

17 June 2024

At the conclusion of the Housing for All Committee

Cultural and Creative Committee

Agenda

- 1. Confirmation of Minutes**
- 2. Statement of Ethical Obligations and Disclosures of Interest**
- 3. Public Exhibition - Cultural Strategy 2025-2035**
- 4. Bring Back Joy - Outcomes of Community Consultation**
- 5. Grants and Sponsorship - Creative Grants**

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As part of our democratic process, the City invites members of the community to speak directly to Councillors during Committee meetings about items on the agenda.

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Guidelines

To enable the Committee to hear a wide range of views and concerns within the limited time available, we encourage people interested in speaking at Committee to:

1. Register to speak by calling Secretariat on 9265 9702 or emailing secretariat@cityofsydney.nsw.gov.au before 10.00am on the day of the meeting.
2. Check the recommendation in the Committee report before speaking, as it may address your concerns so that you just need to indicate your support for the recommendation.
3. Note that there is a three minute time limit for each speaker (with a warning bell at two minutes) and prepare your presentation to cover your major points within that time.
4. Avoid repeating what previous speakers have said and focus on issues and information that the Committee may not already know.
5. If there is a large number of people interested in the same item as you, try to nominate three representatives to speak on your behalf and to indicate how many people they are representing.

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

Committee reports are available at www.cityofsydney.nsw.gov.au

Item 1.
Confirmation of Minutes

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

Meeting of 6 May 2024

Item 2.**Statement of Ethical Obligations**

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

Disclosures of Interest

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

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

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

Item 3.

Public Exhibition - Cultural Strategy 2025-2035

File No: X099822

Summary

The Creative City Cultural Policy and Action Plan 2014-2024 (the Policy) has guided the City of Sydney's (the City's) cultural programs and investments for ten years. The Policy contains six strategic directions for supporting a creative and cultural city and 208 actions. 97 per cent of these actions have been commenced or completed and many are integrated into the ongoing work of the City. Three per cent (seven actions) were investigated and have not been implemented.

While delivering the Policy the City has sustained an average investment of \$34 million in culture each year, and dedicated a property portfolio with a replacement value of \$44 million for cultural purposes. These investments have supported over 14,000 opportunities for Sydney-based artists. The City has developed a significant annual calendar of events and cultural programs that provide our communities with free and low-cost access to cultural activity and employ a large number of creative workers.

The Policy has been delivered through a period of significant change and unprecedented challenges for artists, culture and the creative industries. The evolving, ongoing impacts of the Covid-19 pandemic has required efforts and investments to be refocused and has informed new research undertaken by the City. This research demonstrates the Creative Industries workforce of Greater Sydney has reduced by approximately six per cent (or just under 5,000 workers) since 2012, and in our local government area, commercial floorspace used by creative industries has reduced by more than 172,000m² over the same period. In the City of Sydney, artists, musicians, writers and performers (the core creative professions) have experienced the sharpest decline, reducing by 11 per cent (by place of residence - City of Sydney) in the past decade. The pressing challenge of retaining Sydney's creative spaces and cultural workforce requires renewed strategic consideration.

In 2022, the City adopted a new community strategic plan Sustainable Sydney 2030-2050: Continuing the Vision (the Plan). The Plan outlines the community's vision for a thriving cultural life in Sydney and identifies eight strategic outcomes that contribute to that vision. With the Plan as a foundation, City staff have consulted with local creative operators, artists and cultural organisations and developed a draft Cultural Strategy (the Strategy) to guide the City's support for arts, culture and creative industries over the next ten years.

The Strategy outlines a framework to respond to both immediate and long-term challenges and opportunities under the themes - "retain, rebuild, reimagine". The Strategy proposes some high-level actions to retain at-risk creative spaces and workers, rebuild capacity in a severely impacted sector, and reimagine a more sustainable, equitable, innovative and thriving cultural and creative life. It is recommended the Strategy be exhibited for two months to seek community and industry feedback and explore the proposed actions with stakeholders.

Recommendation

It is resolved that:

- (A) Council note the finalisation of the Creative City Cultural Policy and Action Plan 2014-2024, noting 191 actions are completed, 10 actions are in progress and 7 actions will not be implemented as outlined in Attachment A to the subject report;
- (B) Council note ten years of significant achievements under the guidance of the Creative City Cultural Policy and Action Plan 2014-2024, as outlined in Attachment B to the subject report;
- (C) Council approve for public exhibition the draft Cultural Strategy 2025-2035 as shown at Attachment C to the subject report;
- (D) Council note that the Cultural Strategy 2025-2035, including any recommended changes, will be reported to Council for adoption following the exhibition period;
- (E) authority be delegated to the Chief Executive Officer to make minor editorial amendments for clarity or correction of drafting errors prior to the exhibition of the draft Cultural Strategy 2025-2035; and
- (F) Council note the Engagement Report summarising consultation for the development of the draft Cultural Strategy 2025-2035, as shown at Attachment D to the subject report.

Attachments

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| Attachment A. | Creative City Cultural Policy and Action Plan 2014-2024 Close Out Report |
| Attachment B. | Achievements and Highlights - Creative City Cultural Policy and Action Plan 2014-2024 |
| Attachment C. | Draft Cultural Strategy 2025-2035 |
| Attachment D. | Engagement Report - Sector Consultation for a Draft Cultural Strategy 2025-2035 |

Background

1. The Creative City Cultural Policy and Action Plan (The Policy) was adopted in August 2014, building upon many years of actively supporting the cultural and creative life of the city. The Policy elevated and articulated the role culture plays in strengthening our city and the value our community places in our cultural and creative life.
2. The Policy articulated the City's existing commitments to major events, local projects and public art programs and emphasised the importance of providing cultural infrastructure and workspace for artists so local cultural industries can thrive. More vulnerable parts of the sector were exposed, with particular concern for live music and performing arts venues. The Policy sharpened the City's focus on promoting local stories and history, in particular Aboriginal and Torres Strait Islander history, along with the contemporary expression of First Nations living cultures. The Policy calls for more opportunities for people of all ages and backgrounds to be able to access and participate in culture, especially their own creativity through facilities, training and grassroots collaborations.
3. The Policy outlines six strategic priorities for supporting Sydney's cultural life and creative industries and 208 actions to deliver over ten years.

Conclusion of the Creative City Cultural Policy and Action Plan 2014-2024

4. Since 2014, the City has spent an estimated \$344,259,779 on culture through its own programs, staff and operations and grants to third parties to deliver cultural outcomes. A year by year summary of total spending is included in Attachment A.
5. 97 per cent of the 208 actions included in the Policy have been commenced or completed.
 - (a) 118 actions have been completed.
 - (b) 65 actions have been implemented as ongoing work of the City.
 - (c) 8 actions were superseded, meaning they were delivered by other means or methods than originally outlined in the Policy.
 - (d) 10 actions are currently in progress and mostly relate to infrastructure projects that will be incorporated in the refreshed Cultural Strategy 2025-2035.
6. Three per cent of the 208 actions have been investigated and not implemented. It is recommended these 7 actions be closed.
 - (a) Action 1.37 proposes that the City encourage the activation of rooftop spaces. Research and pilot projects were undertaken, however, national construction code requirements for equitable access and fire safety make the activation of most rooftops in the city centre very challenging, and further projects have not been actively encouraged. Instead, the City continues to advocate for simple, flexible and low-cost approvals pathways for cultural activities and will continue to provide assistance on a case-by-case basis to cultural operators wishing to activate rooftops.
 - (b) Action 3.49 could only be implemented with changes to planning policy recommended in the City's Open and Creative City planning proposal that was not approved by the NSW Government.

- (c) Action 4.16 would have required the City to impose or subsidise lost revenue for a commercial tenant in a City-owned carpark and was not considered viable.
 - (d) Actions 6.02, 6.04 and 6.19 related to funding programs for trade and export initiatives that are the responsibility of NSW and Federal Government agencies and outside of the City's control.
 - (e) Action 6.13 was investigated but required action from Australian Border Force and Federal Department of Immigration and is outside of the City's control.
7. A high-level update on how each of the 208 actions was addressed is included in Attachment A.
8. While delivering the 208 actions of the Policy included significant achievements and investments, much of the City's work in support of creativity and culture was guided by the strategic priorities of the Policy and ongoing programs. These achievements are documented in Attachment B which outlines highlights from the ten year delivery program supporting the Policy.

Draft Cultural Strategy 2025-2035

9. In 2022 the City adopted the Community Strategic Plan *Sustainable Sydney 2030-2050: Continuing the Vision* (the Plan). The Plan is the result of extensive consultation with local communities, including the arts, cultural and creative industries. The Plan articulates a vision for a thriving cultural life in Sydney built upon the following 8 strategic outcomes:
- (a) Aboriginal and Torres Strait Islander peoples and their cultural practices are visible and respected.
 - (b) We value our cultural life and champion our creative industries.
 - (c) An increasing number of creative workers live or work in our city.
 - (d) Sydney's cultural life reflects the diversity of our communities.
 - (e) There is an increasing supply of accessible creative spaces.
 - (f) Creativity and culture is embedded in the fabric of our city.
 - (g) Creativity and great experiences fuel the vitality of our city.
 - (h) There is equitable access to education and learning opportunities.

The draft Cultural Strategy 2025-2035 (the Strategy) aims to build a practical path towards achieving these ambitions, with consideration for the current context and ongoing research.

10. The City's research demonstrates significant challenges facing the arts, culture and creative industries. The City's research analyses census data from the Australian Bureau of Statistics, longitudinal creative employment research undertaken by the Federal arts agency Creative Australia, the City's Floorspace and Employment Survey, the City's Wellbeing Survey, evaluation of the City's cultural programs and grants, and community consultation. The key findings are:
 - (a) The number of people who live in Greater Sydney and work in the creative industries reduced by six per cent (or 4,918 workers in real numbers) between 2011 and 2021.
 - (b) The number of people who live in the City of Sydney and work in the core creative professions (artist, musician, performer, writer) reduced by 11 per cent (or 155 workers in real numbers) between 2011 and 2021.
 - (c) Sydney is the only Australian capital city to see a reduction in core creative professionals during this timeframe.
 - (d) The average cost of a rental unit in Greater Sydney is the equivalent of 62 per cent of average incomes for core creative professionals, and sector consultation confirms that the cost of rental housing is the primary driver of migration of artists out of Sydney.
 - (e) 61 per cent of the residents of the City of Sydney rent.
 - (f) Commercial floorspace used by the Creative Industries in the City of Sydney has reduced by 172,000m² since 2012.
 - (g) Commercial floorspace used by the core creative professions (artists, musicians, performers, writers) has reduced by 14,376m² since 2012.
 - (h) The diversity of Sydney's creative workforce has reduced. 44 per cent of people who live in the City of Sydney identify as having British, Irish or Australian ancestry, however 70 per cent of those working in the core creative professions in the City of Sydney identify with this ancestry. Consultation suggests cost-of-housing pressures and unaffordable creative studio workspace are driving the increased homogeneity of the local creative workforce.
11. To develop the draft Strategy, City staff consulted with the City's Cultural and Creative Sector Advisory panel and conducted eight engagement workshops with sub-sectors of the creative industries. Consultation focused on understanding the lived experience of the above research findings, exploring the context for these changes, and identifying primary challenges and emerging opportunities for the sector. The key findings are:
 - (a) Unaffordable housing is displacing creative workers with impacts on local production, supply chains, and peer groups.
 - (b) The cost and complexity of planning and regulatory compliance continues to be a barrier to operating creative spaces, producing events, and sustaining creative careers.

- (c) Both infrastructure and grant funding investments tend to favour presentation outcomes over production and development. This is seen as directing government subsidy more towards marketing and audience engagement strategies than artist incomes. Cultural investment is not seen to be adequately supporting individual creative practice as the source of creative innovation.
 - (d) A missing mid-tier in Sydney's cultural sector is impacting the viability of the creative ecosystem and sustainability of creative careers. Sydney has a large number of major national cultural institutions, but not enough mid-sized venues and organisations to support pathways from the small and independent scale to the major institutions, as well as viable export products.
 - (e) The sector is suffering from burnout following years of unprecedented challenges. The local sector is reliant on a relatively small number of cultural leaders who have sustained a personal toll through the Covid-19 pandemic and subsequent cost-of-living crisis. Recovery will take time and over-burdening the sector with short-term stimulus and expectations to deliver fast results will make things worse.
 - (f) The sector is seeking a more collaborative future, less focus on competitive merit-based opportunities that favour only a few, and more focus on ecosystem-wide investment that unlocks peer-to-peer learning, resource sharing, and process-led collaborations.
12. Noting that the City's research and consultation presents challenges that require different scales of urgency of response, the draft Strategy proposes a response framework organised by three themes - "retain, rebuild, reimagine" that relate to:
- (a) Retain - urgent actions to retain Sydney's creative workforce and cultural infrastructure.
 - (b) Rebuild - strategic interventions to rebuild strength in Sydney's creative sector following years of unprecedented challenge.
 - (c) Reimagine - systemic change to guide Sydney's cultural sector towards a more diverse, inclusive, green and equitable future with innovative approaches to unlocking potential.

The draft Strategy uses these themes to propose actions for each of the 8 strategic outcomes.

13. The draft Strategy groups the strategic outcomes and actions under four cultural pillars that align with counterpart strategies at a federal and state level, including *Revive* the national cultural policy, and *Creative Communities* the NSW Government's arts, culture and creative industries policy. The four pillars are:
- (a) Right to culture - we respect and protect First Nations people's connections to Country and Culture, we celebrate the many cultures of our diverse, multicultural and inclusive city, and we acknowledge culture as vital to liveability and wellbeing.
 - (b) Creative workforce - we champion our creative workforce and build opportunities for creative employment, talent retention, cultural exports and a sustainable local sector.

- (c) Cultural infrastructure - we provide, protect, advocate and plan for the infrastructure needed to support our creative industries and a thriving cultural life.
 - (d) Creative participation - we ensure there are pathways for everyone to engage in a creative practice and participate in the cultural life of Sydney.
14. The draft Strategy expands the City's definition of "culture" to include:
- (a) the arts, cultural and creative industries
 - (b) the heritage, knowledge and cultural practices of Aboriginal and Torres Strait Islander peoples
 - (c) the expressions of identity, and shared experience and aspirations of our diverse and multicultural communities.

Key Implications

Strategic Alignment - Sustainable Sydney 2030-2050 Continuing the Vision

15. Sustainable Sydney 2030-2050 Continuing the Vision renews the communities' vision for the sustainable development of the city to 2050. It includes 10 strategic directions to guide the future of the city, as well as 10 targets against which to measure progress. This plan is aligned with the following strategic directions and objectives:
- (a) Direction 3 - Public places for all - the Strategy proposes an approach to public art and creative urban design and draft actions to support:
 - (i) Outcome 3.3 - Creativity and culture is embedded in the fabric of the city.
 - (b) Direction 6 - An equitable and inclusive city - the Strategy proposes an approach to library services and cultural programs and draft actions to support:
 - (i) Outcome 6.6 - There is equitable access to education and learning opportunities.
 - (c) Direction 8 - A thriving cultural and creative life - the Strategy proposes an approach to cultural infrastructure, cultural grants programs, events, cultural programs, sector capacity building, and draft actions to support:
 - (i) Outcome 8.1 - We value our cultural life and champion our creative industries.
 - (ii) Outcome 8.2 - Aboriginal and Torres Strait Islander people and their cultural practice are visible and respected.
 - (iii) Outcome 8.3 - An increasing number of creative workers live or work in the city.
 - (iv) Outcome 8.4 - Sydney's cultural life reflects the diversity of our communities.
 - (v) Outcome 8.5 - There is an increased supply of accessible creative space.

Organisational Impact

16. The draft Strategy does not propose an expansion of the City's ongoing cultural programs and services or changes to the composition of the business units responsible for delivering support for culture and implementing the Strategy. Rather the approach to designing cultural program and services will be informed and shaped by the new Strategy, with particular focus on areas of highest need as evidenced by the Strategy.

Risks

17. The draft Strategy is an evidence-based approach to delivering the community's aspirations and vision. Risk has been managed by ensuring the City's cultural investments respond to current issues facing the cultural and creative sector, drawing upon the most current available data and analysis and community consultation.

Financial Implications

18. The draft Cultural Strategy 2025-2035 proposes new actions that require additional investment of \$20 million over ten years, in addition to the City's current investment in culture. If the Strategy is adopted, \$2 million will be funded, for these new actions, from within the City's overall operational budget for each financial year from 2025/26 to 2034/35.
19. The draft Cultural Strategy 2025-2035 proposes dedicated spaces for artists be delivered in suitable City-owned properties. If the Strategy is adopted, these will be delivered within existing asset renewal budgets in the long term financial plan.

Critical Dates / Time Frames

20. If approved, the draft Strategy will be placed on public exhibition for 2 months. It is anticipated a post-exhibition draft will be reported to Council in November 2024. The Strategy is intended to commence in 2025.

Public Consultation

21. City staff have developed the draft Strategy and an engagement plan in consultation with the City's Cultural and Creative Sector Advisory Panel.
22. City staff conducted eight engagement sessions with sub-sectors of the creative industries. Attendees included leadership staff from local cultural organisations, sole-trader creative practitioners, Aboriginal and Torres Strait Islander artists and organisations, and senior staff from Create NSW, Screen NSW, and Screen Australia. The sessions were:
 - (a) 7 March 2024: Committee for Sydney in conversation with Bloomberg Philanthropies, discussion on cultural infrastructure.
 - (b) 12 March 2024: Creative production and screen sectors

- (c) 14 March 2024: Small-to-medium organisations and independent producers
 - (d) 15 March 2024: Design, fashion and creative tech
 - (e) 19 March: Contemporary music
 - (f) 20 March 2024: Major festivals and cultural institutions
 - (g) 2 May 2024: 'UNESCO City of Film' deep-dive follow-up session
 - (h) 2 May 2024: Mixed additional session
23. An engagement report has been prepared outlining the outcomes of these consultations.
24. If approved, the draft Strategy will be placed on exhibition for two months. The community will be able to provide feedback through a Sydney Your Say survey and written submissions. City staff will conduct further consultation sessions with the cultural and creative sector.

KATE DEACON

Director Strategic Development and Engagement

Lisa Colley, Manager Cultural Strategy

Lex Davidson, Strategy Advisor - Culture

Attachment A

Creative City Cultural Policy and Action Plan 2014-2024 Close Out Report
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Cultural Policy and Action Plan

Close out Report



Darug artist, Billy Bain
Creative Live/Work Spaces, William Street, 2023

Close out report
May 2024

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

Purpose of the report

Cultural Policy and Action Plan 2014-2024

The Cultural Policy and Action Plan 2014-2024 (the Policy) has provided the strategic framework for cultural and creative programs, initiatives, and projects across the City of Sydney (the City) over the past ten years. This report is a high-level summary of the investments made and actions delivered and is intended to formally close-out the specific commitments of the Action Plan. It is accompanied by a document outlining the key cultural achievements of the City during the life of the Policy and ongoing programs and initiatives established in response to the Policy.

This report provides a high level update on the work undertaken in response to the 208 Actions in the Policy listed across the six strategic directions.

The attached highlights document provides more insight into the depth and breadth of the strategic initiatives and levers used by the City to support the cultural and creative sector, across the whole of the organisation.

The Policy was a groundbreaking strategy for local government at the time it was published. Since then, Sydney has undergone rapid and significant change, which has had widespread impacts on the cultural and creative sector. The City's research indicates not only a dramatic loss of affordable creative production space, but a decrease in cultural and creative workers across Sydney – at a significantly higher rate than all other capital cities in Australia.

The City's Community Strategic Plan, *Sustainable Sydney 2030-2050: Continuing the Vision*, was adopted in 2022 and responds to these pressing contemporary challenges. It reflects how strongly our community values arts and culture and commits to supporting a 'thriving cultural and creative life'. The Community Strategic Plan is the foundation to guide a refreshed cultural strategy that sets a plan to retain, rebuild and reimagine our cultural life and creative sector despite unprecedented global and local pressures currently impacting the sector.

A refreshed Cultural Strategy for the period 2025 – 2035 accompanies this Close Out Report.

The action plan

Strategic context

The City of Sydney's Community Strategic Plan, *Sustainable Sydney 2030*, identified 'a cultural and creative city' as a key strategic direction.

The Creative City Cultural Policy and Action Plan was adopted in August 2014, building upon many years of actively supporting the cultural and creative life of the city. The policy elevated and articulated the role culture plays in strengthening our city and the value our community places in our cultural and creative life.

Community consultation for *Creative City* included **2,114** submissions and commentaries, hearing from over **1,400** members of the public and **626** artists, creative workers and organisations through 34 forums and 2 city talks.

Our community affirmed the City's existing commitments to major events, local projects and public art programs and praised our efforts to invite people in to experience public spaces, explore laneways, and enjoy small bars and food trucks. The consultation emphasised the importance of providing cultural infrastructure and workspace for artists and nurturing new opportunities so cultural industries can thrive. More vulnerable parts of the sector were exposed, with particular concern for live music and performing arts venues, which led to the development of a standalone Live Music and Performance Action Plan.

The community wanted the city to invest in sharing our city's stories and history, in particular our Aboriginal and Torres Strait islander history, along with the contemporary expression of First Nations living cultures. They wanted us to help increase opportunities for people of all ages and backgrounds to be able to access and participate in culture, and overwhelmingly, our community wanted more opportunities to actively engage their own creativity through facilities, training and grassroots collaborations.

From this feedback, the City developed six strategic priorities for supporting Sydney's cultural life and creative industries and committed to 208 actions to deliver over ten years.

Investment in culture

Since the launch of the Policy in 2014, the City has spent an estimated **\$344,259,779** on culture through its own programs, staff and operations and grants to third parties to deliver cultural outcomes. The investment is roughly **\$34 mil** a year on average.

Summary: Creative City Actuals, Operational, and Salary Spend

Year	Salaries	Operations	Actuals
2013/14	12,146,410	17,930,160	30,076,570
2014/15	13,166,117	15,094,186	28,260,304
2015/16	13,536,140	16,344,651	29,880,792
2016/17	13,836,557	14,741,045	28,577,602
2017/18	14,605,579	16,587,148	31,192,728
2018/19	16,035,328	18,762,753	34,798,081
2019/20	16,700,889	14,119,117	30,820,006
2020/21	13,151,792	8,360,034	21,511,826
2021/22	15,198,638	11,810,558	27,009,197
2022/23	17,091,261	16,370,327	33,461,589

Summary: Grants and Sponsorship

Year	Cultural Pillar Allocation
2016/17	4,637,204
2017/18	4,742,159
2018/19	4,638,826
2019/20	8,209,369
2020/21	5,746,043
2021/22	5,175,183
2022/23	5,522,293

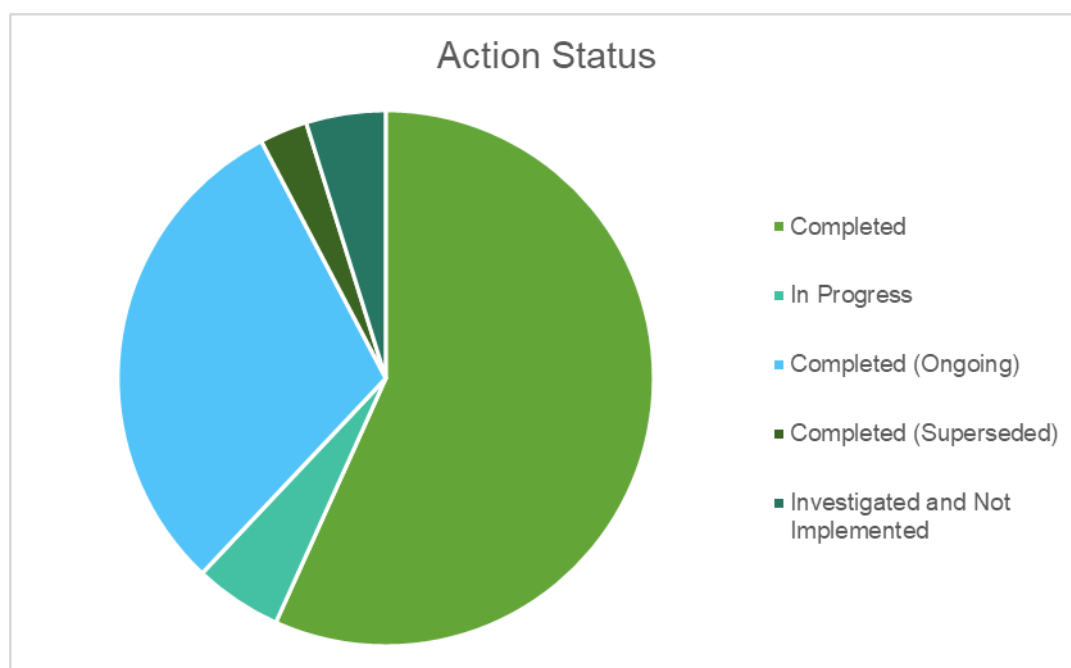
In addition to this, the City has a significant number of cultural assets, with an estimated Insurance Replacement Value of **\$116,888,599**. This includes our Civic Collection (\$19,329,479), our City Art Public Art Collection (\$25,545,245), and City property occupied by cultural activities, such as our libraries and creative spaces (\$70,929,662).

Action status

The status of the 208 actions in the action plan are grouped into five categories:

- Completed – actions that have been completed without a plan to repeat.
- Completed (ongoing) – actions that have been implemented and established as an ongoing program.
- Completed (superseded) – actions that have been replaced, included in other actions, or delivered in another way.
- In-progress – actions that have commenced but are not fully delivered.
- Investigated and not implemented – actions that are recommended to be closed out.

In total, 97% of actions are completed, ongoing or in progress.



Status	# of actions	% of total
Completed	118	57%
Completed (ongoing)	65	31%
Completed (superseded)	8	4%
In-progress	10	5%
Investigated and not implemented	7	3%
Total	208	100%

Actions

Action	Action Item	Status	Comment
1. Precinct distinctiveness in the public domain			
1.01	Map neighbourhood cultural activity and infrastructure, and plan for ways to serve neighbourhoods by identifying gaps and promoting current cultural assets.	Completed (Ongoing)	The City worked with Western Sydney University's Institute for Culture and Society to publish ' Mapping Culture Venues and Infrastructure in the City of Sydney '.
1.02	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.	Completed (Ongoing)	The Creative Hoardings program showcases original artworks and historic images on temporary protective structures at construction sites. Since 2016, it has supported over 30 artists, with more than 485 hoardings displaying artwork or historic content.
1.03	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.	Completed (Ongoing)	Business Sector Support Grants, Precinct Activation Grants, and Night-Time Diversification Grants have been made available to help businesses promote creative activities in their properties.
1.04	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 City's Street Art and Aerosol Art Guidelines.	Completed	The City advocated for changes to planning policy to allow street art and murals without needing development (DA) approval, as long as the owner consents, and the building is not heritage listed on in a heritage area. The City created a guide for how to commission or create street art. The City provides ongoing support for local and international artists by commissioning permanent works and temporary installations. The works are featured on the City Art website.
1.05	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.	Completed	In 2014, the City partnered with the Sydney Foreshore Authority to support multicultural events in Tumbalong Park through capacity-building workshops.

Close out Report

1.06	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.	Completed	The Creative Grants (previously Cultural Grants) program has and continues to include a priority for projects that reveal the history of the area, tell local stories, and showcase the distinct character of our precincts. The grants also support outdoor activities that bring creativity to the public domain.
1.07	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.	Completed	From 2014 – 2022, the City offered Village and Community Festival Grants. To be eligible, applicants needed to demonstrate local partnerships and participation in the event. Celebrating local character was a priority of the funding program. These grants and priorities were rolled into the Festivals and Events grant program in 2022.
1.08	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.	Completed	Festival and Events Grants, Cultural Grants (now Creative Grants) and Matching Grants (now Quick Response Grants) support temporary creative initiatives and include a priority to 'activate the public domain'.
1.09	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.	Completed	<u>Art & About</u> is now a year-round program supporting temporary public art and performance installations, complimented by annual events including the Australian Life photography competition and the Little Sydney Lives competition. Each year, the City invests nearly \$500,000 in new commissions and has supported 132 projects since it was established in 2002.
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.	Completed (Ongoing)	The City's historians provide content for heritage interpretation signage across the city and villages, especially in parks and community buildings. In partnership with cultural institutions, the city provides content for curated exhibitions and programs, such as '1917 The Great Strike' exhibition with Carriageworks, and 'Letters of Complaint' and 'Liberate!' at Customs House.

Close out Report

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).	Completed	The <u>City Art website</u> was refreshed in 2014 and features over 200 artworks. The Sydney Culture Walks App was launched in 2015 and includes curated walks and points of interest from the City Art collection. The app has been downloaded more than 88,000 times.
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.	Completed (Ongoing)	The Lawn Library was delivered at Paddington Reservoir Gardens in 2014, NAIDOC in the City 2014-2015, Sydney Festival 2014-2016, Sydney Writers Festival 2016-2017, Harold Park Community Centre (Tramsheds) in 2019, Redfern Community Centre in 2020, and Victoria Park for the 2023 Voice Referendum Yes Campaign.
1.13	Develop design principles and guidelines to ensure high-quality event infrastructure for public spaces.	Completed	Standards for the design of event infrastructure are included in the National Construction Code and NSW Planning Policy. The City's Inclusive and Accessible Events Guidelines bring together these standards with guidance on making event infrastructure more inclusive.
1.14	Create information resources for the creative sector about processes to activate public spaces.	Completed	The City has developed guidance for the delivery of sustainable and accessible events, as well as specific guidelines for activating Martin Place, Cathedral Square and Pitt St Mall. City staff provide guidance directly to event producers on the specific considerations applicable to their activities.
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.	Completed (Ongoing)	Architecture was added to the Sydney Culture Walks App (88,000+ downloads) including a special Modernist walk from Martin Place to Circular Quay, and a Sculpture walk visiting significant public artworks. Sydney Architecture Walks are a company that offer guided tours of local architectural excellence.
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.	Completed	The City's Local Strategic Planning Statement (City Plan 2036) identifies cultural precincts in Oxford St, Kings Cross, Alexandria and Camperdown/Ultimo. Subsequent cultural place strategies have been developed for Oxford Street, Botany Road, and Haymarket. The zoning for Erskineville Town Hall was amended to support performing arts uses and a similar approach is being prepared for other appropriate Town Halls and community properties. The City's late night trading controls were amended in 2021 to support cultural activity across neighbourhood centres, including an additional hour of late trade for eligible cultural venues on high streets. The City continues to advocate for the introduction of Cultural Infrastructure zoning in state planning policy.

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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.	Completed	The City has revised its lighting code to include a Creative Lighting Overlay component endorsed by Council in March 2015. A pilot project to light the heritage façade of 343 George Street demonstrated what can be achieved.
1.18	Develop coordinated, strategic placemaking plans for each village that integrate cultural, economic, social and environmental actions.	Completed	The Local Strategic Planning Statement (LSPS) is a requirement for all Councils. It outlines high level planning policy priorities and deliverables to 2036. The City's LSPS includes statements of local character, economic priorities, sustainability standards, opportunities for creative precincts and cultural infrastructure, and outlines community infrastructure and affordable housing needs.
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.	Completed	The Venues Management team provides a single point of contact and case management for creative initiatives in the public domain across all City-governed outdoor spaces. An event plan template and process guidance is available for applicants who plan to use public space.
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).	Completed	Public domain plans include these considerations as well as the relevant codes and planning legislation.
1.21	Release updated Guidelines for Public Art in New Developments.	In progress	The City reviewed the <u>Guidelines for Public Art in Private Developments</u> and a further review is in progress. The current Guidelines are published on the City's website.
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.	Completed	The <u>Hoardings and Scaffolding Policy</u> has been amended and building approvals systems and processes have been reviewed to facilitate the Creative Hoardings program, which requires developers to use creative graphics and artwork on hoarding structures.
1.23	Review opportunities to expand locations for the temporary street furniture program (such as deck chairs in Sydney Square), into other city spaces.	Completed	This program was expanded in 2020, deploying an increased stock of street furniture to activate Customs House Square, Loftus Street, Sydney Square and Martin Place. The Al Fresco City project further expanded the Chairs in Squares program in response to Covid 19 social distancing restrictions in 2020/21. Road space reallocated for outdoor dining resulted in a considerable increase in outdoor furniture supplied by operators of cafes, bars and restaurants all across the local area.

