

its own urban design and public projects. Design of public spaces, our architecture and our building construction provide opportunities to be creative in the shaping, planning and building of our city’s ‘bricks and mortar’, not just in its day-to-day operations.

#### Cultural precincts

The City aims to recognise and encourage organic cultural activity throughout the city and support the emergence of creative clusters. Surry Hills, with its accumulation of creative start-ups, arts-training institutions, small theatres, music venues, cinemas, galleries, restaurants and bars, is an example of a cultural precinct that offers Sydneysiders a critical mass of interesting things to see and do, while simultaneously providing viable workspaces for creative teams in its warehouses and old manufacturing spaces. Many artists and creative collectives live in the area although gentrification is contributing to the gradual disappearance of many long-standing artists’ live-work spaces.

Aside from encouraging creativity and risk-taking at grassroots level, the City also has a role in helping the larger cultural institutions re-imagine the connection with their surroundings and how those spaces might evolve to meet the future needs of residents and visitors.

One of the most resonant actions arising from Sustainable Sydney 2030 is the Cultural Ribbon, a foreshore walk linking some of the City’s large cultural institutions. It hints at a future vision that will follow the foreshore from the Art Gallery of NSW to Barangaroo through a series of connected precincts that expand access to the public realm and invite the visitor into a series of complementary cultural and recreational activities. These activities, day and night, include opportunities for interactive experiences as well as passive enjoyment of the local setting. At its heart, the

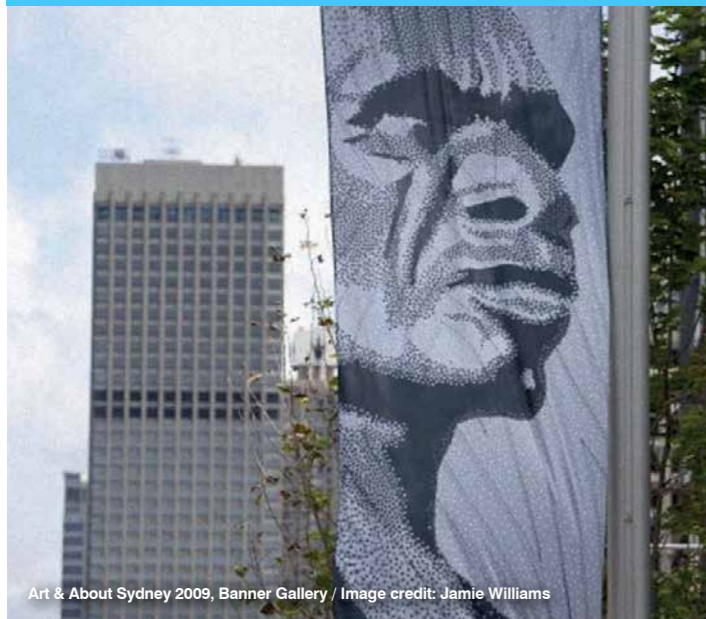
Cultural Ribbon fosters creative places, where connected precincts engage communities through a diversity of cultural experiences.

Piers 2/3 and 4/5 in Walsh Bay, the Art Gallery of NSW, the Powerhouse Museum of Applied Arts and Sciences, the State Library of NSW, the Sydney Opera House and the Australian Museum are integral parts of Sydney’s cultural infrastructure. All are surrounded by public spaces that could extend the work of the institutions with temporary activities and events, supported by amenities designed to extend the length of time that visitors spend in the area.

These projects offer opportunities to re-energise the city centre, contribute to public amenity, enhance the visitor experience near Sydney’s shoreline, and strengthen public awareness and engagement with the city’s history and heritage.

Issues for precinct development around major cultural institutions in the inner city include:

- Opportunities for new programming contexts and internal/external activity
- The relationship between ambitious architecture, and the need for human scale and amenity
- Connectivity to the city and accessible transport solutions
- Opportunities for new forms of public engagement, including interactive experiences, passive recreation and unplanned or informal uses of public space
- An appropriate business and retail mix including night and daytime offerings
- Wi-fi and digital connectivity
- Interpretation of the history and heritage of the sites.



Art & About Sydney 2009, Banner Gallery / Image credit: Jamie Williams

Over the next five years, aligned with its commitments to the transformation of George Street and Green Square, the City will work with the cultural institutions and the NSW Government to explore points of engagement with the City of Sydney in the development of Sydney's cultural precincts and infrastructure.

### Festivals

Festivals play a crucial role in Sydney. Their popularity is linked to aspects of the local psyche: the love of a big event, the opportunity for mass gatherings and celebration, communal expression of identity and solidarity, and a short-term discharge of energy. Festivals and major events mobilise our community and the media like almost no other aspect of our cultural life. In London's World Cities Culture Report, Sydney ranked higher than nine other cities in the number of festivals and major events hosted per head of population.<sup>48</sup> Unlike other forms of entertainment that can be experienced in solitude, a festival promises the thrill of a group of people experiencing something together. The number of new festivals in Sydney demonstrates that they have become a strategic channel for visitor growth, introducing new artists to Sydney audiences, providing new ways of experiencing the city's built form and outdoor environment, and showcasing Sydney's diversity, generosity and goodwill.

Outdoor activities are central to Sydney's expectations of its festivals as seen in the success of the new festival village in Hyde Park, the hub of readers and writers at Sydney Writers' Festival, the Chinese New Year parade and the pedestrian experiences of Vivid.

Sydney's festivals achieve many things, a number of which coincide with the City's priorities in this plan. Some provide opportunities to celebrate a shared sense of identity and solidarity (Yabun Festival, Sydney

Gay & Lesbian Mardi Gras, Greek Festival of Sydney). Some are inexorably connected to place and the unique characteristics of a geographic area (Kings Cross Festival, Chippendale's BEAMS Festival, Ultimo Science Festival). Others focus on a particular art form or theme (Sydney Film Festival, Festival of Dangerous Ideas, Sydney Comedy Festival, Imperial Panda). A number have multiple points of focus. Most use artists and creative expression in some form to engage audiences and communities, and all deliver a range of economic, social and cultural benefits.

The City routinely partners with the NSW Government to support major events and celebrations. The City also supports smaller festivals and events that usually offer opportunities for shared experiences on a smaller scale.

The City's contribution towards major festivals and events equalled nearly \$16 million in 2012–13. This figure grew in the following year with support provided to the 2013 Navy Centenary and Sydney Opera House's 40th birthday celebrations.

Measuring the collective and individual value of festivals to Sydney is critically important. Whereas the consultation process reinforced the community's love of Sydney's festivals and events on all scales, many respondents felt it was appropriate to refresh the focus on other aspects of Sydney's cultural life.

After consultation with relevant stakeholders, the City will review its approach to events, considering the quantum of the City's investment in festivals and major events. The City aims to better measure and articulate their social, economic and cultural contribution to Sydney, and the City's expectations in relation to those of other government agencies. It will also develop a clear methodology for assessing the role and value of place-based, or art-form-based festivals, as well as those that support and strengthen community identity.

## STRATEGIC PRIORITY 1 PRECINCT DISTINCTIVENESS AND CREATIVITY IN THE PUBLIC DOMAIN

# ACTIONS

### OUTCOMES

Creativity to be more frequent and visible in the city's public domain and its precincts through a critical mass of activity – large and small scale, temporary and permanent. Initiatives should amplify and explore the unique characteristics and histories of each village and reinvigorate urban spaces and infrastructure with creative imagination.

### GOALS

- Ensure initiatives that contribute to unique creative experiences and interventions in the public domain are supported and encouraged
- Support accessible cultural and creative experiences and events through year-round initiatives in partnership with artists, business and community stakeholders
- Facilitate public domain events, and continuous improvement of the event application and approvals processes, to enable ongoing opportunities for creative and innovative activity.

Strategic initiatives	Term		
	Short	Medium	Long
<b>Fostering Precinct Distinctiveness Actions</b>			
1.1 Map neighbourhood cultural activity and infrastructure, and plan for ways to serve neighbourhoods by identifying gaps and promoting current cultural assets.		X	
<b>Creativity in the Public Domain Actions</b>			
1.2 Based on the NYC Urban Canvas project and design competition, provide opportunities for artists and designers to create printed artwork for temporary protective structures and hoardings at construction sites.	X		
1.3 Initiate creative projects with the business community to support cultural and precinct vitality including extending and promoting the City's short-term creative spaces programs.	X		
1.4 Increase opportunities for street art and temporary commissioned murals on city walls in partnership with the community and business, and in accord with revisions to the <i>City's Street Art and Aerosol Art Guidelines</i> .	X		
1.5 Develop a strategic partnership with Sydney Harbour Foreshore Authority, Australia Council, Arts NSW and other NSW councils to enhance multicultural events in Tumbalong Park and other parts of inner-city Sydney.	X		

Grant support	Term		
	Short	Medium	Long
<b>Fostering Precinct Distinctiveness Actions</b>			
1.6 Set priorities within the Cultural Grants Program for creative activity that amplifies each precinct's distinctive histories, stories and contemporary characteristics. Funding will be conditional on evidence of partnerships, for example with businesses or individuals through crowd-sourcing platforms.	X		
1.7 Support village festivals and markets to ensure events include programming and business-mix principles that express the local characteristics of each area and connect with local stakeholders.	X		
<b>Creativity in the Public Domain Actions</b>			
1.8 Dedicate specific funding priorities in the Cultural Grants Program for activating the public realm with temporary creative initiatives that contribute to the inner city or village character and support precinct vitality and growth.	X		

Changes to existing City programs, services and events	Term		
	Short	Medium	Long
<b>Fostering Precinct Distinctiveness Actions</b>			
1.9 Expand the City's Art & About program to provide public domain activity year-round, in addition to the annual festival, and expand its financial and social impact by partnering with business and local communities. Art & About will continue to prioritise initiatives in which local, national and international artists are engaged to create work for the specific context of each village or city space.	X		
1.10 In partnership with relevant stakeholders, the City's history team will develop new programs to integrate the stories from Sydney's past into the public domain of each village through innovative use of the built form, working with historians, artists and digital technologies.	X		
1.11 Refresh the website and communication tools for City Art to better promote the City's existing and future public-art projects, and increase public awareness and engagement with these projects (i.e. City Art Walks).	X		

Changes to existing City programs, services and events (continued)	Term		
	Short	Medium	Long
<b>Creativity in the Public Domain Actions</b>			
1.12 Extend the Lawn Library initiative (trialled in Hyde Park during the 2014 Sydney Festival) to the City's larger library network by creating a presence in outdoor spaces in village parks and urban squares throughout the year.	X		
1.13 Develop design principles and guidelines to ensure high-quality event infrastructure for public spaces.		X	
1.14 Create information resources for the creative sector about processes to activate public spaces.	X		
1.15 Promote the City's commitment to design excellence to build awareness of creativity in the built form through education and enhanced communication channels.	X		

Changes to City regulatory processes and planning systems	Term		
	Short	Medium	Long
<b>Fostering Precinct Distinctiveness Actions</b>			
1.16 Develop the City's urban-planning function and capability to consider cultural precincts and infrastructure, and ensure the city is planned to protect and enhance its cultural layer.	X		
1.17 Develop a strategic lighting masterplan that maps the different layers of lighting in the city, including locations for special creative or aesthetic lighting projects, and the criteria for using unique lighting solutions for special places.			X
<b>Creativity in the Public Domain Actions</b>			
1.18 Develop coordinated, strategic placemaking plans for each village that integrate cultural, economic, social and environmental actions.		X	
1.19 Support an enabling culture for creative initiatives in the public domain through process improvements, including the development of unified systems for events across all City outdoor spaces.	X		
1.20 Provide detailed event infrastructure specifications for all future major developments in the City that link to the public realm (such as three-phase power, wi-fi, water, increased acoustic treatments for residential areas close to business and public spaces).	X		
1.21 Release updated Guidelines for Public Art in New Developments.	X		
1.22 Amend the City of Sydney's Hoardings and Scaffolding Policy to facilitate the use of hoardings as a creative canvas in Sydney's public domain.	X		

Infrastructure	Term		
	Short	Medium	Long
<b>Fostering Precinct Distinctiveness Actions</b>			
1.23 Review opportunities to expand locations for the temporary street furniture program (such as deck chairs in Sydney Square), into other city spaces.	X		

Advocacy	Term		
	Short	Medium	Long
<b>Creativity in the Public Domain Actions</b>			
1.24	Advocate the development of new, intergovernmental, event-approval systems and procedures between City of Sydney, Sydney Harbour Foreshore Authority, Roads and Maritime Services, and Office of Liquor, Gaming and Racing.		X
1.25	Advocate and support the development of an Art in Transit policy and program with Transport for NSW.		X
1.26	Advocate to the NSW Government for changes to the standard-instrument LEP to allow temporary event use at heritage-listed sites including Martin Place, Hyde Park and Paddington Reservoir Gardens.	X	

Previously announced commitments	Date endorsed	
<b>Fostering Precinct Distinctiveness Actions</b>		
1.27	Development of local village economies Action Plans.	December 2013
1.28	Trial reduction of outdoor dining usage fees in the City's precincts to encourage footway dining	December 2012
1.29	Integration of public art in the City's public domain improvement projects (e.g. Chinatown Public Domain upgrade, City Centre Transformation – including laneways and light rail for George Street, Green Square and individual capital works projects such as the upgrade of Heffron Hall).	Various
1.30	Culture-led revitalisation of the Oxford Street precinct including curated creative retailing, affordable creative spaces, cultural and community events, pop-up retail, public art, open studios and establishment of the Oxford Street Creative Precinct Network.	June 2011
1.31	Fostering a creative hub in William Street including work and studio space, creative retail and residential live-work spaces for creative practitioners.	February 2012
1.32	Development and launch of Sydney Culture Walks, a smartphone app presenting curated walking tours of historical sites and public art throughout the City's precincts.	April 2014
1.33	Develop the Cultural Ribbon Strategy and Implementation Plan.	Sustainable Sydney 2030
1.34	Installation of a permanent iconic artwork at Taylor Square to mark the 40th anniversary of the Sydney Gay and Lesbian Mardi Gras in 2018.	February 2014

Previously announced commitments (continued)	Date endorsed	
<b>Creativity in the Public Domain Actions</b>		
1.35	Dedicating \$20 million to public art, including place-based projects in George Street, and seven major public-art commissions that recognise and celebrate Aboriginal and Torres Strait Islander history, culture and contemporary expression (an Eora Journey Project).	Various
1.36	Establishment of the City's Events and Film Liaison Unit to support creative and cultural events on public land in the City's local government area.	2000
1.37	Encouraging the activation of rooftop spaces where it is appropriate and where amenity impacts can be mitigated.	February 2013
1.38	Commissioning of site-specific legacy artwork with the Biennale of Sydney (2014, 2016 and 2018) for permanent installation in the city.	August 2013
1.39	Ensuring that the hiring policies, prices, facilities and liquor-licensing options associated with City of Sydney-managed outdoor spaces are optimised to support the provision of live music and performance, across small and large scales.	December 2013
1.40	Undertaking a review of the City of Sydney Busking Policy to identify ways to simplify the process and provide opportunities to support and promote buskers to the general public, retail operators, land owners and event producers.	December 2013
1.41	Producing an annual events program including New Year's Eve, Chinese New Year, Christmas and Art & About that reflects the unique characteristics of the City's spaces and precincts.	Various
1.42	Commissioning a review of policy and process concerning murals, street art, graffiti and uncommissioned art, and creating a register of significant murals and study of street-art sites in the local government area.	December 2013
1.43	Develop an Events Strategy.	Sustainable Sydney 2030
1.44	The development of the Harbour Village North Public Domain Study including a works plan for a range of improvements at Observatory Hill (including the Observatory Hill Pathway project to improve pedestrian circulation) with an indicative budget over 10 years of \$18,000,000.)	2012
1.45	Conserving and maintaining 250 permanent works including monuments, sculptures, murals, mosaics, installations, new media works, fountains and monuments in accord with its 2007-17 Conservation Plan.	2007
1.46	Producing a Public Art Strategy, City Art including commitments to major art projects, Aboriginal and Torres Strait Islander art, temporary art, local and community art, and art in new developments.	May 2011

**Measurement approach and tools**

<b>Fostering Precinct Distinctiveness Actions</b>	
1.47	Include survey questions about precinct character and distinctiveness in the City's recurring residents survey.
<b>Creativity in the Public Domain Actions</b>	
1.48	Include survey questions about creativity in the public domain in the City's recurring Residents Survey.
1.49	Develop and pilot a new evaluation methodology to test community perceptions and value of public art commissions.
1.50	Review type and number of cultural activities in the public domain as part of enhanced corporate-reporting systems.
1.51	Support the City's 'enabling' activities through formal feedback channels including online surveys, targeted interviews and debriefing sessions and independent research.

# STRATEGIC PRIORITY

# 2

## NEW AVENUES FOR CREATIVE PARTICIPATION



Archival, Arena Ca/cetto, 2013, Paddington Reservoir Gardens / Image: Jamie Williams



“For years I looked for something that had all the facilities I needed, especially screen printing. I feel like my career path could have gone so differently if I’d had that support when I moved here from Canberra, like had a place that was community run so it was affordable for me to go to actually practice the things I learnt at uni.”

Etsy forum

### What you said

The desire to explore individual creativity is a basic human impulse, which is augmented by growing demand for services, facilities and programs that can help realise creative potential. The *Creative City Discussion Paper* noted that individual creative participation, defined as actively making and doing rather than watching and listening, has been rapidly growing over the past 10 years. Research commissioned by the City of Sydney, supported by Australian Bureau of Statistics data, indicates exponential growth and demand for programs, services and facilities that can support individual creative participation and skill development.

During the consultation process, the community called for increased opportunities for participatory activities, ranging from interactive outdoor events to creative opportunities for children. The process highlighted the challenges faced by the community in accessing services and training, facilities and equipment, and less formal ways to express their creativity.

The most pressing challenges are the shortfall in the number and range of programs, facilities and workshops relative to demand, particularly workshops for children; the lack of centralised, comprehensive information about opportunities for local skill development, classes and programs; the lack of affordable access to specialised equipment, and insufficient mechanisms that link creative activities to social and community networks.

Semi-professional ‘makers and doers’ expressed a desire to engage with other creative people, and access training and equipment. The trajectory between personal creative expression and creative start-up businesses is also becoming better understood. Supporting the ‘seedbeds of creativity’ within the general community

helps nurture a creative culture whereby artistic risk and experimentation is normalised, and the number and value of creative enterprise in Sydney might also flourish.