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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.	Completed	The City of Sydney has advocated for a harmonised approvals process for events, liquor licences and temporary activations across relevant landholders and agencies. This has been proposed to the NSW Government who have responsibility for the relevant legislation and agencies.
1.25	Advocate and support the development of an Art in Transit policy and program with Transport for NSW.	Completed	The City has advocated to Transport for NSW to produce a public art program across the rail network.
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.	Completed (Ongoing)	The City has consistently advocated for changes to the LEP and SEPP Codes to allow easy, low-cost approvals paths for small scale and temporary cultural activity. Some of the City's advocacy has been addressed in the NSW Government's "Fun SEPP" and "Vibrancy Reforms" but there is more that can be done to simplify event approvals processes. Advocacy is ongoing.
1.27	Development of local village economies Action Plans.	Completed (Superseded)	This action has been superseded by a legislative requirement to produce a Local Strategic Planning Statement (LSPS) which included character statements for villages and precincts across our area. Our LSPS, titled City Plan 2036, was adopted in 2019.
1.28	Trial reduction of outdoor dining usage fees in the City's precincts to encourage footway dining	Completed	An initial trial was considerably expanded with the emergence of COVID-19 social distancing requirements. The AI Fresco City project, in partnership with the NSW Government, funded the waiver of Outdoor Dining Fees from June 2020. Free outdoor dining on footpaths and reclaimed road space was taken-up extensively across the city and the City of Sydney resolved to extend fee waivers until June 2025.
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).	Completed (Ongoing)	Public Art is now a standard requirement in all suitable public domain improvement projects and private developments over a certain scale. A public art strategy or plan is a requirement for state significant urban renewal projects and all new masterplans.

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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.	Completed	This action was delivered over two phases. The first was the <u>Oxford and Foley Street Creative Spaces</u> program which included 14 office spaces and 11 retail tenancies offered at a subsidised rate for cultural and creative organisations in buildings owned by the City of Sydney. This creative tenancies program was complemented by the establishment of a Creative Precinct Network (called East Sydney Creative) which included networking activities, capacity building workshops and joint marketing campaigns. The second phase was the delivery of the <u>Oxford Street Creative Precinct Planning Controls</u> which require the retention of all existing cultural and creative floorspace across the precinct, and incentivise the delivery of new creative spaces by allowing development uplift in return for dedicating 10% of a building's floorspace to creative uses.
1.31	Fostering a creative hub in William Street including work and studio space, creative retail and residential live-work spaces for creative practitioners.	Completed (Ongoing)	<u>William Street Creative Hub</u> includes office and retail tenancies across more than 1,000 msq on the ground and third floor of 111 William Street, Darlinghurst. The spaces are offered at a subsidised rent rate through the Accommodation Grants Program. The William Street site also contains six Live/Work one bedroom apartments provided to artists for 18-month residencies at subsidised rents.
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.	Completed	The Sydney Culture Walks app was developed and launched and continues to be available for download at: www.sydneyculturewalksapp.com/
1.33	Develop the Cultural Ribbon Strategy and Implementation Plan.	Completed (Ongoing)	The Cultural Ribbon Strategy evolved into Yananurula – Walking on Country. <u>Yananurula</u> is a nine-kilometre walk along the Sydney harbour foreshore that shares new and old stories of Aboriginal and Torres Strait Islander peoples. Yananurula Curator, Emily McDaniel, worked with the Eora Journey Curatorial Advisor Hetti Perkins to develop the Harbour Walk Storytelling report which provides the foundation for Yananurula - a series of interconnected stories and sites from Pirrama (Australian National Maritime Museum) to Bayinguwa (Garden Island). These stories will form the basis for exhibitions, events, public art and heritage interpretation. Yananurula will assist locals and visitors to understand the concept of Country in the way that Aboriginal people experienced their land for millennia – by walking on Country.

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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.	Completed	A temporary mural by Reko Rennie “Always Was, Always Will Be” was installed on the building at 1-5 Flinders Street, the southern side of Taylor Square. When the building was sold, the mural was removed at the artist’s request. The City installed the pride flag on the Southern side of Taylor Square as a permanent fixture. The flag was updated to the progress pride flag. The City worked with the NSW Government to propose a state heritage listing for Taylor Square and the former Darlinghurst Police Station to recognise the significance of the sites to LGBTIQ+ rights movements and the establishment of Sydney Mardi Gras. A commemorative plaque will be installed in Taylor Square to acknowledge this history. The City maintains a rainbow crossing on the southern side of Taylor Square, and planning is underway to deliver a second rainbow crossing on the northern side of the square, adjacent the former Darlinghurst Police Station. Both rainbow crossings will feature the Progress Pride flag design. The City provided cash and in-kind support to the establishment of Qtopia, a LGBTIQ+ museum and community cultural space in the former Darlinghurst Police Station and the electricity sub-station in and under Taylor Square.
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).	Completed (Ongoing)	<u>The Eora Journey: Recognition in the Public Domain Public Art</u> program is a series of projects, from Redfern to Sydney Harbour, celebrating Aboriginal and Torres Strait Islander history and culture. The Eora Journey has been extended with the creation of <u>Yananurala / Walking on Country</u>, a 9km walk along the harbour foreshore. The Eora Journey public art program is an ongoing commitment. As of 2024, 4 Eora Journey projects have been delivered: <i>Welcome to Redfern</i> by Reko Rennie and local Aboriginal youth in 2013, <i>born into darkness before dawn</i>, 2013 a temporary projection work on the Australian Museum by Nicole Forsehew, <i>YININMADYEMI, thou didst let fall</i> by Tony Albert in Hyde Park in 2015, and <i>bara</i> Monument for the Eora by Judy Watson launched by the community in May 2022. As part of the transformation of George Street through pedestrianisation and the introduction of lightrail and new furniture and street trees, the City worked with Curator Barbara Flynn to commission a series of artworks <i>The Distance</i>

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			<i>of Your Heart</i>, 2018 by Tracey Emin, <i>Patchwork of Light</i>, 2020 by Lara Schnitger and <i>In Through the Out Door</i>, 2024 by Callum Morton. The City Art Temporary Laneway Art Program in 2021 saw the installation four temporary artworks in spaces off George Street in the City Centre. <i>Giant Badges</i> by Adam Norton, <i>Ever Sun</i> by Rochelle Haley, <i>We Are All Astonishingly Wise</i> by Katy B Plummer and the <i>Barlow Street Forest</i> by the Dirt Witches. <i>We Are All Astonishingly Wise</i> was acquired by the City as a permanent artwork in Abercrombie Lane and the <i>Barlow Street Forest</i> was redesigned with the Dirt Witches to become a permanent green space in the City in 2023.
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.	Completed	This unit has been established and has an ongoing function.
1.37	Encouraging the activation of rooftop spaces where it is appropriate and where amenity impacts can be mitigated.	Investigated and Not Implemented	The City's Art & About program investigated and trialled the activation of rooftop spaces, and successfully produced a rooftop cinema on the Goulburn Street carpark. However, national construction code requirements for equitable access and fire safety make the activation of most rooftops in the city centre very challenging, and further projects have not been actively encouraged as the compliance are complex and costly. Proposals for rooftop activations are considered and assisted on a case-by-case basis.
1.38	Commissioning of site-specific legacy artwork with the Biennale of Sydney (2014, 2016 and 2018) for permanent installation in the city.	Completed	The Legacy Art Partnership with Biennale of Sydney delivered two permanent public artworks over five years. The audio visual interactive artwork <i>The City of Forking Paths</i> , 2014 by Janet Cardiff and George Bures-Miller available for download from the City Art website and <i>Here, an Echo</i> 2016 by Agatha Gothe-Snape in Wymess Lane.
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.	Completed	Hiring policies for outdoor venues were reviewed and a streamlined process for event approvals was introduced. To reduce cost barriers, venue hire waiver grants are available for cultural events wishing to book the City's outdoor venues. City staff provide guidance to event operators on approvals processes, funding and fee waiver opportunities. Liquor licenses, catering licenses and pop-up event licenses can all be used in the City's outdoor venues, but the licensing process and

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			conditions are the responsibility of Liquor and Gaming NSW. The City's busking policy was reviewed and now supports larger musical acts and performance troupes (over 5 performers), and durational performance art.
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.	Completed	A new Busking Policy was completed in 2019 introducing a simplified Busking Permit system. A number of restrictions on the size and nature of busking acts, and outdated definitions of busking performances were removed. The Busking Guidelines were replaced with a Buskers Code that provides plain English guidance on how to manage your busking performance and comply with the conditions of your permit. The Policy recognises that Aboriginal and Torres Strait Islander Cultural Practice is not busking, is a right of First Nations people, and does not require a permit from the City. The Policy provides cultural protocols and safety guidance for Aboriginal and Torres Strait Islander Cultural Performances.
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.	Completed	The City's annual events program has grown over the course of the Cultural Policy: <u>New Year's Eve</u> celebrations have been enhanced with the addition of Calling Country; Chinese New Year is now <u>Sydney Lunar Festival</u>, embracing the diversity of Asian cultural traditions associated with the Lunar Year over two weeks; Christmas celebrations include an expanded program of free family performance across local villages; <u>Art & About</u> is an annual program of temporary public art; and <u>Sydney Streets</u> regularly closes high-streets in local villages for a spontaneous neighbourhood street party.
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.	Completed	The City advocated for and implemented planning policy that allows for murals and street art as exempt development (which does not require a DA) with owners consent, except on heritage items and areas. A register of significant murals for preservation and maintenance is complete.
1.43	Develop an Events Strategy	Completed (Superseded)	The City's Events team have developed an ongoing annual calendar of events and strategic priorities for their delivery.
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.)	Completed	Harbour Village North Public Domain plan is completed. It includes works outside Millers Point Community Centre and integrated works with Barangaroo.

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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.	Completed	This work is resourced as an ongoing function of the City Art program. Updates are available in the 2017-27 City Art Conservation Plan.
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.	Completed	Completed and delivered. The City Art public art strategy will be reviewed and refreshed in 2026.
1.47	Include survey questions about precinct character and distinctiveness in the City's recurring residents survey.	Completed	The City's Residential Wellbeing Survey has been updated to include questions related to satisfaction with local amenity, the quality of creative expression in the public domain, and cultural activities across city precincts.
1.48	Include survey questions about creativity in the public domain in the City's recurring Residents Survey.	Completed	The City's Residential Wellbeing Survey has been updated to include questions related to satisfaction with local amenity, the quality of creative expression in the public domain, and cultural activities across city precincts.
1.49	Develop and pilot a new evaluation methodology to test community perceptions and value of public art commissions.	In Progress	The City's Wellbeing Survey captures satisfaction with creativity in the public realm. Community engagement related to the City's Community Strategic Plan and Cultural Policy continues to record strong support for public art. The City captures feedback from people who attend public art tours, this indicates an ongoing interest in connecting with the city through public art, and a high degree of satisfaction from gaining a better understanding of the artwork.
1.50	Review type and number of cultural activities in the public domain as part of enhanced corporate-reporting systems.	Completed (Ongoing)	The City gathers information on cultural activities in the public domain including those activities we produce, those we fund, and those we provide approval to.
1.51	Support the City's 'enabling' activities through formal feedback channels including online surveys, targeted interviews and debriefing sessions and independent research.	Completed (Ongoing)	The City undertakes online surveys, targeted interviews, debriefing sessions and independent research through its Strategy and Urban Analytics team. The City's cultural research is available online .

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2.01	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.	Completed	The City's funding programs regularly support cultural institutions and major festivals to deliver skills development and creative training public programs. The City delivers purpose built facilities for creative participation and creative programs for adults and children including at Pine Street Creative Centre, Joynton Avenue Creative Centre, Ultimo Community Centre arts class room, Darling Squarer makerspace, and the library network.
2.02	Investigate opportunities to work with tertiary education or other relevant partners to provide casual or membership-based access to creative space and equipment.	Completed	Partnerships with tertiary education facilities were investigated but opportunities for year round open access to creative spaces was not feasible. The City delivers access to creative spaces and equipment through our accommodation grants program, libraries, community venues and purpose-built facilities at Darling Square makerspace, Joynton Avenue Creative Centre, East Sydney Community and Arts Centre and the City of Sydney Creative Studios.
2.03	Promote existing collaborative consumption schemes to encourage exchange of appropriate hardware and tools for creative activity.	Completed	The City reviewed existing collaborative consumption platforms related to creative activity and found a market gap. A Knowledge Exchange grant funded a not-for-profit organisation, Frontyard, to develop and pilot a collaborative consumption platform specific to the cultural sector. This research and pilot did not demonstrate sufficient sector demand. Cultural sector needs are met by organisations like The Bower and City library resources, as well as other digital platforms and social networks.
2.04	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.	Completed	Frontyard completed a Knowledge Exchange Sponsorship to develop and trial a model. This identified insufficient demand for local government to deliver such a service beyond existing libraries and hireable community spaces which have musical instruments, and other equipment such as 3D printers, recording studios and kilns for shared use.
2.05	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.	Completed	Events and participatory opportunities are presented on the What's On website which receives 100,000 visits and over a million page views per month. Opportunities are also promoted via a monthly Creative Sector update eDM to 7,000+ active subscribers.
2.06	Set priorities within the Cultural Grants Program to support strategically relevant creative initiatives that provide opportunities for community participation.	Completed	The funding priorities for Creative Grants (previously Cultural Grants), Community Grants, Festivals and Events Grants and Quick Response Grants (previously Matching Grants) include providing opportunities for creative participation.

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2.07	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.	Completed	The Pine Street model was reviewed and open access arts programs are now delivered across a number of community centres throughout the local area.
2.08	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.	Completed	The City collects data on cultural programs and venue usage to guide program innovation and investments. A specific supply and demand study was undertaken for city owned assets which contributed to an evaluation of, and strategy for, the city's community property portfolio.
2.09	Investigate soundproof practice-rooms within community centres including purchase and installation of tuned pianos and storage areas.	Completed	A sound-proofed music practice space with grand piano was delivered in the Green Square library. Music practice and recording facilities, with in-house instruments, are provided in the City of Sydney Creative Studios. Usage of these facilities will guide future investments.
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.	Completed	Sydney Lunar Festival and Mardi Gras have access to suitable workshop spaces, however, the City continues to investigate and advocate for facilities for large scale cultural production space in proximity to the city centre.
2.11	Advocate the inclusion of soundproof music practice-rooms in high-density housing developments.	Completed	The City's Local Strategic Planning Statement supports inclusion of a range of shared common facilities in multi-dwelling developments, including music rehearsal spaces.
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'.	Completed	The NSW 2021 Plan was largely superseded by the Greater Sydney Commission's Metropolis of Three Cities Plan and the requirement for Local Governments to deliver Local Strategic Planning Statements. Similar, relevant advocacy was issued to each plan, parliamentary enquiries into culture and the arts, and the development of the NSW Government's Culture, Arts and Creative Industries Policy. The City has advocated for the use of the Community Development Network (CDN) Framework for cultural evaluation methodologies across NSW so they will align with those adopted by the Council of Capital Cities Lord Mayors.

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2.13	Development of new participatory Creative Arts Centre (based on Pine Street model) at Green Square, to be opened in 2018.	Completed	The Joynton Avenue Creative Centre was opened in 2018 and the Makerspace at Darling Square opened in 2019. Both offer facilities and programs for creative participation.
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.	Completed	As part of the City's Live Music and Performance Action Plan, all suitable city owned community facilities were made available for free to students for music and performance rehearsals. This was extensively promoted through delivery of the Action Plan.
2.15	The City will include questions about community opportunities to participate in creative activities, programs and initiatives in its recurring residents survey.	Completed	The City's Residential Wellbeing Survey includes questions related to community participation in arts and cultural activity and events.
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.	Completed	Recipients of City grants for participatory programs, festivals and events are required to report data on attendance and user sentiment / satisfaction. The City uses this data to evaluate the success of funding programs and continued relevance of the funding priorities.
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.	Completed	This data is captured by the City's cultural evaluation framework, which is used to measure demand for City services and the success of cultural programs.
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.	Completed	This City tracks participation in creative programs and uses this data to inform program improvements and innovation. Recipients of City grants are required to report data on attendance and user sentiment / satisfaction. The City uses this data to evaluate the success of funding programs and continued relevance of the funding priorities. Occasional research with the users of the City's programs, facilities, events and grants programs is conducted to identify potential unmet demand and service improvements.

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3.01	Investigate a cooperative housing project for artists in their first five years of practice in the creative industries.	In Progress	The City has investigated methods of ensuring access to affordable housing for creatives, including through rent-to-own and creative live-work schemes and has advocated to the NSW Government for planning policy reform to unlock more avenues for innovative affordable housing and workspace. The City delivers a Creative Live/Work Space program in Darlinghurst and Waterloo with seven apartments offered below market rent on 18 month tenancies to a diverse range of artists. The City will continue to explore a range of private market options, legislation and planning reform to increase the supply of dedicated artist housing.
3.02	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.	Completed (Ongoing)	Planning Agreements provided for temporary artist studios on Kensington Street Chippendale as part of Fraser Property Group's Central Park redevelopment, five floors of permanent creative studio space in Greenland Group's Greenland Centre on Bathurst Street Sydney, the ARA Theatre in Darling Quarter delivered by Lendlease, permanent creative tenancies in Ashe Morgan and Toga Group's Oxford & Foley project, and the Machine Hall event space in Built Group's Substation No 164 development on Clarence Street Sydney.
3.03	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).	Completed	The City's Night Time Diversification grants program funded activities after 6pm in local businesses that wouldn't ordinarily trade late. The grant included support for community programs, cultural workshops, live music and performance programs. Over six years, the program supported 99 projects, including 66 regular live music programs at 58 local venues, with a value of \$1,094,427 invested. The City's Business Support grants regularly provide support to local chambers of commerce and business precincts to fund creative programming in businesses. Creative programming in office, retail and commercial businesses is significantly restricted by building regulation and planning legislation. The City's Open and Creative Planning Reforms proposed an exempt and complying development path to simplify small scale cultural uses in these types of business. Although the proposal received extensive community endorsement, it was not implemented by the NSW Government Department of Planning and there remains no simple planning pathway for pop-up and temporary events.

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3.04	Research opportunities for partnership with educational institutions and other appropriate providers to offer creative practitioners after-hours access to equipment and facilities.	Completed.	The City negotiated joint-use agreements with the Department of Education for the shared use of indoor and outdoor sports fields and access to other community facilities in the new Alexandria Park Community School, Inner Sydney High School in Surry Hills and Green Square Public School and Community Spaces in Zetland. The community can hire the shared spaces for use outside school hours for sporting and other events. The agreement on the Green Square school offers the community access to hire shared spaces, including a multipurpose court, communal hall and multipurpose indoor rooms. This school is under construction and scheduled for completion in 2025.
3.05	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.	Completed	The City established a Nightlife and Creative Sector Advisory Panel from 2018-2022, and a Cultural and Creative Sector Advisory Panel from 2023. These advisory panels include representatives from peak organisations, industry networks and key stakeholders in Sydney's cultural life. The advisory panels review and provide feedback to the City's work and act as a sounding board regarding emerging challenges and opportunities.
3.06	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.	Completed (Ongoing)	Knowledge Exchange Sponsorships have supported studies into the Small to Medium cultural sector, including research and advocacy for visual arts, independent performing arts, live music, and creative spaces providers. The City commissioned research by Indigenous Professional Services on skills development priorities for Aboriginal artists and cultural organisations, assisted the establishment of Film Festivals Australia and a strategic plan for local film festivals, and provided seed-funding to Audiocraft, Australia's first podcasting conference. The City founded and provided three years funding to the Contemporary Music Roundtable and the Global Cities After Dark Conference.
3.07	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.	Completed (Ongoing)	The City has regularly featured stories on such services through City of Sydney News and these services and their events are generally listed on the What's On website .
3.08	Conduct a gap analysis to determine shortfalls in existing support platforms to inform the City's Creative Industries Action Plan.	Completed (Superseded)	Ongoing support for the creative industries is included in the City's economic and cultural strategies and action plans. Research on the value and needs of the small to medium cultural sector was commissioned in 2016 and published on the City's website .

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3.09	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).	Completed (Superseded)	The policy was reviewed and it was determined that tenants meeting or exceeding their performance criteria will be supported to renew leases, prioritising long-term security for cultural operators and venues. The revised policy was adopted by Council in December 2017.
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).	Completed	The review of the Accommodation Grants Program (AGP) review was undertaken in 2015-16 and the amended Grants policy adopted by Council in December 2017. The Grants Policy and Guidelines underwent a review in 2021, with further program innovation and efficiencies implemented.
3.11	Provide funding support for venues to conduct acoustic audits for the purpose of programming live music and performance.	Completed	The City's Live Music and Performance grants assisted with the costs of capital works, acoustic treatments and equipment purchases associated with improving or establishing a performance venue. Over six years, this funding program delivered 88 grants to 67 unique venues. It helped upgrade facilities at 36 local music venues and theatres and created 31 new performance spaces in Sydney. The total value of the grants awarded was \$1,419,822.
3.12	Make grants to relevant major festivals conditional on supporting local artists and venues through targeted marketing or programming initiatives.	Completed (Ongoing)	The City's Festivals and Events grants require major festivals to dedicate the City's funding to supporting local artists and venues. For example, the City's support for Vivid is directed to the X celerate program that provides funding to small local venues to host special programming as part of the Vivid Music festival, and the City's support for Sydney Fringe supports a number of local venues and artists each year.
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.	Completed	The City's Quick Response Grants provide up to \$10,000 for small-scale cultural events and activities at short notice, with a simplified application, contract and acquittal process, and generally assessed and notified within 6 weeks.
3.14	Review the City's Grants Policy to include applications to the Cultural Grants Program from individuals and creative enterprise.	Completed	Implemented through the revised policy adopted by Council in December 2017.
3.15	Create dedicated support within the Cultural Grants Program to support professional development of cultural organisations, with priority for building	Completed	Implemented through the revised policy adopted by Council in December 2017.

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entrepreneurial and digital capabilities.

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.	Completed	In 2014, a role was established to develop and deliver sector support initiatives. Through this role, the City provided a series of skills development and capacity building workshops, business and legal advice clinics, and other programs to build enterprise in the local sector throughout the course of the Policy.
3.17	Develop new marketing resources for building awareness of existing digital platforms that promote creative workspaces (including meeting rooms) in Sydney, (such as www.creativespaces.net.au).	Completed (Ongoing)	This City took out a subscription with the Creative Spaces website and promoted the service. Creative space provider tenants in City of Sydney properties, such as Brand X and 107 Projects are promoted through the city's marketing channels.
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.	In Progress	Improvements were made to East Sydney Community Arts Centre (formerly Heffron Hall), and a new purpose-built space, City of Sydney Creative Studios. Other community venues suitable for rehearsal spaces are being identified through the Accommodation Grants Programs. Erskineville Town Hall has been rezoned for performing arts uses.
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.	In Progress	The Darlinghurst Tabernacle was repurposed as a 200 seat theatre, the Eternity Playhouse. Former nurses quarters behind Glebe Library were repurposed as artist studios (for experimental ceramics). Glebe Town Hall and Ultimo Community Centre have specialist ceramics equipment the community can access. The Oxford and Foley Street Creative Spaces programs provided studios, office space, and retail maker spaces across 25 tenancies. The Darling Square Library offers 3D printing, laser cutting and programming that explores emerging technologies
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.	In Progress	The STEP (short term empty properties) program has provided 40 artists, creative business and cultural organisations with short term tenancies for projects, retail experimentation and temporary workspace. However, building code and planning policy reform is required in order to fully achieve the intention of this action. The City continues to advocate for simplified planning pathways for creative use of vacant commercial property.
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.	Completed	The City's live/work residential program, and opportunities at Joynton Ave Creative Centre and the City of Sydney Creative studios are open to writers. Occasional opportunities have been offered through the City's Library Programs.

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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.	Completed	The National Construction Code and NSW planning framework does not allow for residential accommodation in industrial zones. The City has advocated to the NSW Government to explore housing as an ancillary use to light industry in certain zones, or as part of a proposed creative industries infrastructure zoning.
3.23	Develop a Cultural Infrastructure Plan which articulates cultural infrastructure objectives and plans across the five domains of infrastructure needs (See Infrastructure).	Completed	The City undertook significant research and released Making Space for Culture, a cultural infrastructure study, in 2020. The report considers all levers available to local and state government for progressing an increased supply of diverse cultural infrastructure.
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.	Completed (Ongoing)	This advocacy is included in the Making Space for Culture study. Making Space for Culture and subsequent commitments of Council guides current and future infrastructure planning.
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	Completed	The City established a Cultural and Night Time Regulation and Planning project, and a Nightlife and Creative Industries Advisory Panel, to explore regulatory issues. Through this work the City developed <i>An Open and Creative City</i> , a suite of regulatory reforms and new late trading controls that actively incentivise cultural activities at night. This work also informed extensive advocacy to the NSW Government.
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.	Completed (Ongoing)	The City has introduced a cultural case management process, and continues to provide cultural liaison officers to assist with regulatory and planning matters.
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.	Completed (Ongoing)	The City's website is continually updated with information to help guide creative space operators through required approval processes. Bespoke assistance is provided through the cultural case management process and specific Creative Spaces Design Guides have been published.
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'.	Completed	Creative workers with low incomes are eligible for community housing with City West Housing projects. The City has advocated to the NSW Government for purpose-built affordable artist housing and information services that better connect creative workers with affordable housing opportunities.

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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.	Completed (Ongoing)	The City provided input to the NSW Government's Cultural Infrastructure Strategy, and continues to be consulted on key infrastructure initiatives, master plans and, where required, assesses relevant development applications.
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.	Completed (Ongoing)	The City consistently advocated for the inclusion of cultural infrastructure in the Barangaroo development, including artists studios, rehearsal and performance venues and an outdoor stage. The City was consulted on the Cutaway project. The City makes recommendations for cultural facilities in all suitable developments within the City's influence. For example, the Machine Hall project in the former electricity substation on Clarence Street, Sydney, was repurposed as an event space through negotiation with the City.
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.	Completed (Ongoing)	The City and Create NSW maintain a strong relationship and hold regular meetings to discuss and coordinate support and services. The two levels of government collaborated in response to Covid-19 with coordinated timing of grants and delivery of the Sydney AI Fresco program.
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.	Completed (Ongoing)	The City has invited collaboration with the Department of Planning and Liquor and Gaming NSW through the development and delivery of the Open and Creative proposal for planning reforms. Not all recommendations were accepted by the NSW Government. The City has worked closely with the Office of the 24 Hour Economy Commissioner since its establishment in the development and deliver of Covid-19 recovery programs, precinct development programs and precinct and venue funding programs. The City has an ongoing MOU with Destination NSW regarding support and promotion of cultural tourism and major events.
3.33	Support cross-sector dialogue and interaction through annual cross-sector workshops and networking events, and additional '101' forums and workshops.	Completed	The City provides an annual program of sector development projects, skills development workshops, business '101' forums, and networking events for tenants in the creative spaces program.
3.34	The City will promote crowd-funding platforms that showcase local creative initiatives.	Completed	The City provides ongoing promotion of creative sector programs and initiatives through a regular newsletter, social media channels and City News articles. Crowd-funding services are provided by the Australian Cultural Fund and managed by Creative Partnerships Australia. The City has promoted this service.

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3.35	A total of 14 live-work studios to be redeveloped for artists and creative workers on Oxford Street, Darlinghurst.	Completed	This was scoped but the designated properties were leased to Ashe Morgan for the Oxford & Foley development. Other opportunities to deliver live/work space across the City's property portfolio continue to be investigated.
3.36	Refurbished and launched six live-work studios on William Street, East Sydney for exclusive use by creative workers.	Completed	Six rounds of tenancies have been offered in the William Street live/work studios supporting 63 artists and creative workers. The program is continuing and tenancy terms are being reviewed.
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.	Completed	Completed. 11 musicians have received tenancies through the program.
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).	Completed	Paddington Town Hall and Erskineville Town Hall were identified as most suitable for performance uses. Planning proposals were developed and approved to update the zoning for the Town Halls to support entertainment facilities.
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.	Completed	A subsequent process to update zoning of other suitable Town Halls has been undertaken. The City commissioned Creative Spaces Design Guides to provide detailed spatial and structural guidance on the delivery of purpose-built and adaptive reuse performance spaces.
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.	Completed	The City successfully advocated to the NSW Government to amend the definitions and conditions for using loading zones to include offloading and collecting equipment associated with live performances / gigs. The City of Sydney Neighbourhood Parking Policy has been updated to include provisions for adequate high-turnover parking spaces and loading zones adjacent cultural facilities, including music venues.

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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.	Completed	The City addressed this through amendments to the Development Control Plan's late trading controls. The late trading controls identifying nightlife precincts all across the local area where later trading can be applied, as well as 24 hour trading in the city centre. In nightlife precincts, venues are rewarded with an additional hour of late trade when they program cultural activity and/or live music. Creative Precinct planning continues to be a focus of the City's Local Strategic Planning Statement.
3.42	Work with neighbouring councils and the NSW Government to help establish a major new outdoor event space for the Sydney area.	Completed	The City advocated for an outdoor event space to be included in the Barangaroo Central development. The City has reviewed and supported a NSW Government proposal for a permanent outdoor performance space to be built in the Domain.
3.43	Provision of 23 affordable workspaces for cultural organisations through the Accommodation Grants Program.	Completed (Ongoing)	The City currently has 24 cultural spaces available in the Accommodation Grants Program.
3.44	Provision of 18 affordable rental properties in Oxford Street for creative enterprise.	Completed	The City had 25 cultural spaces available in the Oxford and Foley Street Creative Spaces program until 2019. The designated properties have been leased long-term to Ashe Morgan for the Oxford & Foley development, which is required to replace an equivalent 1,600m ² of affordable workspace for creative operators in the development.
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).	In Progress	On expiration of leases in 2016, a number of creative tenancies were retained and additional creative tenancies sourced through a competitive Expression of Interest. The William Street Creative Hub continues to operate and currently provides 1,090m ² of affordable creative workspace, plus 274m ² of live/work residential space.
3.46	Approved use of Substation No.6 Taylor Square North for partial creative use, subject to expressions of interest, pending capital works.	Completed (Superseded)	The Substation has been leased to Qtopia as part of their delivery of an LGBTIQ+ Museum and cultural spaces across the Darlinghurst Police Station, the Taylor Square Substation and underground bathroom facilities, and Green Park Bandstand.
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.	Completed	The designated properties were leased to Ashe Morgan for the Oxford & Foley development. In this development they are required to deliver 1,600m ² of affordable creative workspace including in spaces within this location.
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.	Completed	This site has been set up by a third party and continues to service the sector in Sydney.

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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.	Investigated and Not Implemented	This action cannot be delivered without changes to planning policy and the National Construction Code. The City scoped a pilot project and found little interest from the hotel sector. Recommendations made in the Open and Creative City planning reforms would have supported temporary rehearsal uses of vacant commercial property but these proposals were not supported by the NSW Government. To deliver this action, planning policy is required that supports temporary small scale cultural uses in a range of business and building types. The intention of the action may be better met with the provision of open-access, dedicated music rehearsal rooms in new residential and commercial developments.
3.50	Develop and implement an Aboriginal and Torres Strait Islander Economic Development Plan (an Eora Journey Project).	Completed	A ten year plan was developed and endorsed by Council. Implementation continues.
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.	Completed	This action is addressed through the City's ongoing sector development program which aims to build capacity in individuals and organisations in the local creative sector. Programs have included partnerships with Arts Law and Creative Plus Business, 101-style seminars, a night school for creatives, one-on-one business mentoring, grant writing workshops and skills development for Aboriginal artists and cultural organisations. The City worked with the Live Music Office to provide a series of information sessions and seminars "The Essentials of Live Music" and "Bringing in the Music" The City seed-funded the establishment of the Contemporary Music Roundtable which provided ongoing industry commentary, collaboration and resources around these issues.
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:	Completed (Ongoing)	The City established a "Cultural Champions" program amongst the City's Planning and Health & Building staff, whereby each team has at least one staff member with additional experience in assessing the specific needs of cultural and entertainment venues and creative operators. These staff work alongside cultural case manager and operations staff to provide tailored advice to the sector. A cross-divisional Night Time and Cultural Regulation and Planning group was established including key staff associated with regulating and monitoring businesses who operate in the night time and cultural economies. This group oversaw the Open and Creative planning reforms project and also considered ongoing and emerging issues and opportunities, and a training program on effective assessment and management of neighbourhood noise for Health & Building staff.