### Lack of centralised information

As there is no reliable, centralised information source for those wanting to participate in artistic pursuits in Sydney there were calls for a web portal or online service that could provide searchable information on the participatory arts and cultural activities available locally.

*“People could submit the creative stuff they were doing to this website and it would go up, like an events list or a calendar, and then you could search for the type of creative thing that you’re into, like ‘I want to join a choir’ or ‘I want to join a knitting circle.’”<sup>49</sup>*

A few respondents were already part of creative communities but agreed it was hard to find out that these communities exist, as well as the activities, resources and programs on offer.

*“I constantly find myself wishing that our attitudes and our relationships were more like the ones I find when I go to Melbourne, like everyone kind of supporting each other, helping each other, everyone seems to be friends, whereas here I feel like people are producing this great stuff but I think it’s quite disparate and I often feel quite isolated.”<sup>50</sup>*

### Access to facilities and equipment

Non-professional or semi-professional creative producers called for affordable wet-dry spaces with equipment for visual arts and handmade products, (including facilities for jewellery making, ceramics, life drawing, silk screening and screen printing, textile design, linocut and print making, and digital photography), as well as spaces for performance or physical activity (such as dance or circus skill classes).



Ultimo Public School / Image: City of Sydney

These spaces and facilities provide opportunities for skill development, training, workshops and access points for early-career creative experimentation. Demand for these spaces in our area, including the City-run Pine Street Creative Arts Centre, significantly outstrips supply, which is consistent with growing trends in creative participation throughout Australia resulting in capacity classes and lengthy waitlists.

*“For years I looked for something that had all the facilities I needed, especially screen printing. I feel like my career path could have gone so differently if I’d had that support when I moved here from Canberra, like had a place that was community run so it was affordable for me to go to actually practice the things I learnt at uni.”<sup>51</sup>*

Aside from the lack of specialised equipment, submissions also referred to the importance of accessing portable, small-scale resources:

*“If someone does have an amazing overlocker that they have in Newtown in their house that I could borrow for an hour and drop back off when I’m done? Things like even a machinery library of sorts.”<sup>52</sup>*

This highlights that there may not be a great awareness of existing equipment-share platforms like [FriendsWithThings.com.au](http://FriendsWithThings.com.au) and [OpenShed.com.au](http://OpenShed.com.au).

Other forms of participation were also included in the *Creative City Discussion Paper*, including a proposal for a ‘musical instrument lending service’ operated through the City’s libraries. One library worker recommended a music facility in a City of Sydney library to comprise online resources and equipment, books, scores, magazines, CDs and vinyl.<sup>53</sup> A practice piano (with headphones) was proposed, as well as practice rooms for other instruments, and composing and open-access recording

facilities. The History Council of New South Wales noted the increase in family history research as a personal hobby, and that genealogy is enabling people to trace their connection to the city.<sup>54</sup>

### Accessible studios and workshop space

The importance of encouraging new avenues for creative participation for people with disability and their carers was highlighted by respondents, including a suggestion that accessible studios and workshop space be developed in areas with higher rates of social isolation or disability such as Redfern and Waterloo, and in new developments like Green Square.

### Participatory events

Some community members and creative practitioners feel there is significant demand for festivals or events to expand participatory experiences, such as an event purely for dance, or one for young people. Ausdance NSW suggested ‘animating the city’ by bringing dance out of the theatre and to the public with interactive dance events, possibly in Martin Place, the Botanic Gardens or the new Green Square area.

A number of submissions suggested opportunities for the public to try different styles of dancing in parks and public spaces. Some referenced San Francisco’s long-standing ‘Lindy in the Park’. Others suggested ‘Restaurant Day’ as a festival-style initiative that started in Helsinki and has gained popularity throughout Europe. It offers the chance for any citizen to open a restaurant for a day – in a private home, a park, a pop-up or even the boot of a car.



Oxford Street Cultural and Creative Spaces, Scale Architecture / Image: Jamie Williams

**“We need more programs for children to explore their creativeness and express that through different mediums.”**

Sydney Your Say Brilliant Ideas

### Cost of participation

Many community members were interested in accessing free or low-cost participatory opportunities including free theatre workshops,<sup>55</sup> life drawing classes,<sup>56</sup> entrepreneurial workshops about seed funding,<sup>57</sup> astronomy workshops,<sup>58</sup> free permanent easels in public places<sup>59</sup> and free smart phone video-making workshops.<sup>60</sup>

Other ideas centred on participating in informal events, establishing meeting places to share creative ideas (such as free forums or storytelling events), establishing a physical space for creative workers to meet, and interactive or educational ‘showcase’ style ‘maker’ activities (such as markets or interactive stalls).

### Participation by children and young people

It was suggested that there should be more high-quality participatory programs for children and young people through specific arts programs outside schools. Those that currently exist (e.g. Pine Street school holiday workshops and Archikidz’ introduction to architecture) sell out in minutes.

*“We need more programs for children to explore their creativeness and express that through different mediums.”<sup>61</sup>*

There was also a proposal that the City of Sydney provide a dedicated space and arts program for young adults aged 10 to 18 years in Surry Hills, East Redfern and Moore Park Village area where there is a perceived lack of affordable creative services and options for early teens and young adults.<sup>62</sup>

Inter-generational projects involving artists and community members of different ages, from 7 to 70 years old, were also proposed.<sup>63</sup>

### Critical success factors

It is evident Sydney needs to increase the number of custom-built environments for creative practice (such as Pine Street Creative Arts Centre). The City has already committed to a new community creative hub as part of the redevelopment of Green Square to open in 2018. There are also opportunities to unlock the assets that already exist in the city. One respondent described a small screen-printing business in St Peters that has offered access to the equipment when it is not in use. Other cultural organisations have indicated interest in using their infrastructure to develop new channels for participation.

More affordable and accessible participatory activities across the existing cultural offering (e.g. events, festivals and public programs) will enhance the community’s opportunities to participate in the creative life of the city. The City can add opportunities for participation into its own programs (through its community centres, libraries and events) while ensuring its libraries and other spaces retain quiet spaces for study, research and writing.

There is consistent international evidence that social capital is developed through encouraging creative participation in the community, and that creative micro-businesses using online channels are starting to realise their economic potential. A more localised measurement framework will support future planning and investment in this area. Goal 24 of the NSW Government’s *NSW 2021* plan commits to ‘build supportive connections between community members using sport, recreation and cultural activities, events, facilities and venues’. The City hopes to work with the NSW Government to develop a measurement framework for our joint efforts in this area.

## STRATEGIC PRIORITY 2 NEW AVENUES FOR CREATIVE PARTICIPATION

# ACTIONS

### OUTCOMES

A city that supports and encourages individual creative expression by ensuring opportunities are visible, accessible and sustainable.

### GOALS

- Meet latent community demand for consistent, affordable, high-quality skill development and creative participation programs, especially visual arts and craft-based practice.
- Support access to shared workspace, tools and equipment that support creative expression and experimentation by the public.
- Ensure opportunities for creative participation are based on sustainable financial models.

Strategic initiatives		Term		
		Short	Medium	Long
<b>Actions</b>				
2.1	Develop strategic partnerships with key cultural institutions, business and/or tertiary education partners to build sustainable long-term, creative skill development opportunities for the public, including children.	X		
2.2	Investigate opportunities to work with tertiary education or other relevant partners to provide casual or membership-based access to creative space and equipment.		X	
2.3	Promote existing collaborative consumption schemes to encourage exchange of appropriate hardware and tools for creative activity.	X		
2.4	Support collaborative consumption schemes for access to musical instruments for eligible City residents in partnership with an industry peak body or appropriate music organisation, and NSW Department of Education & Communities.	X		
2.5	Provide centralised information on participatory opportunities, including accessibility information, through the City's Creative City and Pine Street Creative Arts Centre web portals, and through City partner websites.		X	

Grant support		Term		
		Short	Medium	Long
<b>Actions</b>				
2.6	Set priorities within the Cultural Grants Program to support strategically relevant creative initiatives that provide opportunities for community participation.	X		

Changes to existing City assets, programs and services		Term		
		Short	Medium	Long
<b>Actions</b>				
2.7	Review current business and operating models for Pine Street Creative Arts Centre to improve scalability across the City and develop options for open-access membership programs and services.	X		
2.8	Review other City-run creative programs in the City's community venues to assess demand trends, programming mix, operational models, and capital purchases or fitouts required to increase opportunities for creative learning and skill development by the public, including people with disability.	X		
2.9	Investigate soundproof practice-rooms within community centres including purchase and installation of tuned pianos and storage areas.		X	

Infrastructure		Term		
		Short	Medium	Long
<b>Actions</b>				
2.10	Investigate opportunities for the creation of a dedicated large-scale workshop space to foster active community participation in major cultural events such as Chinese New Year and Sydney Gay and Lesbian Mardi Gras and support access to small-scale industrial equipment for start-up creative enterprise.	X		

Advocacy		Term		
		Short	Medium	Long
<b>Actions</b>				
2.11	Advocate the inclusion of soundproof music practice-rooms in high-density housing developments.	X		
2.12	Propose the joint development of localised evaluation methodologies to the NSW Government in support of Goal 24, NSW 2021 to build 'supportive connections between community members using...cultural activities, events, facilities and venues'.	X		

Previously announced commitments		Date endorsed
<b>Actions</b>		
2.13	Development of new participatory Creative Arts Centre (based on Pine Street model) at Green Square, to be opened in 2018.	July 2013
2.14	Ensure at least six City of Sydney hireable community facilities are promoted to local schools and young people as being available at no charge to students and at nominated times out of school hours for music and performance rehearsal.	December 2013

Measurement approach and tools	
2.15	The City will include questions about community opportunities to participate in creative activities, programs and initiatives in its recurring residents survey.
2.16	The City will make major funding support for public participation initiatives conditional on qualitative and quantitative data, including participant numbers and evidence of unmet demand to help identify community trends.
2.17	The City will track and report on growth in creative participation in programs offered by its services and facilities (including Pine Street Creative Arts Centre, community centres and the library network) and in new programs supported by the City.
2.18	The City will support process improvements through the establishment of formal feedback channels including online surveys and independent research to ensure services are measuring community demand for creative activities and developing programs and services.

# STRATEGIC PRIORITY | 3

## SECTOR SUSTAINABILITY: SURVIVING AND THRIVING



The Eat In / Image: Damien Butler



Drag performance at Sydney Opera House with Amelia Airhead 2011  
Image: www.petezimagez.com.au

### What you said

The *Creative City Discussion Paper* highlighted the breadth and impact of the city's creative ecology. Bringing together artists, institutions and enterprise, the contribution of the cultural and creative industries to the economy is recognised as significant and growing. The paper highlighted the major challenges previously identified by the sector, including access to affordable space; access to networks, mentoring and training; cost of prototyping, and investment and funding opportunities.

These challenges were reinforced through this consultation process. The key challenge continues to be access to space: affordable places for artists and creative workers to live; affordable spaces to work and develop their art-form practice; and sustainable spaces for artists and creative teams to showcase their work – in galleries, theatres, cross-disciplinary, flexible spaces, or in non-traditional environments and the public domain. The National Association of Visual Arts expressed widespread sector feedback:

*"The issues of ease of access to space, freedom in its use and security of tenure are critical to ensuring that artists are enabled to offer their creativity to the community in optimal circumstances."*<sup>64</sup>

Other challenges were access to and awareness of training, mentorships and business advice; access to business and creative networks; and access to equipment and infrastructure that can facilitate art-form practice. Ausdance NSW suggested making Sydney a viable city for an artist to live and work through providing training opportunities; support to make work; affordable spaces for creating or rehearsing work; venues that commission, present and program activities; and more managing and producing mechanisms.<sup>65</sup>

### Affordable housing

Artists who contribute to the creative vibrancy of Sydney find it difficult to afford to live here. Sydney was consistently described as an expensive place to live, especially for artists, with many examples of artists forced to move away from the inner city.

*"Emerging artists, musicians, designers, innovators are getting priced out of the Sydney city, its inner suburbs and, increasingly, the inner west. It is prohibitively expensive. Rent is high. Cost of living is high. We all have to eat."*<sup>66</sup>

Many stakeholders supported the suggestions in the discussion paper that artists have access to affordable rental housing and the need for subsidised studio and living space in the city for artists. The City of Sydney was praised for 'opening up new, affordable work and living spaces for artists on William Streets and Oxford Streets'<sup>67</sup> but this needs to be scaled up to ensure creative workers can continue to live and work in Sydney.

*"There should be residences built or created for artists from all forms to live for a year or two in the city (for free or for a discounted rent). These artists being from disciplines such as visual, writing, actors, performance based, film makers, etc... and not just being beginners but also mid-career or established. It's really important for the creative soul of Sydney that the city can be reflected and represented by artists living in and amongst the city itself."*<sup>68</sup>

Stakeholders also suggested that existing communities of artists should be protected or emerging communities fostered. Beijing's 798 and Shanghai's 50 Moganshan Road were mentioned as international examples of vibrant areas that house artists working at grassroots activity.

**"Emerging artists, musicians, designers, innovators are getting priced out of the Sydney City, its inner suburbs and, increasingly, the inner west. It is prohibitively expensive. Rent is high. Cost of living is high. We all have to eat."**

Sydney Your Say Open Forum

It was well known that some of the great international cities have dedicated housing space for artists. New York has rent-controlled spaces to ensure low-income residents, including artists, can afford to live in the city. Another submission proposed a cooperative housing project for students majoring in fine arts and design.<sup>69</sup>

The City of Sydney's Affordable Rental Housing Strategy (ARHS) has adopted a suite of planning, partnership, financial and advocacy actions that will improve the supply of affordable rental housing, and protection of social and low-cost rental accommodation. Through activities such as offering land, site-specific changes to planning controls, and negotiating benefits on major development sites, the ARHS estimates that the City has the potential to deliver around 2,900 affordable rental dwellings.

### Exhibition and performance spaces

A key theme of the sector feedback (and the parallel development of the Live Music and Performance Action Plan) is the shortfall in venues, both performance and exhibition spaces. It was suggested that many of the vacant buildings in the city could be used for arts and cultural activities, particularly for emerging artists to showcase their work.<sup>70</sup>

There were calls for more formal performance spaces that include a stage, lighting, a bar, and seats; as well as more informal venues such as empty shop fronts (Parramatta Road and Oxford Street were mentioned), libraries and other public buildings, or even commercial properties after hours.<sup>71</sup> More affordable exhibition space is also needed, with The Concourse's Art Space in Chatswood cited as an example.<sup>72</sup>

It was proposed that spaces be made available on both a permanent long-term basis and as temporary pop-up venues. While the creative interventions and accommodation grants made by the City with its own properties were recognised, it was suggested that the City could also identify privately owned spaces and engage with relevant parties to develop them as creative venues and help to make them legal, practical and financially viable.<sup>73</sup>

Many participants in the consultation felt there was a need for smaller venues. For example De Quincey Co stated there was a lack of venues in which to present small-scale works and hoped there would be a resurgence of places like Soup Plus where 'you can just rock up and know there will be live music even if you're only meeting someone for dinner rather than going to see a certain person perform'.

**“We play Japanese drums, flutes, we also dance and sing. I have to practise before working hours, after and on weekends as we have sound complaints where we rehearse. Yet when we perform people are thrilled, elated, sometimes they say our concerts are life changing.”**

Sydney Your Say Open Forum

Cost and red tape are cited as the two big impediments for starting small arts spaces so anything that could be done to reduce both would help grassroots activities. There was also a call for permanent cross-disciplinary space to house experimental events.<sup>74</sup> Carriageworks was commended but additional, smaller-scale, cross-disciplinary spaces are needed to support ‘underground’ and experimental music, theatre and art exhibitions, and to provide a meeting place for artists and performers.

Support for emerging artists was frequently raised. A permanent ‘arts centre’ for emerging artists was seen as offering essential space. One participant proposed that the City purchase or rent a larger venue (such as an older factory or unused business premises)<sup>75</sup> based on an art-fair model, in which a central corridor off a larger open space leads to 10–15 small exhibition rooms that artists could rent for short-term shows of one to two weeks. It was also felt that there should be more permanent physical spaces where internet-based artists could show their work.

There was a call for unlicensed night cafes for those who do not want alcohol in the evenings but want to see work from emerging artists – both musical and visual.<sup>76</sup> In light of the recent closure of many live-music venues there were calls for more live-music venues, particularly small spaces. Some musicians were reportedly driven to perform out of the area because of a shortage of live-music venues.<sup>77</sup>

*“The only live music venues that remain are big ugly expensive ones. Let the little suburban ones survive and the cultural fabric of the city will improve!”<sup>78</sup>*

There were a number of suggestions for new centres. The Australian Design Centre wants a permanent home for national design, while Ausdance NSW and De Quincey Co suggested that a ‘dedicated dance centre’ is required.<sup>79</sup>

The Chinese Women’s Association of Australia suggested that a number of Chinese associations want a Chinese museum,<sup>80</sup> while Felix Media suggested a ‘zendome’ (a portable digital planetarium), a completely enclosed, lightproof dome which can be used both as an event space and a digitally-equipped 360 degree cinema.<sup>81</sup>

Live Performance Australia (LPA) stated that Sydney lacks sufficient theatre space to accommodate demand for musical theatre.<sup>82</sup> Specifically, that Sydney needs a new lyric theatre with a capacity of 1,600 to 1,800 seats to cater for existing demand, and to provide capacity for the short to medium term. LPA’s other major concern about live performance infrastructure was the lack of a world-class arena-style venue for contemporary music in the Sydney city centre.

The City of Sydney has a strong track record in developing or supporting new cultural infrastructure for Sydney. It operates the Hayes Theatre, City Recital Hall, Capitol Theatre, and Customs House; opened the new Eternity Playhouse in East Sydney last year; and will deliver new cultural infrastructure in Green Square and throughout the city in the next few years. The City of Sydney has also jointly supported cultural facilities audits with Arts NSW and contributed funds to investigate the viability of new cultural facilities for Sydney, including a cinemateque. The City is seen as an agency that can take a major planning and advocacy role to deliver improved cultural infrastructure in Sydney, and partner in the development and operation of cultural spaces, or through planning permissions.

**“I’d like to see libraries have boardroom type spaces fitted out with technology like data projectors, wi-fi, TVs, wipe down walls, i.e. group spaces that can be hired for community groups who don’t have offices to meet, talk, brainstorm.”**

Sydney Your Say Brilliant Ideas

### **Lack of work spaces, including rehearsal rooms, studios and meeting rooms**

*“Working spaces are the single most important facility that MUST be provided if you want to keep actual artists in Sydney... and there are many, many empty spaces and venues to create art that are simply not being utilised.”<sup>83</sup>*

*“Enliven & develop inner city culture by giving artists access to more & cheaper studios... There are quite a few old empty/unused buildings that would be great studios, would reduce crime in the area and make for a more vibrant community. The government needs to make it easier for people to create artist studios, I have seen so many studios struggle with local council red tape that they have either been forced to close down or never get started.”<sup>84</sup>*

The lack of affordable and available work, rehearsal, studio and meeting spaces for professional art-form development and creative practice by small companies or individuals was frequently mentioned as the main barrier to the city’s cultural development, as well as the need for more storage space for equipment, and archives.

The usability of existing rehearsal spaces was also cited as a persistent challenge; noise complaints or operational restrictions meant many could only use the spaces in limited time blocks. Consequently, there were specific requests in some submissions for spaces that would fit their particular needs.

*“We play Japanese drums, flutes, we also dance and sing. I have to practise before working hours, after and on weekends as we have sound complaints where we rehearse. Yet when we perform people are thrilled, elated, sometimes they say our concerts are life changing.”<sup>85</sup>*

Many suggested converting buildings or facilities into a series of rehearsal spaces leased at various rates dependent on the type of use. The National Association for the Visual Arts and others suggested a ‘percentage for art space’ proposition, a variation on section 94 of the NSW Planning Act.<sup>85</sup> This would require developers to fulfil their social obligations by allocating space in any new or refurbished development to accommodate artists, preferably with subsidised or free rent.

There were also recommendations by many stakeholders about the need for accessible and affordable meeting rooms.

*“I’d like to see libraries have boardroom type spaces fitted out with technology like data projectors, wi-fi, TVs, wipe down walls, i.e. group spaces that can be hired for community groups who don’t have offices to meet, talk, brainstorm.”<sup>87</sup>*

Centralisation of information through a ‘space bank’ was suggested – a program that manages short- or long-term space within the city as it becomes available (e.g. for rehearsal or performance, storage or offices).<sup>88</sup> This could include space from the major institutions as well as corporate boardrooms or buildings between tenancies.



Handmade jewelry, Crown St. Surry Hills / Image: Jamie Williams

### Access to affordable facilities/equipment

Many stakeholders identified a need for better access to equipment and machinery to develop their work.<sup>89</sup> They suggested a need for enhanced community access to facilities such as printmaking, welding, laser cutting, bookbinding and fabric cutting equipment, similar to those provided by the men's shed movement, TechShop in the US, Adelaide's Jam Factory and NYC's 3rd Ward.

*"I would love to pay a membership fee to a studio with a variety of equipment such as screen printing machines, book binding machines, laser cutting etc. This would also give like-minded people the opportunity to meet and collaborate and bounce ideas off one another which would in itself inspire people to get more work out there into the community."*<sup>90</sup>

Some suggested that many facilities required for creative arts already exist in Sydney, such as in Pine Street Creative Arts Centre or the National Art School, but that they are limited to enrolled students.

### Training and skills development

Many stakeholders acknowledged that they need more training to support their creative work.

*"I don't really have any sort of business knowledge at all and that's my next step too. I know I've got to get an accountant and all that sort of stuff but just getting help to actually take that sort of next step. So at the moment I'm just a hobbyist."*<sup>91</sup>

'Assistance' includes training in attracting and retaining audiences, promotion and marketing.<sup>92</sup> Many artists felt that creative training in their field was not the issue<sup>93</sup> but that there was a gap between their creative practice and making a living from it. Stakeholders suggested a handbook, short courses and workshops on business skills, marketing and promotion.<sup>94</sup>

More information was needed on navigating regulatory processes including insurances, and on how to secure a venue.<sup>95</sup> Creative incubators, similar to business or internet incubators, were also suggested.<sup>96</sup>

Some peak bodies, including the National Association of Visual Arts (NAVA) and the Creative Industries Innovation Centre, already provide a number of services including courses, seminars and mentoring, as well as career development opportunities,<sup>97</sup> to help artists build the skills to grow a sustainable business. One submission mentioned Creative Hatch,<sup>98</sup> an organisation that assists creative workers to become more 'business savvy' and entrepreneurial by providing free information, case studies and a forum to discuss ideas for better business practice.

A 'skills bank' was also suggested as a possible mentoring program between city businesses and the arts and cultural sector.<sup>99</sup>

### Collaboration, partnerships, facilitation

Many stakeholders noted the need for existing cultural agencies and organisations to collaborate more frequently, and to combine resources to address specific sector challenges. The issues that affect one sector can often only be tackled by input and involvement from a range of government agencies and peak bodies. Consequently, formalised channels for collaborative planning between agencies on sector issues are seen as a priority, along with improved systems for unified governance.<sup>100</sup> Sydney Opera House suggested the establishment of a steering committee, drawn from local government, state government and key cultural organisations, to devise strategies and coordinate initiatives across these groups.

**"Festivals could have more long-term impact by including small scale local venues and musicians. Then when the Festival is over, everyone will know where the music is and the living culture of the city will be better supported..."**

Sydney Your Say Open Forum

Some proposed that the City of Sydney's networking capabilities could also be marshalled to bring disparate arts organisations and artists together. One submission saw an opportunity to improve the legacy of Sydney's major festivals and events by ensuring small, local, music venues and musicians were part of the core program. This would introduce locals to niche venues and events that audiences could later revisit.

*"Then when the festival is over, everyone will know where the music is and the living culture of the city will be better supported."*<sup>101</sup>

Many who participated in this consultation mentioned that they enjoyed the experience of connecting with others, particularly from different creative disciplines. They suggested a gathering or meeting place for the creative sector to help 'integrate the creative silos',<sup>102</sup> particularly for those who are new to the city.

The City could also promote collaborations by people in different fields which could result in interesting and innovative new projects.<sup>103</sup>

### Regulatory challenges

The City's past support for small creative businesses and projects is widely supported and seen as responsive to local trends.<sup>104</sup> Creative start-up businesses have expanded Sydney's cultural diversity and made a significant contribution to Sydney's cultural mix. Smaller, niche and pop-up style events and places are in demand, and provide exciting new experiences for visitors and locals. Despite their popularity, many cultural initiatives occur illegally (without the requisite planning approvals) as producers are disheartened by the time, cost and processes involved in seeking permission for temporary activities. Many mentioned that regulatory obstacles could be reduced to make it easier for cultural and creative activities to evolve.

It was also acknowledged that artists and performers need to be more aware of the processes required, the rationale behind many regulations and the support available to them. The City could invest in additional '101' information in multiple formats and there could also be officers within the City who help with regulatory issues from beginning to end.<sup>105</sup>

*"From seeing how things work in cities overseas, one thing that stands out is that they seem to have less red tape and fewer regulatory hoops to jump through...I think the approach should be 'tell us what you've got, and then we'll try to facilitate it' rather than giving people a book of regulations they need to comply with."*<sup>106</sup>

One written submission called for an 'independent producer passport' to assist with putting on small pop-up events, which would include a simplified, two-page development application, simplified bar license and zoning exemptions, information about low-cost insurance options and a single point of contact within the police.<sup>107</sup>

A few stakeholders noted that various sculpture commissions and projects from the City had been won not by artists but rather artist/architects, artist/landscape architects and professional object makers. They suggested this might be because the process for submissions requires a range of skills more akin to a development application (DA) than the creation of artworks.<sup>108</sup>

NAVA also supported the need for a reduction in red tape (e.g. for artist-run initiatives) and for guides on how to manage regulatory requirements.<sup>109</sup> Like others, they felt that a person needs to be designated as a point of contact to work across City of Sydney departments to support artists and creative practitioners in managing council processes including DAs, event plans, licensing and risk management.

**“From seeing how things work in cities overseas, one thing that stands out is that they seem to have less red tape and fewer regulatory hoops to jump through.”**

Sydney Your Say Brilliant Ideas

In terms of risk taking, NAVA asserted that artists often challenge what is ‘illegal’. A couple of recent examples given were the rainbow crossing in Taylor Square and the pop-up restaurant movement. They felt artists and creative workers should be supported to try new things in engaging with the city that may not fit traditional festival, exhibition and event models.

*“I was a part of the underground music/performance scene until the venue I was associated with was closed down. The biggest shame was that it was home to many unique events that wouldn’t fit in other venues. If they do not meet the necessary requirements, the local councils should work to bring them up to standard instead of shutting them down.”<sup>110</sup>*

The City of Sydney’s regulatory powers can also be marshalled to support cultural targets. In the past the City has required developers to make financial contributions to public art (Jenny Holtzer’s work in Bligh Street is one recent example). The City’s Live Music and Performance Action Plan includes reviews of the City’s regulations to optimise support for live music and performance by identifying and protecting areas with strong traditions of live music and performance, and by supporting areas where urban and cultural amenity can be improved by these activities.

### Financing and funding

Philanthropy is seen as an important indicator of the value of culture in a city. Responses suggest the City could promote philanthropy directly by applying developer funds to finance permanent cultural projects, and indirectly by encouraging philanthropy within the city and by celebrating major gifts to the city’s cultural organisations.

Philanthropy Australia suggested there is significant potential for the City to engage more deeply with its community of philanthropists through matched funding, crowd-funding projects, collective-impact projects and other strategic partnerships. Crowd funding was also mentioned by others as a potential source of funding for arts and cultural projects, and it was believed that the City could support these trends by providing matching funds or other incentives in its grants programs.

*“Promote crowd funding of local initiatives. Pledge matching money or support for initiatives that meet set criteria (engagement, creativity, feasibility).”<sup>111</sup>*

Many stakeholders criticised the City’s cultural grant-application processes and timelines, suggesting that the application process could be simplified and was disproportionately laborious for the amount of funding received. Application processes could be adjusted based on the size of the proposed grant. There was also criticism that funding is only available for not-for-profit organisations, while other creative projects were not being helped to ‘get off the ground’, and commercial enterprise was left out altogether.<sup>112</sup>

**“I was a part of the underground music/performance scene until the venue I was associated with was closed down. The biggest shame was that it was home to many unique events that wouldn’t fit in other venues. If they do not meet the necessary requirements, the local councils should work to bring them up to standard instead of shutting them down.”**

Sydney Your Say Brilliant Ideas

There was also feedback that the City of Sydney focuses too much on ‘tangible’ elements of cultural practice and less on the intangible elements, for example a focus on the final event, rather than the exploration of ideas and the initiation of concepts.<sup>113</sup> It was submitted that ‘failure time and money’ should be built into the scope of projects entitled to grant support because creativity is about experimentation, testing ideas and risk.<sup>114</sup>

One submission said that an export market development-style grant should be explored, in which the government matches ‘dollar for dollar’ (or subsidises spending) an amount spent over and above an initial investment level.<sup>115</sup>

The Australian Design Centre said they would also like to see the City commit to ongoing funding for some cultural organisations outside its recurrent subsidies for major festivals.<sup>116</sup>

### Critical success factors

#### Work space for professional art-form development

Sector feedback on the shortfall in appropriate and affordable workspace was reflected in a March 2011 report by Sweet Reason for Arts NSW, *Planning Sydney’s Cultural Facilities*, which recognised the ‘significant shortage in rehearsal space for musical theatre, theatre, music and dance that is of the right size, and which is affordable, appropriately located and properly equipped’.<sup>117</sup>

Cultural infrastructure is vital to the City’s support of the creative sector and broader community. While the City welcomes the focus on cultural infrastructure by Arts NSW within its cultural policy discussion paper, its future directions centre on the NSW State Infrastructure Strategy, a plan which prioritises infrastructure expansion for state cultural institutions and the major festivals, and the performing arts organisations at Walsh Bay. While these investments are important for a global city, other areas of cultural infrastructure are vital to support the creative sector and broader community.

When Frasers Property (supported by the City of Sydney) provided temporary creative workspaces at Queen Street Studios in Chippendale for 200 performing and visual art residencies from 2008 to 2012 it attracted 23,885 artists to their studio spaces, and site managers fielded 9,700 enquiries about hiring creative workspace during this four-year term. In initiating the project, Frasers also aimed to add to the cultural life of Chippendale with an emphasis on local community development and engagement through a diversity of art-form practices and skill development programs.





City Art, Laneways Program, Barry McGee *Untitled* 2011, curated by Amanda Sharrad and Justine Topfer / Image: Jamie Williams

The City's 2012 Floor Space and Employment Survey revealed there was 1,636,799 square metres of vacant commercial floor space in the City of Sydney.<sup>118</sup> There are also useful local and international metrics on the social, economic and cultural benefits that artists and creative enterprise bring to an area.

The City's existing and future commitments to infrastructure and spaces throughout Sydney will be articulated through a Cultural Infrastructure Plan. This will detail:

- How we will use the City's existing properties and facilities to better accommodate the needs of the creative community
- How we will address the regulatory impediments that inhibit the creation of new, unconventional 'found' spaces for work, exhibition and performance
- The City's role as advocate for the economic, social and tourism value of large-scale cultural infrastructure for Sydney
- The ways we will work with developers and business to create new spaces to optimise the precinct and community benefits of clustering cultural and creative enterprises within the city's precincts.

The City will also drive greater awareness of programs that broker relationships between landholders with unused spaces and the creative community (such as [creativespaces.net.au](http://creativespaces.net.au) and [emptyspaces.culturemap.org.au](http://emptyspaces.culturemap.org.au)).

For the purpose of this plan, we have separately categorised priorities two and three, 'spaces for participatory activity by the public' and 'spaces for professional practice'. In fact, the distinctions that separate these two groups are becoming increasingly blurred. As a consequence, some of the space proposed for practising artists may also be made available to the public through open-access programs or membership-based channels. Equally, centres that are purpose-built for the public to develop new skills may also be re-purposed as centres for professional practice, so that artists and creative enterprises can develop and extend their craft.

### Regulations

Lengthy, costly and seemingly irrational regulatory processes continue to be cited as deterring cultural initiative, highlighting the City's dual role in helping creative teams navigate difficult regulatory processes, and elevating relevant regulatory controls to a policy review agenda. Short-term pop-up dining in non-traditional spaces (such as rooftops and warehouses) is a recent cultural trend which confounds existing health and building regulations designed to govern permanent restaurant infrastructure. A capital city government's dual role is to ensure public health and building standards will keep the community safe, while also meeting community expectations that emerging cultural trends can play their part in bringing new energy and experiences to the city's cultural life.

The City's Live Music and Performance Action Plan has actions to tackle regulatory impediments to live events in Sydney. Many of these actions will benefit not only live music and performance, but the creative sector more broadly.



Artist Madeleine Preston working in her studio in King Street, Newtown 2011  
Image: Joy Lai

### Training and skills development

The City has the potential to build greater awareness of support mechanisms that already exist for artists and creative workers. Throughout the consultation process, artists and creative teams highlighted what they perceived to be a shortfall in support services for artists and creative endeavours. While support service gaps do exist (particularly for creative start-ups operating with low turnover) there appears to be a lack of awareness of the many business development, legal, governance, marketing and mentoring initiatives that are provided by government, industry peak bodies and others. The City can play a role in actively promoting these support programs through its marketing and communication channels.

### Collaboration, partnership, facilitation

In the *Creative City Discussion Paper*, the City articulated the benefits of closer alignment between the federal, state and city governments so that cultural policies, programs and services are complementary. It was expected that this approach could extend across key investment programs such as planning of new cultural infrastructure, and developing sector resources and funding programs, including those for key organisations, major festivals and project-based funding in the city centre and surrounding villages.

The City will promote a close working relationship with Arts NSW and NSW Trade & Investment to define areas of responsibility and better coordinate programs and services in inner Sydney areas. It will work to reduce red tape; synchronise application, evaluation and reporting processes and timelines; and will invite both tiers of government to develop coordinated policy responses to local sector trends.

Partnerships with all stakeholders in the community are also fundamental to the delivery of the Plan's objectives. Traditional approaches have limited the City's funding support to not-for-profit cultural organisations. However, boundaries separating commercial and not-for-profit activity have become blurred. Many not-for-profit cultural organisations engage in commercially sustainable creative activities, just as many commercial businesses (often small start-ups) are engaged in experimental creative activity with no short-term likelihood of commercial returns. Conversely, larger businesses are eager to contribute to the cultural life of the city and to partner in realising creative ideas that may increase public amenity, support vibrant local precincts or build connections between people. In response to this dynamism, the City will ensure its support tools focus on the activity or idea being proposed, rather than the legal status of the organisation, to embrace partnership opportunities that come from non-traditional sources.

## STRATEGIC PRIORITY 3 SECTOR SUSTAINABILITY - SURVIVING AND THRIVING

# ACTIONS

### OUTCOMES

A city in which the business and creative opportunities for local artists, creative workers and cultural organisations are supported and expanded, leading to greater sector sustainability, productivity gains and innovation.

### GOALS

- Deliver an increased number of affordable, accessible, creative workspaces throughout the city for temporary and long-term use, customised for a diversity of art-form disciplines, including relevant tools, equipment and facilities to promote a diversity of creative practice.
- Promote financing and funding models based on partnerships, and capitalise on crowd funding and other philanthropic opportunities.
- Support the financial sustainability of the cultural sector through support for training, mentorships, partnership opportunities and business development.