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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.	Completed	The City has worked with the Live Music Office to provide a series of information sessions and seminars "The Essentials of Live Music" and "Bringing in the Music" as well as support for the Live and Local scheme and a number of printed and online resources. Bespoke assistance is available to operators wishing to set-up new venues.
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.	Completed	Recommendations for an exempt development path for small-scale cultural activities and performances in a range of businesses and building types were developed as part of the Open and Creative planning reforms proposals. The proposals were exhibited and received strong community support. These proposals were not taken up by the NSW Government.
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.	Completed (Ongoing)	The Night Time and Cultural Regulation and Planning group were responsible for troubleshooting issues around non-traditional and temporary venues. The City's cultural case management and pre-DA process continues to deliver bespoke advice to operators planning events or new venues.
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.	Completed	The City's consistent advocacy resulted in the introduction of pop-up and temporary event liquor licences. This diversity of scale of liquor licensing is now central to the NSW Government's 24 Hour Economy Strategy.
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.	Completed	The Live Music and Performance Strategy Advisor role was resourced from 2014-2020 and has overseen the delivery of the Live Music and Performance Action Plan. Assistance with regulatory, planning and approvals process is now operationalised across cultural and business support units. Cultural Strategy Advisors and Night Time City Project Managers continue to provide industry liaison and support.
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.	Completed	A research methodology has been developed in partnership with the Live Music Office, University of Tasmania, City of Melbourne and the South Australian Government. The key finding of this research is that live music spending in Australia delivers at least a 3:1 benefit-to-cost ratio. The initial report conservatively values the total net benefit of live music to the Australian community at approximately \$15.7 billion in 2014, with \$3.623M attributed to NSW. The City commissioned a further study using similar methodology to estimate economic, civic and social value of live music in the City

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			of Sydney LGA to be \$353.5M in 2016. The report is published under the title Valuing Live Music in the City of Sydney.
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.	Completed	Note: duplicate action was published in the original plan.
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.	Completed (Ongoing)	The City has developed a repeatable methodology to track cultural infrastructure in the local area through the Floorspace and Employment Survey. The research shows a reduction of over 170,000 square metres of creative space in the local area between 2007 – 2017.
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.	Completed (Ongoing)	There have been 31 spaces for cultural and creative purposes within the Creative Spaces programs, a 35% increase on the 2014 count of 23.
4.01	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.	Completed	Art Money was established with seed-funding from the City. Art Money provides interest free loans for original art purchases in participating galleries. The City's funding supported Art Money to launch in 35 galleries in Sydney in 2015. Within one year it was offered in 140 galleries nationally, generating over \$1.7 million in artwork sales. By 2023 Art Money has grown into a global fin-tech platform selling more than 20,000 artworks worldwide.
4.02	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.	Completed	The City funded the establishment of a theatre passport through a competitive expression of interest process. The successful tender, Playwave, was launched in October 2017 as an online membership platform that provides low-cost access to unsold theatre and events tickets to 15-24 year-olds. Within its first eighteen months of operation Playwave signed-on 51 venue partners and 790 young subscribers.
4.03	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.	Completed	The delivery of the light rail and changes to car share services helped address this action. The City provided funding to Gig Buddies, a program that supports people with disability to attend live performances with a volunteer buddy. The City's Inclusion (Disability) Action Plan considers transport demand and supply and the City's free community bus continues to assist people to travel to some cultural activities.

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4.04	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).	Completed	The City has undertaken considerable advocacy work regarding access to nighttime transport as part of the Open Sydney strategy. The emergence of ride share services and bicycle hire services have in part addressed this need.
4.05	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.	Completed (Ongoing)	The City has invested in the development of the What's On website and app, Sydney's largest free events directory. What's On information is aggregated into weekly email digests and work is being done to explore integration with the City's digital street advertising assets.
4.06	Stipulate conditions for grants to major festivals and events to ensure they include appropriate, targeted activities and opportunities for families, children and young people.	Completed (Ongoing)	Free family-focused events are delivered by a number of major festivals and events with the City's grant support. Where appropriate these are specific contracted deliverables for the City's investment in that event.
4.07	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	Completed (Ongoing)	This funding priority was added to the Cultural and Creative grants program.
4.08	Investigate the installation of community poster boards for local events in appropriate cultural precincts and transport hubs throughout the City of Sydney.	Completed	A number of dedicated poster bollards were installed in high traffic areas near transport hubs. Festivals that wish to use the City's temporary signage and wayfinding poles during their events can use this equipment by negotiation. Work is now being done to integrate event advertising into the City's digital street advertising assets.
4.09	Investigate the introduction of a cultural concierge service as part of the City's 24-hour customer and visitor services.	Completed	The City has prioritised the development of the What's On platform to deliver information about local cultural offerings. A Cultural Concierge service was investigated but not recommended.
4.10	Include cultural information in the City's Wayfinding Program.	Completed	Wayfinding signage across the local area is updated to feature cultural information, public artworks and cultural venues, on an ongoing basis.
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.	Completed	The City funds individual festivals and performing arts companies to provide specific children's programming as and when required.
4.12	Promote the universal access symbol and 'welcome card' through the City's events and other major events it supports.	Completed	The City supported Accessible Arts to deliver an access symbol accreditation program across local cultural venues as well as a marketing campaign to build awareness of Sydney's accessible venues.

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4.13	Promote the 'companion card' on the city's Creative City website and encourage its promotion by the major festivals it funds.	Completed (Ongoing)	The City supports and promotes the use of the companion card and has specific actions related to its use in Inclusion (Disability) Action Plan.
4.14	Conduct an access audit of the City's outdoor public art program.	Completed	An access audit has not been completed. However, the City has developed clear objectives for achieving accessibility in its outdoor public art programs [in accordance with the relevant Australian Standards] which are outlined in the City's <u>inclusive and accessible public domain guidelines</u>
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.	Completed	Sydney Culture Walks App has been reviewed by Vision Australia and accessibility updates have been implemented. City Art ran an Auslan Tour as part of the free public art tours.
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.	Investigated and Not Implemented	The car park is owned by the City but it is operated under a commercial tenancy and the City cannot determine or require discounts for them to offer. The City advocates for active and public transport as a priority.
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.	Completed	The City of Sydney Neighbourhood Parking Policy was updated in 2018 to include provisions for adequate high-turnover parking spaces adjacent cultural facilities, music venues and theatres.
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.	Completed	Wi-fi is offered in City owned community spaces. The City has supported the delivery of free public wi-fi by commercial operators, as appropriate and through development approval paths.
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.	Completed	The City advocated to Transport NSW to use their digital screen assets to promote cultural content, but the screens are privately managed by advertising operators. The City's street furniture contract requires the operator to provide subsidised advertising space for community and cultural use.
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.	Completed (Ongoing)	Completed.

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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.	Completed (Ongoing)	The City established an Inclusion (Disability) Access panel which includes a program of advocacy in support of people with disability.
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.	Completed (Ongoing)	Major festival and events in receipt of City funding are required to provide free and low-cost events for local communities, negotiated on a case-by-case basis.
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	Completed (Ongoing)	The City's grants policy and guidelines were updated to include subsidised banner-pole hire as an in-kind service available for which cultural organisations can apply.
4.24	Provide free 'what's on' events listing and e-newsletters (30,000 subscribers) and promotional opportunities on the Creative City website.	Completed (Ongoing)	<u>Whats On Sydney</u> is the City's free online platform that promotes cultural and community activities and is amplified through an email digest.
4.25	Work with other agencies to improve transport to the city's cultural precincts including Walsh Bay and Dawes Point.	Completed	The City consistently advocates for improved and integrated public transport across the local area. In particular the City influenced the introduction of light rail to Circular Quay and a new metro station at Barangaroo, which will better service the Walsh Bay Arts Precinct.
4.26	Advocate amendment to the Passenger Transport Act 1990 to enable innovative, privately operated transport options.	Completed	Since 2014, car and ride share services have become a common transport option.
4.27	Advocate increased frequency of night-ride bus services.	Completed (Ongoing)	Through the Open Sydney Strategy and relationship with the Office of the 24 Hour Economy Commissioner, the City consistently advocates for increased late night public transport across the city centre and nightlife precincts.
4.28	Increase late-night bicycle parking points and stations with bicycles for hire.	Completed	Multiple dockless bike share services are now available through the private market.
4.29	Support audience development through trials of early-evening and late-night activity.	Completed	The City introduced a Night Time Diversification funding stream to assist with the costs of programming diverse activities after 6pm, including live performance and cultural events, and encourage businesses that wouldn't ordinarily trade late to do so. Over six years, the program supported 99 projects, including 66 regular live music or performance programs at 58 local venues.

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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.	Completed	The City provided a Knowledge Exchange sponsorship to Music NSW to undertake an accessibility audit of local music venues, develop resources, guidance and an accreditation program to assist local venues in becoming more accessible for people with a disability.
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.	Completed	The Sydney Youth Music team, coordinated through the City of Sydney Social Services unit have resourced and organised regular all-ages events since 2015 and continue to do so.
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.	Completed (Ongoing)	The Sydney Youth Music team, coordinated through the City of Sydney Social Services unit have organised regular all-ages events since 2015. The City funded Music NSW to establish all ages gigs programs that trains a committee of young producers to curate and promote all ages gigs in venues across Sydney.
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.	Completed (Ongoing)	The City's research includes ongoing analysis of ABS data, as well as the City's Wellbeing Survey and the Floorspace and Employment Survey. The City has published this analysis in the Making Space for Culture study, and regularly features the findings in submissions to state and federal enquiries
4.34	The City will include survey questions about community opportunities to attend cultural activities, programs and initiatives in its recurring residents survey.	Completed (Ongoing)	This content has been included in the City's Wellbeing 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.	Completed (Ongoing)	This data is sourced through grant acquittals and is used to help evaluate the City's programs.
4.36	The City will include survey questions about the perceived barriers to attend cultural activities, programs and initiatives in its recurring residents survey.	Completed	This content has been included in the Wellbeing Survey.

Close out Report

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.	Completed (Ongoing)	The City has worked with the Culture Development Network and the Council of Capital City Lord Mayors to establish a standardised data schema for evaluating local government cultural programs. The City is working with Culture Counts on integrated evaluation methodology across the City's programs and those it funds.
5.01	Investigate a partnership with relevant stakeholders to trial a 'thinker-in-residence' model for Sydney.	Completed (Superseded)	Initial investigation found the program would be expensive and complex to resource. The City has provided individual organisations with funding to support residency programs. The City welcomes artistic thinking into its own decision making through the Cultural Sector Advisory Panel.
5.02	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.	Completed (Ongoing)	History and curatorial staff regularly present public programs and curate exhibitions about Sydney's history, including a partnership with Carriageworks in 2017 to produce the exhibition 1917: The Great Strike. In 2020 the City Archives launched the new History and Archives Resources catalogue to make the City's archival collections accessible. Aldermen biographical content is harvested and available through the National Library's TROVE.
5.03	Develop an online how-to guide for house histories, supported by workshops in the libraries, to enable local history research by the community.	Completed	The City's online House and Building Histories Guide, developed over 10 years by the History Team, shows the research tools offered by the City Archives to research a building's history in the local government area. History and archives staff presented a series of online workshops to help the community research this history of their home in 2021 and 2022.
5.04	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.	Completed (Ongoing)	These funding priorities have been included in the Cultural and Creative grants and Festivals and Events grants. When applicable, successful grant recipients are contracted to deliver these outcomes.
5.05	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.	Completed (Ongoing)	A programming framework was developed in 2016 to guide programming across the library network. The framework clearly articulates the programming vision, themes, pillars and objectives to be delivered within library programs and supports opportunities for strategic partnerships in order to provide expert content.
5.06	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.	Completed	The current Library strategy delivery uses RFID and a new Customer Service delivery model. The track and measure of library programs and services is regularly reviewed and ongoing.

Close out Report

5.07	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.	Completed (Ongoing)	The Sydney Culture Walks app is regularly updated to include new sites as they emerge, including smaller museums and cultural spaces.
5.08	Make the City's history, archival and civic collections more accessible to local schools and students through promotion, programs and curriculum-linked resources.	Completed	The City has developed school curriculum materials in relation to specific exhibitions and programs, such as the 175 Exhibition that celebrated 175 years of the City of Sydney. The City provides curriculum linked content to local public schools by negotiation. A Civic Collection exhibition space was opened in Town Hall House in 2024, providing access to collection items to students and the community.
5.09	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	Completed (Ongoing)	One of four elements of Tobias Rehberger's artwork <i>Here is Here, And Everywhere</i>, which is currently in development is located at the school site on the corner of Joynton and Zetland Avenues. Designed to allow a space for students to meet, gather and engage with the ideas of connecting Green Square. The Department of education is also commissioning an artwork as part of the multiuse games court included in the school and the City has been supporting them throughout the process of commissioning this work.
5.10	Support and advocate for an Australian Aboriginal and Torres Strait Islander Cultural Centre (an Eora Journey project).	In Progress	The City has advocated to the NSW Government and the Federal Government to resource a national Aboriginal and Torres Strait Islander Cultural Centre in the City of Sydney. Any such centre will need to be developed in consultation with the community and led by suitable First Nations organisations or representatives.
5.11	Support for the establishment of a local Aboriginal and Torres Strait Islander Cultural Centre (an Eora Journey project).	Completed	In 2024 the City opened 119 Redfern Street as a local Aboriginal knowledge and culture centre Community Centre as part of the Eora Journey.

Close out Report

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).	Completed (Ongoing)	The City continues to deliver NAIDOC in the City as part of its delivery of a signature event celebrating Aboriginal and Torres Strait Islander cultures, one of the four pillars of the Eora Journey. The City has evolved NYE to include Calling Country, an indigenous programming segment as part of the TV broadcast. The City provides cash and in-kind support to Yabun Festival on 26 January. These investments are complemented by the Eora Journey public art projects.
5.13	Research into inner Sydney's Aboriginal histories and connections, incorporating cultural mapping and walking tours, delivered through the Barani website (http://www.sydneybarani.com.au), Barani Barrabugu booklet and Sydney Culture Walks app.	Completed (Ongoing)	The Barani website, the Barani Barrabugu booklet and the Sydney Culture Walks app continue to present ongoing research into the history and heritage of Aboriginal and Torres Strait Islander communities and people in Sydney. There are 4 self-guided walks and tours with a focus on Aboriginal Sydney in the app. Over 65,000 booklets have been distributed since 2011. The website has an average of 240,000 pageviews annually since 2013.
5.14	Support for the Sydney Film Festival hub to expand the experience for film festival audiences and encourage knowledge sharing and learning.	Completed (Ongoing)	As part of a multi-year sponsorship agreement, the City provided space in lower Sydney Town Hall free of charge to the Sydney Film Festival to host a Festival Hub and public programs.
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.	Completed (Ongoing)	The CityTalks program engages our communities in dialogue to realise the city's environmental, social, cultural and economic ambitions. Each event brings together thought leaders who unpack significant issues at a global, national and city level, and spark new partnerships and collaboration opportunities.
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.	Completed (Ongoing)	The Sydney Culture Walks app continues to expand with new audio content. Short audio clips from the City's oral history collection were first incorporated into the app in 2015, and 3 walks now have audio enhancements: Port, Parade and Serenade.
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.	Completed (Ongoing)	The City maintains MOUs with the University of Sydney and the University of Technology Sydney. They establish broad principles for collaboration, research, and have influenced the development of the Camperdown/Ultimo Innovation Precinct and Tech Central.
5.18	Piloting Australia's first 24-hour libraries in Surry Hills, Kings Cross or Haymarket.	Completed	The City explored options and determined that there was not enough demand to have a 24 hour library.

Close out Report

5.19	The City will measure change in library attendances, borrowings, frequency, visitation, new attendances and user mix.	Completed (Ongoing)	The City collects and measures all relevant library data including attendance, borrowing, digital and in person visitation and program attendance.
5.20	The City will include questions about community opportunities to access further learning and knowledge sharing in its recurring residents survey.	Completed	The City's Wellbeing Survey has been updated to include questions related to access to learning and knowledge sharing opportunities
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.	Completed (Ongoing)	This data is captured by the City's cultural evaluation framework, which is used to measure demand for City services and the success of cultural programs.
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.	Completed (Ongoing)	This data is captured by the City's cultural evaluation framework, which is used to measure demand for City services and the success of cultural programs.
6.01	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.	Completed (Ongoing)	The City maintains a Memorandum of Understanding (MOU) with Destination NSW that outlines joint efforts to monitor, resource and promote cultural tourism. The City's investments in accessible venues, accreditation programs and marketing Sydney's accessible cultural offerings support this action. The City has an Inclusion (Disability) Action plan which includes advocacy to support an accessible city for all visitors.
6.02	Investigate partnership opportunities with Austrade and other agencies to support Sydney's creative exports through microloans or other mechanisms.	Investigated and Not Implemented	Funding trade and export initiatives is the responsibility of State and Federal governments.
6.03	Develop a strategic partnership program that supports international partnerships with local results or leverages branding opportunities.	Completed (Superseded)	Such strategic partnerships are undertaken by local festivals and cultural organisations and are already supported through the City's existing funding agreements with relevant cultural operators.
6.04	Review export-market development-grant models for the City's Creative Industries Action Plan.	Investigated and Not Implemented	Funding trade and export initiatives is the responsibility of State and Federal governments.
6.05	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.	Completed (Ongoing)	In-kind venue hire waivers are offered for venues operated by the City. The City funds international engagement and knowledge sharing projects through the Cultural and Creative grants program.

Close out Report

6.06	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.	In Progress	Collaboration between international and local artists has been supported through the Festivals and Events grant program and the Cultural and Creative grants.
6.07	Expand the City's suite of curated walking tours of key cultural sites, including lesser-known and underground cultural attractions.	Completed (Ongoing)	This continues to be delivered through the Sydney Culture Walks app. The City also promoted our villages, including walking tours and village guides through our #sydneylocal campaign. Grants have been awarded to create Culture Scouts Walking tours providing a local view of the City's cultural hubs. The Sydney Ambassadors continue to provide information to visitors.
6.08	Promote 'locals' tours to encourage visitor engagement with lesser known and underground cultural activities and venues.	In Progress	A number of commercial operators promote their tours of Sydney's neighbourhoods and landmarks through the City's What's On platform. The City has funded business chambers and precinct associations to promote their neighbourhood offer through various maps, websites and precinct activation projects.
6.09	Broker relationships between existing tourism services and local cultural institutions to promote cultural offerings to international tourists.	Completed (Ongoing)	The City's business support grants fund collaboration between cultural producers, marketing services and local businesses at a precinct level to develop destination campaigns for a local and tourist market.
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.	Completed (Ongoing)	What's On is regularly used to promote such events.
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.	Completed (Superseded)	The City has prioritised live/work residency opportunities for local artists. The one bedroom apartment in the City of Sydney Creative Studios is made available to interstate and international artists in partnership with local arts organisations hosting visiting artists.
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.	Completed	The City continues to collaborate with Destination NSW to deliver unique cultural experiences for visitors, through marketing campaigns and promotion of new cultural experiences. The City has created Yananurala, a 9km curated walk along Sydney Harbour to share Aboriginal perspectives of place through artwork and installations, and will continue to work with Government agencies and landowners to deliver this new visitor experience in line with the NSW Visitor Economy Strategy and local Aboriginal and Torres Strait Islander strategies.

Close out Report

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.	Investigated and Not Implemented	This action was investigated but exclusively within the influence and responsibilities of Federal and State Governments.
6.14	Support for the Australian pavilion at the International Architecture Biennale in Venice.	Completed	The City supported this initiative in 2016
6.15	Support for Kaldor Art Projects and the Biennale of Sydney to bring international visual artists to work in Sydney's public domain.	Completed (Ongoing)	The Legacy Art Partnership with Biennale of Sydney delivers on this action with public art works <i>The City of Forking Paths</i> , 2014 by Janet Cardiff and George Bures-Miller and in 2016, <i>Here, an Echo</i> by Agatha Gothe-Snape.
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.	Completed	The event has evolved to Sydney Lunar Festival, including Chinese, Korean, Vietnamese, and Thai communities and providing a broader perspective on the Asian region. The City uses this opportunity to engage with all relevant and related government agencies and corporate partnerships, consulates and community and cultural organisations.
6.17	Support four major festivals that feature international artists and provide opportunities for engagement and knowledge sharing with local artists.	Completed	Collaboration between international and local artists has been supported through the Festivals and Events grant program and the Cultural and Creative grants.
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.	Completed (Ongoing)	This data is captured by the City's cultural evaluation framework, which is used to measure demand for City services and the success of cultural programs.
6.19	The City will monitor the success of its programs supporting growth in local cultural exports.	Investigated and Not Implemented	Funding trade and export initiatives is the responsibility of State and Federal governments.



Attachment B

Achievements and Highlights - Creative City Cultural Policy and Action Plan 2014- 2024
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Creative City Cultural Policy and Action Plan 2014–2024

CITY OF SYDNEY 

Achievements
and highlights



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

We acknowledge their continued
care for the lands and waters of this place
and continued connections to Country.

We deliver our cultural strategy in the
context of the world's oldest, continuous,
living cultures – those of Aboriginal and
Torres Strait Islander peoples – and we
pay our respects to their Elders
both past and present.

Lord Mayor's Message

In 2014 we launched the City of Sydney's first
comprehensive cultural policy and action plan,
which we called Creative City.

I'm enormously proud of what we
achieved for our communities as
we delivered this plan. We made
an average investment in culture
of \$34M each year, including our
events, cultural programs, art
projects and commissions, and
the grant funding we provide to fuel
local creativity.

This investment supported over
34 million interactions with culture
and thousands of opportunities for
Sydney's artists to make creative
work and be paid for it. We also

delivered an inspiring program of
public art and a growing portfolio
of vital creative spaces, embedding
creativity into the fabric of our city.

We have produced this document
to reflect on some of the highlights
and achievements of Creative City
and to record the legacy of our first
cultural policy. It is just a snapshot of
the thousands of projects, programs
and daily creative activities we've
delivered, but it demonstrates the
breadth and ambition of our work to
support the cultural life of our city.

And that work continues. We will
sustain this ongoing investment
in culture and take what we have
learned in the past ten years to
sharpen our focus in the years ahead
to maintain, elevate and celebrate
culture and creativity in Sydney.



Clover Moore AO
Lord Mayor of Sydney

Reflecting on Creative City – our first cultural policy

We've achieved a lot for our communities in the 10 years since we released our *Creative City* cultural policy and action plan.

Each year we've made an average investment of \$34 million in culture. This includes our events, cultural programs, art projects and commissions, and the grant funding we provide to fuel local creativity. Our investment enabled:

The Creative City plan was guided by our long-term vision Sustainable Sydney 2030, which identified a cultural and creative city as a key strategic direction.

When we drafted our cultural policy and action plan in 2014, we invited feedback from a wide range of people.

We held **34 forums** and received feedback from 1,400 members of the public and **626 artists and creative workers**. We received 72 written submissions from theatres, cultural venues, arts organisations and other groups. When we exhibited the plan, a **2,114** more people responded.

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Total Recorded Attendance

34.2mil



Attendance to grant funded activities

15.3mil



14,628 opportunities for Sydney-based artists, with an **average artist fee of \$919** per opportunity



Attendance to Cultural Programs

103,341



Attendance to Libraries

6.8mil



A property portfolio valued at **\$43.9m** providing **8,300m²** of creative space to **41 cultural tenants**



Attendance to Creative Spaces

814,924



Attendance to our Events and Festivals

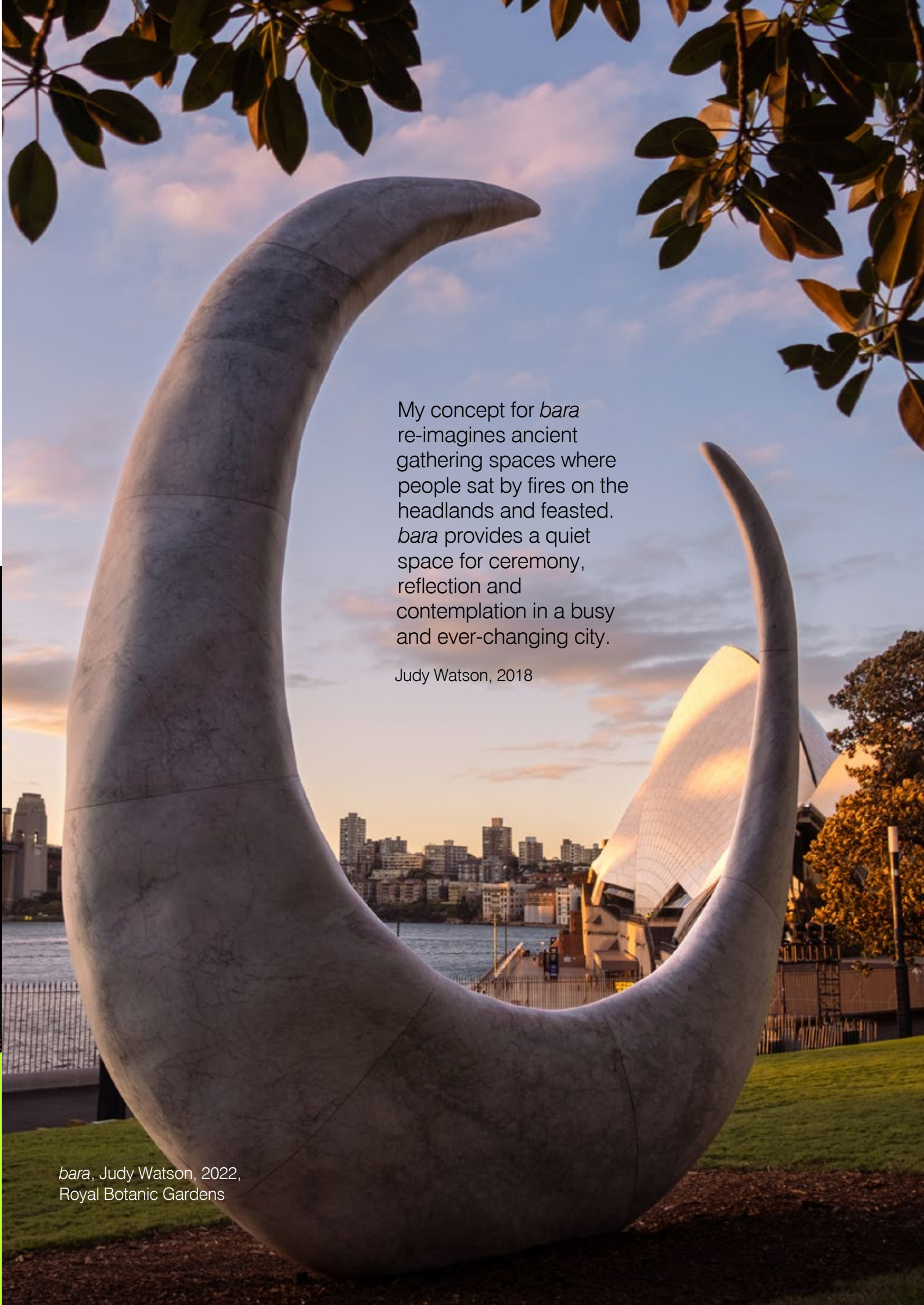
8.8mil



Sharing First Nations stories and living culture

Our communities wanted to share the stories and history of our community, especially Aboriginal and Torres Strait Islander histories and contemporary expression of First Nations people's living cultures.

▼ *Yananurala*: Walking on Country is a nine-kilometre walk that highlights Aboriginal history and culture at places along the Sydney harbour foreshore.



My concept for *bara* re-imagines ancient gathering spaces where people sat by fires on the headlands and feasted. *bara* provides a quiet space for ceremony, reflection and contemplation in a busy and ever-changing city.

Judy Watson, 2018

bara, Judy Watson, 2022, Royal Botanic Gardens



Eora Journey

We allocated \$7 million towards the groundbreaking Eora Journey program, meaning ‘people’s journey’ in the Sydney Aboriginal language. The program celebrates the living culture and heritage of Aboriginal and Torres Strait Islander communities. In 2018 we commissioned curator Emily McDaniel to provide recommendations for a storytelling walk as part of the project.

The resulting 9km *Yananurala – Walking on Country* route along the Sydney Harbour foreshore invites people to experience Gadigal Country through all of their senses. *Yananurala* extends the Eora Journey’s recognition of Aboriginal people’s history and culture from Pirrama (Pyrmont) to Wallamool (Woolloomooloo Bay).

As part of the Eora Journey, we commissioned 4 First Nations artists to create major public artworks. *bara* by Aboriginal artist Judy Watson was unveiled in 2022 in the Royal Botanic Garden. It features a monumental bara, the traditional fishing hook carved from turban shells by Gadigal fisherwomen for thousands of generations.

Busking policy recognises Aboriginal cultural practice

It is no longer necessary for Aboriginal and Torres Strait Islander peoples to get a busking permit to perform their cultural practices in public places in our local area. When we reviewed and updated our policy, we were guided by First Nations communities and the United Nations Declaration on the Right of Indigenous People to practice their cultures unimpeded by government regulation.

Embedding creativity in the public domain

Our communities wanted creativity to be more frequent and visible and embedded in the city's public domain and precincts.



YININMADYEMI, Thou didst let fall
by Tony Albert, 2015.



City Art

City Art, our public art program, commissions new permanent and temporary public artworks. The program also cares for and manages more than 260 permanent public artworks including fountains, memorials and items of cultural heritage.

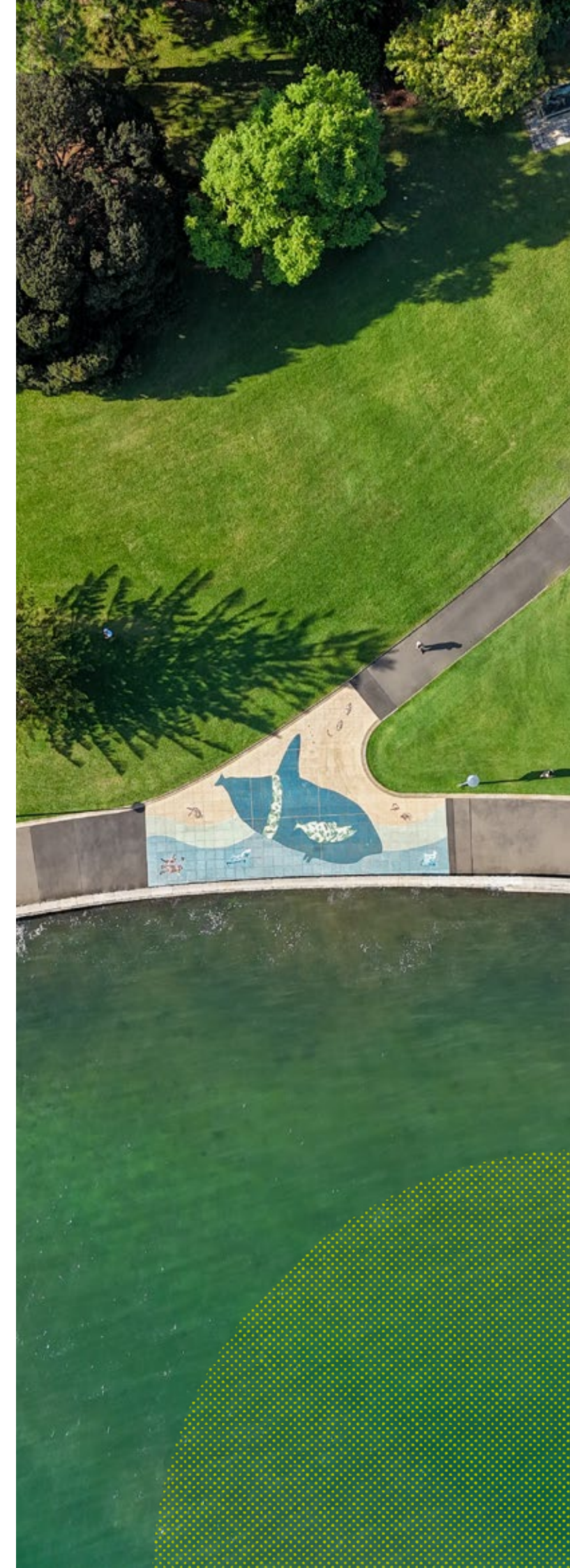
Since 2014 we've invested more than \$15 million in 23 permanent public artworks. The commissioned works include:

- *In Through the Out Door*
by Callum Morton 2024
- *Stream*
by Kerrie Poliness in The Drying Green, 2022
- *bangala*
by Auntie Julie Freeman and Jonathan Jones in Gunyama Park, 2021
- *Patchwork of Light*
by Lara Schnitger in the city centre, 202
- *The Distance of Your Heart*
by Tracey Emin, 2018
- *YININMADYEMI, Thou didst let fall*
by Tony Albert 2015

We spent more than \$7 million on conservation of the City Art collection including major restoration of the El Alamein Fountain in Kings Cross and 2 other fountains. We renovated the mosaic inlay artwork *Wahganmuggalee* (Farm Cove) by Brenda Croft in the Royal Botanic Garden. It honours the original Indigenous clans who lived on the site.



Wahganmuggalee (Farm Cove)
by Brenda Croft



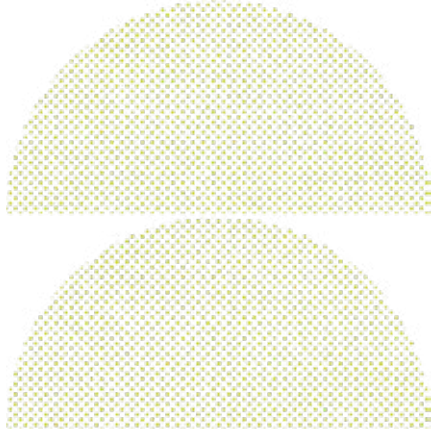
City Art Laneways

Our laneway art program ran 6 times between 2007 and 2021 producing 37 temporary public art projects in inner-city laneways. We attracted hundreds of submissions from artists, architects, landscape designers, scientists, poets, programmers and musicians. We selected and paid more than 150 artists to develop their concepts with the program bringing inspiring public art to Sydney’s residents and visitors.

During the Covid pandemic we invited artists to enliven our public spaces with works that harnessed empathy and contributed to people’s health and wellbeing. From more than 200 submissions we commissioned 4 temporary installations. One of the installations, Barlow Street Forest, a beautiful mini-habitat of indigenous plants was so successful, we’ve retained it permanently.



Collaborative artist group and environmental champions The Dirt Witches at the launch of their artwork, the *Barlow Street Forest*.



barrangal dyara (skin and bones) by Jonathan Jones 2016



Kaldor Public Art Projects

We supported Kaldor Public Art Projects to produce 3 new creative works. They included:

- ***barrangal dyara*** (Skin and bones) sculptural and performance project by Indigenous artist Jonathan Jones, 2016
- ***Marina Abramović: In Residence***, a mentorship of local artists which led to a show by the renowned performance artist at Pier 2/3, 2015
- ***Temporary Title***, participatory dance works by Xavier Le Roy at Carriageworks, 2015.

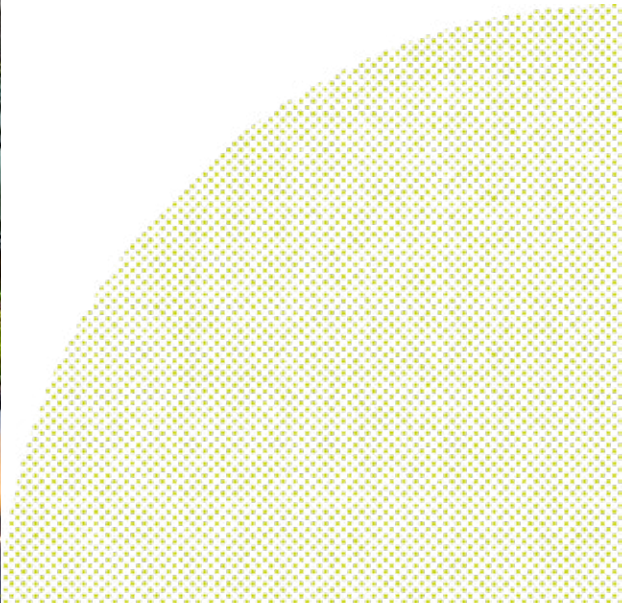




Photo credit: Jessica Hromas



We Live Here was a community-led art project in the Waterloo housing estate created in partnership with Waterloo residents as part of Art & About 2017

Art & About

Art & About invites artists to present their work in unusual places, an invitation to surprise and delight, and reach new audiences outside of traditional galleries and venues. Originally a month-long festival it's now a year-long calendar of temporary public art and events. It now includes Australian Life and Little Sydney Lives photographic exhibitions and prizes.

“Our business has really grown. We’ve had massive exposure and we’re no longer keeping up with orders so we’ve had to stop outsourcing our fine art prints and bought our own printer (allowing us) control of our production (and) to be more creative than ever.”

Camilla de Gregorio,
co-founder of Eggpicnic, 2017



Creative hoardings artwork *Birds of Australia* by Eggpicnic, 2017



Photo credit: Anna Kucera



Creative hoardings artwork *Ngaarr* by Lucy Simpson, 2021

Creative Hoardings Program

To replace advertising on our city streets with artwork, we require property developers to display designs by living Australian artists on their construction site hoardings. Over 8 years more than 485 hoardings have featured artworks or relevant archival photography.

We achieved this by amending our hoardings and scaffoldings policy in 2016. Some developers commissioned bespoke artworks while others selected from 30 contemporary works we commissioned for use on hoardings. We pay the artists a licensing fee that lets developers use the art free of charge.

The program gives artworks wide exposure, such as Eggpicnic's *Birds of Australia*, which boosted the artists' reputations and led to further commissions. It has become a model for other councils, including Hobart and Melbourne.

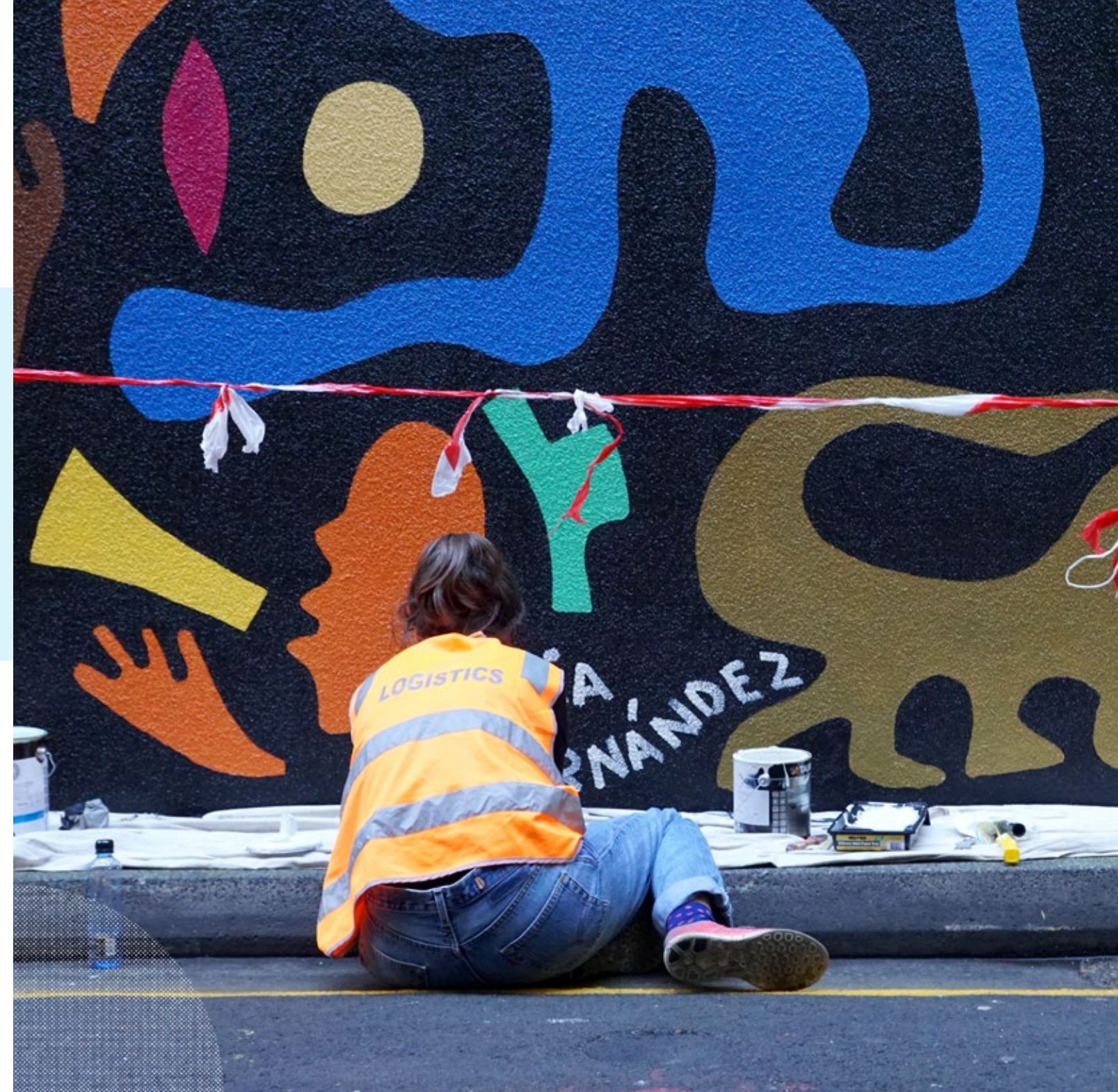


Photo credit: Jamie Williams



Simplified process for street art

We no longer require approval for street art if it meets specific criteria. This exempt development pathway removes red tape and frees up artists and building owners to produce murals or street art more easily.

To be free is to have no fear
by Nadia Fernandez, York Street, Sydney, 2016



“Our cultural life is vital to Sydney’s future. Australian cities need regulatory frameworks which balance new creative activity with the need to maintain a safe and accessible built environment.”

Clover Moore AO
Lord Mayor of Sydney



Our City Streets program transforms Redfern Street into a relaxed and festive pedestrian-only zone

Distinctive precincts

A key priority of our cultural policy and action plan was fostering distinctive precincts and creativity in the public domain. We also wanted to make changes to regulations and planning systems to address red tape that inhibited creative initiatives.

We revised our planning controls to foster the distinct identity of Oxford Street’s famous cultural precinct and developed a plan to revitalise Haymarket.

We made recommendations to other levels of government for planning policy and regulation that supports the cultural and creative sector to contribute to vibrant local neighbourhoods.

Oxford Street planning controls

Building on a cluster of creative business and 2 major art schools, we want to encourage more cultural enterprise and creative jobs in the Oxford Street precinct. Our plans allow developers to access increased building height and floor space if they build in more space for creative businesses and cultural venues.

The Oxford Street LGBTIQA+ social and cultural place strategy complements these planning controls, to ensure development in Oxford Street supports continued connections and visibility of LGBTIQA+ communities.

Transforming village high streets

In response to the Covid pandemic we transformed high streets into car-free zones letting businesses and the community gather safely. The Sydney Streets program continues to celebrate local neighbourhoods including Surry Hills, Redfern, Pyrmont, Potts Point, Darlinghurst, Glebe and Haymarket. These events offer outdoor dining, community and retail stores with roving entertainment.

Haymarket revitalisation strategy

We allocated \$44 million over 10 years to implement our public domain plan and revitalisation strategy for the Haymarket precinct. Culture and public art are central to the plans we published in 2023 after comprehensive community consultation.



Al Fresco Sydney

Businesses were able to offer temporary on-street dining after we reallocated selected roadways as enclosed dining areas. This boosted local economies and attracted customers back to our village high streets and central Sydney after the Covid pandemic.



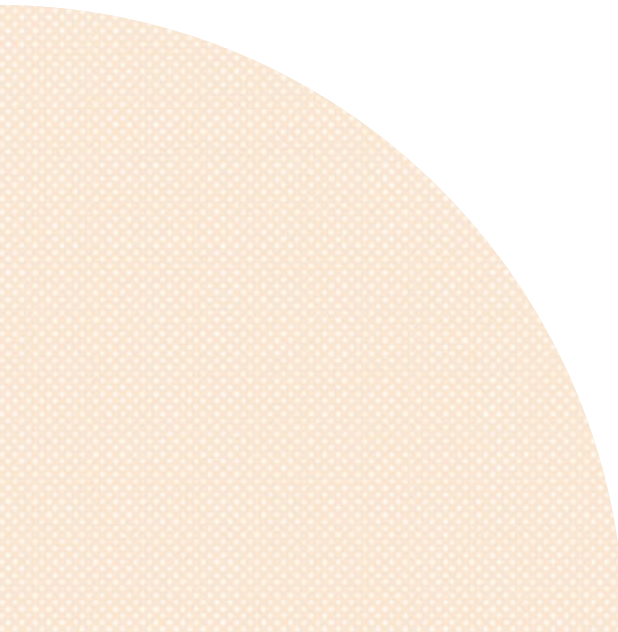
Outdoor dining at Hotel Harry, Surry Hills. Concrete barrier artwork, *Time Forms* by Lisa Sammut

New avenues for creative participation

Our communities wanted to be able to participate in creative activities, have opportunities for life-long learning and knowledge sharing, and to remove barriers to accessing events.



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Communities of practice

These programs provide space for a diverse group of people with shared interests to learn from each other and share knowledge and ideas while fostering social interaction through creative practice.

Pine Street Creative Arts Centre

Our centre provide facilities and training for a wide range of arts and craft practices. The centre includes a silver jewellery studio, a ceramics studio and a printmaking studio. Workshops are offered catering to all levels of experience from beginner to more experienced artists. Our open access printmaking sessions developed into a community of practice for people over the age of 55.



Over 55 group, Printmakers at Pine Street Creative Studio

Libraries promote culture and learning

With the opening of the new Green Square Library in 2018 and Darling Square Library in 2019, we now operate 9 libraries that loan more than 300,000 titles. Our libraries provide research resources, wifi access and cultural and learning programs, and include spaces for community meetings, music rehearsal and a makerspace. People made 6.8 million visits to our libraries over the past 10 years.

Ideas Lab at Darling Square Library

The Darling Square Library is housed in The Exchange – a striking circular building in Darling Harbour. It contains the Ideas Lab, a 200m2 makerspace workshop, catering for new and experienced makers and creative startups to use new technology. The lab gives participants hands-on experience with 3D printers and laser cutters. It offers workshops ranging from coding to robotics.



Community workshops in the Ideas Lab at Darling Square Library



The Exchange, wrapped in almost 20km of timber, is a 6-storey mixed-use building designed by Japanese architecture firm Kengo Kuma & Associates.





Music Room at Green Square Library

Facilities at the award-winning Green Square Library include a music room that offers a baby grand piano, guitars and recording equipment. People jam at music room sessions and learn about the recording process. The library's creative programs include regular classes in creative technology such as Adobe Creative Suite and Makerspace collection.

Late Night Library

We paid artists to produce and present bold cultural experiences in our libraries. Our Late Night Library program showcased up-and-coming storytellers, comedians, musicians, writers and performers. For some, the experience sparked international careers. The events were free of charge to the public.



Green Square Library's music room drop-in sessions



"Underground", an after hours program at Green Square Library in 2019 offered live music, digital art installations and interactive activities, organised by high-school and tertiary-aged curators

Youth Curators program

Our Youth Curators program enabled young people to develop and deliver cultural programs and events for their peers in our library network. Mentors helped youngsters gain skills in event management, curation and creative development. Several participants have since become program and content producers.

Digital skills outreach

We run regular workshops in our libraries to build the digital skills and online safety of older Australians. A core library initiative is finding ways to bridge the digital divide, particularly for at-risk community members.



Michael Hing speaks to Jenny Phang and Benjamin Law 'Late Night Library presents Artists and their mums' Carnival of the Bold, 2018, Customs House Library. Photo by Andrew Vien-Debetaz

Direct sector support grants program

Through our grants and funding program we provide direct support to artists, organisations, festivals and cultural institutions. Over the past 10 years our grants programs included:

- Aboriginal and Torres Strait Islander collaboration fund
- Covid-19 emergency response funding
- cultural and creative grants
- events and festivals grants
- ideas and innovation grants (formerly knowledge exchange grants)
- quick response grants (formerly matching grants)
- live music and performance grants
- nighttime diversification grants.

Grants enable us to partner with community groups, artists and businesses to expand cultural opportunities and experiences.

Improving access and creating markets for the arts

Our communities wanted fewer barriers to participating in Sydney's cultural and creative life.

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Art Money

Art Money provides interest free loans to encourage people to buy works from Australian artists at participating local galleries.

We provided seed funding to launch the project in 2014. Within one year it was offered in 35 galleries in Sydney and 140 galleries nationally, generating more than \$1.7 million in artwork sales. By 2023 it had 1,750 gallery partners in 50 countries.

Art Money is now a global fin-tech with more than 18,900 artworks purchased. It has helped build new markets for artists by reducing financial barriers to buying original artworks. Galleries and artists are paid immediately supporting a more sustainable arts ecology.

“The City of Sydney had real foresight when it made the original grant and that investment has been leveraged many times over for the Sydney and Australian arts ecosystem, and now globally.”

Paul Becker,
Art Money founder and CEO



We supported Art Money in 2014 through a one-off grant to establish an interest free scheme for original art purchases through galleries in and around the City of Sydney local area

Photo credit: Katherine Griffiths

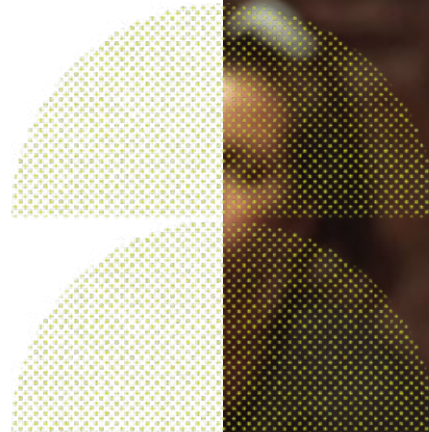


Photo credit: Prudence Upton



Playwave performance, Lord of the Flies, Sydney Theatre Company, 2019

Accessing Sydney Collectively

In 2015 we supported Accessible Arts NSW in its access and inclusion print and digital campaign to communicate, share knowledge and encourage best practice around cultural experiences and creative opportunities for people with disability.

It unveiled a new access symbol on the websites of 12 leading cultural organisations in the City of Sydney, and paved a path to more institutions taking on board these accessibility standards.

Playwave

Established with seed-funding from the City of Sydney, this online membership platform provides cheap or free access to unsold theatre and events tickets to 15 to 24-year-olds. Within 18 months, Playwave signed on 51 venue partners and 790 subscribers.

Investing in cultural infrastructure

Our communities wanted more spaces for artists to create, perform and show their work.

Theatres, concert halls and creative centres

Over the past 10 years, we improved our creative facilities in our libraries and community centres and invested in major new venues to support culture and creativity.

Creative Spaces Timeline

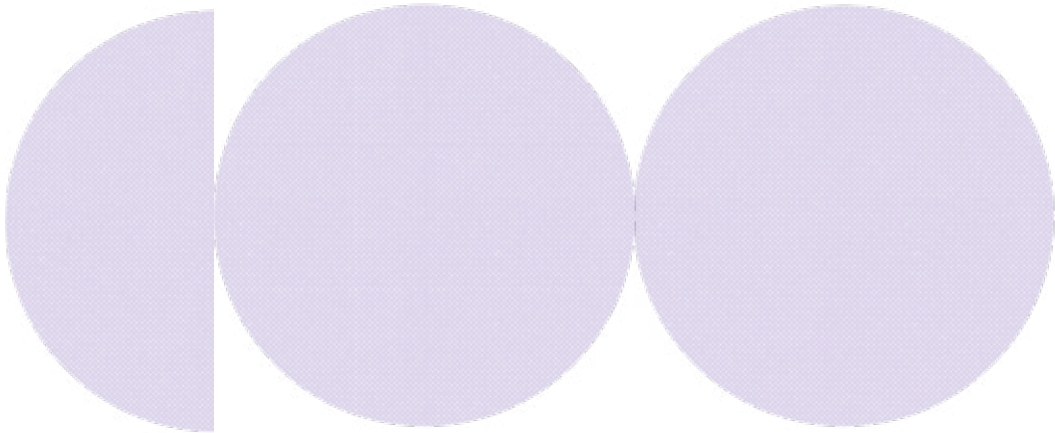


Eternity Playhouse

The Eternity Playhouse forms part of our plan to develop the Oxford Street cultural quarter. The 132-year-old heritage-listed building was restored and transformed into the Eternity Playhouse in 2013. It is home to the Darlinghurst Theatre Company, which pays a subsidised rental rate through our accommodation grants program.



We transformed the 132-year-old heritage-listed Burton Street Tabernacle into a modern 200-seat theatre and creative arts centre, which includes a bar and cafe





Joynton Avenue Creative Centre

In 2018 we converted a former nurses' quarters in Zetland into the Joynton Avenue Creative Centre. The centre includes workspaces for artists and small creative businesses, a jewellery workshop and exhibition space. 107 Projects, a not-for-profit cultural organisation and registered charity, is head tenant and operator of the centre.



Joynton Avenue Creative Centre

East Sydney Community and Arts Centre

Formerly known as Heffron Hall, the building was transformed into a sustainable, accessible community and arts centre in 2017. Brand X, a not-for-profit arts organisation, operates and manages the centre's rehearsal and performance spaces, gallery and meeting room.



East Sydney Community and Arts Centre, Darlinghurst



City of Sydney Creative Studios

The City of Sydney Creative Studios are a state-of-the-art facility featuring 30 spaces across 5 storeys of the Greenland Centre, Bathurst Street. The 2,000m² facility includes rehearsal spaces, music recording studio, film and media editing suites, visual art studios and offices for arts organisations. Brand X, operates and manages this facility.



Dance workshop, Rehearsal Space, City of Sydney Creative Studios

Aboriginal knowledge and culture centre at 119 Redfern Street

Under our Eora Journey plan we bought the historic post office building at 119 Redfern Street, in the heart of Redfern. We renovated it to house an accessible Aboriginal knowledge and culture centre. The new centre was developed in close consultation with local Aboriginal and Torres Strait Islander communities and opened in May 2024.

“When I think of a knowledge centre, I think of living culture. Not a place filled with materials and objects, but with people who have real life experiences and knowledge. A place where stories, traditions and knowledge can be passed down through generations and preserved, cherished and shared.”

Tracey Duncan
Project Manager 119 Redfern Street

Sector sustainability: surviving and thriving

Our communities wanted the City of Sydney to support and extend business and opportunities for local artists, creative workers and cultural organisations so they not only survive but thrive in our area.



Idil Abdullahi, *Erased*, (2012)
on exhibition at First Draft gallery,
Woolloomooloo



Studio artist and accommodation
grantee Kil.n.it Experimental
Ceramics Studio

Accommodation grants program

Our accommodation grants program provides subsidised rents in City of Sydney-owned premises for cultural and creative operators. Since 2014 more than 30 organisations have taken up our subsidised 5-year leases, benefiting more than 50,000 people who have accessed these spaces.

Creative live/work spaces program

Through our creative live/work spaces program we subsidise studios and living spaces for artists in the inner city. It allows them to live and work in one of 7 properties we own in Darlinghurst and Waterloo at below market rental prices.

Oxford and Foley Street creative spaces program

Creative businesses and small to medium cultural organisations leased 25 underused commercial shopfronts and offices we own in Darlinghurst. The pilot program progressed to 4-year leases, with more than 42 entities participating. Hundreds of artists and creative workers benefitted with access to spaces to work, collaborate, exhibit, trade and reach new audiences.

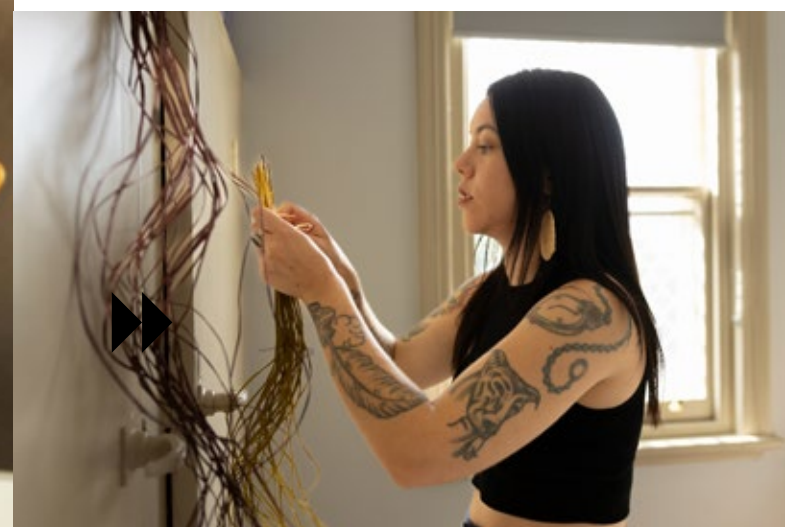


“The reduced rent and extra space meant I was not only able to save money to afford the costs associated with a record, but also had the space to work when I would otherwise have had to hire a workspace. I am on the verge of independently releasing my debut album and I absolutely believe I would not be at this stage without the artist residency program.”

Creative live/work space tenant, 2019



Lucy Norton in their creative live/work
space apartment, Waterloo, 2024



Bringing the world to Sydney

Our communities wanted a globally connected city that contributes to international cultural practice. They wanted us to bring Sydney to the world and the world to Sydney.

Major events and festivals

We make a significant annual investment in events and festivals, including New Year’s Eve, Lunar New Year, Sydney Christmas, and the ongoing Art & About program.



City of Sydney celebrate the Lunar New Year and welcome in 2018 Year of the Dog.

Photo credit: Katherine Griffiths



Calling Country at Sydney New Year’s Eve

Started in 2018 as part of the Sydney New Year’s Eve event, Calling Country provides a high-impact representation of contemporary Aboriginal and Torres Strait Islander cultures. It allows Indigenous artists and creative producers to showcase local storytelling to a global audience.

Sydney Lunar Festival artist commissions

We commission artists of Asian-Australian heritage to design lunar zodiac lantern sculptures and banners for the annual Sydney Lunar Festival. The 3-week festival now acknowledges the many cultures that celebrate the Lunar New Year, including Chinese, Korean and Vietnamese communities.



The Rabbit Lantern by Nancy Lim-Liang was a large scale illuminated artwork commissioned for the 2020 Sydney Lunar Festival



The 2022 New Year’s Eve 9pm Calling Country fireworks and pylon projections were inspired by colours of the land, sea and sky. First Nations artists Dennis Golding and Carmen Glynn-Braun curated the display, in collaboration with Gadigal artist Nadeena Dixon

Photo credit: Chris Southwood



Photo credit: Damien Shaw



Photo credit: Joseph Mayers



Yabun Festival produced by Gadigal Information Services in Victoria Park is supported by the City of Sydney through venue support and direct investment



Photo credit: Chris Southwood



Biennale of Sydney 2024 Ten Thousand Suns, White Bay Power Station

Photo credit: Katherine Griffiths



Sydney Film Festival, Opening Gala, State Theatre June 2016,

Funding for cultural festivals and events

We invest annually to support the development and production of world-class cultural festivals including:

- Antenna Film Festival
- Biennale of Sydney
- Head on Photo Festival
- Liveworks Festival, Performance Space
- Sydney Craft Week Festival
- Sydney Film Festival
- Sydney Fringe Festival
- Sydney Gay and Lesbian Mardi Gras
- Sydney Festival
- Sydney Writers' Festival
- Yabun Festival.



Justin Shoulder 'AEON†: EP I' presented at Carriageworks as part of Liveworks Festival, Performance Space, 2020 and later commissioned as part of 'Nirin' 22nd Biennale of Sydney, 2020



Planning for culture in the night-time economy

Following the impacts from the NSW Government's lock-out laws, we advocated for a night-time economy policy that makes culture central to Sydney's nightlife. We proposed minimising regulations to allow later trade for all business types after dark. At the same time we wanted fairer management of entertainment sound to balance vibrancy with residential amenity. In 2021 some of our proposals were approved by the NSW Department of Planning and Environment.

Industry support – research and resources

We supported research in areas ranging from international best practice approaches to cultural policy to the impact of building, planning, liquor and other regulatory systems on cultural activity. We also supported research projects developed by artists, community groups and small creative businesses. The research looked at aspects such as barriers to cultural participation.

Photo credit: Wendell Teodoro

Global and local engagement

The City of Sydney contributes to local, national and international working groups and committees to support and advocate for the value of culture in our cities. We are members of the World Cities Culture Forum and the international Music Cities Network.

CityTalks

Our CityTalks program aims to inspire, inform and engage our communities in an international dialogue to realise the city's environmental, social, cultural and economic ambitions. Each event brings together thought leaders who unpack significant issues at a global, national and city level, and spark new partnerships and collaboration opportunities.



The Vigil at Sydney Festival, Barangaroo 2024



Enchanted Sydney by artist Spinifex Group, one of many works on display during the Sydney Vivid Festival, 2015



Attachment C1

Draft Cultural Strategy 2025-2035

Cultural Strategy 2025– 2035

Retain. Rebuild. Reimagine.

CITY OF SYDNEY 





The City of Sydney acknowledges
the Gadigal of the Eora Nation as the
Traditional Custodians of our local area.
We acknowledge their continued
care for the lands and waters of this place
and continued connections to Country.

We deliver our cultural strategy in the
context of the world's oldest, continuous,
living cultures – those of Aboriginal and
Torres Strait Islander peoples – and we
pay our respects to their Elders
both past and present.

SYDNEY'S CULTURAL LIFE IS...

Shiny
Fragmented **Hidden**
Hot **Sick of Waiting** Diverse
Amazing In Pubs **Hard Fought**
Quiet Super Queer **Over-Priced** Bold
Multicultural **Talking to Itself** Over Too Early
Obsessed with Big **Underground** An Apologist
Multicultural Dominated by Big Institutions **Healing**
Monocultural **A Mixed Bag** Afraid of Taking Risks
Brash Beautiful Both World Scale and Fine Grain
Fun Hard to Find **Exhausted** Corporate **Glitzy**
Clustered in Certain Areas **Commodification** Kinship
Overwhelming Aspirational Founded in Activism
Competing to be Heard **Resilient** Losing Character
Welcoming of Everyone Under-valued **Sparse**
Exclusive Eruptive **Teetering Always On**
Always a Discovery A Work in Progress
Under-Nurtured **Over-Regulated**
The Best Thing We've Got
Evolving

What our creative sector said
about Sydney's cultural life

Contents

- 05 Lord Mayor's message
- 06 Introduction
- 08 Culture and the City of Sydney
- 14 Our communities, culture, and creative sector
- 22 Challenges and insights
- 34 What we're doing
- 52 Creative employment areas and cultural quarters
- 62 Your say
- 64 Credits

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Lord Mayor's Message

In 2014 we launched the City of Sydney's first comprehensive cultural policy and action plan, which we called Creative City.

I'm enormously proud of what we achieved for our communities as we delivered that plan. We made an average investment in culture of \$34M each year, including our events, cultural programs, art projects and commissions, and the grant funding we provide to fuel local creativity.

This investment supported over 34 million interactions with culture and thousands of opportunities for Sydney's artists to make creative work and be paid for it. Now, as cost-of-living pressures squeeze our local creative communities like never before, it is time we refresh our strategy,

increase our investment and sharpen our focus to get the most impact.

We will respond to the evolving needs of our creative industries so that we may retain the workers and the spaces that make Sydney's culture. We will form strategic partnerships to ensure our vital cultural infrastructure is replenished, with the right kinds of spaces for the sector to grow again. And guided by the vision of our community, we will reimagine a thriving, sustainable and inclusive future for our city's cultural life.

Clover Moore.

Clover Moore AO
Lord Mayor of Sydney



Introduction

Culture underpins all that is meaningful in our lives and our communities, it is what makes a city more than the sum of its parts. It gives Sydney its character and a sense of belonging for all of us who love this place. Without our culture, there is nothing to define us and bind us.



The people who work in the arts, culture and creative industries are central to this – those who make-manifest the intangible and give diverse, distinct voice to our stories, ideas and imaginings. These creative workers are embedded throughout so much of our economy and their work supports technology and innovation, tourism, retail and hospitality sectors, and a vibrant 24-hour global city. They also have a significant role to play in education, climate adaptation, social cohesion, and health and wellbeing.

When we developed *Sustainable Sydney 2030-2050: Continuing the Vision* we asked our community to tell us what they most value in our city. They were emphatic about the importance of maintaining a thriving cultural life in Sydney. We know, to achieve this, we need the people who make culture and the places where they work.