## Cultural Policy

Strategic initiatives		Term		
		Short	Medium	Long
<b>Affordable Housing Actions</b>				
3.1	Investigate a cooperative housing project for artists in their first five years of practice in the creative industries.		X	
<b>Cultural Infrastructure (Work Spaces) Actions</b>				
3.2	Engage business and commercial developers to incorporate temporary and long-term creative workspace into new developments, for example through the use of voluntary planning agreements.	X		
3.3	Broker space-based projects with the business community to encourage the use of empty office, retail and other commercial space by creative practitioners (such as extending the application of the City's short-term creative spaces program to privately owned spaces/buildings, or working with third-party providers).	X		
3.4	Research opportunities for partnership with educational institutions and other appropriate providers to offer creative practitioners after-hours access to equipment and facilities.			X
<b>Collaboration, Partnerships, Facilitation Actions</b>				
3.5	Establish formal relationships with peak bodies and representative sector organisations to build greater awareness of the current challenges and opportunities experienced by individual creative sectors.	X		
3.6	Invest in specific research or needs analysis for those parts of Sydney's cultural life under-represented by advocacy groups, or otherwise voiceless in cultural strategy debates.			X
<b>Training and Skills Development Actions</b>				
3.7	Promote existing training and professional development services for the creative sector (such as Creative Partnerships Australia, National Association for the Visual Arts, Creative Industries Innovation Centre) through the Creative City website and other platforms.			X
3.8	Conduct a gap analysis to determine shortfalls in existing support platforms to inform the City's Creative Industries Action Plan.			X

Grant support	Term		
	Short	Medium	Long
<b>Cultural Infrastructure (Work Spaces) Actions</b>			
3.9 Amend the City's Grants Policy so each of the 73 properties in the City's Accommodation Grants Program and Oxford Street Creative Spaces Program are periodically opened to a competitive application process (excludes childcare services).	X		
3.10 Review the Accommodation Grants Program and guidelines to ensure streamlined processes and communications; refined key performance indicators and eligibility criteria (to allow for individuals and start-up creative enterprise); and appropriate use of properties (by function and location).	X		
3.11 Provide funding support for venues to conduct acoustic audits for the purpose of programming live music and performance.	X		
<b>Financing and Funding Actions</b>			
3.12 Make grants to relevant major festivals conditional on supporting local artists and venues through targeted marketing or programming initiatives.	X		
3.13 Provide matched seed funding (up to \$2,000) for small-scale creative initiatives in Sydney, accompanied by a simplified application and reporting process, and based on a quick response time.	X		
3.14 Review the City's Grants Policy to include applications to the Cultural Grants Program from individuals and creative enterprise.	X		
<b>Training and Skills Development Actions</b>			
3.15 Create dedicated support within the Cultural Grants Program to support professional development of cultural organisations, with priority for building entrepreneurial and digital capabilities.	X		
3.16 Investigate options to increase access to training and skills development for creative enterprises as part of the development of the City's Creative Industries Action Plan.		X	

Changes to existing City programs, services and events	Term		
	Short	Medium	Long
<b>Cultural Infrastructure (Work Spaces) Actions</b>			
3.17 Develop new marketing resources for building awareness of existing digital platforms that promote creative workspaces (including meeting rooms) in Sydney, (such as <a href="http://www.creativespaces.net.au">www.creativespaces.net.au</a> ).	X		
3.18 Increase the capacity of four City community venues for use as rehearsal spaces with improvements (such as soundproofing, sprung floors, storage, wi-fi) as required.	X		
3.19 Review five City of Sydney community venues to enable and increase their cultural activity use through providing low-cost, specialised facilities and equipment to accommodate a range of professional creative practices, such as aerial work, wet-dry space and equipment for visual artists, and office environments for start-up creative businesses.	X		
3.20 Ensure all eligible properties in the City's property portfolio that are empty for longer than 12 weeks are activated through the City's Short Term Creative Space Register.	X		
3.21 Consider residency models in the city's libraries and other relevant spaces that provide work space for writers and deliver new programs and opportunities to library users and the broader community.	X		

Changes to City regulatory processes and planning systems	Term		
	Short	Medium	Long
<b>Affordable Housing Actions</b>			
3.22 Based on NYC Department of Planning policies for joint live-work quarters for artists in industrial/manufacturing zones, investigate planning tools to enable the establishment of live-work spaces in non-residential buildings in the City's local government area for Sydney's creative workers.		X	
<b>Cultural Infrastructure (Work Spaces) Actions</b>			
3.23 Develop a Cultural Infrastructure Plan which articulates cultural infrastructure objectives and plans across the five domains of infrastructure needs (See Infrastructure).		X	
3.24 Ensure the City of Sydney's current and future cultural infrastructure plans (including the Integrated Community Facilities Strategy currently in development) acknowledge the importance of studio, office and rehearsal spaces.		X	
<b>Regulatory Challenges Actions</b>			
3.25 Research and review regulatory impediments to cultural initiatives outside music and performance, including temporary or pop-up restaurants, and cross-disciplinary creative initiatives		X	
3.26 Ensure City cultural staff are available to offer support to the creative sector in navigating planning or regulatory matters on private land, including development applications.		X	
3.27 Develop information guides in several formats that provide specific information on the planning requirements and resources available for establishing creative spaces in Sydney.			X

Advocacy	Term		
	Short	Medium	Long
<b>Affordable Housing Actions</b>			
3.28 Advocate to the NSW Government and community housing providers to provide access to affordable rental housing in the inner-city for artists and creative workers not traditionally classified as 'key workers'.		X	
<b>Cultural Infrastructure (Venues and Performance Spaces) Actions</b>			
3.29 Support and inform major cultural infrastructure planning in conjunction with relevant state government departments including Arts NSW, Department of Planning and Infrastructure, and Destination NSW, including through financial contributions to needs analysis and business-case development.		X	
3.30 Advocate quality, relevant and appropriate creative workspaces and facilities in new developments including advocating to the Barangaroo Delivery Authority for the inclusion of cultural infrastructure at Barangaroo Central based on the needs identified in Arts NSW's 2011 Cultural Infrastructure report.		X	
<b>Cultural Infrastructure (Work Spaces) Actions</b>			
3.31 Invite Arts NSW to develop a strategic partnership between the City and Arts NSW to synchronise application, evaluation and reporting processes and timelines for cultural grants; and develop coordinated policy responses to local sector trends.		X	
<b>Collaboration, Partnerships, Facilitation Actions</b>			
3.32 Promote inter-agency collaboration with relevant state government departments on key cultural-sector issues, and promote complementary programs that tackle specific sector needs with the combined value of all agencies.		X	
3.33 Support cross-sector dialogue and interaction through annual cross-sector workshops and networking events, and additional '101' forums and workshops.		X	
3.34 The City will promote crowd-funding platforms that showcase local creative initiatives.			X

Previously announced commitments	Date Endorsed
<b>Affordable Housing Actions</b>	
3.35 A total of 14 live-work studios to be redeveloped for artists and creative workers on Oxford Street, Darlinghurst.	February 2012
3.36 Refurbished and launched six live-work studios on William Street, East Sydney for exclusive use by creative workers.	February 2012
3.37 Ensure that criteria developed for allocation of City-owned live-work spaces encourages applications from musicians and performers, subject to the suitability of their practice to the space offered.	April 2014
<b>Cultural Infrastructure (Venues and Performance Spaces) Actions</b>	
3.38 Audit City of Sydney indoor and outdoor sites including Glebe Town Hall, Paddington Town Hall, Redfern Town Hall, Erskineville Town Hall, Alexandria Town Hall, Paddington Reservoir Gardens and Cook+Phillip Park to identify requirements to ensure their suitability as performance spaces, such as capital infrastructure works (including sound attenuation and purchase of pianos) and changes to current approvals and management plans (including development approvals, hiring policies, insurances, prices and liquor-licensing options).	December 2013
3.39 Use the information gathered through the audit to plan modifications for community facilities and venues across the local government area to enable their use as live-music rehearsal and performance space, or to further enhance their capability.	December 2013
3.40 Based on the City of Yarra's Live Music Venue Parking Permit initiative, conduct a pilot program trialling a permit system which allows musicians, and other workers associated with live music and performance, to use loading zones adjacent to music and performance venues in the local government area for 15 minutes to unload and load instruments and equipment.	April 2014
3.41 Review the Sydney Development Control Plan 2012 to recognise and reinforce existing areas of live-music and performance activity, as well as support the growth of new centres in appropriate locations.	April 2014
3.42 Work with neighbouring councils and the NSW Government to help establish a major new outdoor event space for the Sydney area.	April 2014
<b>Cultural Infrastructure (Work Spaces) Actions</b>	
3.43 Provision of 23 affordable workspaces for cultural organisations through the Accommodation Grants Program.	June 2013
3.44 Provision of 18 affordable rental properties in Oxford Street for creative enterprise.	August 2011
3.45 Provision of long-term (10 year) use of 113-115 William Street as a creative hub, including 500 square metres of affordable creative workspace (currently under lease until 2016).	February 2012
3.46 Approved use of Substation No.6 Taylor Square North for partial creative use, subject to expressions of interest, pending capital works.	August 2012
3.47 Approved long-term (10 year) use of the basement, level 1 and level 2 of 110 and 118 Oxford Street for affordable creative workspace, subject to expressions of interest, pending capital works.	August 2011
3.48 City's territory licence of the Creative Spaces website in place to 2015, to establish a central, free and accessible place for listings of available work, performance, rehearsal, meeting and exhibition space.	August 2011
3.49 Work with the Australian Hotels Association, Music NSW or other peak bodies to develop processes to increase the number of hotel spaces in the City of Sydney that can be made available to musicians and other artists for rehearsals.	April 2014

Previously announced commitments (continued)	Date Endorsed
<b>Training and Skills Development Actions</b>	
3.50 Develop and implement an Aboriginal and Torres Strait Islander Economic Development Plan (an Eora Journey Project).	Sustainable Sydney 2030
3.51 Establish an annual series of free '101' seminars that provide an overview of common issues and solutions involved in setting up a small business. Topics cover creative enterprise, pop-up activations and outdoor dining.	May 2012
3.52 Implement an education and induction program covering the City's cultural priorities and support for live music, aimed at the City staff responsible for planning assessments, enforcement and compliance matters:	April 2014
<b>Regulatory Challenges Actions</b>	
3.53 Develop information guides in several formats that provide specific information on the planning requirements and resources available for setting up a temporary or permanent live-music or performance venue in the City of Sydney.	April 2014
3.54 Review City of Sydney planning controls to streamline approval processes for small-scale and temporary live-music and performance activity, including development of definitions for 'small to medium' live-music and performance. Consider expanded 'Exempt and Complying Development' provisions in Sydney Local Environmental Plan 2012.	April 2014
3.55 Develop a pre-lodgement process (based on the Edinburgh 'Temporary Theatre Licence' concept) involving City of Sydney building approval, planning, health and building, and cultural staff to support the creation of non-traditional and temporary live-music and performance venues.	April 2014
3.56 Advocate to the Office of Liquor, Gaming and Racing to simplify the process for securing temporary liquor licensing, to assist cultural organisations to access short-term licences more easily and efficiently.	April 2014
<b>Collaboration, Partnerships, Facilitation Actions</b>	
3.57 Establish a live-music and performance liaison role that is the first point of contact for regulatory enquiries and applications relating to live music and performance.	December 2013
3.58 Partner with the National Live Music Office to develop ongoing localised research aimed at measuring the social and cultural role of live music and performance in the City of Sydney.	April 2014
<b>Measurement approach and tools</b>	
3.59 Partner with the National Live Music Office to develop ongoing localised research aimed at measuring the social and cultural role of live music and performance in the City of Sydney.	
3.60 Conduct a cultural infrastructure audit (across all domains) through the 5-yearly City of Sydney Floor Space and Employment Survey to develop baseline information, followed by 5-yearly assessment of percentage change.	
3.61 Increase the number of spaces used for cultural and creative purposes in the City's Creative Spaces programs (including Accommodation Grants Program) by 25 per cent over the next five years.	

# STRATEGIC PRIORITY

# 4

IMPROVING ACCESS,  
CREATING MARKETS



Art & About Sydney 2013, Out of the Dark Field / Image: Sharon Hickey



Public opening of the Eternity Playhouse, Darlinghurst, September 2013 / Image: Paul Patterson

### What you said

The *Creative City Discussion Paper* referred to recent research on Australian attitudes to the arts and the importance of the arts to the community. It shows community members strongly support the arts and value what the arts can do for them.<sup>119</sup> There are significant opportunities to build larger markets for cultural activities and events, and to ensure that opportunities are available to everyone in our community. There are opportunities to meet demand for Aboriginal and Torres Strait Islander arts and to use digital technologies more effectively to market the arts.

The discussion paper proposed a series of consumer-focused actions that the City might undertake to improve the markets for the city's cultural offerings by minimising the barriers to greater levels of participation.

There were many comments throughout the consultation process about the difficulties in accessing Sydney's arts and cultural activities. These included high costs, lack of transport and lack of information. The spread of activities across the city, rather than in a centralised 'theatre district',<sup>120</sup> increased the need for complementary businesses to provide a creative 'hub' around the city's cultural venues. Suggestions included pre- and post-show bars and supper clubs, free on-site entertainment, night markets and cafes, specialised retail and outdoor dining.

### Affordability

Sydney is one of the world's most expensive cities. Consequently, many comments focused on the importance of more free events, festivals or performances, or cheaper tickets for people who cannot afford to pay full prices. Concession tickets are often only marginally less expensive than full-priced tickets.

There were suggestions that discounts should be given to locals<sup>121</sup> to encourage local residents to support the arts and culture in their area. The Museum of Old and New Art (MONA) in Tasmania was cited as an example: entrance is free for Tasmanian residents which results in a local community that is regularly engaged with the museum.

There were a number of other suggestions regarding cost of tickets, for example:

- 'Buy one get one free' nights<sup>122</sup>
- Multi-pass tickets for more than one arts or cultural experience, or a 'subscription package' that includes performances from a range of companies and providers<sup>123</sup>
- An app for purchasing unsold tickets at a discounted rate on the day of the performance<sup>124</sup>
- The return of the discounted ticket booth in Martin Place or a 'half-tix' booth similar to Times Square in New York<sup>125</sup>
- A lucky dip where people can purchase tickets for a low price without knowing who will be performing or what play they will be attending.<sup>126</sup>

**“An interest-free loan scheme such as Tasmania’s Collect art scheme or the UK’s ‘own art’ scheme is a great model and a valuable archetype. Lowering financial barriers preventing the purchasing of art is of key importance in allowing greater audience engagement and stimulating the creative economy of the City.”**

Sydney Your Say Open Forum

One idea was that corporate sponsors could be encouraged to subsidise arts and cultural activities as evident in other countries.

*“Encouraging corporate sponsors to get involved in subsidising theatre/opera/highbrow entertainment. For example, London’s National Theatre and Travelex sponsorship deal sees 200 tickets at £12 offered for every production in the main theatre.”<sup>127</sup>*

Such an idea has since been realised at Sydney Theatre Company which recently announced a limited number of \$20 tickets per show through a sponsorship with Suncorp.

One of the case studies in the discussion paper which generated a great deal of response and feedback from participants at forums, and in written submissions, was Tasmania's 'Collect' scheme in which the Tasmanian Government offers interest-free loans for the purchase of artworks by living Tasmanian artists. The scheme has resulted in a massive increase in artworks purchased, supporting the livelihoods of more than 300 Tasmanian artists working in a range of disciplines.

*“An interest-free loan scheme such as Tasmania’s Collect art scheme or the UK’s ‘Own Art’ scheme is a great model and a valuable archetype. Lowering financial barriers preventing the purchasing of art is of key importance in allowing greater audience engagement and stimulating the creative economy of the City.”<sup>128</sup>*

### Information and promotion

There were mixed views about the amount of information available about events. Large-scale festivals such as Vivid are thought to be promoted well. However the distribution of information about smaller events was limited, often only through social network platforms. This affects audience diversity. Unless one was 'in the know' about Sydney's niche events, people often found out about them afterwards.

*“It does seem to be hard to find out about a lot of it, particularly if you are not associated with the industry professionally or socially.”<sup>129</sup>*

A theme that arose frequently was that Sydney lacks a central information source, for example a website that shows what's on in the city.<sup>130</sup>

*“There’s a difficulty in finding centralised information of what’s on or available. Currently, one has to be ‘in the know’ to know what goes on where.”<sup>131</sup>*

*“In the changeover of SMH’s ‘Metro’ section to ‘the Shortlist’, we’ve lost the reasonably comprehensive gig listing, and while a few people seem to try and keep a gig guide running online, they inevitably go un-updated and become obsolete.”<sup>132</sup>*

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Sydney Your Say Open Forum

There was a persistent recommendation for Sydney to develop better ‘aggregators’ or ‘what’s on’ digital platforms that provide arts and culture information for consumers about every art form. This service would enable consumers to create personal preference settings and search for Sydney events based on a specific date, location and interest area, thus ensuring comprehensive information on arts and cultural events is universally available.<sup>133</sup> The ClassikON website [classikon.com](http://classikon.com), was cited as a good example for people specifically interested in music.<sup>134</sup> The website could also contain information such as of out-of-hours childcare or transport to events.

*“No one portal has established itself as the ‘go to’ place for what is on offer culturally in Sydney. We believe that this has led to confusion, misinformation and frustration amongst potential patrons – anecdotally we know that productions are often thought to have closed or sold out before they have. We believe that there is an opportunity to create a performing arts portal that would be the definitive guide for Sydneysiders and visitors alike and we believe that the City of Sydney could fulfil this role. It would require both industry buy-in and a commitment of personnel from the City of Sydney but the impact could be profound.”<sup>135</sup>*

The introduction of more wi-fi hot spots in the city’s public spaces was also suggested as a way to connect the community with local arts and culture information. One participant suggested converting all the telephone booths into charging stations.<sup>136</sup>

Posters were also proposed as a promotional form for small organisations that should be made easier. Young creative artists, bands and promoters reported that they cannot afford traditional advertising and must resort to posters on poles to broaden audience reach beyond social media channels.<sup>137</sup> Attractive Promotions proposed a Melbourne system whereby poster boards have been established in laneways and side streets for community use to promote local events.

Others proposed that the City of Sydney develop or support location-based apps that show what’s on in each venue, so that people who are in the city or its villages can see what’s available nearby. Although a number of app developers have attempted this few have developed viable tools, so special support may be needed to improve functionality or market awareness.

With 50 per cent of the Sydney community born overseas, many members of the public wanted better promotion of national cultural festivals and days of celebration, and also help for organisers to broaden their audiences. It was believed that arts and cultural activities need promotion to a broader demographic, and that it could be made easier for diverse audiences to access these activities.<sup>138</sup>

*“All these cultural events are so niche and segregated, for example Chinese New Year, and the Latin Film Festival. Affairs need to be more multicultural.”<sup>139</sup>*



Rainbow Crossing, Oxford Street, February 2013 / Image: Jane Dempster

### Transport

*“Transport, transport, transport. Sydney desperately needs better public transport links – both frequency and late night. All major bus routes should be 24/7, bus stops should have live boards saying when the next bus is due (same as London). I went to the theatre this week in Newtown and had to dash off as soon as the play finished so I could get a 10pm bus, as if I missed it I would have had to wait an hour!”<sup>140</sup>*

As has been documented in other reports and consultations, Sydney’s public transport system drew heavy criticism. Many participants felt the problem played a significant role in inhibiting cultural participation in Sydney. The frequency and times of trains and buses to cultural hubs was often criticised,<sup>141</sup> particularly those routes that stopped at 9pm<sup>142</sup> or others which were avoided because they were so infrequent.

Participants in engagement activities suggested that more innovative solutions could be developed to late-night transport from venues after performances, and that the frequency of public transport should be increased.<sup>143</sup>

*“Often a gig at Olympic Park will end and there are only two trains left to catch and they are of a very limited station capacity.”<sup>144</sup>*

The Tourism and Transport Forum suggested making the CBD South East Light Rail network the lifeblood of the city, operating 24 hours a day on Thursday, Friday and Saturday nights.

*“Having reliable, (relatively) frequent, late night public transport, especially on weekends would be a great incentive for people to head out of an evening.”<sup>145</sup>*

The current lack of integration between events and parking providers (such as one pass allowing access to multiple events, or cost of parking included in ticket cost), was criticised. Coordination by event producers could help make events more affordable. Many suggested the City run a free shuttle-bus system on a regular circuit between the major cultural and performance venues, and the city’s principal transport hubs. The Tourism and Transport Forum, and the Chinese Women’s Association of Australia, called for the reinstatement of the shuttle-bus service to Walsh Bay as there are no bus routes for those attending shows at the Sydney or Wharf theatres. They suggested that the City advocate to the NSW Government for a bus service for the precinct, or introduce a shuttle-bus service from Millers Point or from Circular Quay station.

The Tourism and Transport Forum recommended that the City establish a taxi rank at the northern end of Macquarie Street to disperse theatregoers, tourists, diners and visitors safely.<sup>146</sup>

Taxis are also perceived as far too expensive for some.<sup>147</sup>

*“I live in St Peters (which is serviced by bus and train) and the thought of trying to make it home from Bondi, or even Surry Hills (which aren’t even THAT far away), by public transport at night is often too much of a hurdle. Having to make any kind of transport interchange after 10pm often adds up to 30 minutes waiting time, and a cab home from the city adds \$30 in my case.”<sup>148</sup>*

**“One year I visited the State Library of Victoria more times than I visited the State Library of New South Wales, yet I live in Sydney. It is so much easier to do those kind of things in Melbourne than Sydney so I tend to indulge my desire to attend events when I am in Melbourne.”**

Sydney Your Say Open Forum

Both commercial and street parking were also criticised for cost and availability,<sup>149</sup> and many called for a review. Coordination of parking time limits with usual show times as mooted in the discussion paper was welcomed and further ideas were submitted including discounted and capped parking.

*“CBD parking is so expensive. In LA for instance the most you pay for parking is a \$1/hour and then it is usually capped.”<sup>150</sup>*

*“Taxis are horrendously expensive, so the only real option on the weekend is to drive into the city – but parking! One year I visited the State Library of Victoria more times than I visited the State Library of New South Wales, yet I live in Sydney. It is so much easier to do those kinds of things in Melbourne than Sydney so I tend to indulge my desire to attend events when I am in Melbourne.”<sup>151</sup>*

The introduction of four-hour evening parking zones surrounding major entertainment venues was seen to have created better access and this could be extended to smaller cultural venues.

Many respondents saw the city’s transport network as a way of connecting locals and visitors to Sydney’s rich store of cultural experiences. One proposal recommended digital signs that provide information about the city’s cultural experiences at transport hubs like Railway Square, Central Station and Circular Quay.

*“At Railway Square it says ‘Get the 422 bus to Newtown Festival’... At Central Station it says ‘Catch the train to Cabramatta for authentic Vietnamese food’... At the Wharf, it says ‘Get a ferry to Cockatoo Island and camp out under the stars’... At the light rail stops it says ‘Catch some fish and a light rail to Pyrmont Fish Markets’. Not only would it promote public transportation, it narrows your choices down considerably and it makes it extremely simple for a visitor to decide, ‘if I catch this, I can experience something new’.”<sup>152</sup>*

Other transport ideas included a ‘hop-on hop-off’ ferry service on a loop from Woolloomooloo (Art Gallery of NSW) to Circular Quay (Sydney Opera House and Museum of Contemporary Art) to the Walsh Bay Cultural Precinct, Barangaroo and then Darling Harbour (Australian National Maritime Museum.<sup>153</sup> Other ideas included special event ferries which could also serve food and drinks to ticket holders;<sup>154</sup> a kids ‘frog corridor’ – guiding 8 to 17 year olds through the city from venue to venue;<sup>155</sup> and a free rental bike system similar to those in London,<sup>156</sup> Adelaide<sup>157</sup> and Paris.

Following the City’s advocacy and financial contribution, the transformation (and pedestrianisation) of George Street over the next few years will improve pedestrian amenity throughout the city and will increase accessible transport options to key cultural locations in Surry Hills and George Street. Some of the venues and cultural spaces located close to the new light rail include Ray Hughes Gallery, Venue 505, Belvoir St Theatre, the Australian Institute of Music, 4A Centre for Contemporary Asian Art, and the Capitol Theatre.

### Children’s Activity Programs

Based on a case study in the discussion paper, there was widespread support for a program that supports parents continuing to attend cultural events in Sydney by offering localised childcare to help mediate the high cost of babysitting. The combination of high ticket prices, babysitting costs and parking fees affects the frequency of attendance of parents at performance events, with these lower rates of participation often lasting for more than a decade until their children are older.

*“This is for the generations of parents who would like to get out at night but don’t have reams of extended family to rely on for babysitting. Thank you.”<sup>158</sup>*

*“It’s a great idea. I wouldn’t use it for evening performances until my kids are older as they are only two and need to go to bed early, but I’d love it for weekend matinees.”<sup>159</sup>*

Participants thought that childcare options would be most suited to early evening shows and matinees, and that any pilot project would need to consider the age and qualifications of carers, cost, and activity plans for children of varying ages.

**“This is for the generations of parents who would like to get out at night but don’t have reams of extended family to rely on for babysitting. Thank you.”**

Facebook response

### Performances times/opening hours/frequency

The volume of pedestrian traffic (including tourists) through Sydney’s city centre is seen as one of the city’s strengths. Respondents felt there was an untapped opportunity to increase audiences for arts and cultural events from the population that moves through the city each day, which could help build audiences for small, niche activities or evening markets and events.

There was a call for a renewed focus on encouraging inner-city cultural venues, such as libraries and museums, to stay open late. Innovative evening programs like Jurassic Lounge help the city’s workers to become more involved in its cultural life.<sup>160</sup> Some participants called for more regular evening opening times, for example staying open until 10pm a couple of nights a week, every week,<sup>161</sup> rather than only providing evening opening hours during ‘special occasions’. It was also felt that some events marketed as night-time events still did not extend long enough into the evening.

*“I went to the ‘Art at Night’ event the other week. ‘Art in the Early Evening’ would have been a better description. I and many of the other people who turned up to the event didn’t have time to see more than one of the fabulous line up as everything was over before 8pm.”<sup>162</sup>*

Conversely, other participants wanted earlier times for performances.

*“Start times for gigs on weeknights could be earlier. True, I am getting older and grouchier, but the headline act always seems to start at 10pm or later, which is ghastly for us unfortunates who need to wake up at unmentionable hours for work. I understand the point of support bands is to give them an audience. I would prefer that support bands start earlier so that the bands I want to hear start around 8pm, for instance.”<sup>163</sup>*



**“I would prefer that support bands start earlier so that the bands I want to hear start around 8pm ...”**

Sydney Your Say Brilliant Ideas

These comments were echoed by Sydney Opera House’s Youth Advisory Committee which stated night or late-night events pose a practical barrier for young people given concerns about safety after dark, limited public transport and lack of independent driving skills. The Committee emphasised the value of youth-targeted events with early evening performance times.

It was also suggested that the cultural organisations in a particular precinct could work together to offer coordinated nigh-time offerings as occurs in other cities.

*“There is an art initiative in London which I think is great and would be a great benefit to Sydney... It is called First Thursdays. All of the galleries in the Shoreditch triangle have late-night viewings, usually coinciding with a change of exhibition on the first Thursday of the month. What I love is that you get to go to many galleries in one night and get to socialise and meet other artists/designers/art enthusiasts as well as going to galleries that may not be on your radar.”<sup>164</sup>*

### Access for people with a disability

Some respondents felt the City of Sydney should play a leading role in protecting the rights of people living with disabilities to access arts and cultural activity in Sydney. Accessible Arts NSW suggested that the City consider adopting actions in the context of the National Arts and Disability Strategy including:

- Extending the City’s free shuttle bus to include more state cultural institutions on its route
- Promoting the universal access symbols at City of Sydney venues and events
- Marketing a ‘companion card’ which promotes the rights of people with a disability who require a companion to fair ticketing at events and venues
- Undertaking an access audit of City of Sydney public art
- Developing a podcast access walking with an audio description of the City’s cultural assets and public art
- Promoting a welcome card
- Advocating for people with disability in negotiations with other levels of government, such as accessible public transport to arts events.

## Cultural Policy



Art & About Sydney 2009, Reef Knot, I ♥ KX / Image: Sharon Hickey

### Education and young people

Education was consistently acknowledged as important to foster appreciation and support of Sydney’s cultural and creative activities. There was a perception of a large gap in arts education opportunities for younger children, with most programs and initiatives targeted at secondary and tertiary education levels. The city is seen as having experimented with ‘kid friendliness’<sup>165</sup> but that kids activities were frequently ‘tacked on’ to events, rather than a central part of Sydney’s cultural offerings.<sup>166</sup>

A case study in the *Creative City Discussion Paper*, the ‘Adelaide Theatre Passport Scheme’, received widespread support in many of the written submissions. This included the Sydney Opera House’s ten-member Youth Advisory Committee, which recognised its significant potential to introduce high school students to a range of live performances. It was hoped that such a scheme could also include students living outside the City of Sydney area. The Committee also proposed a ‘discounted P-platers parking’ scheme for car parks near cultural venues, aimed at mitigating the high cost of commercial car parking throughout the city and creating an incentive for young people to participate in Sydney’s cultural community.

New ways for teenagers to access live music and live performances in each village were also suggested,<sup>167</sup> including all-age music venues and performances. This action has since been adopted in the City’s Live Music and Performance Action Plan.

Currently, a number of major festivals supported by the City are required to provide some low-cost or free events to help attract non-traditional audiences. In the last 12 months there has been a notable increase in the number and range of events for children, and in the family groups attending Sydney’s major festivals. Making sponsorships conditional on providing this diversity of activity can ensure this continues.

### Critical success factors

There was a significant and diverse response from the public to this direction. Almost 300 people shared the many and complex reasons they did not participate in Sydney’s cultural activities as often as they would like. Apart from the reasons detailed above, there was also a persistent reference to activities that don’t exist in Sydney (‘we should have a Disney theme park’, ‘there should be a WOMAD festival’) or that are perceived as too infrequent (‘we need more jazz’).

Although it is impossible to address all the complex barriers that affect participation, the feedback has highlighted the range of City powers and resources that can be marshalled to address some of the systemic problems. Three case studies in the discussion paper provided examples of how the City might use its existing assets, services and resources in responsive and imaginative ways. Tasmania’s ‘Collect’ program supports the purchase of art through interest-free loans. The ‘Theatre Passport’ scheme makes empty theatre seats available to high school students. And the childcare program from Montreux in Switzerland considered the needs of local parents. Access to Sydney’s cultural life can be transformed by these and other measures, along with a multi-million dollar partnership with the NSW Government for light rail along George St, and a route that links a range of Sydney cultural organisations.

## STRATEGIC PRIORITY 4 IMPROVING ACCESS, CREATING MARKETS

# ACTIONS

### OUTCOMES

Higher levels of participation and engagement in Sydney's cultural and creative life are evident across the diversity of the community.

### GOALS

- Develop actionable, consumer-focused initiatives to maximise the markets for the city's cultural offerings
- Support the city's cultural infrastructure, services and programs to respond to diverse markets with diverse needs including people living with a disability and young people.

## Cultural Policy

Strategic initiatives		Term		
		Short	Medium	Long
<b>Affordability Actions</b>				
4.1	Based on the Tasmanian Government's 'Collect' program, support the development of an interest-free loans scheme to encourage the purchase of art produced by living artists from galleries and studios based in the City of Sydney.	X		
<b>Education and Young People Actions</b>				
4.2	Pilot a 'theatre passport' scheme that makes affordable tickets available for high school students by using the unsold ticket stock in Sydney's cultural venues.		X	
<b>Transport Actions</b>				
4.3	Scope the viability and demand for expanding transport options (such as car-share models) to targeted cultural events and festivals, including extending the City's free community transport services for disabled passengers to reach new cultural organisations and venues.			X
4.4	Research best-practice models to support young people and seniors to access night-time cultural events (such as parking-fee discounts to P-plate drivers under the age of 25, and the German taxi systems for safe travel for young women).		X	
<b>Information &amp; Promotion Actions</b>				
4.5	Based on best-practice models from other sectors, consider options to support the development of location-based apps, or other digital tools, that aggregate and promote the cultural offering of Sydney, including access to 'last minute' discount or affordable tickets.		X	
Grant support		Term		
		Short	Medium	Long
<b>Education and Young People Actions</b>				
4.6	Stipulate conditions for grants to major festivals and events to ensure they include appropriate, targeted activities and opportunities for families, children and young people.		X	
<b>Information &amp; Promotion Actions</b>				
4.7	Set priorities within the Cultural Grants program for creative initiatives that build markets or audiences or that improve access to the City's cultural offer	X		
Changes to existing City programs, services and events		Term		
		Short	Medium	Long
<b>Information &amp; Promotion Actions</b>				
4.8	Investigate the installation of community poster boards for local events in appropriate cultural precincts and transport hubs throughout the City of Sydney.		X	
4.9	Investigate the introduction of a cultural concierge service as part of the City's 24-hour customer and visitor services.		X	
4.10	Include cultural information in the City's Wayfinding Program.	X		
<b>Childcare Actions</b>				
4.11	Pilot a 12-month children's activity program (5–12 year olds) in partnership with key cultural organisations. The pilot will be in one or two locations in the City of Sydney LGA, synchronised with performance times at local cultural venues.	X		

Changes to existing City programs, services and events (continued)		Term		
		Short	Medium	Long
<b>Access for People with a Disability Actions</b>				
4.12	Promote the universal access symbol and 'welcome card' through the City's events and other major events it supports.		X	
4.13	Promote the 'companion card' on the city's Creative City website and encourage its promotion by the major festivals it funds.	X		
4.14	Conduct an access audit of the City's outdoor public art program.		X	
4.15	Ensure future versions of the City's walking tours are accessible, including audio descriptions of the City's cultural assets and public art.		X	
4.16	Pilot a discount parking scheme at the Kings Cross Car Park (Monday–Thursday) to support local artists and encourage attendance at the Hayes Theatre, Griffin Theatre and other local cultural venues.	X		

Changes to City regulatory processes and planning systems		Term		
		Short	Medium	Long
<b>Transport Actions</b>				
4.17	Amend section 3.3 of the City's draft Neighbourhood Parking Policy ('Community and Recreational Facilities') to 'Community, Cultural and Recreational Facilities' and ensure that parking controls adjacent to these facilities allow for turnover that balances the needs of all users.	X		

Infrastructure		Term		
		Short	Medium	Long
<b>Information &amp; Promotion Actions</b>				
4.18	Investigate the introduction of wi-fi into the City's major public spaces including parks and squares through public or private partnership, or other means.		X	

Advocacy		Term		
		Short	Medium	Long
<b>Information &amp; Promotion Actions</b>				
4.19	Invite Transport NSW, Destination NSW and other relevant agencies to promote Sydney's broad cultural offering through digital signage or other tools within Sydney's transport network.		X	
<b>Transport Actions</b>				
4.20	Work collaboratively with relevant stakeholders to improve transport options at the northern end of Macquarie Street to aid the safe dispersal of theatregoers, diners and visitors.	X		
<b>Access for People with a Disability Actions</b>				
4.21	Represent the needs and talents of people with disability in negotiations with other levels of government, such as accessible public transport to arts events.	X		

Previously announced commitments		Date endorsed
<b>Affordability Actions</b>		
4.22	Include conditions in all major festival-funding agreements or major event sponsorships that ensures all major events include a range of free or low-cost activities.	Ongoing
<b>Information &amp; Promotion Actions</b>		
4.23	Dependent on availability, eligible cultural organisations can apply for value-in-kind grants (in the form of reduced hire rates) for City banners, a significant outdoor advertising opportunity	Ongoing
4.24	Provide free 'what's on' events listing and e-newsletters (30,000 subscribers) and promotional opportunities on the Creative City website.	Ongoing
<b>Transport Actions</b>		
4.25	Work with other agencies to improve transport to the city's cultural precincts including Walsh Bay and Dawes Point.	February 2013
4.26	Advocate amendment to the <i>Passenger Transport Act 1990</i> to enable innovative, privately operated transport options.	February 2013
4.27	Advocate increased frequency of night-ride bus services.	February 2013
4.28	Increase late-night bicycle parking points and stations with bicycles for hire.	February 2013
<b>Performance Times/Opening Hours Actions</b>		
4.29	Support audience development through trials of early-evening and late-night activity.	February 2013
<b>Access for People with a Disability Actions</b>		
4.30	Work with Accessible Arts to gather data on current access standards in City of Sydney venues, and to develop live-music- and live-performance-focused resources and training, including advice on low-cost disability-access solutions for temporary and non-traditional venues.	April 2014
<b>Education and Young People Actions</b>		
4.31	Pilot a live-music performance series for young people, aged between 12 and 24, coordinated by the City's youth services team, in different locations across the local government area. Engage young people in the planning, promotion, delivery and evaluation of the events and support them with relevant mentoring.	December 2013
4.32	Expand the City of Sydney youth services team's program of events to provide monthly all-ages live-music events using established venues.	April 2014

Measurement approach and tools		
4.33	The City will monitor and make available ABS or other significant data on cultural participation and attendance in the City of Sydney local government area, along with international trends and best-practice audience-development initiatives.	
4.34	The City will include survey questions about community opportunities to attend cultural activities, programs and initiatives in its recurring residents survey.	
4.35	The City will collect and analyse aggregated audience data collected from all funded organisations (a condition of funding), including attendance, demographic information where available, audience-development initiatives and their relative success.	
4.36	The City will include survey questions about the perceived barriers to attend cultural activities, programs and initiatives in its recurring residents survey.	
4.37	The City will propose a cultural data protocol with Arts NSW and the Australia Council to support the development of locally relevant indicator frameworks and data sharing.	