The City of Sydney makes a significant, ongoing contribution. We safeguard vital local venues for making and presenting culture. In 2024, our cultural property portfolio provides 8,300m² to 41 cultural tenants, facilitating thousands of opportunities for creative participation each year. We have built new infrastructure for rehearsals, music production, visual arts, and screen-based media. We produce free and accessible events and creative programs, and we dedicate more than \$5 million in grant funding to cultural purposes every year.

Despite our sustained investment, the global economic circumstances, long-tail impacts of the Covid-19 pandemic, inflationary pressures and the affordability crisis are pushing Sydney's creative spaces and workers to the brink. We have had to remain responsive to these disruptions and refocus our support to meet emerging needs. That is why we've refreshed our 10 year cultural strategy to focus on the immediate challenge of retaining our cultural infrastructure and workforce, as well as set an aspirational path towards our community's vision for a thriving cultural life and creative city.

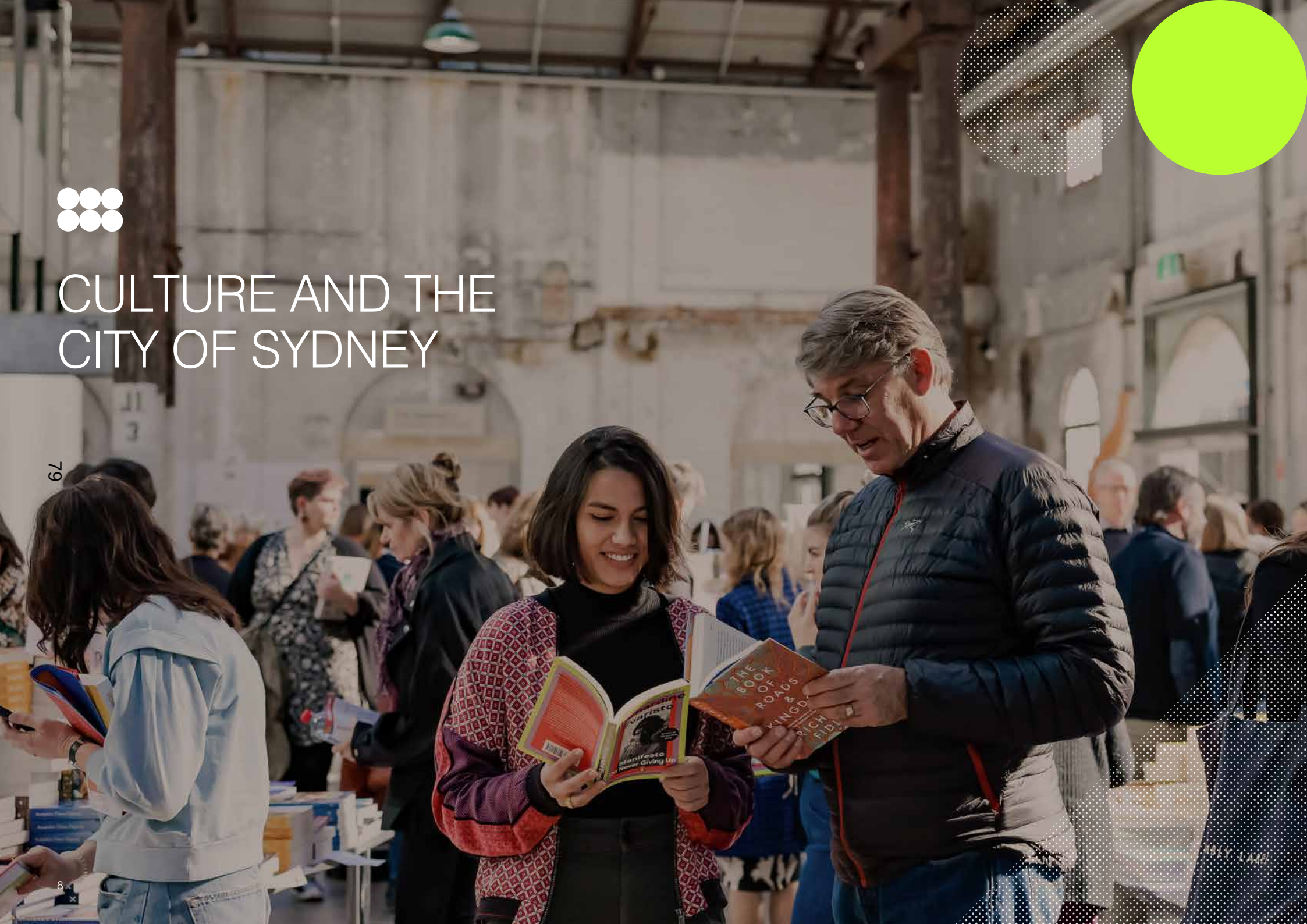
This strategy sets our intentions and a framework for how we will pursue our 8 strategic ambitions for culture. It is particularly focused on our strengths as a local government and the areas in which we have most influence. It is an invitation to neighbouring councils, other levels of government and the private sector to work with us in partnerships for greater impact. We know that Sydney's creative sector is borderless and that people who live in other government areas deliver great value to our cultural life. That is why, where appropriate, we will provide opportunities to artists and organisations from Greater Sydney and initiate actions that will benefit the whole metropolitan region.

We know there are no simple solutions to the challenges facing Sydney and other global cities like ours, but we will manage these challenges better together. This strategy outlines an approach to this evolving work – to retain what we have, rebuild what we have lost, and reimagine our cultural life as sustainable, equitable, inspiring and thriving.



CULTURE AND THE CITY OF SYDNEY

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At the City of Sydney, when we say “culture” we mean:

- the arts, cultural and creative industries
- the heritage, knowledge and cultural practices of Aboriginal and Torres Strait Islander peoples
- the expressions of identity, and shared experience and aspirations of our diverse and multicultural communities.

This strategy includes a vision and ambitions for all these aspects of our cultural life.





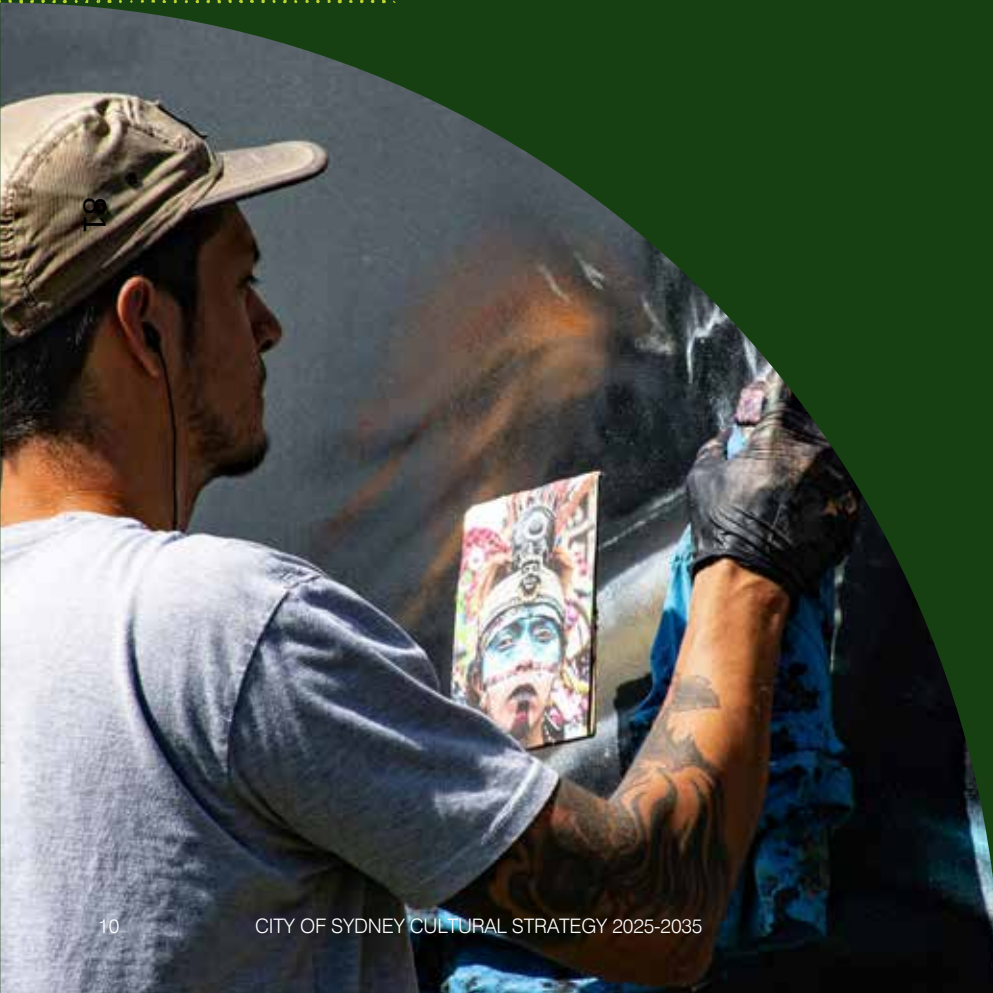
A thriving cultural life

We are proud of our city.

Everyone can participate in, contribute to and benefit from the cultural life of our city.

- Aboriginal and Torres Strait Islander peoples and their cultural practices are visible and respected.
- We value our cultural life and champion our creative industries.
- An increasing number of creative workers live or work in our city.
- Sydney's cultural life reflects the diversity of our communities.
- There is an increasing supply of accessible creative spaces.
- Creativity and culture is embedded in the fabric of our city.
- Creativity and great experiences fuel the vitality of our city.
- There is equitable access to education and learning opportunities, everyone can participate in a creative practice.

Sustainable Sydney 2030–2050: Continuing the Vision is our community strategic plan. It is the result of extensive consultation with people who live, work and visit in our city. This is their vision for 'a thriving cultural life' that is central to the future of our city.





Our support for culture

We support a thriving cultural life in our city in 4 strategic areas – these are our cultural pillars.



Right to culture

We respect and protect First Nations people's connections to Country and Culture.

We celebrate the many cultures of our diverse, multicultural and inclusive city

We acknowledge culture as vital to liveability and wellbeing.



Creative workforce

We champion our creative workforce and build opportunities for creative employment, talent retention, cultural exports and a sustainable local sector.



Cultural infrastructure

We provide, protect, advocate and plan for the infrastructure needed to support our creative industries and a thriving cultural life.



Creative participation

We ensure there are pathways for everyone to engage in a creative practice and participate in the cultural life of Sydney.



How we support culture

Our support for a thriving cultural life is embedded across every department and service we provide.

While we maintain cultural programs, events and creative spaces, we also consider how all our activities can play a role in supporting the cultural life of the city.

This includes our planning and regulatory functions, our design and management of public spaces, our property and archive assets, and our customer service and communications channels.

We support culture through:

Production

We produce programs and events that provide audiences with equitable access to culture.

Employment

We employ creative production staff, performers, curators and arts educators, and we commission new work and acquire art.

Investment

We provide cash and in-kind grants and a program of direct sector support.

Space

We supply a diverse portfolio of creative spaces and facilities, and influence future supply with our planning policy. We design public spaces to enable and enrich our cultural life.

Inspiration

We record and share the stories of our city, we provide access to knowledge and skills, and make connections – between audiences and cultural offerings, collaborators and new partners, and artists with ideas.

Leadership

We advocate for a strong and secure cultural sector. We carry out research to guide and empower the sector. We demonstrate best practice in engaging creative workers, respecting intellectual property and producing inclusive and accessible events.

Through our relationships with local councils and state and federal government agencies we advocate on behalf of the cultural sector and our communities.



Attachment C2

Draft Cultural Strategy 2025-2035



OUR COMMUNITIES, CULTURE, AND THE CREATIVE SECTOR

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Our communities

When we talk about our city's culture, we need to first reflect on who we are as a city.

Our communities are young and culturally diverse. Half of us were born overseas and a third of us speak another language at home. And 56% of us are aged between 25 and 50, compared to 34% nationally.

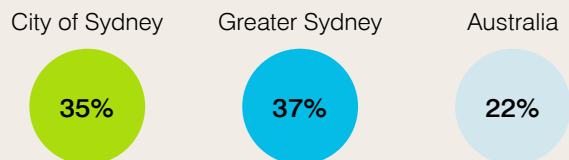
Most people in our communities rent, 61% of us – double the national average. This means housing market pressures create a disproportionate impact on our communities and cultural life.

In our area 97% of people live in medium or high-density housing. We know the density of our communities presents social challenges, but it also offers opportunities to capitalise on our closeness.

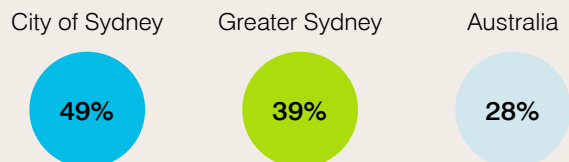
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Language

Speak a language other than English

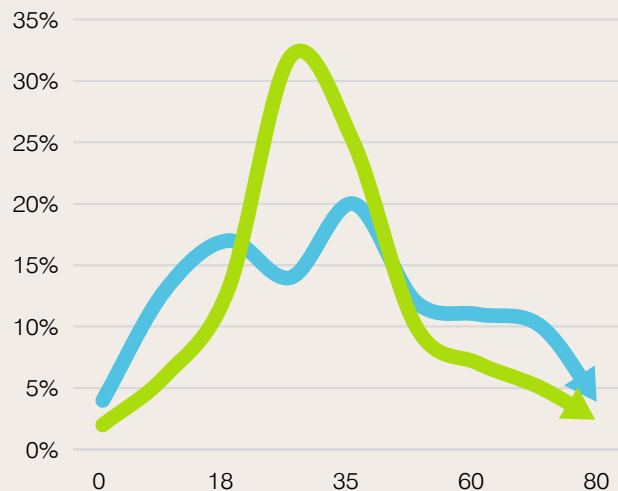


Born overseas

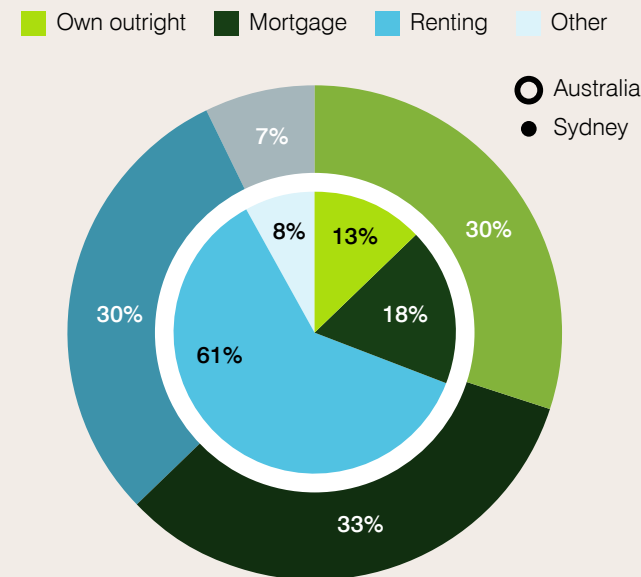


Age, by % of population

→ Sydney → Australia



Housing type



Data source: Australian Bureau of Statistics

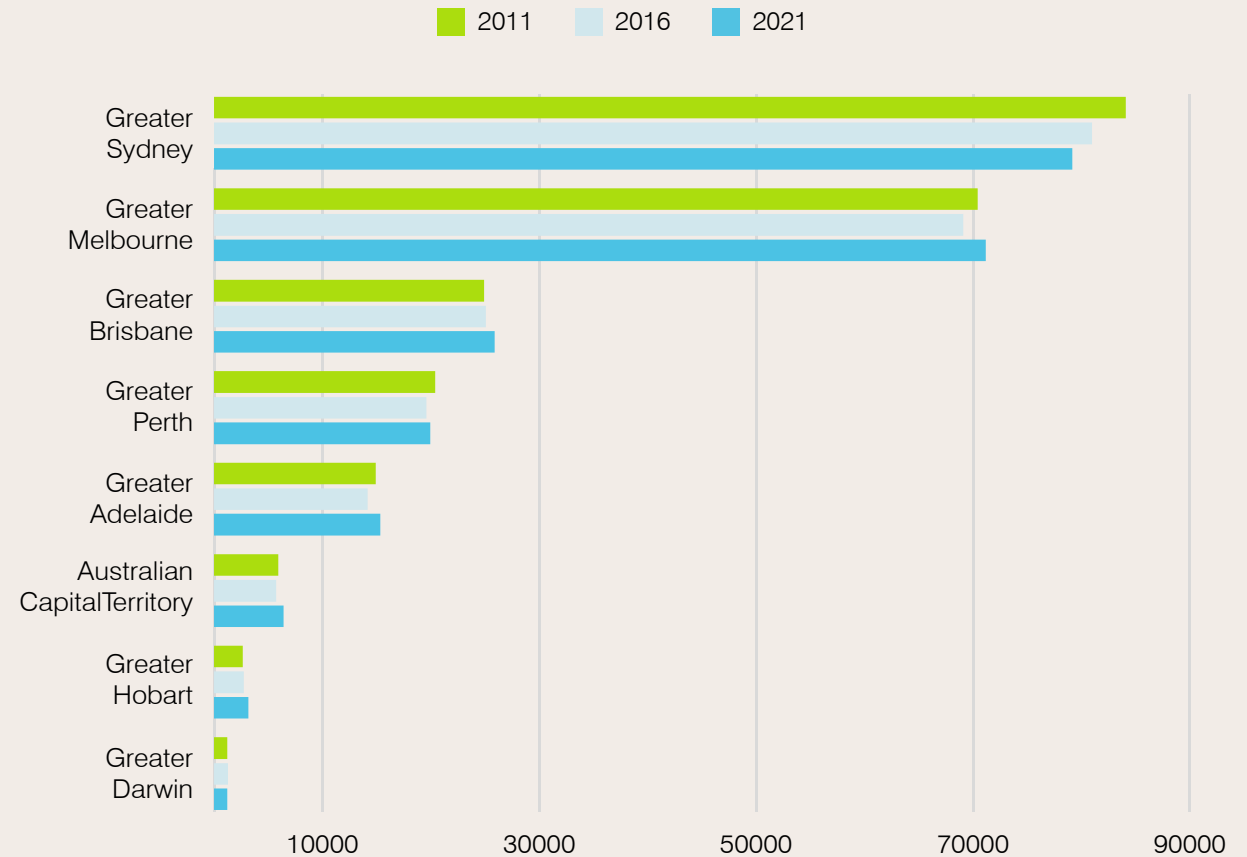


Our creative workforce

There are more creative workers in Sydney than anywhere else in Australia, they are essential to our economy and way of life, but they are at risk.



Cutlural and creative industries change over time by state

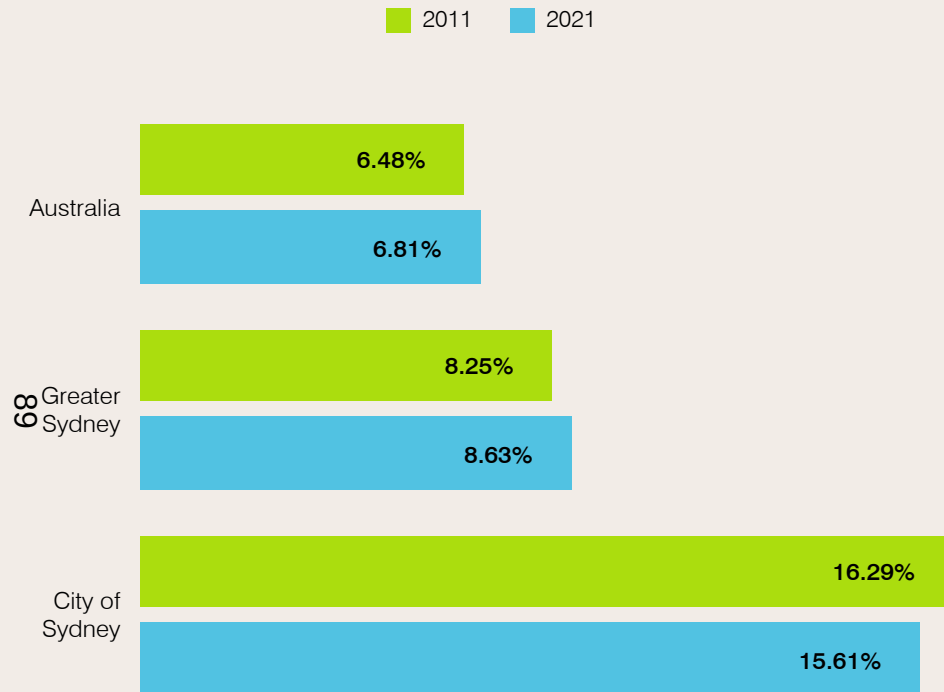


Greater Sydney still has the largest creative workforce in the country, but it is retracting.

Data source: Australian Census 2011, 2016 and 2021



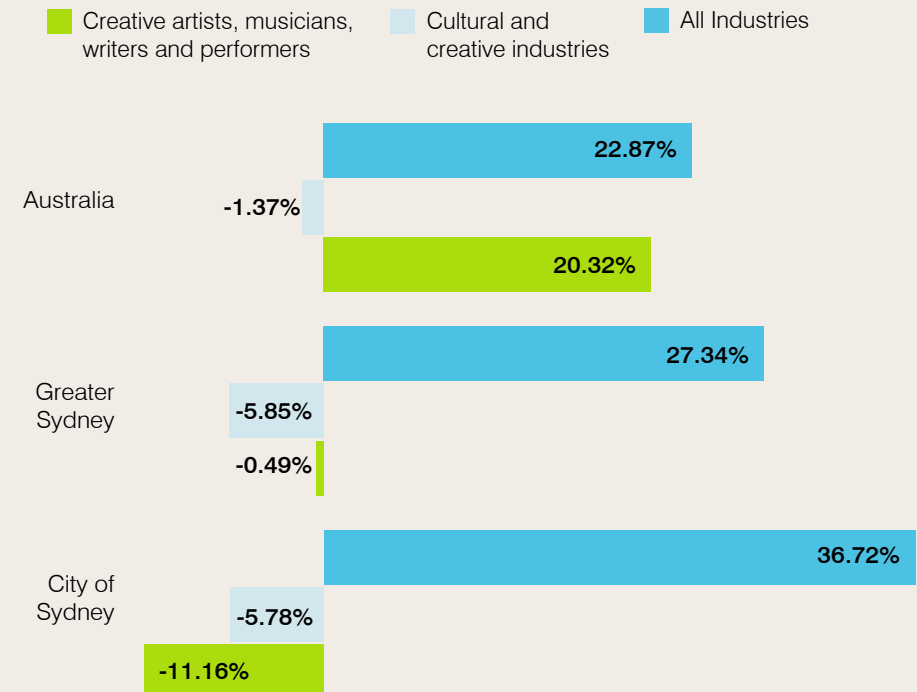
Cultural and creative occupations as a % of the whole workforce



The proportion of cultural workers relative to the overall workforce is particularly high in Sydney. This is why the cultural industries are so important to our local area, and our productivity.

Data source: Australian Census 2011 and 2021 (by place of work)

% Change 2011 to 2021 employment by industry

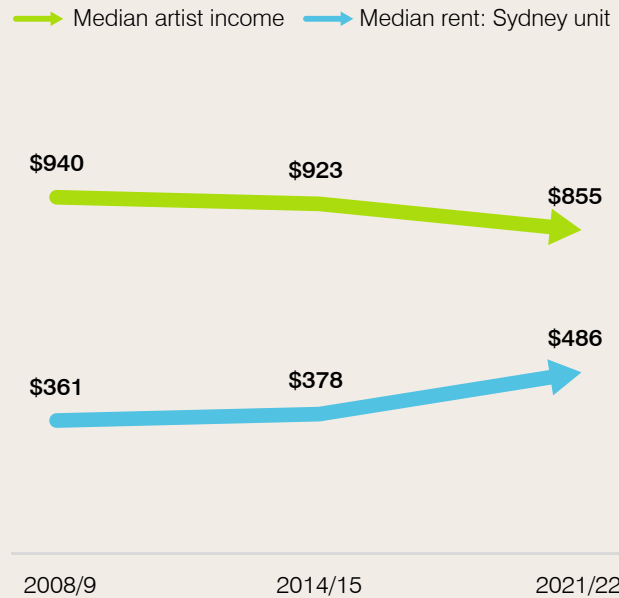


Our overall workforce has grown, but the core cultural professions (artists, writers, musicians and performers) have declined significantly. Sydney is the only capital city in Australia to experience a decline in its artist population in the past 5 years.

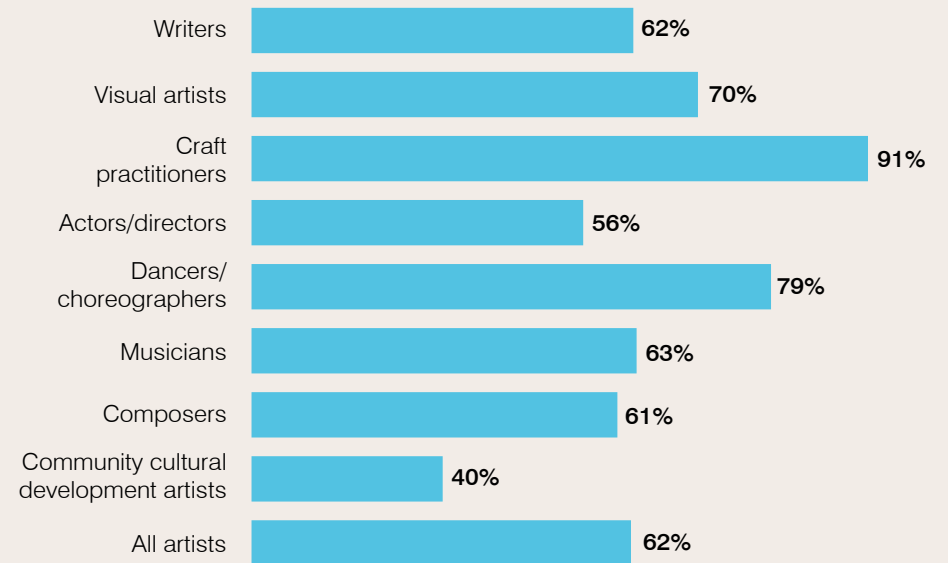


We know that the cost of renting in Sydney is having an impact on sustaining creative careers here. The average weekly rent in Sydney is equivalent to 62% of the average income of artists.

Median rent on a Sydney unit
vs median artist income



Median weekly rent in Sydney as a % of median artist income across all sources in 2021/2022



Data source: Creative Australian and Core Logic



Our cultural infrastructure

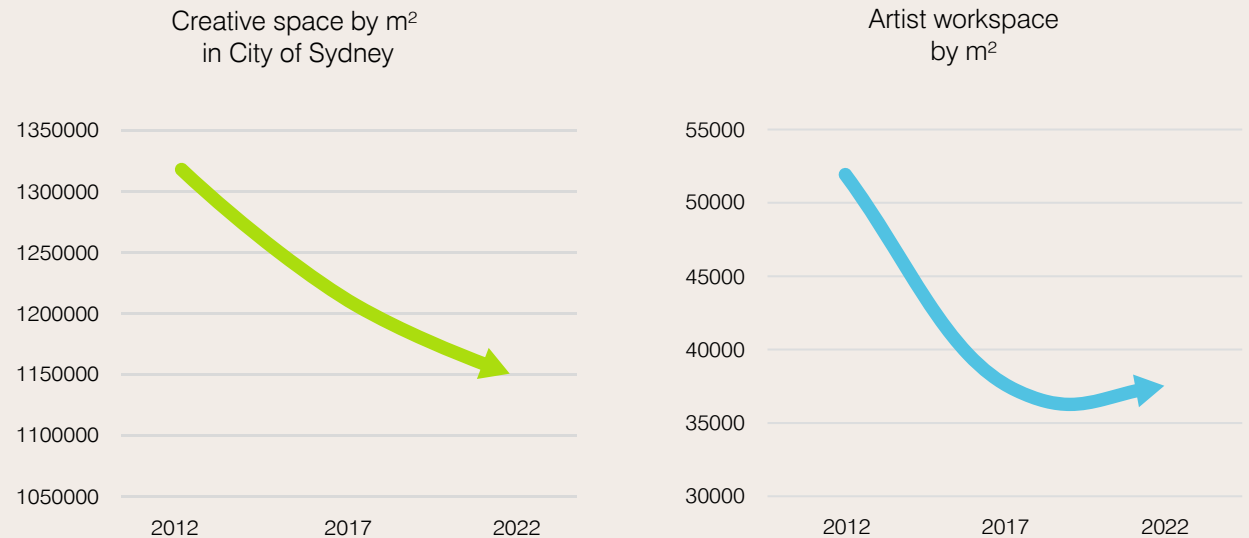
The right infrastructure is essential to creating culture.

The creative industries have very specific spatial needs and they occupy the kinds of spaces that are becoming less common in urbanised global cities. Spaces like warehouses, studios and rehearsal rooms, where there is space to make mess and noise.

Our city has seen a dramatic reduction in creative workspace as much of the building stock previously occupied by light industry has been rezoned and redeveloped for housing.

In 2012 creative industries occupied nearly 8.5% of all the commercial floor space in the City of Sydney area. In 2022 creative industries made up less than 7% of our floor space. In real terms, that is a decline of 172,970m². Of that lost space, the studios and workspaces occupied by core creatives (artists, writers, musicians and performers) has reduced by more than 14,300m².

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Data source: Floorspace and Employment Survey, City of Sydney

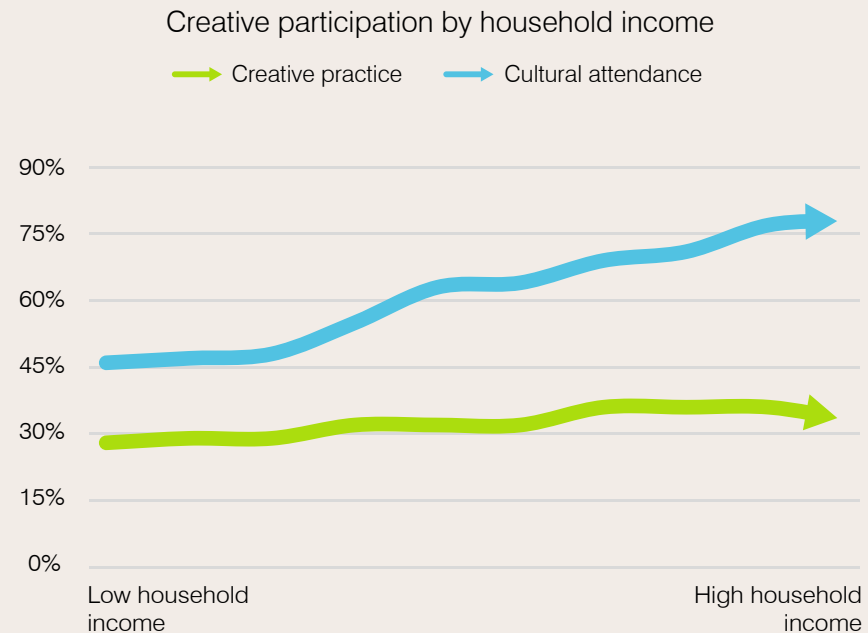


Our cultural participation

Sydney's cultural life is fast becoming a story of 'haves' and 'have-nots'.

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Our research shows that roughly one third of us participate in a creative practice, regardless of our income bracket. But if we have a higher household income we are far more likely to attend cultural activities. It seems the increasing cost of producing events and cultural activities, that in turn increases ticket prices, is shaping our city's audiences along socio-economic lines.