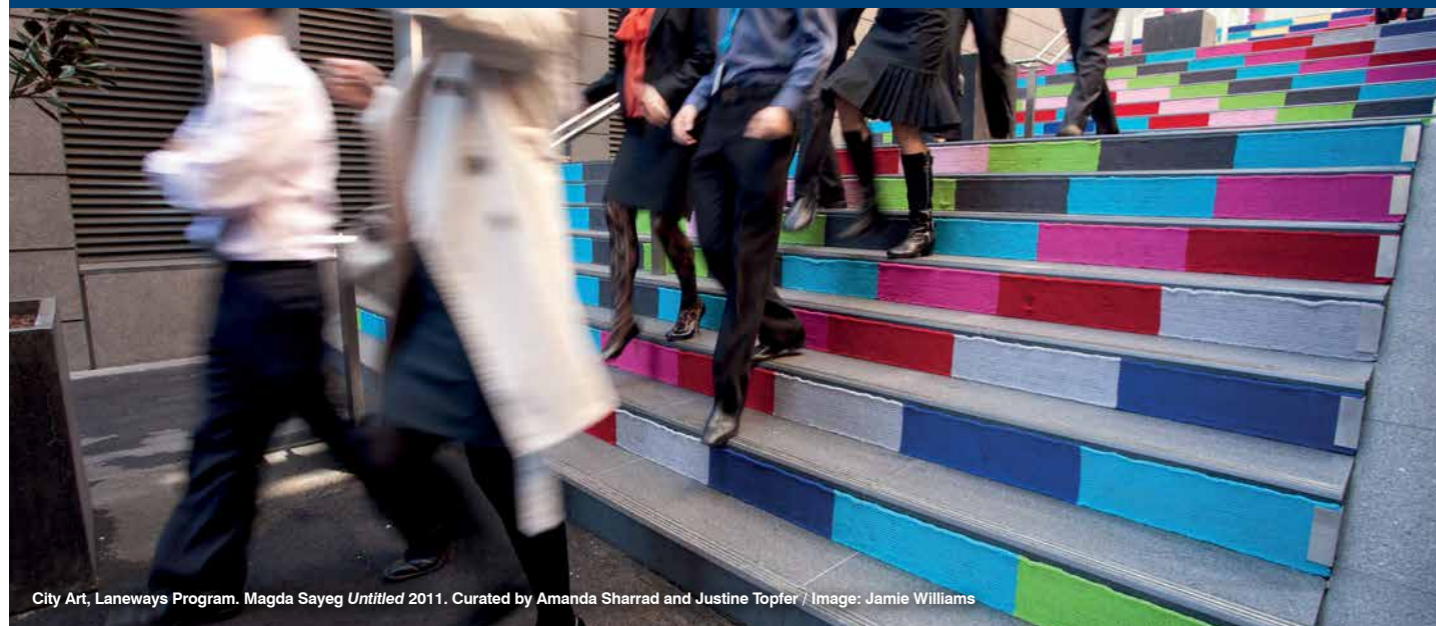
STRATEGIC  
PRIORITY

5

SHARING KNOWLEDGE



Sydney Festival 2014 Lawn Library / Image: Ellen Lowrey



City Art, Laneways Program. Magda Sayeg *Untitled* 2011. Curated by Amanda Sharrad and Justine Topfer / Image: Jamie Williams

**“The program is a remarkable systems innovation structure, which generates significant results in a repeatable way, by linking a world-leading thinker to the senior leaders in our society around a challenging issue.”**

South Australian Department of Premier and Cabinet submission on their ‘thinker-in-residence’ program.

## What you said

### Libraries

Many people noticed that Sydney’s libraries were starting to re-create themselves: opening up spaces for new community uses,<sup>168</sup> responding to the ways the community now investigates and accesses information, and developing the ‘curatorial’ role by helping users navigate the infinite entry-points to any subject. There are opportunities to expand and create new contexts for library services. For example, the Lawn Library during Sydney Festival in Hyde Park was an instant hit over summer. These ideas could be led by community demand for flexible modes of learning and access to space, technology and facilities. A possible partnership with the National Film and Sound Archive to introduce viewing booths into selected city libraries was also well received.<sup>169</sup>

People suggested a number of ways that libraries could play more central and relevant roles in the community. Many suggested more integrated services and activities including offering classes<sup>170</sup> and professional meeting rooms at affordable rates.<sup>171</sup> There were a number of suggestions about extending the existing service including facilitating the lending of books from the personal collections of residents<sup>172</sup> and creating mini libraries at bus stops<sup>173</sup> (where you have time to read while waiting for the bus) and in phone booths,<sup>174</sup> as well as offering an increased number of e-books,<sup>175</sup> support for opening hours that coincide with user demand<sup>176</sup> and a 24-hour library.<sup>177</sup>

In addition, library@esplanade (Singapore’s first dedicated library for the performing arts) noted that the nature of its location (within a performing arts complex) and its unique content and focus had attracted more than one million local and overseas visitors in its first year.<sup>178</sup>

### Sharing Aboriginal stories and culture

There were continued calls by stakeholders for an Aboriginal Knowledge and Cultural Centre that would enable visitors and locals to engage in, and increase their understanding of, Sydney’s Aboriginal heritage.<sup>179</sup> Tourism industry stakeholders emphasised the value of a cultural interpretation centre at Barangaroo that could provide opportunities for locals and visitors to develop their understanding of contemporary and traditional Aboriginal culture, a place to share stories and collections of Aboriginal art with a wider audience.<sup>180</sup> The centre would reflect the many Aboriginal communities across Australia and promote understanding of their history, as well as help develop a greater understanding of contemporary Aboriginal experiences and issues. The Tourism and Transport Forum suggested the City partner with Destination NSW and Tourism Australia to develop authentic and engaging Aboriginal and Torres Strait Islander cultural experiences.

One written submission suggested the City consider the use of a by-line descriptor that reflects the Aboriginal cultural heritage and history of the city, for example ‘Sydney – City of the Whales’.<sup>181</sup>

### Connections to local schools

Many participants suggested more arts education in schools, and that closer links between the arts and the education sector are needed.<sup>182</sup> It was suggested that the City could develop a program in association with the Department of Education to facilitate local Sydney artists to work with schools in the City of Sydney area.<sup>183</sup>

### Sharing ideas and knowledge

One of the case studies in the discussion paper, the South Australian Government’s thinker-in-residence program, received widespread support, and stimulated suggestions for ways that ideas can be shared with the wider community. The submission from the South Australian Department of Premier and Cabinet notes:

*“The program is a remarkable systems innovation structure, which generates significant results in a repeatable way, by linking a world-leading thinker to the senior leaders in our society, around a challenging issue. The leading-edge thinkers live and work in South Australia for 12 weeks over two years to generate new thinking; provoke change; ignite action and achieve lasting, tangible results...The thinkers and the partners play a high-stakes game: hunting for the best future that can be imagined. The process contributes to whole-of-government-policy thinking and action advancing policy progress and outcomes in any complex area to which it is applied.”<sup>184</sup>*

The City of Sydney currently makes a significant commitment to providing open forums for discussion and debate on future issues for Sydney. These talks are organised across three strands: City Conversations, City Talks, and Design Excellence. They usually include international thought-leaders and local experts, and provide a mechanism for building community awareness and engagement on major social, cultural, environmental and economic issues that affect urban development throughout the world.

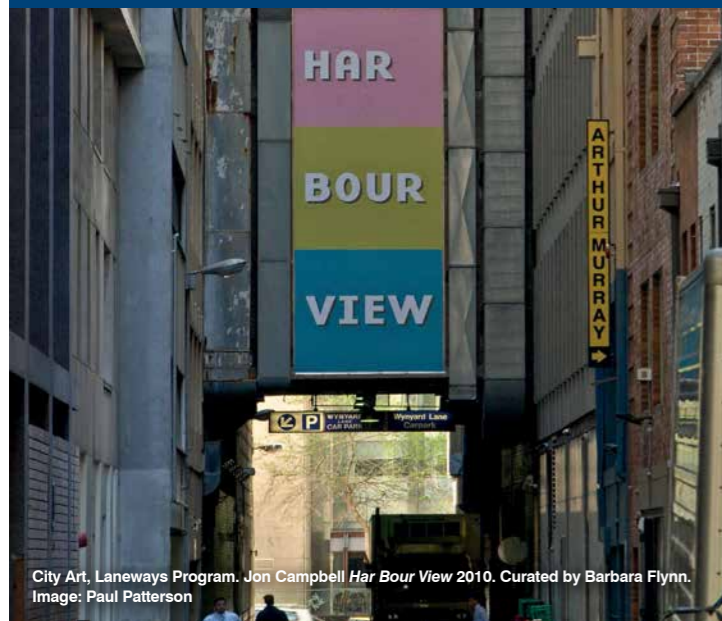
Some commentators reflected on the opportunity for the City to take a stronger leadership role in establishing creative partnerships with cultural institutions. Such partnerships could enable collaborative content development and program delivery covering the evolution of the City, urbanism, and cities of the future, as well as the city’s people and communities.<sup>185</sup> Such a direction would involve new thinking about the city’s role.

*“It would provide opportunities for the City to move beyond its current engagements, which are principally defined as funding agreements, to a richer engagement linked to collaborative and participatory content development.”<sup>186</sup>*

Sydney Opera House also suggested examining how the cultural capital and resources of larger state institutions could unlock new opportunities for participatory learning and engagement. It is considering a new project to create a series of regular, smaller-scale talk events by better marshalling existing resources. Despite huge demand for talks programs and events across Sydney, it notes:

*“What is missing is a way of presenting regular, smaller-scale events on highly current topics and that are low-cost or free. Sydney does not have an organisation like the Wheeler Centre in Melbourne. While there are booksellers who do this very successfully for their local communities, there is not a city resource of this kind. It has great potential to enhance city life and cultural debate.”<sup>187</sup>*

The History Council NSW suggested that the City collaborate with the State Library of NSW to make the Mitchell collection and the City’s own archival collection more accessible, and more connected to the community.



City Art, Laneways Program. Jon Campbell *Har Bour View* 2010. Curated by Barbara Flynn. Image: Paul Patterson

### Critical success factors

The City has an opportunity to take a leadership role by helping redefine the role of libraries in the 21st century. It can ensure that the service is user-focused, enables the community to extract value from new technologies, and provides guided access to information, ideas and services.

The City's libraries are now less about the exchange of books in a hushed atmosphere, and more about curating information through talks, ideas, and social connections. Like most urban spaces in the inner city, safe, indoor, public space with wi-fi is highly prized. Libraries are now places for the public to use social media, study with friends, run a small business and attend events. It is crucial that libraries orient their spaces and facilities around these changing needs, and are visible in their local community.

The City could also support the demand for other modes of knowledge sharing such as talks, workshops and speaking events. It could treat these activities as a priority, and allow free or affordable venue-hire rates so that access to ideas is democratised, and opportunities for social engagement are enhanced.

There are also opportunities for the City to partner with a range of cultural organisations to ensure the City's curatorial collection of more than 3,000 items is made more accessible, and to increase opportunities for engagement.

## STRATEGIC PRIORITY 5 SHARING KNOWLEDGE

# ACTIONS

### OUTCOMES

The creative use of existing resources, institutional structures, new technologies, and the skills and experiences of our diverse communities has expanded the community's access to lifelong learning and knowledge sharing.

### GOALS

- Extend and develop access to information and ideas through targeted partnerships, a refreshed focus on user needs and new ways of leveraging the city's cultural capital.

Strategic initiatives		Term		
		Short	Medium	Long
<b>Sharing Knowledge Actions</b>				
5.1	Investigate a partnership with relevant stakeholders to trial a 'thinker-in-residence' model for Sydney.	X		
5.2	Investigate partnerships with cultural organisations to make Sydney's rich historical and archival collections more accessible, through promotion and integration of new technologies, or programs.	X		
5.3	Develop an online how-to guide for house histories, supported by workshops in the libraries, to enable local history research by the community.	X		

Grant support		Term		
		Short	Medium	Long
<b>Sharing Knowledge Actions</b>				
5.4	Stipulate grants to major festivals require them to incorporate increased opportunities for learning and idea sharing through programs that include talks, forums, master classes and workshops.	X		

Changes to existing City programs, services and events		Term		
		Short	Medium	Long
<b>Sharing Knowledge Actions</b>				
5.5	Reorient existing City library-network resources to develop and extend talks and events on current topics through strategic partnerships with appropriate institutions and content providers.	X		
5.6	Develop a plan for the City's library-network that incorporates new technologies, audience-engagement strategies and targets, and operating models based on community needs and local partnership plans.	X		
5.7	In partnership with relevant industry bodies, expand its existing suite of historical and cultural walking tours through the development of a Guide to Small Sydney Museums to improve awareness of Sydney's local history and culture.		X	

<b>Connections to Local Schools Actions</b>				
5.8	Make the City's history, archival and civic collections more accessible to local schools and students through promotion, programs and curriculum-linked resources.		X	

Advocacy		Term		
		Short	Medium	Long
<b>Connections to Local Schools Actions</b>				
5.9	Engage with the NSW Department of Education to consider new partnerships with local schools that involve local arts practitioners and support arts education in schools		X	

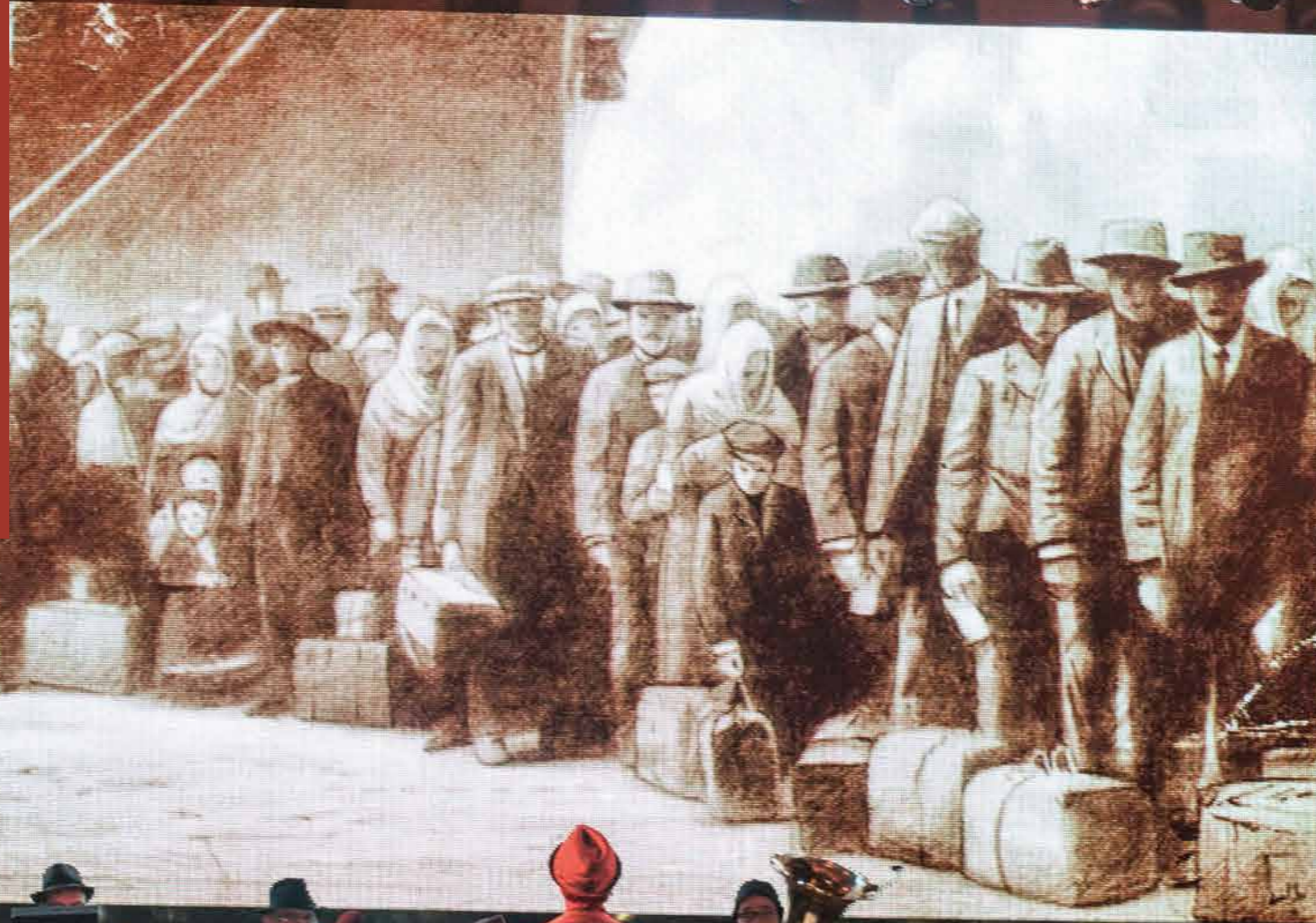
Previously announced commitments		Date endorsed
<b>Sharing Indigenous Stories and Culture Actions</b>		
5.10	Support and advocacy for an Australian Aboriginal and Torres Strait Islander Cultural Centre (an Eora Journey project).	Sustainable Sydney 2030
5.11	Support for the establishment of a local Aboriginal and Torres Strait Islander Cultural Centre (an Eora Journey project).	Sustainable Sydney 2030
5.12	Development and support for a signature event in the city that brings a new focus to the understanding and support of Aboriginal and Torres Strait Islander culture (an Eora Journey project).	Sustainable Sydney 2030
5.13	Research into inner Sydney's Aboriginal histories and connections, incorporating cultural mapping and walking tours, delivered through the Barani website ( <a href="http://www.sydneybarani.com.au">http://www.sydneybarani.com.au</a> ), Barani Barrabugu booklet and Sydney Culture Walks app.	June 2011
<b>Sharing Knowledge Actions</b>		
5.14	Support for the Sydney Film Festival hub to expand the experience for film festival audiences and encourage knowledge sharing and learning.	February 2012
5.15	Year-round talks programs including the free City Conversations and Design Excellence series, to share knowledge about urban issues and city-making in the 21st century.	Ongoing
5.16	Development of a self-guided-historical-walking-tours oral history collection, and historical information that records and reflects the diversity of Sydney's many communities.	Ongoing
5.17	Memorandums of understanding with Sydney's largest universities to reflect a joint commitment to authoritative research that can enable evidence-based policy formulation for key city strategies, including transport, night-time economy and economic development.	Various
5.18	Piloting Australia's first 24-hour libraries in Surry Hills, Kings Cross or Haymarket.	February 2013

Measurement approach and tools	
5.19	The City will measure change in library attendances, borrowings, frequency, visitation, new attendances and user mix.
5.20	The City will include questions about community opportunities to access further learning and knowledge sharing in its recurring residents survey.
5.21	The City will measure take up and usage of City-generated resources (such as walking tour downloads) to track demand for its digital resources.
5.22	The City will ensure formal feedback channels including online surveys and independent research, to ensure City programs help meet community demand for learning and knowledge-sharing opportunities.