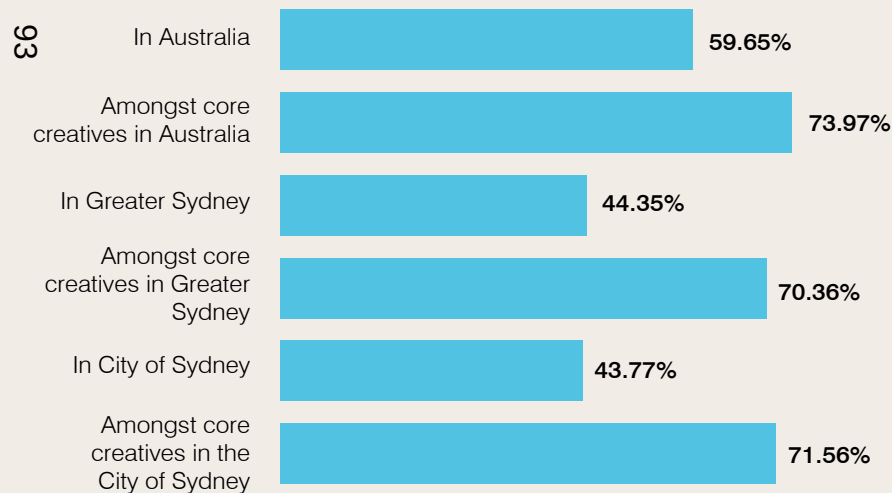
Data source: Australian Bureau of Statistics (cultural activities)



When we look at who is making our city's cultural products, we can see that cultural professions favour a narrow demographic. While people who identify with 'British, Irish or Australian' ancestry make up 44% of our population, they represent 70% of the people working in the core creative industries. It is not surprising then,

when we ask our communities if they're satisfied with opportunities to engage with arts and cultural events, non-English speakers and Aboriginal and Torres Strait Islander peoples register much lower rates of satisfaction with Sydney's cultural offerings.

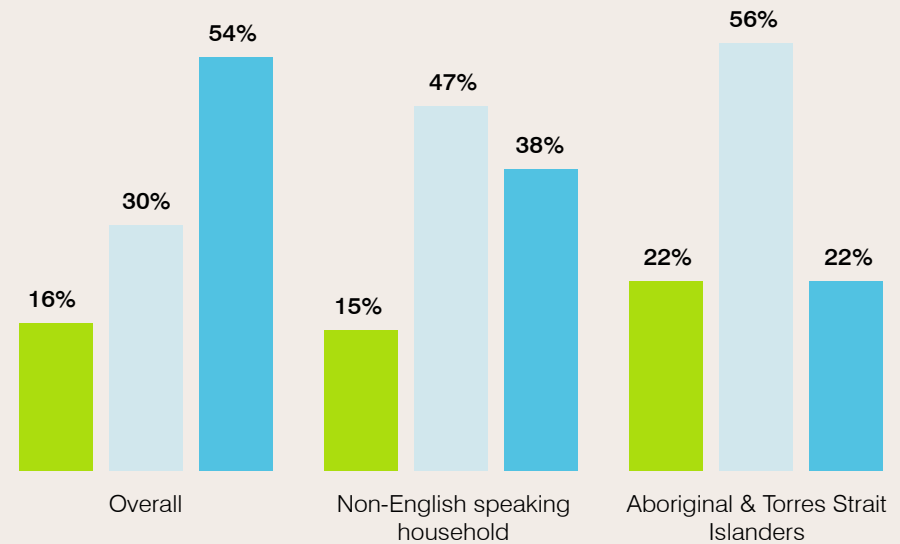
% Identifying as Anglo-Australian and Irish by area and core creative industry



Data source: Australian Census 2021

Satisfaction with arts and cultural events by demographic

Unsatisfied Neutral Satisfied or Very Satisfied



Data source: Residential Wellbeing Survey, City of Sydney



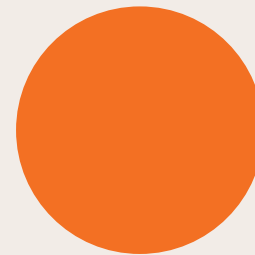
CHALLENGES AND INSIGHTS

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What we're learning from other cities

As Australia's global city, there's a lot we can learn from the experience of other global cities. We're connected to global insights through our membership of the World Cities Culture Forum, Music Cities Network and Resilient Cities Network. These global trends we've noted are relevant to the cultural life of our city.





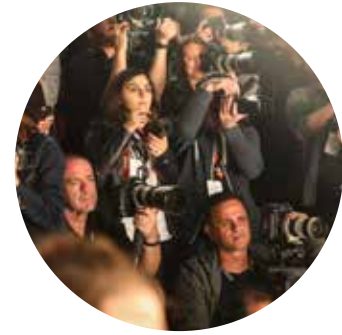
Culture as a tool for addressing inequality and historical injustice.

Amplified by the Black Lives Matter movement and calls for truth telling, cities worldwide are contemplating how to address monuments to reveal hidden histories of genocide, slavery and racism, and to install new public artworks to acknowledge injustice.



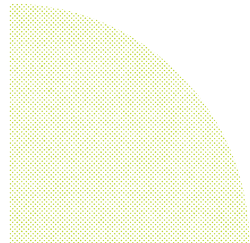
Culture at risk: safeguarding creative spaces.

The loss of cultural infrastructure is a common theme across global cities. Policymakers are looking at how to safeguard creative and community spaces before they're lost to redevelopment. Increasingly, trusts are being established to purchase and protect music venues, artist studios and other creative spaces.



Supporting the creative workforce: freelancers, microbusinesses and income support for artists.

Acknowledging that many creative workers operate on their own and outside of the organisations, institutions and festivals that receive public funds, many cities are looking at ways to direct subsidies to freelancers and for-profit microbusinesses. In San Francisco and Ireland they're trialling universal basic income for artists.





Technology is expanding both the opportunities and the ethics of creativity.

New technologies and artificial intelligence offer exciting possibilities for creative industries, but also raise concerns about intellectual property theft and automation of creative jobs. While cities look to harness the potential of emerging technologies to increase access and innovation, policymakers are turning their minds to the legal and ethical frameworks needed to manage such swift progress.



Culture leading the rise of the night-time economy.

There are now 100 'night mayors' and night ambassadors working in governments globally. Increasingly, cities are looking to culture to unlock vibrancy, business diversity and community safety at night, as the 24-hour city grows as a policy portfolio.



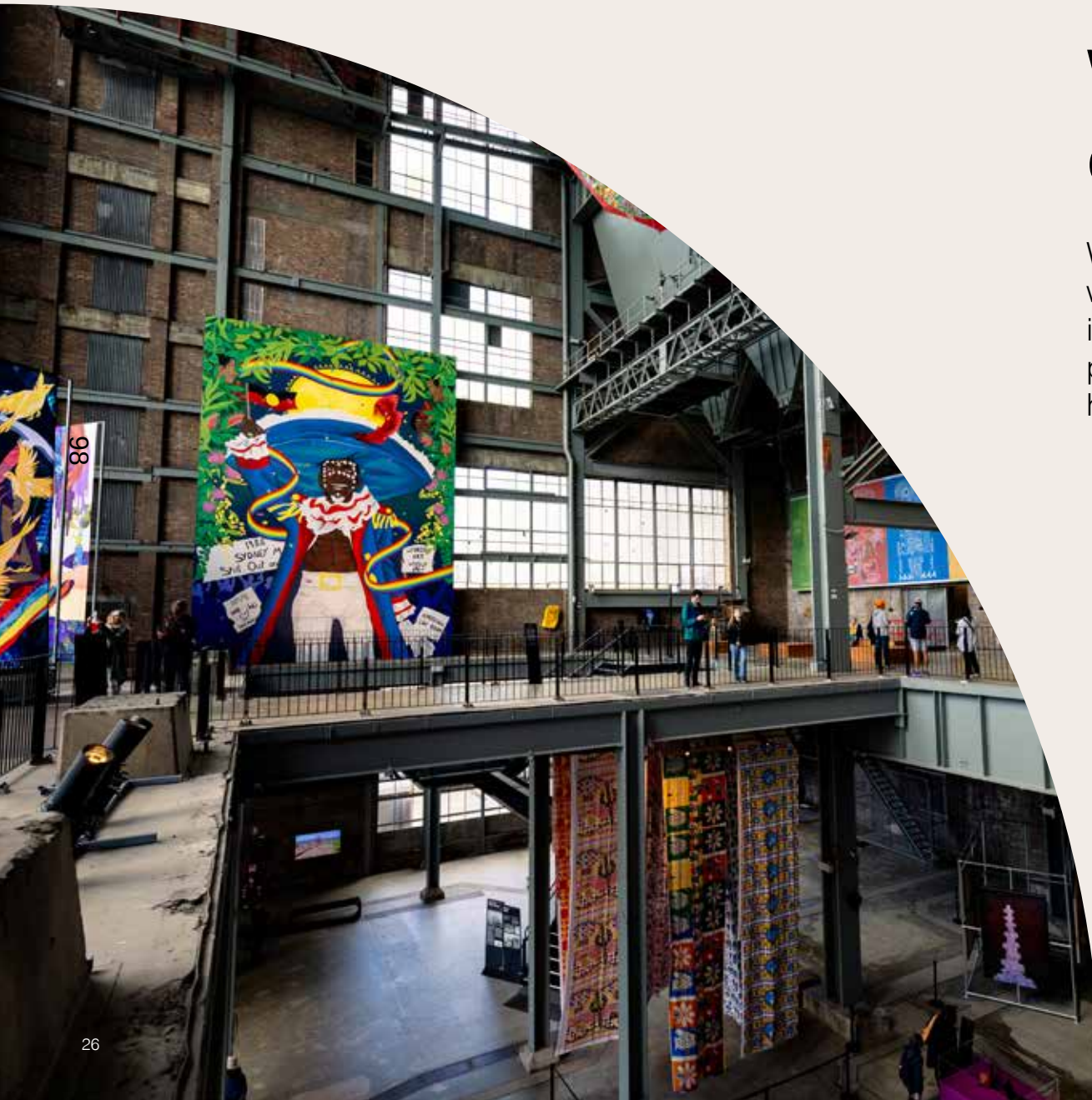
Culture fosters hope, resilience, and wellbeing.

In uncertain times and in the context of conflict, climate crisis, disaster recovery and financial pressures, cities are turning to culture to foster hope, resilience and wellbeing. Extended access to cultural institutions, creative participation, and cultural programs help people connect with positive ideas and each other. In many cities, 'social prescribing' is an emerging practice where trips to museums and galleries and attending live music are prescribed by doctors and subsidised under health care plans.



Culture, climate change and the global development agenda.

Climate change is the greatest shared challenge of our times, making the work of artists and cultural institutions something that is dominated by explorations of human impact, adaptation and pathways towards coping with climate change. Cities are leveraging the discourse generated by culture to manage change, build resilience and pursue global climate targets and commitments. Indeed, the World Cities Culture Forum is advocating for a UN sustainable development goal for culture.



What we heard from our creative sector

We've developed this strategy in consultation with the creative sector of Sydney and we are in a continuous conversation with our advisory panels. These are the main challenges that we heard the sector is facing.





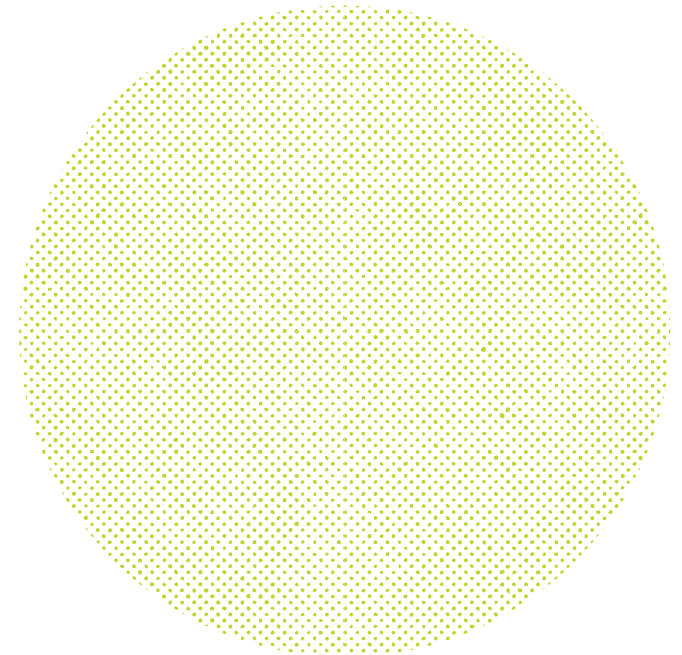
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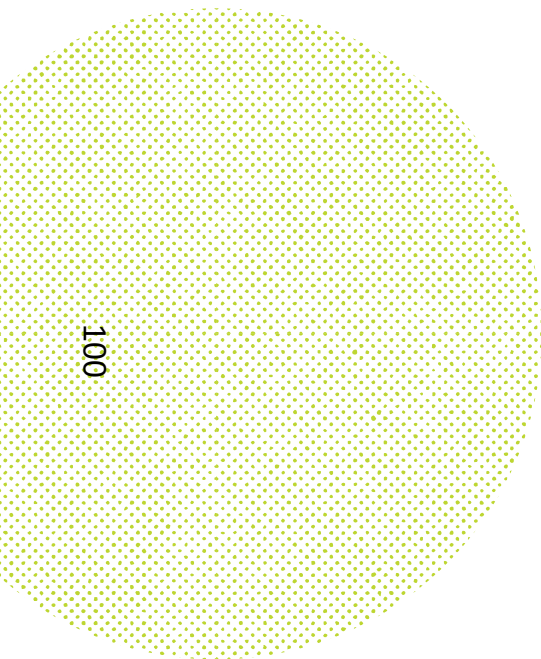
Costs of compliance continue to be a barrier to operating creative spaces and producing events.

For many years, we've worked towards getting the balance right between ensuring safety, protecting amenity and providing the right environment for culture to flourish. But compliance costs continue to make many creative endeavours unsustainable. There are still no zero-cost approval pathways for small scale pop-up events, and the costs associated with applying for approvals often outstrip the projected proceeds of smaller events and cultural activities.

We heard that across all levels of government, a culture of 'risk elimination' is not being matched with resources for risk management. Cultural producers are

expected to meet increasing user-pays police and security requirements, and safety measures like hostile vehicle mitigation, with no added funding or resources. Those operators whose business models can't absorb these costs are simply 'out of the game', further reducing our event offerings to either very big, or very small. For those looking to open a new creative space, the startup costs associated with meeting contemporary accessibility and safety standards are prohibitive, especially in the types of older and underused building stock most often on offer to creative enterprise.





2

Unaffordable housing supply is displacing creative workers.

The data from the 2021 Census was clear, artists are leaving Sydney. Our consultation highlighted that housing costs are the main reason artists are leaving. By 2023 all of Australia was grappling with a rental market crisis with extremely low availability at record high prices. While there are efforts at a federal and state level to increase housing supply, our consultation suggests that it will be too late for Sydney's artists if we do not act urgently with cost of living and rent relief.

3

Investment is mostly focused on presentation, not production.

There have been some exceptional updates and additions made to Sydney's cultural infrastructure. While feedback suggests these are well received, we're also hearing that the bulk of the investment is in major institutions and it has almost exclusively focused on places to present and consume culture, not the kinds of creative spaces where culture is made.

We know these productive spaces are most at risk in a commercial property market that is pricing-out creative operators. Likewise, cultural funding programs tend to still favour a trickle-down approach to subsidising the price-point where culture is consumed, rather than invest in its development and production. We heard that all levels of cultural funding are overly focused on outcomes and audience. Not enough attention is being given to sustaining everyday participation in a creative practice, which is not just essential for health and wellbeing, everyday practice is vital to achieving artistic innovation.



4

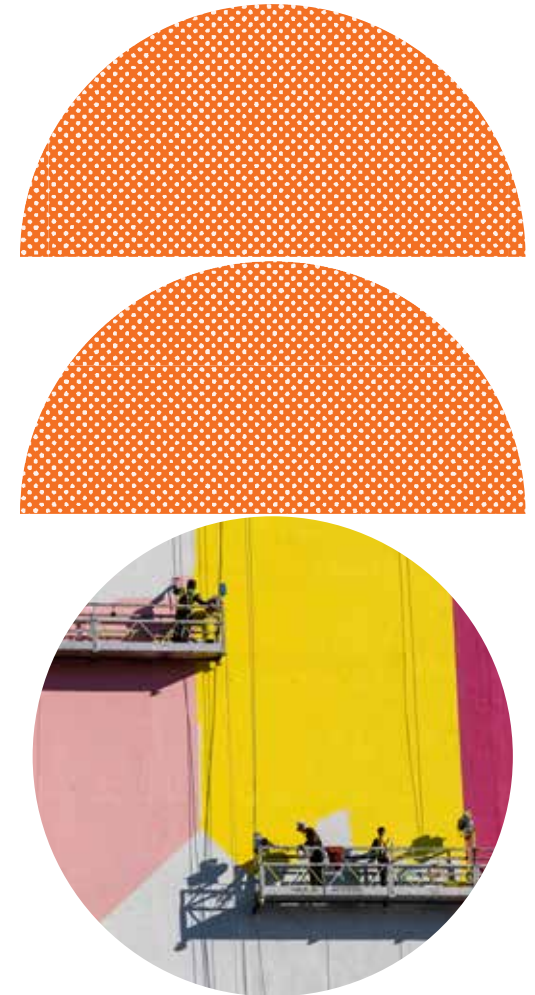
Diversity and inclusion is improving but it is slow progress.

Efforts to increase the inclusion of Aboriginal and Torres Strait Islander peoples and people with disability in our cultural life are slowly achieving results. The sector reports a maturing and authenticity in the engagement and representation of First Nations people, and that resources to support artists with disability to make and participate in culture have improved. There continues to be logistical barriers to more deeply involving linguistic diversity in our cultural offerings and a financial imperative that favours broadest possible audience appeal. However, the intention to transform our cultural identity to more accurately reflect the diversity of our communities is enthusiastically shared and more work is needed in this area.

5

City of Sydney knowledge is a valued resource that enhances our investments.

Many recipients of our grants and tenants in City of Sydney-owned properties spoke positively of an unexpected value-add with our support – access to our knowledge. From bespoke assistance with a planning approval or one-on-one advice about managing events in public spaces, to referrals with our historians and archives, or the curatorial expertise and networks within our organisation, the sector is clear – we are a valuable partner in producing culture. They invited us to reflect on the creative capital within our organisation and consider how access to our expert staff could be improved and formalised as an additional investment.



Attachment C3

Draft Cultural Strategy 2025-2035



What we're learning about culture in Sydney

Our conversations with the local sector revealed insights about how these global trends and local challenges are playing out in Sydney. This helps us understand how we can respond in a way that is custom-made for Sydney.





1

Ours is a city of polarities.

We strongly value our prestigious national institutions ... *but* we really love our hard-to-find, indie, underground, cool, queer, and gritty fine grain. We are particularly good at delivering large, free, family friendly events ... *or* high-priced, high-art experiences of cultural excellence. Sydney is seen as big, bold, world-class and world-leading ... *however* we're also known for being quiet, constrained and in bed by 9pm.

These are the kinds of polarities that have dominated our discussions about the state of Sydney's cultural life. When we talk about what will make our culture thrive, it's the middle-ground that people most want to see nurtured.

2

Bridging Sydney's 'missing middle' will unlock our full potential.

Sydney's polarities are most keenly felt in our precarious mid-tier. Sydney enjoys most of the national major arts institutions and our smaller independent sector is being sustained through subsidised spaces and project funding. But there is a notable lack of mid-sized venues, mid-sized organisations and opportunities for mid-career artists.

We heard that there is a certain scale of ambition or stage in career where opportunities simply disappear for Sydney's artists. Building strength in our mid-tier will create life-long career paths for local talent, sustainable growth in creative industries, and the kinds of mid-sized and mid-priced cultural experiences our audiences are lacking.





3

We must move from a culture of competition to one of collaboration.

The cultural sector is reliant on subsidies, and rightfully so. The work of sustaining and sharing culture is deserving of dedicated public funds. But our subsidy model through merit-based, competitive grants and tenders has for decades engendered a culture of competition in the creative industries.

After surviving a global pandemic and now facing existential threats, an empathetic, collegiate, battle-weary sector wants to collaborate, not compete. They have painted a picture of a resilient, thriving future for the sector that is integrated, with common goals, shared resources, and lateral networks of support.

4

The investment in culture needs to be expanded – and so does our way of thinking about it.

We heard there is increasing pressure on creative industries to meet 21st century expectations around environmental measures, social inclusion standards, developing new markets and innovating their craft, but all on 20th century budgets. There is not an unwillingness to undertake the work – artists are the original innovators, and the creative sector is often at the forefront of progressive change. But meeting these responsibilities comes at an expense, and it is mostly artist wages where savings are made.

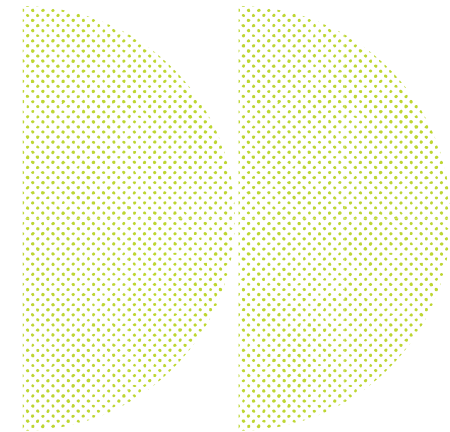
We need to challenge the notion that cultural subsidies are simply propping up not-for-profit operators whose costs of production outweigh their commercial returns. Instead, we need to embrace our investment in creativity as resourcing innovation, inclusion, adaptation, social cohesion and wellbeing. In the context of geopolitical tensions and the escalating climate crisis, an investment in creative, educated, empathetic, culturally connected communities is money well spent.

5

The sector is suffering from burn out – recovery will take time.

For the cultural sector, the deepest, most far-reaching impacts of the Covid-19 pandemic are not economic, they're personal. We already knew that Sydney's cultural life was reliant on a relatively small group of exceptional creative leaders. We now realise just how much they've been pushed to the brink.

Burn out is the new normal and it is openly discussed in cultural organisations across our city. We need to acknowledge it and work together to address it. There is no quick cash infusion or 'silver bullet' that will fix this; we need a steady, measured approach akin to nursing a patient through recovery. As we look to transform and build our city's cultural life, we must concurrently, consistently firm up the foundations.





WHAT WE'RE DOING

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Retain. Rebuild. Reimagine.

This is a ten-year strategy to set a path toward our vision for a thriving culture life in Sydney. But it begins at a time when the cultural sector and our creative workforce face unprecedented challenges.

The long tail effects of the Covid-19 pandemic continue to destabilise the foundations of our cultural sector, which was already diminished under liquor licensing lock-out laws. Inflationary pressures are driving up the costs of making and participating in culture, and an extremely unaffordable housing market poses an existential threat to local culture – driving artists out of our city and audiences away from cultural venues to save money.

We need to act urgently to retain the people and places that give our city's culture its authentic, diverse, inclusive, eclectic and electric feel. We need to keep our grassroots deeply planted in place.

At the same time, we need to invest in strategic initiatives that will accelerate the growth of our cultural sector, especially in the mid-tier, and begin working towards the systemic change that will see our cultural life and industries better reflect the diversity of our communities. We need to break down barriers that exclude people from participating in culture. We need to rethink our city as a place where creativity thrives in every corner, at every hour, and in unexpected and inspiring ways.

That is why this strategy is organised by these 3 strategic responses.



Retain

Urgent actions to retain Sydney's creative workforce and cultural infrastructure. This includes considered, place-based approaches to retain local character and community culture, despite urban renewal and property market pressures.



Rebuild

Strategic interventions to rebuild strength in Sydney's creative sector following years of unprecedented challenge. This includes restoring the cultural infrastructure required for sector growth, but also the resilience of our local artists, organisations and cultural leaders who sustained a personal toll through the struggles of recent years.



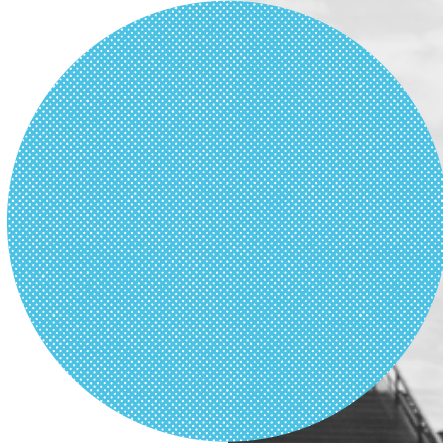
Reimagine

Systemic change to guide Sydney's cultural sector towards a more diverse, inclusive, green and equitable future with innovative approaches to unlocking the potential of Sydney as a haven for creative industries, artists and cultural tourism.



Vision

Aboriginal and
Torres Strait
Islander peoples
and their cultural
practices are visible
and respected





This is Gadigal Country. Gadigal people have cared for and nurtured this place for thousands of generations. The establishment of a British outpost on these lands had profound impacts on Gadigal people and their culture.

Sydney is now home to many Aboriginal and Torres Strait Islander peoples descended from nations all over this country, as well as a rich diversity of cultures that live here as a result of migration. We acknowledge the extraordinary resilience of Aboriginal and Torres Strait Islander peoples' cultures, despite the ongoing impacts of colonisation. While we celebrate what has survived, we must speak plainly of what has been harmed.

While we embrace the contribution of First Nations cultures to contemporary Australian identity, we understand that First Nations cultures need to be supported to heal and revitalise. As a first principle, we need to ensure we do no further harm.



Retain

Aboriginal and Torres Strait Islander peoples maintain cultural practice and knowledge and retain the right to self-determine how First Nations cultures are acknowledged and celebrated.



Rebuild

Trust is rebuilt through truth telling, representation and consultation. Our memorials, history programs and public art projects will recognise and reflect First Nations people's experience. We'll help resource the appropriate cultural authorities so they can carry out the important work of reviewing and guiding storytelling and truth telling, and we'll invest in the cultural competence of our city. We will support creative businesses to review their programs and services through a 'First Nations lens'.



Reimagine

We will prioritise Aboriginal led enterprise and community organisations in our industry support programs, urban renewal projects and grant funding, and develop a strategic framework to articulate and achieve community aspirations.

Proposed actions

- Develop a comprehensive **Aboriginal and Torres Strait Islander strategic framework** to articulate the vision, themes and objectives for the work we do with Aboriginal and Torres Strait Islander peoples.
- Ensure First Nations artists and cultural practice are prioritised in **our grants programs** and provide resources to help increase the number of applications from First Nations peoples.
- Further develop **Calling Country** to provide more opportunities for First Nations artists and cultures to take centre stage at New Year's Eve celebrations.
- Continue to develop and produce **The Eora Journey Recognition in the Public Domain program** including **Yananurala – Walking on Country**, in partnership with local Aboriginal and Torres Strait Islander communities.
- Undertake a **truth-telling** process through our libraries, monuments and civic collections.
- Invest in local cultural organisations and venues to participate in **cultural awareness training** to build the cultural competency of Sydney's creative sector, and better partnerships between Indigenous and non-Indigenous artists.



Vision

We value our
cultural life and
champion our
creative industries

111





Culture is one of the main pillars of local government policy. We recognise culture as both a means and an end: a powerful tool for driving social change, economic development and environmental stewardship; and the very thing that gives meaning to our lives, our prosperity and our resilience.

We recognise there is no culture without freedom of cultural expression and there is no cultural life without our creative industries – the people who spin our culture into tangible objects and experiences, where we can draw meaning and find community.



Retain

We'll review planning controls across our creative employment precincts to prioritise the retention of creative industries, local character and connections to culture. We'll advocate for creative enterprise zones that protect and incentivise development which supports local culture.



Rebuild

We'll carry out research and advocate for our creative industries to build a shared understanding of the needs and health of the sector, including how our interventions are working. We'll use our networks across the councils of Greater Sydney to track the supply of creative workspace and ensure the right spaces are being built to meet needs and facilitate growth.



Reimagine

We'll embrace innovation and provide the platforms and testing grounds to trial new ideas, technologies and approaches to making and sharing culture. We'll work with other levels of government, international networks and the local sector to develop export pathways for Sydney-made culture and local talent. We'll transform Sydney from being a net importer of culture to a net exporter.

Proposed actions

- Review the Oxford Street **creative precinct planning controls** to determine if they're achieving intended outcomes, implement appropriate changes and investigate applying them to other precincts.
- Develop **place strategies** and ongoing **place keeping plans** for our cultural quarters to maintain community connections with cultural identity and places of cultural significance.
- Undertake **research on behalf of the sector**, including an affordability study to demonstrate a standard model for providing subsidised creative space.
- Develop a **network of local governments to monitor creative spaces across Greater Sydney**, to ensure there is an adequate range and supply of space to meet the future needs of the community and Sydney's cultural sector.



Vision

An increasing
number of creative
workers live or
work in the city

113





Sydney is the only Australian capital city to see a decline in its artist population since 2017. We need to stem the loss of our artistic talent, hold our people in place and begin to rebuild our creative workforce.



Retain

We'll urgently act to retain the core creative workforce of our city through measures that address cost-of-living and housing pressures.



Rebuild

We'll invest in local leaders and strategic staffing positions in key cultural organisations so they may build strength in our workforce and invest in local production and artists. We'll advocate for increased access to affordable housing options for artists and creative workers.



Reimagine

We'll advocate for systems reform that improves the conditions of casual cultural employment and leads to sustainable, equitable incomes from creative labour. By increasing the number of mid-tier organisations and venues in our city, we'll encourage life-long career paths in the creative industries.

Proposed actions

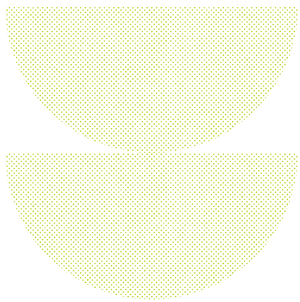
- Investigate a **fellowship style grants program** for diverse Sydney-based artists to work on their creative practice.
- Extend our **creative/live work tenancies** to 2-year leases.
- Produce a **cultural leadership program** for cultural workers, artists and the owners of creative businesses focused on peer-to-peer learning, mentorship, resilience, and professional development ambitions of our local leaders.
- Research the barriers to **affordable housing for artists** and associated impacts on the creative sector, and work with key stakeholders to remove them where possible.
- Research appropriate and affordable housing models to support the creative sector including **purpose-built artist housing** with live/work or co-located workspace.



Vision

Sydney's cultural
life reflects the
diversity of our
communities

115





Sydney is one of the most multicultural cities in the world, and our communities are enriched with a broad diversity of lived experiences. However, the cultural offering of our city does not necessarily reflect this and is being made and consumed by an increasingly homogenous demographic. We want to capitalise on our diversity and unlock opportunities for our city to better enjoy its rich cultural complexity.



Retain

We'll prioritise investment in projects led by culturally diverse artists, communities and organisations and work to retain connections between migrant communities, their cultural practices and languages.



Rebuild

We'll invest in the development of diverse leadership in our local organisations by building pathways that nurture culturally diverse talent. We'll use our own expertise and programs to mentor the next generation of creative workers.



Reimagine

We'll support sector-led initiatives to address systemic exclusion and review our own grant and procurement processes to maximise inclusion. We'll support local organisations to authentically meet diversity targets and set up structures that sustain diversity, in both representation and participation in our cultural life.

Proposed actions

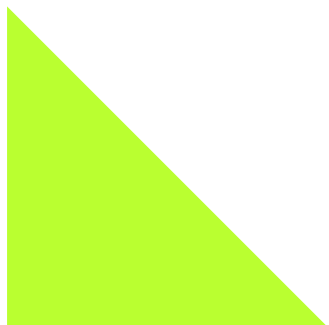
- Explore a **funding program** that supports local cultural organisations to **recruit strategic, diverse staff positions**, including dedicated Aboriginal and Torres Strait Islander roles, people with disability and creative workers from diverse cultural backgrounds through placements, mentorship and professional development opportunities, supported by appropriate wrap-around services.
- Offer **traineeships for producers and event managers** through our events and cultural programs, prioritising diverse, emerging local talent.
- Review **procurement, creative tenders and grant application processes** to maximise accessibility and inclusion.
- Review our **artist employment and commissioning practices** considering the Modern Awards Review by the Fair Work Commission.



Vision

There is an
increased supply
of accessible
creative space

117





In the decade from 2012 to 2022, the City of Sydney area lost more than 172,000m² of creative floor space. We need a mix of government, private sector and cultural sector led creative space projects to rebuild this infrastructure and retain our position as the home of Australia's creative industries.



Retain

We'll urgently act to retain at-risk cultural infrastructure and de-risk new cultural infrastructure projects.



Rebuild

Through strategic partnerships we'll unlock the potential of City of Sydney-owned assets to rebuild workspace for core creatives – artists, musicians, writers and performers.



Reimagine

New financing and governance models and for-purpose property development will encourage cultural infrastructure at scale and new avenues for philanthropic impact. We will explore the establishment of a Creative Land Trust for NSW that would take custodianship of suitable buildings or sites for cultural uses. We'll reimagine the cultural sector as landholders and caretakers of place, providing long-term security for cultural assets.

Proposed actions

- Provide a **cultural infrastructure improvement grant** to assist existing creative spaces and venues to upgrade their facilities and meet compliance costs.
- Provide a **creative spaces startup grant** to assist new creative spaces with establishment costs, expert advice, fit-outs and the first 3 months of rent.
- Provide access to **dedicated spaces for artists, musicians, writers and performers** in suitable City of Sydney-owned properties.
- Offer **artist residencies** across our library network, in community centres, and within appropriate departments of the City.
- Provide seed-funding to facilitate the establishment of a **creative land trust**.

Attachment C4

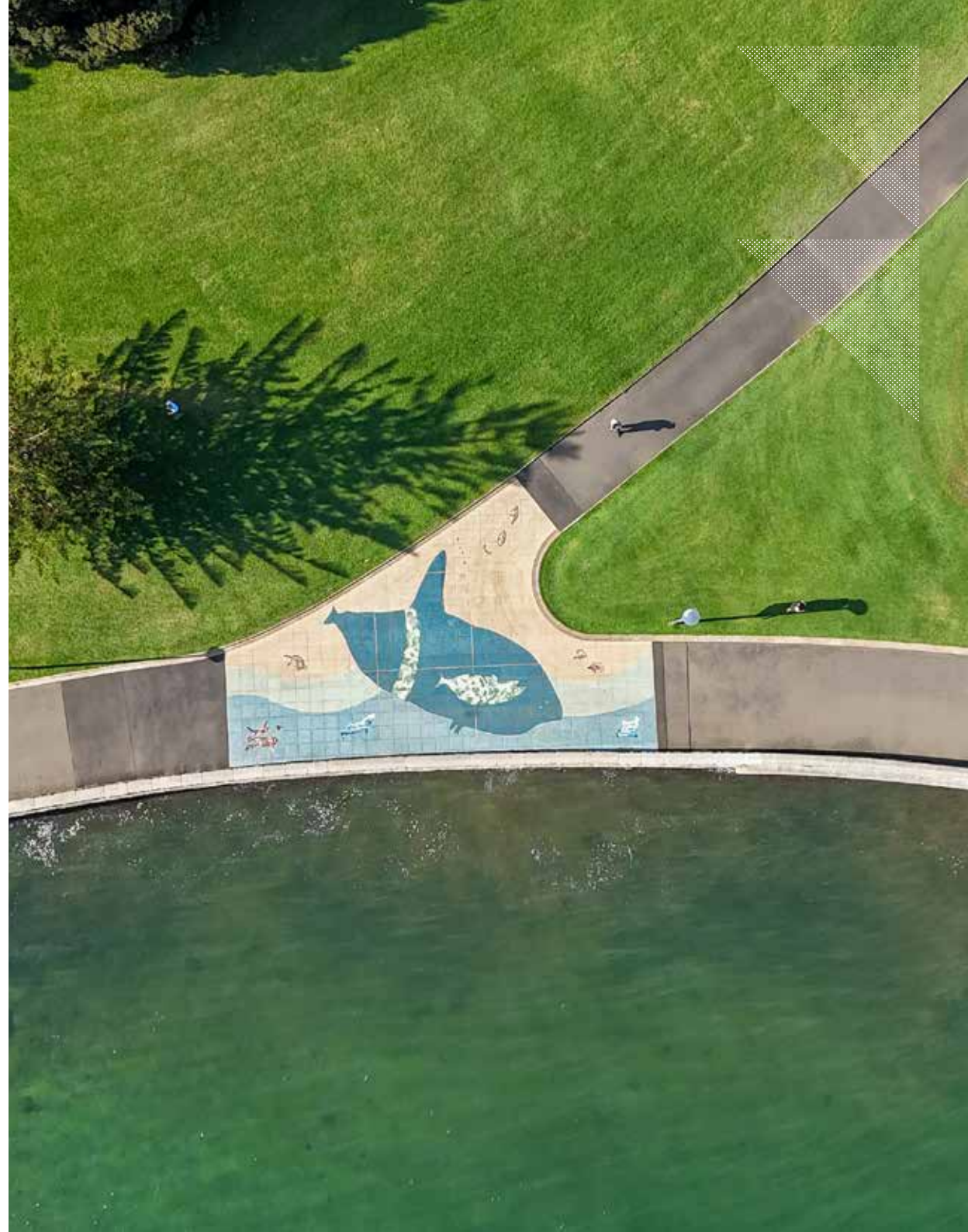
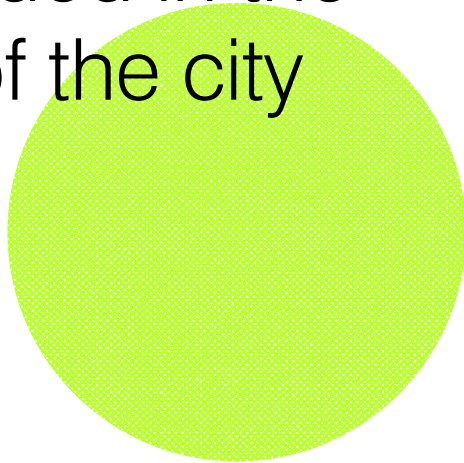
Draft Cultural Strategy 2025-2035



Vision

Creativity
and culture is
embedded in the
fabric of the city

120





A thriving cultural life is felt in every aspect of a city, from the built form to open spaces, bold and inspiring public art, and surprises hidden in unexpected places. It is not just about how the city looks, it's about how we use it and how we feel connected to it.

For Sydney to tell its story to the world, the city centre must reflect who we are and what we value. Our culture needs to be woven through all our public spaces, and the functions of the city must enable and enrich our daily cultural life.



Retain

We'll retain the fine grain character of our local area through creative urban design. We'll support street art projects, busking, human-scale experiences and public art.



Rebuild

We'll work to restore Gadigal place names across our local area and to reclaim space for human interaction. We'll increase open space, pedestrianised lanes and green corridors in the city centre, and bring these spaces to life with public art.



Reimagine

We'll facilitate culture in unexpected places and spontaneous experiences that surprise and delight. We'll continue to create temporary art programs in laneways and public squares to infuse culture with the daily experience. Urban design will encourage culture with plug and play infrastructure, such as more spaces designed for street performance and similar community gatherings.

Proposed actions

- Continue to restore **Gadigal place names** by naming and dual naming across the local area through research, community consultation and collaborative projects to acknowledge Gadigal culture and language in places of significance.
- Explore opportunities for **temporary public art programs** to test new ideas in public spaces and provide opportunities for emerging artists.
- Explore opportunities for **plug and play performance infrastructure** in public spaces.
- Work with the property sector and suitable creative industries to develop a pilot project to put **underused commercial property to creative use**. Research the benefits of co-locating creative operators in commercial spaces and the scalability of the approach.



Vision

Creativity and
great experiences
fuel the vitality of
the city

122





Sydney is a great experience city with unmatched natural beauty, an exceptional climate year-round, vibrant street life and a busy 24-hour economy.

For our city to maintain its vitality, there needs to be a rich layer of culture woven through the 24-hour experience, bringing depth and personal connection to life in a global city.

123



Retain

We'll support appropriate planning and regulatory reform that makes it easier and cost effective to produce events and programming in a broad range of businesses and spaces. We'll advocate for straightforward and fair management of the amenity impacts of cultural vibrancy with reasonable conflict resolution. We'll provide hands-on support to assist the creative sector through planning processes for venues and events. We'll continue to produce our own annual program of free public events that inspire and engage our diverse communities.



Rebuild

We'll provide long-term certainty for key organisations and local festivals by offering 5+ year contracts for major events and creative tenants. This security will empower organisations to plan for sustained growth and meaningfully connect with local communities to provide broader cultural and economic impact. We'll help increase attendance at diverse cultural offerings.



Reimagine

We'll work with government partners and local stakeholders to evolve the visitor economy in Sydney and deepen the visitor experience by putting culture at the forefront of the tourism offer. At a local level, in small businesses and our own venues, we'll support programs and events that keep our nightlife cultural and inclusive.

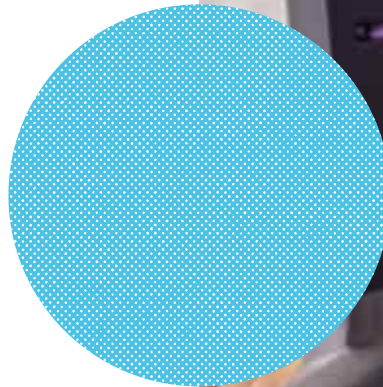
Proposed actions

- Trial a **planning guidance service** to assist with navigation of approvals processes for venues and events.
- Continue working on a **fair and straightforward model for managing entertainment sound**, supported by venue design guidance.
- Advocate for **exempt development and simplified approval paths for small scale cultural activities and pop-up events**.
- Review the terms for multi-year festival and event funding to offer **5-year terms**.
- Install **light-touch performance infrastructure in suitable libraries and community venues** to create new bookable performance spaces for the community.
- Explore opportunities to safely use **temporary street closures for neighbourhood-focused community, cultural and business activities**. Work with the NSW Government on processes to streamline and simplify approvals and minimise management costs.
- Collaborate with key stakeholders to identify gaps in services and offerings and develop a plan to **evolve the visitor experience**.



Vision

There is equitable access to education and learning opportunities. Everyone can participate in a creative practice





Our research found that maintaining a creative practice directly correlates with higher levels of personal wellbeing, and learning creative skills builds social bonds and a sense of belonging.

In our city, where people tend to live in smaller homes, it can be difficult to find space for creativity, and there are cost barriers for some. That's why we need to ensure there are creative centres, arts spaces and art classes that everyone in our communities can access.



Retain

Maker spaces, writers' rooms and artist studios in our libraries and community centres will facilitate open-access community participation in creative practice. We'll support circular economies that share and repurpose resources, retain design skills, technical crafts and the materials they use.



Rebuild

We'll provide access to our civic collections to stimulate creativity and generate new artworks. The knowledge of our historians, producers and event managers will assist community members in their creative research. We'll continue to fund new creative projects that tell the stories of Sydney.



Reimagine

We'll support the community to be active contributors to Sydney's cultural life. Community curators will be invited to co-design our cultural programs and we'll mentor and assist community projects to be produced.

Proposed actions

- Explore opportunities to provide more **maker spaces** and open-access creative workshop space within appropriate City venues. Complement these spaces with **skills exchange programs**.
- Support **research residencies** for the development of new literature, artworks, performances and events. Explore ways that residents can access our archives, collections and staff expertise, such as our historians, producers and event managers to assist with creative content development.
- Develop a **community curators** program to support members of the community to devise and present creative programs in our community spaces.



CREATIVE EMPLOYMENT AREAS AND CULTURAL QUARTERS

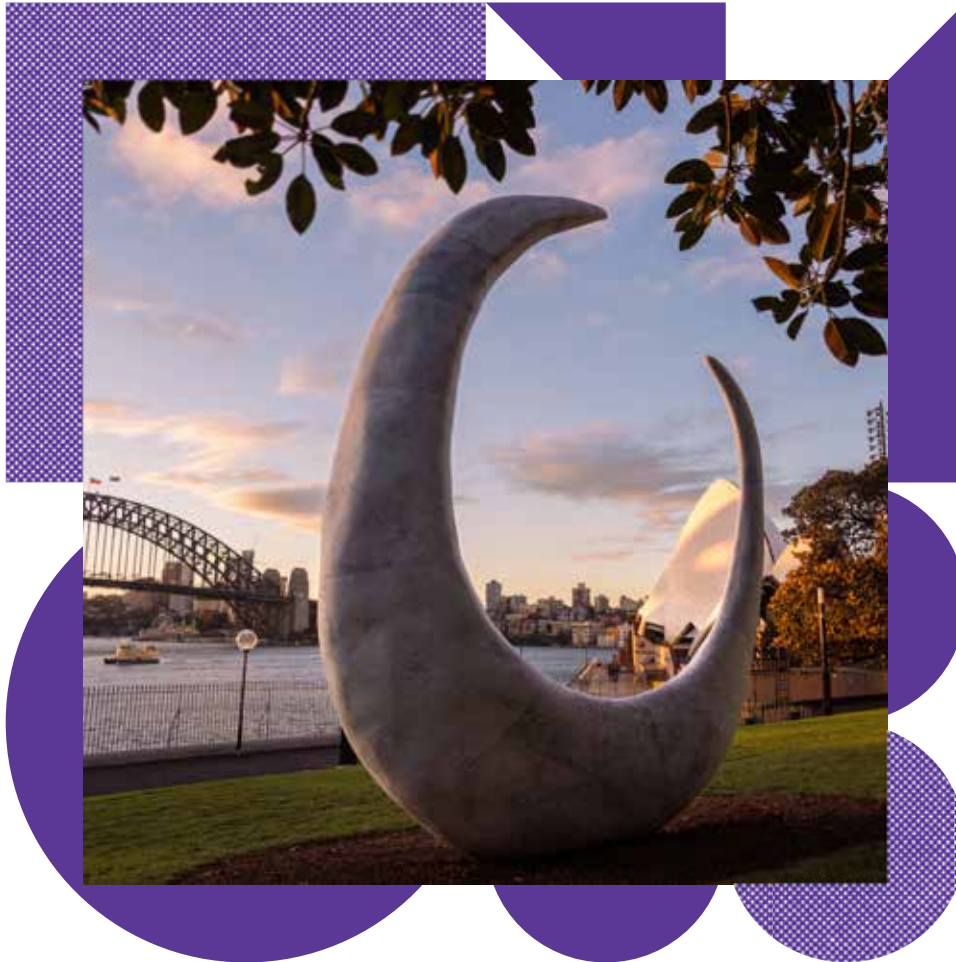
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We know the creative industries benefit from locating near their peers and supply chains. This is how a city evolves to feature clusters of creative economies and local precincts with a distinct cultural flavour. *In Sustainable Sydney 2030-2050: Continuing the Vision* we proposed a precinct-based approach to preserve and grow cultural space and local creative economies. To help guide this work, we have identified key creative employment areas and cultural quarters.





Harbour

Hugging our city's spectacular foreshore, the Harbour precinct is home to the country's major cultural institutions including the Sydney Opera House, Art Gallery of NSW, Museum of Contemporary Art, Walsh Bay Arts Precinct and Barangaroo. This precinct:

- celebrates our national identity and creative excellence
- reveals First Nations histories and cultures
- supports destination and cultural tourism
- generates local employment in the arts and major events sectors.

Public domain priorities include delivery of the Eora Journey Recognition in the Public Domain program including Yananuralla – Walking on Country and making more space for people and trees.

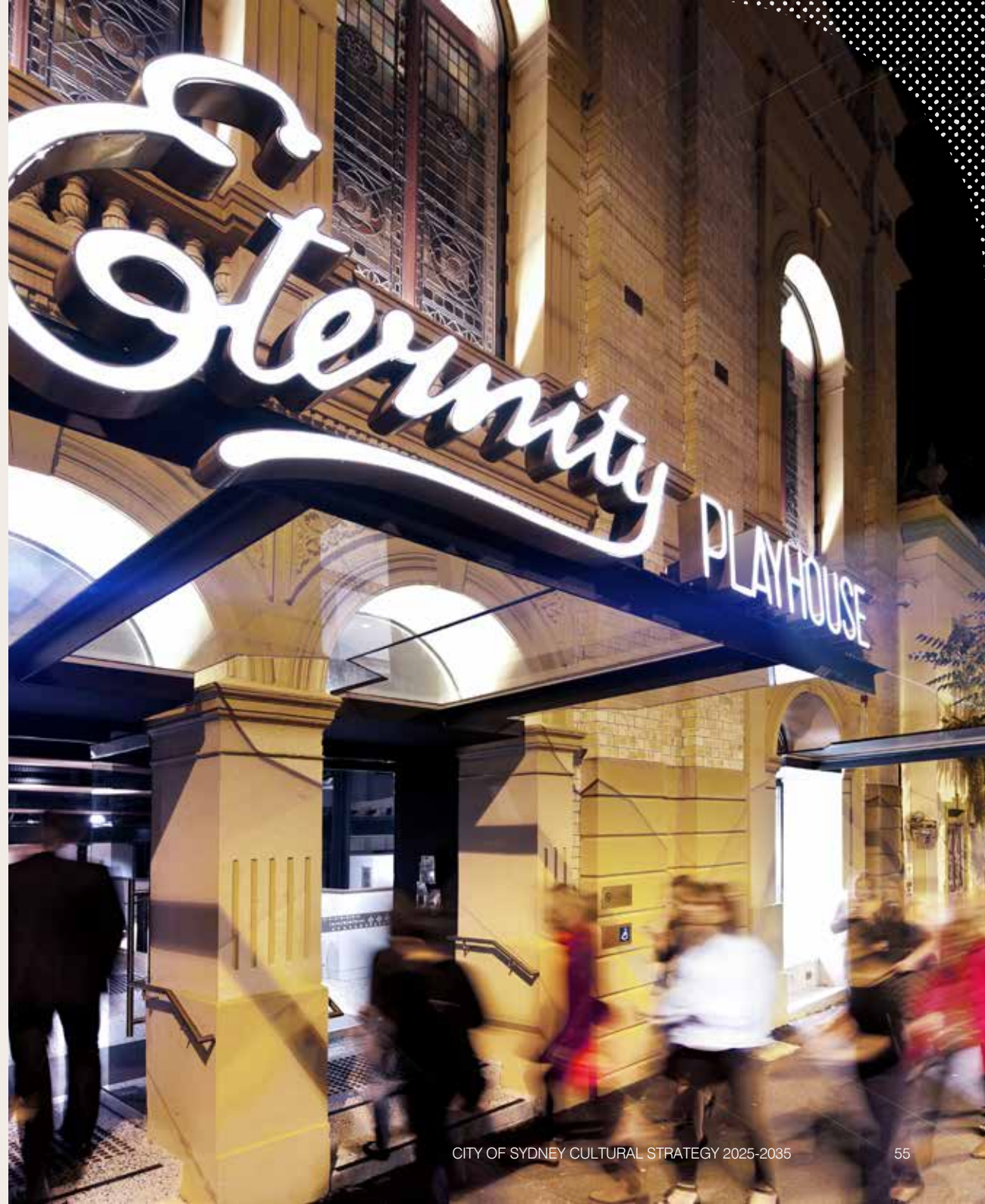


City East

Capturing the performance venues of Kings Cross, the small theatres and galleries of Darlinghurst and Woolloomooloo, the art schools and nightlife of Oxford Street, City East is the home of authentic, small-scale, uniquely Sydney culture. This precinct:

- supports training and employment pathways for new and emerging creatives
- champions new work by local artists
- strengthens the small-to-medium and independent sector through secure, affordable access to production and presentation spaces.

Public domain priorities include walkability from venue to venue especially at night, public art including street art and laneways, and expanding Taylor Square by re-imagining the interface between the national art school, surrounding institutions and the public domain.





Newtown Entertainment Precinct

The Newtown Entertainment Precinct runs from Eveleigh through Erskineville and along the border with Inner West Council. It includes the Seymour Centre, Carriageworks, PACT, and the many varied music venues along King Street. This precinct:

- provides a vibrant, inclusive, culture-led nightlife
- supports live music and performance in local venues
- provides affordable and authentic cultural experiences for local audiences.

Public domain priorities include improving public and active transport connections across the precinct while ensuring spaces for people remain safe and inviting, especially at night.





Tech, Media and Design Arc

The Tech, Media and Design Arc stretches from the Pyrmont precinct, International Convention Centre and Powerhouse Museum, through the University of Technology Sydney and University of Sydney, taking in Tech Central and Surry Hills, to the entertainment and recreation precinct of Moore Park and Disney Studios. This precinct:

- connects the innovation sector through university programs, business events and SXSW Sydney
- generates employment in the creative industries, screen, tech, gaming, fashion, architecture and design sectors
- attracts talent and investment
- builds export pathways for Sydney success stories.

Public domain priorities include integrating and improving public and active transport connections for people walking and cycling to and between institutions and increased green space.





Southern Industrial Zones

The Southern Industrial Zones of Alexandria, Waterloo, Rosebery and Green Square are essential for creative industries. These areas maintain light industrial creative production and fabrication space and logistics support. They hold some of the only remaining warehouse stock in our area and intersect with the Southern Enterprise Area identified in our Local Strategic Planning Statement. This precinct:

- supports necessary industrial space for the supply chains that service performing arts, major events and film and TV sectors.
- provides space for manufacturing creative products
- supports logistics, storage and transport
- protects affordable warehouse studio spaces for a broad range of inner-city artists.

Public domain priorities include improving public and active transport connections across the precinct and increased green space.



Oxford Street

Oxford Street is an important place for LGBTIQ+ communities. The street is an international symbol of diversity, inclusion and pride, and is essential to Sydney's identity. Our priority for this area is to:

- retain a diverse fine grain business mix that connects with LGBTIQ+ communities
- provide LGBTIQ+ community and cultural spaces
- increase public art and heritage interpretations that make visible and celebrate LGBTIQ+ histories and culture
- increase events and activities that celebrate LGBTIQ+ communities.

Public domain priorities include making more space for people while improving local and regional access to the Oxford Street bike path. We will maintain rainbow crossings using the Progress Pride design.





Redfern

All of Sydney has always been Aboriginal land. But Redfern and Waterloo in particular, play an important role in contemporary Aboriginal identity, drawing on many decades of community action. Our priority for this area is to:

- retain First Nations people's identity, self-determination and community connections
- provide Aboriginal and Torres Strait Islander community and cultural space, including delivery of 119 Redfern Street
- increase public art and heritage interpretations that recognise and connect with First Nations histories and cultures
- increase Indigenous-led enterprise and creative/cultural businesses.

Public domain priorities include delivery of the Eora Journey Recognition in the Public Domain program, improving the quality and amenity of public space and improving active transport connections and pedestrian flow throughout for people walking and cycling.



Haymarket

From colonial times onwards, Haymarket has long been associated with the experience of Chinese migrants in Australia. It has become an important place for Asian communities in Sydney. Our priority for this area is to:

- retain Asian identity and strengthen the visibility of diverse Asian cultures
- provide for Chinese and pan-Asian community and cultural space
- increase public art and heritage interpretations that celebrate Asian-Australian histories and culture
- increase events and activities that celebrate Asian cultures.

Public domain priorities include making more space for people and celebrations, creative lighting for cultural expression, and improving access and green corridors across the precinct.

Your feedback on this strategy

This draft strategy outlines our proposed approach to supporting Sydney's creative industries through current complex challenges, and sets a path toward achieving our community's vision for a thriving cultural life in Sydney.

We want to hear your feedback on what we are proposing. You can visit **sydneyyoursay.com.au** to find out more, complete a survey or submit a written response. We will review the feedback we receive, update the strategy accordingly, and put the updated strategy to Council for approval by the end of the year.

SYDNEY'S CULTURAL LIFE CAN BE...

Broad Brave **Provocative** **Entrepreneurial**
Better Funded **Wilder** More Integrated
First Nations Led Sustaining **Supportive**
Joyous **Unique** Robust **Constant** Collaborative
Inspirational A Competitor **World Leading**
Community Driven **Transformative** Resonant
Nurturing **Trailblazing** Truthful **For Everyone**
Expansive **Global** Local **Thriving** All Day And
All Night **Cool** An Asia-Pacific Powerhouse
Soft Inspiring More Than One Thing **Pumping**
Accessible To All **Always In Reach** Alternatives
Stable A Diverse Haven Of Respect And
Celebration **Richer** **Capable** **For The People**
Fruitful Complex Affordable **Artist-Centric**
A Springboard For Global Success **Hopeful**
Bold **Ambitious** Connected To Country **Kind**
More Than We Ever Imagined

We asked the creative sector to
describe what Sydney's cultural life
can be, this is what they said



Credits

Front Cover: TBA

Page 2 - Artwork: Jagun, by Kim Healey, 2023

Page 4 - Sydney New Years Eve, 2024
(Daniel Tran/City of Sydney)

Page 6 - Green Square library, 2018
(Adam Hollingworth/City of Sydney)

Page 8 - Sydney Writers' Festival, Carriageworks,
2023, Jacquie Manning

Page 10 - PEXELS, TBA

Page 11 (L to R)

- Launch of bara, 2022

(Chris Southwood/City of Sydney)

- Australian Fashion Week, Carriageworks, 2018,
Katherine Griffiths

- Fine Fellow Studio, Foley Street Creative program,
(City of Sydney)

- Fintan McGee's feet, 2022

(Chris Southwood/City of Sydney)

Page 13 - Vigil, Sydney Festival, 2024, (Wendell
Teodoro)

Page 14 - Destructive Steps street dance festival,
Ultimo Community Centre
(Katherine Griffiths/City of Sydney)

Page 22 - Street Dancers rehearsing at City of Sydney
Creative Studios
(Matt Lambley/City of Sydney)

Page 23 - Yabun, 2024 (Joseph Mayers/City of
Sydney)

Page 24 (L to R)

- Lost Figures by Fintan McGee, 2022
(Chris Southwood/City of Sydney)

- Bathurst Street creative studios, 2022
(Matt Lambley/City of Sydney)

- Fine Fellow Studio, Foley Street Creative program,
(City of Sydney)

Page 25 (L to R)

- Green Square library, 2019
(Jess Lindsay/City of Sydney)

- The Metro, (City of Sydney)

- Emily Crockford with her artwork Opera House at
Night and Gabrielle Mordy, Studio A
(Katherine Griffiths/City of Sydney)

Legs on the Wall. Thaw. TBA Opera House and
Sydney Festival for credits?

Page 26 - Sydney Biennale Ten Thousand Suns,
White Bay, 2024 (Chris Southwood/City of Sydney)

Page 27 - Wendy Murray, New Views poster project,
(Katherine Griffiths/City of Sydney)

Page 29 - TBA

Page 30 - TBA

Page 31 - Sydney Lunar Festival lanterns, 2019
(Katherine Griffiths/City of Sydney)

Page 32 - Vigil, Sydney Festival, 2024
(Wendell Teodoro)

Page 36 - Launch of bara, 2022
(Chris Southwood/City of Sydney)

Page 38 - Carriageworks, Sydney - 16th May 2017.
Project NEXTGEN runway show. Victoria Bliss collection
(Katherine Griffiths/City of Sydney)

Page 40 - Blake Rhodes, William Street creative live work
spaces, 2023, Rob Hookey

Page 42 - Dancers, Sydney Lunar Festivalw
(Katherine Griffiths/City of Sydney)

Page 44 - Fine Fellow studio, Foley Street Creative
Spaces program, (City of Sydney/Katherine Griffiths).

Page 46 - Wahganmuggalee, 2024,
(Abril Felman/City of Sydney)

Page 48 - The Metro Theatre

Page 50 - Darling Square library, 2019,
(Jess Lindsay/City of Sydney)

Page 52 - Sydney - Brighton Up Bar, Darlinghurst (Jamie
Williams/City of Sydney)

Page 53 - The Bearded Tit, Redfern.

Page 54 - bara, 2022
(Chris Southwood/City of Sydney)

Page 55 - Eternity Playhouse, Darlinghurst,
(Josef Nalevansky/City of Sydney)

Page 56 - TBA

Page 57 - SXSW Sydney at Tumbalong Park (Paul
McMillian)

Page 58 - The Grounds of Sydney, Alexandria.

Page 59 - Drag Queens at Sydney World Pride, Oxford
Street, Darlinghurst.

Page 60 - Welcome to Redfern, by Reko Rennie, 2015,
(Adam Hollingworth/City of Sydney)

Page 61 - Haymarket, 2023
(Katherine Griffiths/City of Sydney)



Attachment D

Engagement Report – Sector Consultation for a Draft Cultural Strategy 2025-2035

Engagement report – cultural strategy refresh



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Overview

Background

The Creative City Cultural Policy and Action Plan 2014-2024 was adopted by the City of Sydney Council in August 2014 to elevate and articulate the role culture plays in strengthening our city and the value our community places in our cultural and creative life. The policy and action plan have delivered significant positive impacts.

We are now at the end of this ten-year plan and changes in the cultural landscape necessitate a comprehensive review. Census data and wellbeing surveys highlight urgent issues such as the loss of cultural workers and space.

In February 2024 we began consultation with targeted industry and community representatives on the current challenges faced by the cultural sector and aspirations for the next ten years. Insights from these discussions will be combined with data from other recent, relevant community and industry consultations to inform a cultural strategy refresh. The refreshed strategy will align with Sustainable Sydney 2050, address critical issues, and respond to opportunities now on the horizon.

Engagement summary

From 12 March to 2 May 2024, we ran a series of face-to-face workshops to ask the cultural sector to share their insights on current challenges and their ideas on priorities for the future for the purpose of shaping a refreshed strategy.

This report outlines the community engagement activities that took place and summarises the key findings from the consultation.

Purpose of engagement

- Collaboratively review our approach to supporting the cultural sector in our local area.
- Prioritise known issues and identify any significant gaps.
- Collaboratively identify the most appropriate role for the City in addressing the key issues.

Figure 1. Engagement activity

Quantity	Description of activity
1340	Total comments received
7	Workshops held
89	People attended workshops
61	Organisations were represented

Cultural industry workshops

Six cultural industry workshops were held, with a total of 75 participants. The workshops brought together small, targeted groups of sector representatives and members of the City of Sydney advisory panel for in-depth conversations.

The workshop activities gathered insights from each group to ensure the new strategy accurately identifies current challenges, addresses critical issues, and responds to new opportunities on the horizon.

The targeted sessions gave key stakeholders an opportunity to connect with each other and to understand the range of priorities and real-world experiences that exist across the sector

The workshops were streamed into the following industry groups:

Screen and creative production

Small to medium and independent organisations

Design, technology, fashion and green organisations

Contemporary Music

Major institutions

One additional mixed session was held to capture insights from people who could not attend an earlier session.

Participants were given a short presentation on our research, prior consultation findings and our current understanding of the key issues facing the cultural sector. They were asked to identify the issues most important to them, then broke into groups to discuss the barriers and opportunities relevant to the top issues. The groups then suggested what the City's role could be in addressing those issues, considering where support will be most effective in different areas.

The participants considered what should be strengthened, saved, created, or ditched to improve the cultural life of Sydney, and summarised their aspirations for the future.

Screen hub workshop

A specialist workshop was held on the purpose and practicalities of setting up a screen hub in Sydney. The need for a screen hub was one of the most discussed items at the cultural industry workshop on creative and screen production. We hosted a follow-up session to discuss the idea in more depth to assist industry and government to progress this concept.

We worked with Screen NSW on the invitation list for this session to ensure diverse representation of people from across the screen and production sectors.

Feedback from this session is reported separately in the section on exploring a screen hub.

Exploring the issues

Priority challenges

At each workshop City staff presented a list of the known issues and challenges currently facing the cultural and creative sector¹. Participants were asked to vote on the challenges they felt were the highest priority. They were also able to nominate challenges they feel are not priorities or no longer relevant.

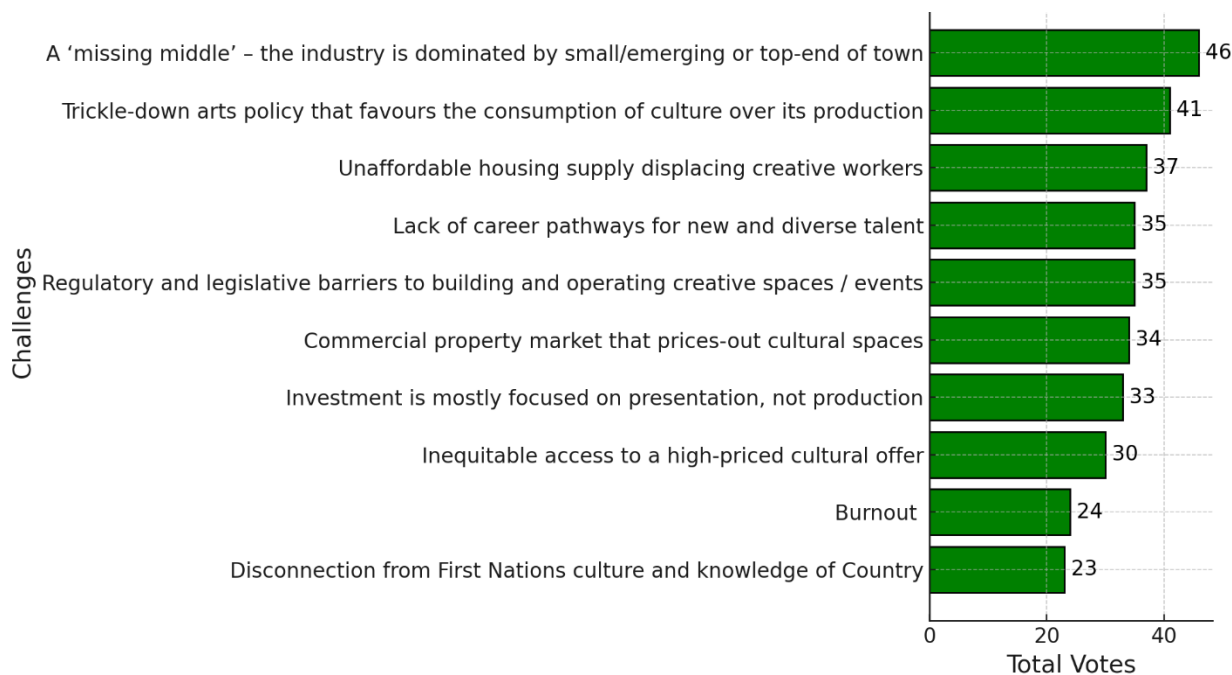
Participants were asked to place 3 to 5 green dots each for their priority challenges.