STRATEGIC  
PRIORITY

6

GLOBAL ENGAGEMENT



Art & About Sydney 2013, Shaun Tan, Ben Walsh & the Orchestra of the Underground, *The Arrival* 2013 / Image: Jamie Williams



**“Being Australia’s global city means that Sydney is the global gateway to Asia, and for this reason a number of important organisations have emerged directly from the Sydney context over the last 20 years.”**

Sydney Your Say Open Forum

### What you said

The *Creative City Discussion Paper* restated that global engagement is a key priority expressed by the community and embodied in the ‘green, global and connected’ themes of Sustainable Sydney 2030. It recognises our city as an international gateway to the rest of Australia and the importance of world-class tourism attractions and sustained investment in cultural infrastructure, icons and amenities. It also recognises the importance of Sydney as a participant in global knowledge exchange and the importance of global cultural networks.

These cultural networks, and opportunities for exchange, performance and exhibition, represent an opportunity for dialogue with our international peers. They are also a chance for the community to extend its awareness of international artists and trends, and to develop awareness of new art forms and ideas.

### International artists

Participants believed that Sydney could enhance its cultural offerings by supporting more international artists to visit the city. Many believed that Sydney is good at sending artists all over the world, but perhaps less strategic at inviting them back. The Chinese contemporary artist Song Dong’s installation at Carriageworks during the Sydney Festival, and John Kaldor’s *13 Rooms*, were cited as examples of international artists whose work made an immediate connection with Sydney audiences.<sup>188</sup>

*“Funds to bring out more artists from overseas i.e. festivals of the calibre of WOMAD... the flamenco scene is crying out for artists from Spain to teach and give workshops in singing, dance and guitar etc.”<sup>189</sup>*

Once international artists are in Sydney, many believe more could be done to aid connections with Sydney artists and to provide forums for sharing knowledge, ideas and initiatives.<sup>190</sup> Other submissions noted the role Sydney cultural organisations have played in charting relationships with Asia, and their capacity to support public understanding of the countries of Asia, Australia’s role in the region, training, international collaboration and cultural programs.

*“Being Australia’s global city means that Sydney is the global gateway to Asia, and for this reason a number of important organisations have emerged directly from the Sydney context over the last 20 years. These include Sherman Contemporary Art Foundation, Art Asia Pacific magazine, the Art Gallery of NSW Asian Art department, 4A centre for Contemporary Asian Art and White Rabbit. In addition to these are numerous universities, non-profit economic forums, business councils etc. whom I believe have the capacity to enter into partnerships to deliver the kind of global engagement envisioned by the policy discussion paper.”<sup>191</sup>*

It was also suggested that the City could create an area where international artists could live and work in Sydney on a regular basis, and where they could connect with local artists, similar to the Cité area in Paris<sup>192</sup> and areas in Berlin.

### Partnerships and branding

Tourism and Transport Forum Australia proposed that the City partner with major Sydney-based cultural institutions to leverage the branding value of their international touring programs and to help create global cultural networks.<sup>193</sup>

Accessible Arts recommended the City partner with Destination NSW to promote Sydney as a vibrant and accessible city of art and culture for overseas tourists with disability. Agency collaboration could also help develop art and disability projects to promote cultural understanding and exchange between Sydney and its sister cities.<sup>194</sup>

### Cultural tourism

Respondents supported connections between the arts and tourism sectors and agreed they should be leveraged to promote the city’s international image, and to attract visitors interested in Sydney’s arts and culture.<sup>195</sup> Attendance at Sydney’s small and large events was perceived to be growing, comprising local residents, but also other Sydneysiders, and increasingly people from regional NSW, interstate and overseas.

The Art Gallery of NSW mentioned that Sandwalk Partners, in partnership with Pointpal, was hoping to develop a smartphone app, called the Sydney Priority Pass which ‘creates a virtual link between the cultural institutions and attractions of Sydney’.<sup>196</sup> The app would be available free to all visitors to assist with navigation between attractions, and as a platform for promotion and interaction. The Dictionary of Sydney, an online digital repository that records the history of Sydney, could link to appropriate visitor information platforms and add an extra layer of discovery and learning. This app would include maps to allow visitors to plan itineraries, and would include access to a range of offers at each attraction. The consultancy process also revealed existing opportunities.



Chinese New Year Festival 2014, Belmore Park  
Image: Adam Hollingworth



Audiences at Pier 2/3, Walsh Bay for Kaldor Public Art Project 27 1/3 Rooms, curated by Klaus Biesenbach and Hans Ulrich Obrist, at Pier 2/3 in Sydney, April 11-21, 2013  
Image: Jamie North/Kaldor Public Art Projects

*"Discounted theatre tickets should be offered to tourists only for the day of purchase. How can this be done? Sell them on the Sydney Explorer sightseeing buses. How do I know it can be done? I run the Sydney Explorer sightseeing buses."<sup>197</sup>*

While Sydney's iconic buildings, institutions, performances and collections are a key attractor for tourists, many noted that local, less publicised experiences contribute to a memorable visitor experience.

Participants reported finding 'hidden gems' as tourists in other international cities. Some suggested the creation of secret trails<sup>198</sup> through lesser-known streets, neighbourhoods or cultural facilities such as exhibition spaces and performance venues, or creating performing 'hot spots'<sup>199</sup> around the city for buskers.

One written submission suggested that the City could sponsor a 'cultural concierge' office, with a well-advertised telephone number or social media connection. Locals or visitors could call the concierge for information on current shows and exhibitions, contact numbers and opening hours of cultural venues, nearest transport access and forthcoming events and festivals.<sup>200</sup>

The Seymour Centre also emphasised the importance of a strategy that connected visitors to the cultural highlights of Sydney beyond Circular Quay, introducing visitors to Carriageworks, White Rabbit Gallery, the Brett Whiteley Studio, the Seymour Centre and King Street in Newtown.<sup>201</sup>

### Critical success factors

Many of Sydney's artists and creative workers have extensive professional networks that stretch across the globe. Sydney's cultural organisations and enterprises are adept at engaging with their international counterparts and developing sophisticated and supportive relationships. Despite this, there are still many opportunities to optimise the value of those relationships in Sydney such as building visible and accessible local platforms for networking and sharing ideas; fostering relationships with Austrade and other agencies supporting Sydney's creative exports; and through brand strategies with companies and artists that are building international relationships, particularly in Asia. There are opportunities to exploit these relationships and to reinvigorate public achievements from creative collaborations through to targeted strategic partnerships.

The City is also committed to working closely with Destination NSW's cultural tourism strategies, as detailed in the Visitor Economy Taskforce report of 2012, and to integrating visitor economic objectives with the NSW Government.

## STRATEGIC PRIORITY 6 GLOBAL ENGAGEMENT

# ACTIONS

### OUTCOMES

A globally connected city that responds and contributes to international cultural practice, welcomes international ideas and networks, and supports opportunities for engagement between local cultural initiatives and international visitors.

### GOALS

- Develop projects and partnerships that foster international cultural connections with local results.
- Support growth of the local visitor economy through targeted cultural initiatives.

Strategic initiatives	Term		
	Short	Medium	Long
<b>Cultural Tourism Actions</b>			
6.1	In association with Destination NSW and Tourism Australia, explore mechanisms to promote Sydney as a vibrant accessible city of art and culture for overseas tourists with disability.		X
<b>Partnerships and Branding Actions</b>			
6.2	Investigate partnership opportunities with Austrade and other agencies to support Sydney's creative exports through microloans or other mechanisms.		X
6.3	Develop a strategic partnership program that supports international partnerships with local results or leverages branding opportunities.		X

Grant support	Term		
	Short	Medium	Long
<b>International Artists Actions</b>			
6.4	Review export-market development-grant models for the City's Creative Industries Action Plan.		X
6.5	Offer value-in-kind grants for use of City Recital Hall or other City venues for eligible talks, workshops and forums by international creative workers and local collaborators.		X
6.6	Stipulate funding for major festivals is conditional on the provision of increased opportunities for international collaborations and knowledge-sharing opportunities between international visiting artists and local creative practitioners.		X

Changes to existing City programs, services and events	Term		
	Short	Medium	Long
<b>Cultural Tourism Actions</b>			
6.7	Expand the City's suite of curated walking tours of key cultural sites, including lesser-known and underground cultural attractions.		X
6.8	Promote 'locals' tours to encourage visitor engagement with lesser known and underground cultural activities and venues.		X
6.9	Broker relationships between existing tourism services and local cultural institutions to promote cultural offerings to international tourists.		X
<b>International Artists Actions</b>			
6.10	Promote talks and workshops by visiting artists and creative workers on the City's relevant websites including What's on and/or Creative City Sydney.		X

Infrastructure	Term		
	Short	Medium	Long
<b>International Artists Actions</b>			
6.11	Develop an annual international fellowship program, based in one of the City's live-work studios, that recognises and celebrates creative innovation, and promotes collaboration with the local creative community.		X

Advocacy	Term		
	Short	Medium	Long
<b>Partnerships and Branding Actions</b>			
6.12	Review opportunities to partner with the NSW Government through Destination NSW and Tourism Australia to support key cultural recommendations in the 2012 Visitor Economy Taskforce Report and develop co-operative programs that support and promote Aboriginal and Torres Strait Islander cultural experiences.		X

Previously announced commitments	Date endorsed	
<b>International Artists Actions</b>		
6.13	Work with the Australian Government's Department of Immigration and Border Protection, and the Ministry for the Arts, as well as local promoters, major venues and festivals in the City of Sydney local government area, to develop models for supporting the contribution of international visiting artists to the local community.	April 2014
<b>Partnerships and Branding Actions</b>		
6.14	Support for the Australian pavilion at the International Architecture Biennale in Venice.	June 2012
6.15	Support for Kaldor Art Projects and the Biennale of Sydney to bring international visual artists to work in Sydney's public domain.	Various
6.16	Fostering relationships with Chinese cultural organisations, and engaging with seven Chinese municipal government instrumentalities, in tandem with an increased investment in the focus event: Chinese New Year.	Ongoing
6.17	Support four major festivals that feature international artists and provide opportunities for engagement and knowledge sharing with local artists.	Ongoing

Measurement approach and tools	
6.18	The City will monitor the success of its programs in providing opportunities for international artists and speakers to build local relationships leading to long-term partnerships and ideas sharing.
6.19	The City will monitor the success of its programs supporting growth in local cultural exports.

## 06 Big Ideas

The *Creative City Discussion Paper* introduced the City's role as a supporter of ideas that can transform Sydney at a large scale. The Sydney Opera House is a daily reminder of the power of individual creative genius and bold leadership to transform a city. A more recent example is David Walsh's extraordinary Museum of Old and New Art which has similarly transformed Hobart's place in the world. Both ventures represent more than just the vanguard of cultural tourism. They remind us of the value of individual creative vision, and that the creation of something genuinely new can be a source of community confidence and pride.

The City of Sydney welcomes transformational visions. The City is demonstrating this with a \$220 million commitment to light rail along George Street including \$10 million on public art, laneway revitalisation, improved pedestrian access, outdoor dining, hundreds of trees and street furniture as befits Sydney's major boulevard.

The community and cultural sector welcomed the introduction of Big Ideas as a key theme of the City's forthcoming cultural agenda. Unlike other initiatives, it is a strategic direction that cannot be supported or nurtured through a system-based approach within the City's usual powers.

Instead, the City has a standing invitation to our creative and business communities for creative ideas or projects that can transform our city. This could be a major event, a new form of cultural infrastructure, or a regulatory change which unlocks new experiences throughout the city as occurred with small bars.

Simultaneously, the City will focus its operational resources on creating favourable conditions for creative initiatives to be explored and tested – in other words, a chance for experimentation with very small ideas.



## 07 Appendix

### Creative City – Cultural Policy Community Engagement Program

#### 1. Introduction

The release and public exhibition of the *Creative City Discussion Paper* in March 2013 was supported by an extensive community engagement program throughout March, April and May 2013, centred on the question: "What creative life do you want for Sydney?"

The discussion paper was the first step in developing a cultural policy for the City of Sydney. It aimed to provoke debate about the cultural life of our city – not just the arts sector – and the special role played by a capital city government in building and supporting creativity in a city.

The draft directions of the Creative City document had been drawn from previous community engagement programs, such as *Open Sydney – Future directions for Sydney at night* and *Sustainable Sydney 2030*. However, these engagement programs did not have Sydney's culture as their focus. The City wanted to talk to the community about whether our cultural priorities were still aligned with the values of the community, and whether there were untapped opportunities to consider.

The City engaged Woolcott Research to assist with the collection of engagement feedback and data. Woolcott's role was to work with the City to organise and plan a number of workshops, as well as analyse the feedback at the conclusion of the consultation period. All of the activities described in this section contributed to the raw data that was considered in the production of this policy and action plan.

Aside from formal workshops at Customs House run by the City of Sydney, many other discussions, forums and workshops were organised by individuals, and small and large cultural organisations. These events created informal opportunities for the city's creative leaders to discuss Sydney's cultural future with colleagues and stakeholders. Belvoir St Theatre, Queen St Studios, Idea Bombing Sydney, Sydney's Etsy sellers, Accessible Arts, students at COFA and the Newtown Entertainment Precinct Association were just some of the organisations that contributed to this process.

In addition, an extensive marketing and media campaign was conducted throughout Sydney, encouraging the public to give us their ideas and perspectives through various online forums.



Crown Street Public School Creative City consultation / Image: Sarah Rhodes



This page: Sector Forums, April/May 2013 / Image: Jamie Williams



Heffron Hall Creative City Community Consultation / Image: City of Sydney

**2. Engagement activity details**

**Events**

**City of Sydney consultation events**

The City hosted four sector forums in April and May 2013. The aim of these forums was to introduce the discussion paper to the cultural and creative community and seek feedback on Sydney's future challenges and opportunities. The attendees of the forum included representatives from a broad range of cultural and creative organisations, as well as individual practitioners and artists.



Date	Venue	Attendance
8 April 2013	Sydney Town Hall	66
11 April 2013	Customs House	78
15 May 2013	Customs House	88
28 May 2013	Customs House	73

**Other consultation forums**

Organisation	Attendance
Newtown Entertainment Precinct Association	20
Music NSW	20
History Council of NSW	15
State Library of NSW	10
The Arts Platform	25
Crown Street Primary School	15
Accessible Arts – Accessing the Arts Group	20
Etsy	12
University of Western Sydney	8
Belvoir St Theatre	50
University of Technology Sydney	10
Museums and Galleries NSW	18
Brand X	30
College of Fine Arts	8
Vibewire	60



### City Talk – What Creative Life Do You Want For Sydney?

A part of the City’s ongoing program of public talks and ideas events, this event aimed to stimulate public discussion about current cultural trends and issues and ideas for the future.

Interaction with the public was facilitated through Twitter, using the hashtag #sydcitytalk.

<b>Date</b>	<b>10 April 2013</b>
Venue	State Theatre
Attendance	1079
Speakers	Richard Roxburgh (guest introduction) Carol Coletta, CEO, ArtPlace America (keynote) Marcus Westbury, Founder and Director, Renew Australia (discussion panel) Nicole Durling, Senior Curator, Museum of Old and New Art (discussion panel) Katherine Hough, Director, Arts Tasmania (discussion panel) Louise O'Donnell, Digital Director, Seed Production (discussion panel) Charles Firth, CEO, Manic Studios and co-founder, The Roast (discussion panel)
Twitter hashtag	#sydcitytalk
Impressions	1,907,557
Tweets	932
Contributors	245

### Sydney Your Say

Website visits	18,336
Discussion paper downloads	3,371
Brilliant idea submissions	342
Open forum comments	112

### Social media

The City maintains an active social media presence which was used to gather feedback from the public through Twitter and Instagram, using the hashtag #creativecitysyd, and through the City of Sydney and Art & About Facebook pages. The Facebook pages of a number of key cultural organisations were monitored for posts relating to the project

### Twitter

Hashtag	#creativecitysyd
Impressions	1,507,503
Tweets	693
Tweet submissions (not retweets or quotes)	179
Contributors	349



Other

Avant Card

Reply paid cards were distributed throughout the Avant Card network to provide an alternative channel for feedback. 135 were received.

Avant Card Submissions



Urban Walkabout

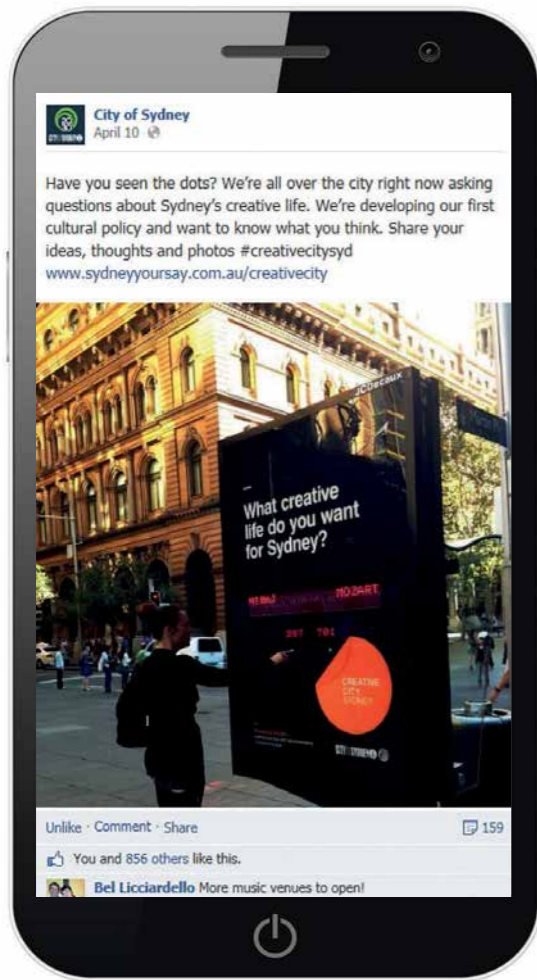
The City developed a partnership promotional competition with Urban Walkabout to connect with Sydney cultural organisations and retailers. Urban Walkabout asked Sydneysiders to submit their ideas for what kind of creative life they wanted for Sydney, in return for a chance to win prizes. 378 submissions were received.



Facebook

Posts	13
Likes	3,874
Comments	431
Shares	554
Total reach	408,561

Instagram



### 3. Marketing and media

The media and marketing campaign supporting the community engagement program was a critical factor in its success. Its aims were:

- **Awareness:** To raise the profile of the City of Sydney's commitment to cultural activities as part of Sustainable Sydney 2030
- **Discussion:** To stimulate a two-way conversation with Sydney-siders on key issues in the *Creative City Discussion Paper*
- **Quality feedback:** To generate comments in both offline and online forums, social media and through third parties to inform the development of the policy

#### Campaign elements

##### Guerilla Dots

A series of large dots appeared overnight. They asked site-specific questions and aimed to promote debate and consideration of the provocations they contained.

##### JC Decaux

A series of static JC Decaux signs contained thought-provoking questions exploring key issues, for example late-night childcare, event ticket prices, musical instrument libraries. Also an interactive 'innovate panel' asked passersby to choose between two cultural alternatives each day such as 'Swan Lake or Harlem Shake', 'Cabaret or Karaoke', 'Nightclub or Book Club'. This panel attracted 15,313 votes over 14 days.

##### Print

The creative approach related to the media environments where the ads appeared such as 'What's stopping you getting to gigs?' placed in 'the shortlist' section of Spectrum.

#### Media Partnerships



### 4. Summary of engagement interactions and submissions

#### Workshops and talks

Workshops	Participants
City of Sydney forums (x 4)	305
Newtown Entertainment Precinct Association	20
Music NSW	20
History Council of NSW	15
State Library of NSW	10
The Arts Platform	25
Crown Street Primary School	15
Accessible Arts – Accessing the Arts Group	20
Etsy	12
University of Western Sydney	8
Belvoir St Theatre	50
University of Technology Sydney	10
Museums and Galleries NSW	18
Brand X	30
College of Fine Arts	8
Vibewire	60
<b>Sub-total</b>	<b>626</b>

Public talks	Participants
City Talk	1079
<b>Sub-total</b>	<b>1079</b>

#### Sydney Your Say

Engagement activity	Submissions
Sydney Your Say Brilliant Idea submissions	342
Sydney Your Say Open Forum comments	112
<b>Sub-total</b>	<b>454</b>



## Social media

Engagement activity	Submissions
Tweets (does not include retweets/quotes)	179
Facebook comments	431
Instagram images	51
<b>Sub-total</b>	<b>661</b>

## Written submissions

10 Group	Martin Wale
4A Centre for Contemporary Asian Art	Museum of Contemporary Art
Accessible Arts	National Association for the Visual Arts
Australian Computer Museum Society	Nicole Smith
Alan Porter	National Institute of Dramatic Art
Andrew Quilty	Object: Australian Design Centre
Ardmore	Opera Australia
Art Gallery of NSW	University of New South Wales
Art Month Sydney	Philanthropy Australia
Ausdance NSW	Physical Disability Council of NSW
Ausfilm	Powerhouse Museum
Belvoir	Project Boom
Cam MacKellar	Attractive Promotions
Chinese Women's Association of Australia	Right Angle Studio
Chris Puplick AM	Roland Beckett
Christine Keys-Statham	Seymour Centre
Creative Industries Innovation Centre	Sydney Gay and Lesbian Mardi Gras
Creative Hatch	Short+Sweet
CSigns	Stavros Yannoukas
Danni Harnett	Sustainable Business Australia
Darcy Clarke Australia	Steven Tait
David Green	Sydney Fringe
De Quincy Co	Sydney Harbour Foreshore Authority
Elizabeth Farrelly	Sydney Living Museums
Faun Harbord	Sydney Opera House
Felix Media	Sydney Opera House Youth Committee
History Council of NSW	Synergy & Taikoz
International Association of Music Libraries	Terry Chesher
Jared Mundell	The Festivalists
Joint Solutions	The Lot
Jupiter Productions Pty Ltd	Top Shelf
Kaldor Public Art Projects	Tourism and Transport Forum
Laura	Utopia Art
Leslie Holden	Verona Cinema Complex
Lillian Lai	ViolinSpeak
Live Performance Australia	<b>Sub-total</b>
Margaret Whittaker	<b>72</b>

## Other

Engagement activity	Submissions
Avant Card submissions	135
Urban Walkabout competition entries	378
<b>Sub-total</b>	<b>513</b>

## Interactions and submissions

Total engagement interactions	Submissions
Workshop participants	626
Public talk	1079
Sydney Your Say	454
Social media	661
Written submissions	72
Other	513
<b>Grand total</b>	<b>3,405</b>

### 5. Public Exhibition Period

Following Council endorsement, the draft Cultural Policy and Action Plan 2014-2024 was placed on statutory public exhibition in May 2014. The final round of consultation was supported by a cultural sector forum for invited stakeholders and a City Conversation public event. Feedback was also called for via the Sydney Your Say, Creative City Sydney and City of Sydney websites. 25 written submissions were received and reviewed as part of the public exhibition process.

#### City Conversation - Shaping a creative city - a plan for Sydney's cultural future

Date	19 April 2014
Attendance	808
Venue	Sydney Theatre
Speakers	Annabel Crabb (MC) Lord Mayor Clover Moore (welcome and discussion panel) Claudia Karvan, actor/producer (guest introduction) Rachel Healy, Executive Manager Culture (keynote address and discussion panel) Ben Eltham, cultural policy academic and commentator (discussion panel) Hetti Perkins, Curatorial Advisor, Eora Journey and Creative Director, Corroboree Sydney (discussion panel) John O'Callaghan, Co-founder, Idea Bombing Sydney (discussion panel)
Twitter hashtag	#sydcityconv
Impressions	1,058,101
Tweets	569
Contributors	164

#### On-line engagement

##### 13 May to 10 June 2014

Site	Unique page views	Draft Policy downloads
Sydney Your Say	1633	312
Creative City Sydney	544	200
City of Sydney	812	170
<b>Total</b>	<b>2,989</b>	<b>682</b>

#### Written submissions

Art Gallery of NSW	NSW Writers' Centre
Art Pharmacy	Office of NSW Small Business Commissioner
Arts NSW	Outdoor Media Association
Australian Museum	Physical Disability Council of NSW
Australian Society of Authors	Reservoir Network
Century Venues	S.H. Ervin Gallery
Chris Puplick AM	State Library New South Wales
Councillor Christine Forster	Stellar Downer Fine Art
Dictionary of Sydney	Sydney Gay and Lesbian Mardi Gras
Environmental Art + Design	Sydney Observatory, Powerhouse Museum
International Association of Music Libraries	The Royal Australian Institute of Architects
Keith Johnston	Tourism & Transport Forum
Melissa Pearce	<b>Total</b>
	<b>25</b>

# 08 References

#	Citation	#	Citation
1	Jackson, M.R. Ph.D, Kabwasa-Green, F. & Herranz, J. Ph.D (2006), Cultural Vitality in Communities: Interpretation and Indicators, The Urban Institute.	32	Avant Card (Av66)
2	Markusen, A. & Gadwa, A (2010) White paper: <i>Creative Placemaking</i>	33	Walkabout (Walk257)
3	Frank, Sydney Your Say, Brilliant Ideas	34	Amaranta Zephyr, Sydney Your Say, Open Forum
4	Powerhouse Museum, written submission	35	Danny Corvini, Sydney Your Say
5	Woolcott Research (2013), <i>Cultural Policy Stakeholder Engagement</i> p.18	36	Michael, Sydney Your Say
6	Woolcott Research (2013), <i>Cultural Policy Stakeholder Engagement</i> p.19	37	Lisa Lee, Sydney Your Say
7	Walkabout (Walk370)	38	Bec Allen, Sydney Your Say, Open Forum
8	Micro, Sydney Your Say, Open Forum	39	Sydney Your Say, Open Forum
9	Adillon, Sydney Your Say, Open Forum	40	Chris Puplick AM, written submission
10	Jordan Verzer, written submission	41	Sector Forum 1, 8 April 2013 and Sector Forum 4, 30 May 2013
11	Elizabeth Farelly, written submission	42	Elton Consulting (2013), Research report: <i>Events in the Public Domain</i>
12	Steve Evan, Sydney Your Say	43	Walkabout (Walk20)
13	Dan Edwards, Sydney Your Say	44	James Nichols, Sydney Your Say, Brilliant Ideas
14	Powerhouse Museum, written submission	45	Scully (2012), <i>Creative Precinct Planning Principles</i> , August 2012, p.5
15	Summary of feedback from Sydney Your Say and Walkabout	46	Scully (2012), <i>Creative Precinct Planning Principles</i> , August 2012, p.8
16	Sector Forum 4, 30 May 2013	47	Stern and Siefert (2007), <i>Culture and Urban Revitalization: A Harvest Document</i> , p.62
17	Walkabout (Walk145)	48	<i>World Cities Culture Report (2012)</i> , Mayor of London
18	Tanya V, Sydney Your Say, Open Forum	49	Etsy Event, 8 May 2013
19	CAPA, Sydney Your Say, Open Forum	50	Etsy Event, 8 May 2013
20	Elton Consulting (2013), Research report: <i>Events in the Public Domain</i>	51	Etsy Event, 8 May 2013
21	Bindi, Vera, Kate, Matthew, Sydney Your Say and Kushia. Walkabout, (Walk51, Walk50 and Walk71)	52	Etsy Event, 8 May 2013
22	History Council of NSW, written submission	53	Written submission, Sub34
23	Sector Forum 1, 8 April 2013	54	History Council of NSW, written submission
24	Sector Forum 2, 11 April 2013	55	Avant Card (AV8)
25	Sector Forum 2, 11 April 2013	56	Avant Card (AV15)
26	Sector Forum 4, 30 May 2013	57	Avant Card (AV102)
27	Sector Forum 2, 11 April 2013	58	Facebook (FB07)
28	Dasher, Sydney Your Say, Open Forum	59	Walkabout (Walk04)
29	David Taylor, Sydney Your Say, Brilliant Ideas	60	Walkabout (Walk158)
30	Sector Forum 3, 15 May 2013	61	Bekky Kong, Sydney Your Say
31	Woolcott Research (2013), <i>Cultural Policy Stakeholder Engagement</i> , p.5	62	Written submission (Sub31)
		63	Audance NSW, written submission
		64	Bekky Kong, Sydney Your Say

65	Ausdance NSW, written submission
66	Sydney Your Say (Say32)
67	Heidi, written submission
68	Sandra Eldridge, Sydney Your Say
69	Laura, written submission
70	Heidi Axelsen, written submission
71	Sarah Reill, Sydney Your Say, Open Forum
72	Yelena Dyumin, Sydney Your Say, Open Forum
73	Mark, written submission
74	Sector Forum 3, 15 May 2013
75	Simon Palmer, Sydney Your Say, Open Forum
76	Bekky Kong, Sydney Your Say
77	Craig Lyons, Sydney Your Say
78	Facebook, (FB99)
79	Ausdance NSW, written submission
80	Chinese Women's Association of Australia, written submission
81	Felix Media, written submission
82	Live Performance Australia, written submission
83	Lisa Hogben, Sydney Your Say, Brilliant Ideas
84	Anna Maude, Sydney Your Say, Brilliant Ideas
85	Kewryn, Sydney Your Say, Open Forum
86	National Association for the Visual Arts, written submission
87	Anushka, Sydney Your Say, Brilliant Ideas
88	Bec Allen, Sydney Your Say, Open Forum
89	Zoe26787, Sydney Your Say, Open Forum
90	Shyrgelber, Sydney Your Say, Open Forum
91	Etsy Event, 8 May 2013
92	Sector Forum 1, 8 April 2013
93	Michelle Silby, written submission
94	The Festivalists, written submission
95	Sydney Your Say, Open Forum
96	Sydney Your Say, Open Forum
97	National Association for the Visual Arts, written submission
98	Written submission (Sub18)
99	Bec Allen, Sydney Your Say, Open Forum

100	Elton Consulting (2013), Research report: <i>Events in the Public Domain</i> , September 2013
101	Sydney Your Say, Open Forum, Woolcott Research (2013) " <i>Cultural Policy Stakeholder Engagement</i> ", p.62
102	Woolcott Research (2013), <i>Cultural Policy Stakeholder Engagement</i> , p.8
103	Summary of feedback from Sydney Your Say and Walkabout
104	Sector Forum 3, 15 May 2013
105	Sector Forum 1, 8 April 2013
106	Alex, Sydney Your Say, Brilliant Ideas
107	Short+Sweet, written submission
108	Christopher Hodges, Sydney Your Say, Brilliant Ideas
109	National Association for the Visual Arts, written submission
110	Natalie, Sydney Your Say, Brilliant Ideas
111	Nar 2, Sydney Your Say, Brilliant Ideas
112	Sector Forum 2, 11 April 2013
113	Sector Forum 2, 11 April 2013
114	Sector Forum 2, 11 April 2013
115	Stav, written submission
116	Object: Australian Design Centre, written submission
117	Sweet Reason (2011), <i>Planning Sydney's Cultural Facilities</i> , p.6
118	City of Sydney (2012) Floorspace Employment Survey
119	Australia Council (2013), <i>More Burns on Seats, Australia's Participation in the Arts</i>
120	Sector Forum 1, 8 April 2013
121	Iris, Sydney Your Say, Open Forum
122	Leesie, Sydney Your Say, Open Forum
123	Shamanta, Sydney Your Say
124	Miles, Sydney Your Say
125	Chris Puplick AM, written submission
126	Dasher, Sydney Your Say, Open Forum
127	Gemstar, Sydney Your Say, Open Forum
128	10 Group, written submission
129	Jimbo, Facebook
130	Sector Forum 1, 8 April 2013
131	Champetre, Sydney Your Say, Open Forum
132	Jimbo, Sydney Your Say, Open Forum

133	Champetre & Jimbo, Sydney Your Say, Open Forum
134	Sector Forum 4, 30 May 2013
135	Belvoir St Theatre, written submission
136	Top 92
137	Ben Gilmour, Sydney Your Say
138	Sector Forum 2, 11 April 2013
139	Sector Forum 3, 15 May 2013
140	Gemstar, Facebook
141	Micro & Jemstar, Sydney Your Say, Open Forum
142	Jassinboots, Sydney Your Say, Open Forum
143	Sector Forums & Sydney Your Say, Open Forum
144	Leesie, Sydney Your Say, Open Forum
145	Micro, Sydney Your Say, Open Forum
146	Tourism and Transport Forum, written submission
147	Sector Forum 2, 11 April 2013
148	Micro, Sydney Your Say, Open Forum
149	Leesie, Sydney Your Say, Open Forum
150	Facebook, Woolcott Research (2013) " <i>Cultural Policy Stakeholder Engagement</i> ", p.46
151	Sydney Your Say, Open Forum, Woolcott Research (2013), " <i>Cultural Policy Stakeholder Engagement</i> " p.46
152	Nam.vinh.giang, Sydney Your Say, Open Forum
153	Tourism and Transport Forum, written submission
154	Sector Forum 4, 30 May 2013
155	Sector Forum 2, 11 April 2013
156	Avant Card, Av100
157	Janette Brown, Sydney Your Say
158	Facebook (FB158)
159	Facebook (FB164)
160	Sector Forum 3, 15 May 2013
161	Sector Forum 3, 15 May 2013
162	Liz Stephens, Sydney Your Say, Brilliant Ideas
163	Sydney Your Say, Brilliant Ideas, Woolcott Research (2013) " <i>Cultural Policy Stakeholder Engagement</i> ", p.46
164	Walkabout, Woolcott Research (2013), " <i>Cultural Policy Stakeholder Engagement</i> " p.47
165	Sector Forum 2, 11 April 2013

166	Sector Forum 2, 11 April 2013
167	Sector Forum 3, 15 May 2013
168	Sector Forum 3, 15 May 2013
169	History Council of NSW, written submission
170	Simon, Sydney Your Say
171	Sydney Your Say (Say155)
172	Sydney Your Say (Say151)
173	Walkabout (Walk371)
174	Sydney Your Say (Say184)
175	Renee, Sydney Your Say
176	Simon, Sydney Your Say
177	Alex Portney, Avant Card
178	library@esplanade, written submission
179	Tourism and Transport Forum, written submission
180	Tourism and Transport Forum, written submission
181	Written submission (Sub20)
182	Sector Forum 1, 8 April 2013
183	Sector Forum 3, 15 May 2013
184	SA Dept of Premier and Cabinet, written submission
185	Powerhouse Museum, written submission
186	Powerhouse Museum, written submission
187	Sydney Opera House, written submission
188	Sector Forum 1, 8 April 2013
189	Swolkens, Sydney Your Say, Open Forum
190	Natalie, Sydney Your Say, Open Forum
191	4A Centre for Contemporary Asian Art, written submission
192	Sector Forum 3, 15 May 2013
193	Tourism and Transport Forum, written submission
194	Accessible Arts, written submission
195	Tanya V, Sydney Your Say
196	Art Gallery of NSW, written submission
197	Miles Millington-Wallace, Sydney Your Say
198	Tanya V, Sydney Your Say
199	Georgia, Sydney Your Say
200	Chris Puplick AM, written submission and Sydney Your Say
201	Seymour Centre, written submission





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