The challenges with the most votes as a priority are:

- 1. A ‘missing middle’
- 2. Policy that favours consumption over production
- 3. Unaffordable housing supply displacing creative workers

Although lower in the overall vote, the issue of burnout was nominated by most participants in the Individual, small and medium organisation workshop as a significant issue for their group. Burnout was discussed in other workshops as a serious impact of the other priority issues.

Figure 2. Priority challenges by total vote



¹ See Appendix 1 and 2 for the full list of challenges.

Following the vote, workshop participants broke into small groups to explore the impacts, barriers, and opportunities for different priority issues. This section describes the combined feedback on those topics.

The missing middle

Participants agreed that financial, logistical, and structural challenges impede the development and sustainability of talents in the middle tier of the cultural and creative sector. The barriers they raised include:

- Lack of funding and support, especially secure long-term funding.
- Limited opportunities, notably in venues, affecting talent exposure and growth.
- High costs associated with running middle-sized events.
- Challenges faced by entities that are too big or established for emerging talent grants yet too small for large scale funding.
- Difficulty in transitioning to a living wage.
- Growth limited by an unclear pathway in career development.
- Constant grant writing being resource intensive.
- Lack of networks and sponsorships which limits exposure and opportunities.

They are concerned that the constant pressure of these challenges leads to burn out and the migration of talent away from Sydney.

The groups proposed opportunities that focus on collaboration, resource sharing, and structural support to empower the middle tier of the cultural sector, fostering growth and sustainability. The opportunities proposed include:

- Improved collaboration between government agencies and the creative sector to support the middle tier.
- Shared programming to maximise resource utilisation and exposure.
- Space sharing to reduce costs and increase accessibility for middle-sized entities.
- More spaces dedicated to producing experimental and new work.
- Longer term access to space to support project development.
- Strategies to prevent the drain of skilled professionals to other regions or industries.

They also suggested these 'silver bullets' to immediately and wholistically address the challenge of the missing middle tier.

Working Wage Funding: Fund artists directly with a universal working wage.

Funding Criteria: Develop specific funding criteria for the middle tier, aimed at supporting their growth and sustainability.

Philanthropic Relationships: Government agencies brokering major philanthropic relationships to support the middle sector.

Compulsory Metrics: Compelling organisations, via funding metrics, to achieve certain goals that support the middle tier, such as strategic priorities for diversity.

Diverse Opportunities: Creating diverse opportunities such as night school to support the cultural involvement and development of emerging talents.

Unaffordable housing supply displacing creative workers

Comments highlighted the detrimental impact of rising housing costs and the scarcity of affordable living and working spaces for creatives, which leads to creatives leaving the area or the industry.

The barriers raised include:

- The high cost of living pushing creatives to less central locations.
- A severe shortage of affordable studios and collaborative spaces.
- The gentrification of traditionally artistic neighbourhoods displacing creative residents.
- Policy gaps around the specific needs of creative workers.

The groups identified the following opportunities to address the issue:

- Dedicated housing for creatives.
- Zoning adjustments to allow for mixed-use properties where artists can live and work.
- Rental subsidies for creative professionals to stabilise living costs in key cultural areas.
- Integrating creative professional needs into urban development and housing policies.

The group suggested these ‘silver bullets’ to create affordable housing:

Community Trusts: Establish community land trusts to secure and manage affordable living and working spaces for long-term sustainability.

Creative Living Complexes: Build complexes that offer affordable living and working spaces tailored to the needs of creative professionals.

Housing Grants and Incentives: Provide financial grants and incentives for landlords and developers who offer affordable accommodations to the creative community.

Policy Advocacy: Advocate for policy reforms that prioritise the housing needs of creative workers within urban planning agendas.

Policy that favours consumption over production

Comments on this issue highlighted that current cultural policies focus mainly on consumer-facing events which draw immediate public and tourist attention. The distribution of funds heavily favours consumption, leaving production sectors underfunded.

This leads to several challenges:

- A significant lack of resources and infrastructure to support production efforts stifles the creation of original content.
- The development of new work is often not financially viable.
- Producers and creators feel that their contributions to the cultural landscape are undervalued compared to consumer-oriented activities.

The workshop groups proposed changes to create a more balanced support system between consumption and production, suggesting:

- Redefining cultural policies to ensure equal emphasis and funding for both production and consumption.
- Introducing specific grants and financial aids targeting producers to encourage more diverse and original cultural production.
- Building or enhancing facilities dedicated to production activities to foster a supportive environment for creators.
- Promoting production-based activities to increase their visibility and public engagement, similar to how consumption events are marketed.

The group suggested these ‘silver bullets’:

Balanced Funding Model: Implement a funding model that allocates equal resources to both consumption and production sectors.

Production Incentives: Establish tax incentives and subsidies specifically for cultural producers to encourage growth and sustainability in the sector.

Cultural Equity Framework: Develop a framework that ensures all aspects of cultural activities, from production to consumption, are equally supported and valued.

Burnout

The causes of burnout include:

- Financial pressure created by the high costs of living and housing.
- Financial pressure created by the lack of a stable income.
- Workload pressure created by the need to hold multiple jobs to sustain a livelihood.

The groups suggested these opportunities to address burnout among creative professionals:

- Sharing resources like HR and finance in the middle tier.
- Improved access to mental health support.
- Clear pathways in training and career progression.
- Streamlined processes to access funding, enabling more energy and focus on creative activity and less on administration.

Participants suggested these ‘silver bullets’ could provide a stable, well-funded middle tier:

- Multiyear operational funding
- Alignment of Federal, State and Local funding
- Centralising some functions for a collection of small arts organisations.

Key themes

Overview of key themes

The following themes emerged across all workshop groups as essential to Sydney's cultural industry. There was a unanimous call for a healthy ecosystem supporting creative talent, with a focus on affordable spaces and reliable, accessible long-term funding to foster artistic innovation. Stakeholders emphasised the need for increased funding and investment in creatives, alongside sustainable career paths ensuring long-term security and reducing burn out. These discussions underscored that a thriving cultural industry requires robust support structures addressing financial, spatial, and career sustainability to ensure the continuous growth and contribution of the creative sector.

A healthy eco-system

Across all the workshop sessions, people emphasised the importance of creating a healthy and thriving cultural ecosystem. They highlighted the need for more arts spaces, collaboration, and a coordinated approach to support the arts and artists. People told us that a healthy cultural eco-system is sustainable and well-funded. It recognizes the diversity of First Nations culture and addresses the environmental impact of production. It includes better integration of partnerships between small, medium, and large organisations, and support for long-term residencies. Workshop participants mentioned the importance of private sector involvement, community connections, and the development of modern business models for the creative sector. Overall, their feedback emphasises the need for a vibrant, inclusive, and accessible arts and culture scene in the city.

More affordable space

Many comments highlighted the need for more diverse and accessible spaces for artists and creatives in the city. There is a demand for affordable and sustainable spaces that can be shared among artists and organisations. Additionally, there is a call for investment in infrastructure and the repurposing of underutilised spaces to support the creative sector.

Direct support for creative talent

People told us about the importance of creating platforms and opportunities for artists within communities. They emphasised the need for artist support, development, and affordable spaces for up-and-coming talent. They expressed concern for the mental health and well-being of creatives constantly under pressure and talked about the impact of burn out in the individuals and the industry. Their feedback emphasised the value of community engagement, collaboration, and investment in the arts to foster a vibrant and inclusive creative community. This theme connects to the theme of more affordable space as a form of support, along with mentorship and pathways (a healthy eco-system) and of course funding.

Affordability, funding, and investment in creatives

These three strong interconnected themes on financial viability emerged from the feedback across all workshop sessions.

Affordability

There is a recurring concern of affordability in the creative sector. Artists express the need for more affordable spaces, accommodation, and funding, as well as a living wage. The high cost of rent, living expenses, and running venues pose significant barriers to producing new work and reaching new audiences. There is a call for cost efficiencies, subsidies, and low-cost opportunities to support artists and ease the financial pressures they face.

Investment in creatives

This feedback highlights the need for more expansive and comprehensive support for investment in creatives. There is a perceived lack of support throughout the entire creative process, from conception to production, resulting in a break in the pipeline. It is crucial to invest in creating opportunities for emerging artists and establish new investment models to strategically plan and grow the middle tier. Additionally, there is a need for better understanding and awareness of the arts ecosystem, as well as long-term investment for community building and support for mental health. Overall, the goal is to create a well-funded and supportive cultural creative ecosystem that provides resources, funding, and opportunities for artists at all stages of their careers.

Funding

Many comments related concerns about funding gaps. They mention the importance of project-based funding, the lack of stability in funding sources, and the need for more support for mid-sized organisations. There are suggestions for creating funding opportunities for specific artistic projects and the recognition of production creatives in funding models. Some comments suggest a restructured funding model that prioritises mid-tier organisations and more unique or original projects.

Diversity

People emphasised the importance of diversity in various aspects, including cultural, linguistic, and leadership diversity. They highlighted the need for more inclusive opportunities, resources, and representation for individuals from diverse backgrounds. The missing middle tier of artists and audiences is seen as a significant gap that needs to be addressed to foster a vibrant and diverse creative community.

The City's role

We asked participants to consider the opportunities they identified during the workshop and nominate what the City's role could be in delivering a solution. They could nominate the City to advocate, facilitate, deliver, or fund the opportunity. They could assign more than one role to each opportunity.

Advocate

People asked us to advocate for:

Legislative and regulatory changes to support creative activities.

Funding that supports for the "missing middle" and greater diversity.

A living wage for creatives to provide financial security.

Facilitate

They asked us to facilitate:

Diversity in the industry, particularly support for smaller, local initiatives.

More affordable spaces and more subsidised spaces.

Deliver

They asked us to deliver:

Regulatory adjustments to enable more creative activity.

Financial support, such as grants for creatives.

Subsidised making and living spaces for creative work.

Efficient processes to access support, and to address lengthy grant application processes that can be a barrier for creatives.

Fund

People asked us to fund:

Accommodation and infrastructure, including short-term accommodation for creatives.

Diverse and sustainable careers through grants and infrastructure.

Initiatives that address the "missing middle" and career pathways.

Sydney's cultural life

As it is

At the start of each workshop participants were asked to describe Sydney's cultural life as it is now. Several themes were consistent across the groups.

1. Visibility and Accessibility

Many cultural offerings are hidden, hard to find, or not consistently available. This lack of visibility and accessibility prevents broader public engagement and limits the reach of the cultural sector.

2. Economic Barriers

High costs and insufficient funding are significant challenges. Terms like "expensive" and "underfunded" highlight financial constraints that restrict participation and hinder the growth and sustainability of cultural activities.

3. Diversity and Variety

Sydney's cultural scene is perceived as rich and diverse, with a wide range of activities and content catering to various interests. This diversity is a strength, offering something for everyone and contributing to a vibrant cultural landscape.

As it could be

At the end of each workshop, the participants were asked to describe an aspiration for what Sydney's cultural life could be.² These themes emerged from the collective responses.

1. Vibrancy and Diversity

The aspiration is for a lively, active, and diverse cultural scene. This includes a broad range of cultural activities and offerings that are continuously engaging and exciting, with a strong sense of uniqueness and energy.

2. Accessibility and Inclusivity

There's a strong desire for Sydney's cultural life to be accessible and inclusive for all members of the community. This includes ensuring affordability, widespread reach, and support for all demographics, including artists and cultural workers.

3. Support and Funding

Adequate support and funding are crucial aspirations. This includes stable funding for cultural initiatives, financial support for artists, and a nurturing environment that allows for the growth and sustainability of cultural careers and activities.

² The Mixed Group did not complete the "Describe what Sydney's cultural life can be" activity due to time constraints.

Figure 3. Comments on how Sydney's cultural life can be



Exploring a screen hub

The consultation included a workshop aimed at exploring the feasibility and practicalities of establishing a screen hub in Sydney. The primary agenda was to identify specific needs of a screen hub, the components required to satisfy these needs, and any gaps in resources. Discussions were organised into two main parts: a collective session to create a mind-map of needs and potential solutions, and smaller group activities to detail designs for critical missing components.

Participants told us that a screen hub should serve as a visible focal point for the community, highlighting and showcasing local creative talents and resources. It should be a gathering ground that fosters interdisciplinary collaborations and produces influential work.

It should activate and enrich the broader arts scene, functioning as a dynamic centre. The hub is envisioned as a vehicle for promoting visibility, collaboration, and cultural enrichment within the screen and production sectors.

It should house interdisciplinary spaces that not only produce work but also enhance community relations and enable clear career pathways, making career options visible and fostering skill development, especially for diverse talent.

Defining the needs

Small group discussions mapped the needs of a screen hub from two different perspectives: requirements for makers and producers, and for consumers and the presentation of creative work.

For makers and producers, the most important elements of a screen hub include a campus-style environment that encourages collaboration and innovation. Accessibility is crucial, with a location close to transport hubs and affordability being key considerations. The hub could encompass multiple interconnected sites. Essential facilities include dedicated production spaces, collaborative workspaces with high speed internet, and versatile spaces that accommodate the full project life cycle range of creative and production activities.

For consumers, a screen hub should have interactive spaces that facilitate a direct connection with the creative processes and outputs. The hub should serve as a dynamic venue for cultural and educational events, showcasing local and emerging talents. Accessibility is vital, ensuring that the hub is a welcoming space for diverse audiences, including students and industry professionals. Features such as versatile event spaces, comfortable screening spaces, and skill development facilities are essential to attract and retain a broad audience base.

Overall, the main components identified as essential for a screen hub are:

- Well equipped, fit for purpose facilities
- Easy access (transport links)
- Spaces that foster collaboration
- Provision for production activities
- Affordability
- Consumer engagement spaces to showcase local talent and attract new talent to the industry.

Engagement activities

Overview of engagement undertaken

Consultation workshops

Six cultural industry workshops were held, with a total of 75 participants attending in-person. Their feedback has been incorporated into the key findings of this report.

The workshops were facilitated by City of Sydney staff, with several independent artists, musicians, writers, and directors attending alongside senior representatives from the following organisations:

- 107 Projects
- 4A Centre for Contemporary Asian Art
- Australian Film Television and Radio School
- Artspace
- Aus Fashion Council
- Australian Design Centre
- Australian Festival Association
- Bangarra
- Biennale of Sydney
- Brand X
- Carla Zampatti
- City Recital Hall
- Create NSW
- Critical Path
- Disney Studios Australia
- Enhance Entertainment
- Electronic Music Conference
- FBi Radio
- First Draft
- Form Dance Projects
- Hero Frock Hire
- Intangible Communication
- Left Bank
- Legs on the Wall
- Lexy Potts Photography
- Mardi Gras Arts
- Museum of Contemporary Art
- Milk Crate Theatre
- Music NSW
- NIDA
- PACT Centre for Emerging Artists
- Phoenix Central Park
- Museum of Applied Arts & Sciences
- Qtopia
- QueerScreen
- Ready Made Works
- Rogue Projects
- Screen NSW
- Seymour Centre
- Shaun Parker & Company
- Spectrum Films
- SUBVRT
- SXSW
- Sydney Conservatorium of Music
- Sydney Design Week
- Sydney Festival
- Sydney Fringe Festival
- Sydney Opera House
- Sydney Writers Festival
- Tortuga Studios
- University of Technology Sydney
- UNSW Art & Design
- Woodburn Creative

One follow up workshop was held to explore the specific topic of establishing a screen hub in Sydney. The in-person workshop was facilitated by City of Sydney staff. Fourteen people attended from the following organisations:

- Antenna Film Festival
- Ausfilm
- Blackfella Films
- Create NSW
- Cutting Edge
- Hero Frock Hire
- NIDA
- Powerhouse Museum
- QueerScreen
- Screen Australia
- Screen NSW
- SXSW
- Sydney Film Festival
- Sydney Screen

Figure 4. Overview of workshop program

Session	Date and location	No. participants
Screen and creative production	Tuesday 12 March, 3pm – 5pm Marconi Room	12
Small to medium and independent organisations	Wednesday 13 March, 3pm – 5pm City of Sydney Creative Studios, Bathurst Street	24
Design, technology, fashion, and green organisations	Friday 15 March, 3pm – 5pm Marconi Room	8
Contemporary Music	Tuesday 19 March, 3pm – 5pm Marconi Room	14
Major institutions	Wednesday 20 March, 3pm – 5pm Marconi Room	12
Screen hub	Thursday 2 May, 10am – 12pm Marconi Room	14
Mixed session	Thursday 2 May, 3pm – 5pm Marconi Room	5

Appendix

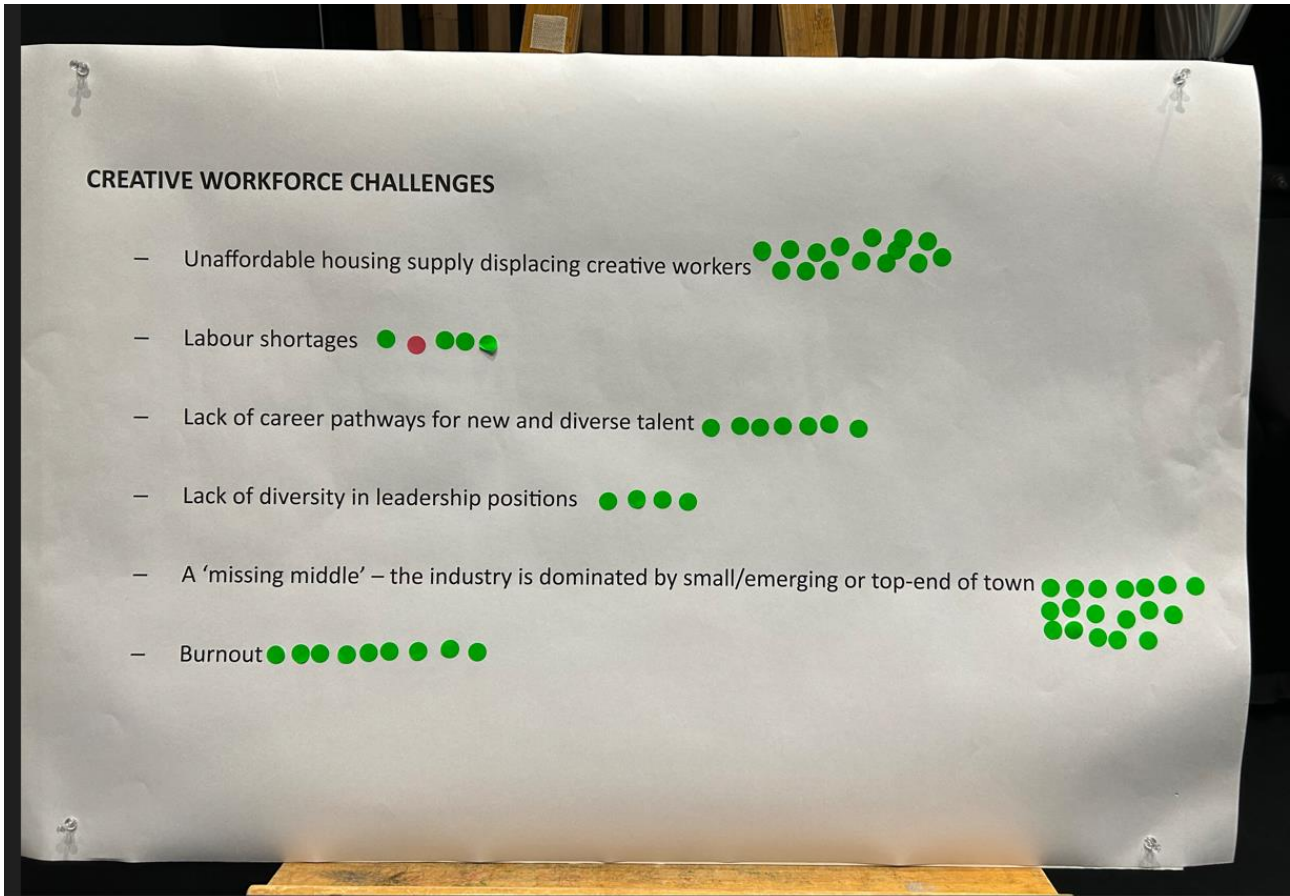
Appendix 1: Full list of Priority challenges by total vote

Topic	Challenge	TOTAL	12-Mar SCREEN	14-Mar INDIE	15-Mar FASHION	19-Mar MUSIC	20-Mar MAJORS	2-May MIXED
CREATIVE WORKFORCE CHALLENGES		173						
	Unaffordable housing supply displacing creative workers	37	7	14	3	6	5	2
	Labour shortages	13	3	4	2	2	2	0
	Lack of career pathways for new and diverse talent	35	3	8	4	8	10	2
	Lack of diversity in leadership positions	18	2	4	1	4	5	2
	A 'missing middle' – the industry is dominated by small/emerging or top-end of town	46	5	17	1	11	7	5
	Burnout	24	4	9		3	6	2
CULTURAL INFRASTRUCTURE CHALLENGES		137						
	Regulatory and legislative barriers to building and operating creative spaces / events	35	5	10	2	13	4	1
	Commercial property market that prices-out cultural spaces	34	9	5	7	9	2	2
	Investment is mostly focused on presentation, not production	33	4	17	2	2	5	3
	Redevelopment of industrial / warehouse building stock for residential supply	13	4	4	3	2		0
	Supply chain disruptions and reliance on offshore production	7		1	3	2		1
	Loss of local character and fine grain, neighbourhood cultural life	15	2	6	3	4		0
PARTICIPATION CHALLENGES		124						
	Inequitable access to a high-priced cultural offer	30	5	12		6	5	2
	Lack of cultural diversity in the cultural offer	7		2	1	1	1	2
	Disconnection from First Nations culture and knowledge of Country	23	4	3		10	4	2
	Exclusion of people with a disability	12	4	4		2		2
	Trickle-down arts policy that favours the consumption of culture over its production	41	7	19	4	7	3	1
	Exclusion of for-profit sectors from cultural policy	11		6	2	1	1	1

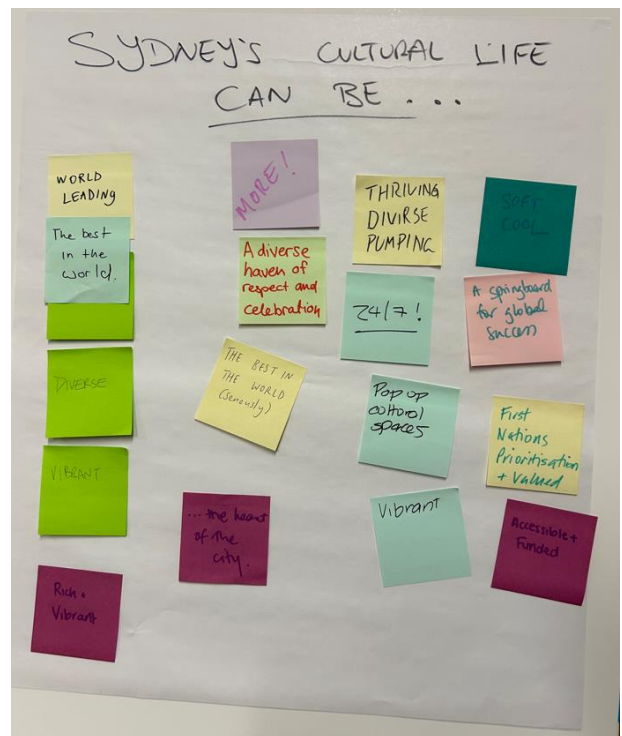
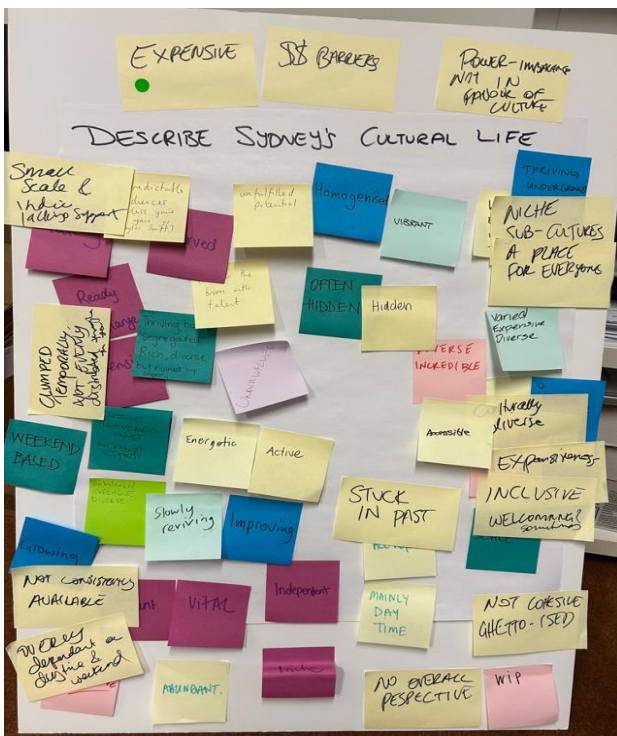
Appendix 2: Full list of challenges considered to be not relevant by total vote.

		TOTAL	12-Mar SCREEN	14-Mar INDIE	15-Mar FASHION	19-Mar MUSIC	20-Mar MAJORS	2-May MIXED
CREATIVE WORKFORCE CHALLENGES		2						
	Unaffordable housing supply displacing creative workers	0						
	Labour shortages	1		1				
	Lack of career pathways for new and diverse talent	0						
	Lack of diversity in leadership positions	0						
	A 'missing middle' – the industry is dominated by small/emerging or top-end of town	1						1
	Burnout	0						
CULTURAL INFRASTRUCTURE CHALLENGES		22						
	Regulatory and legislative barriers to building and operating creative spaces / events	2	1	1				
	Commercial property market that prices-out cultural spaces	0						
	Investment is mostly focused on presentation, not production	0						
	Redevelopment of industrial / warehouse building stock for residential supply	2	1					1
	Supply chain disruptions and reliance on offshore production	10	2	4			4	
	Loss of local character and fine grain, neighbourhood cultural life	8		3			2	3
PARTICIPATION CHALLENGES		10						
	Inequitable access to a high-priced cultural offer	0						
	Lack of cultural diversity in the cultural offer	3	1	2				
	Disconnection from First Nations culture and knowledge of Country	1		1				
	Exclusion of people with a disability	0						
	Trickle-down arts policy that favours the consumption of culture over its production	1	1					
	Exclusion of for-profit sectors from cultural policy	5					5	

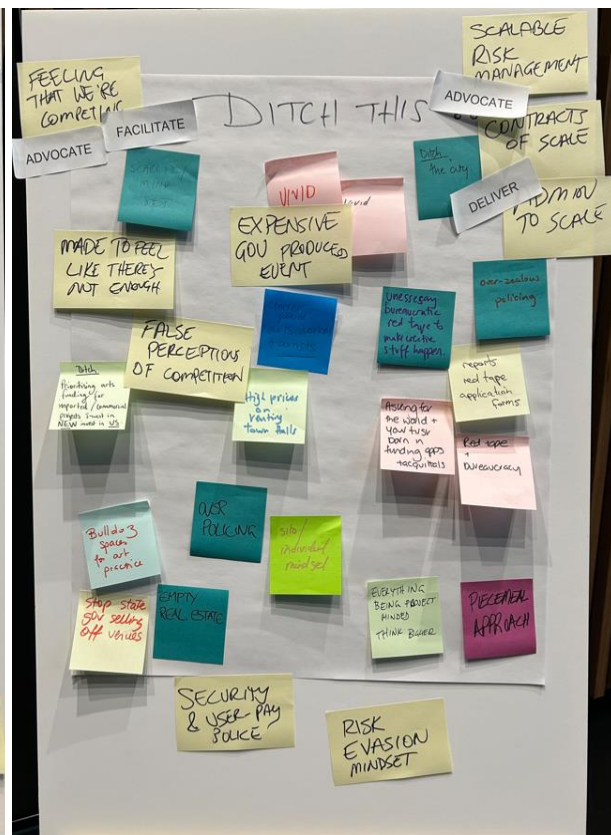
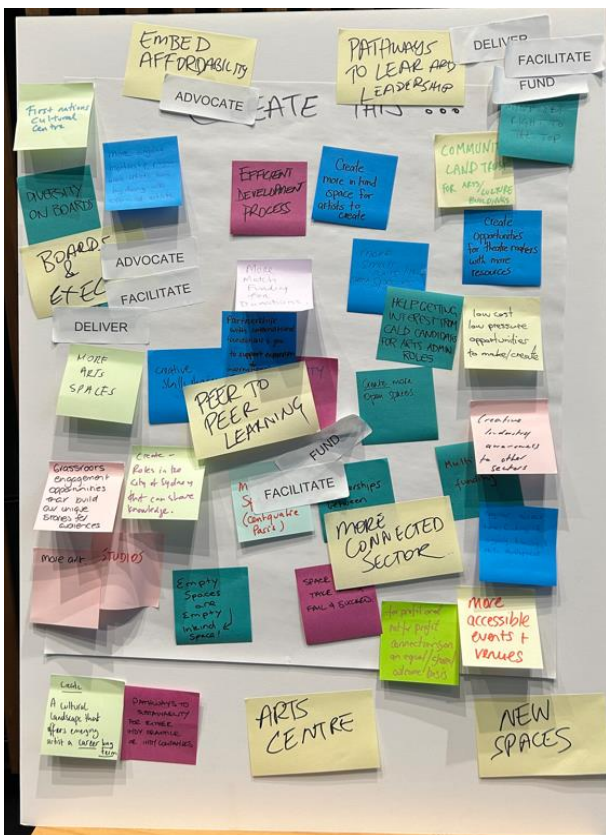
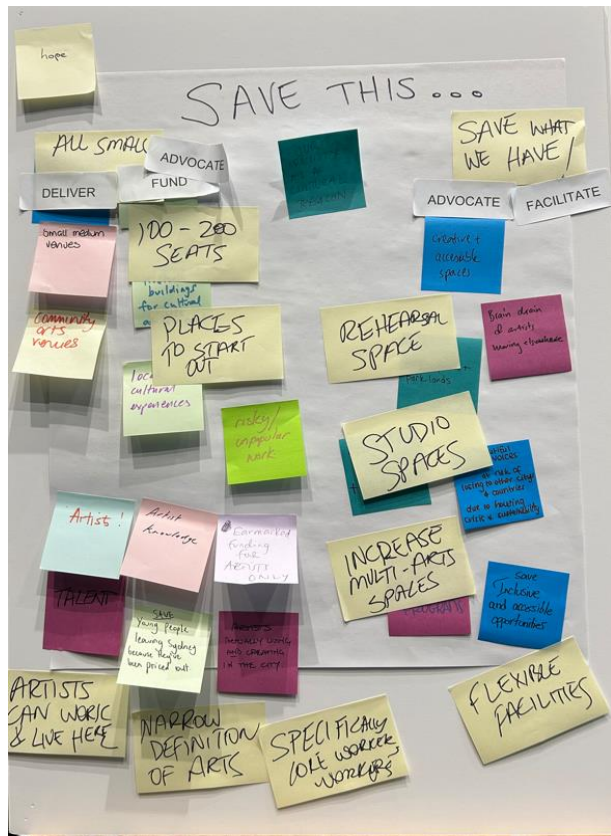
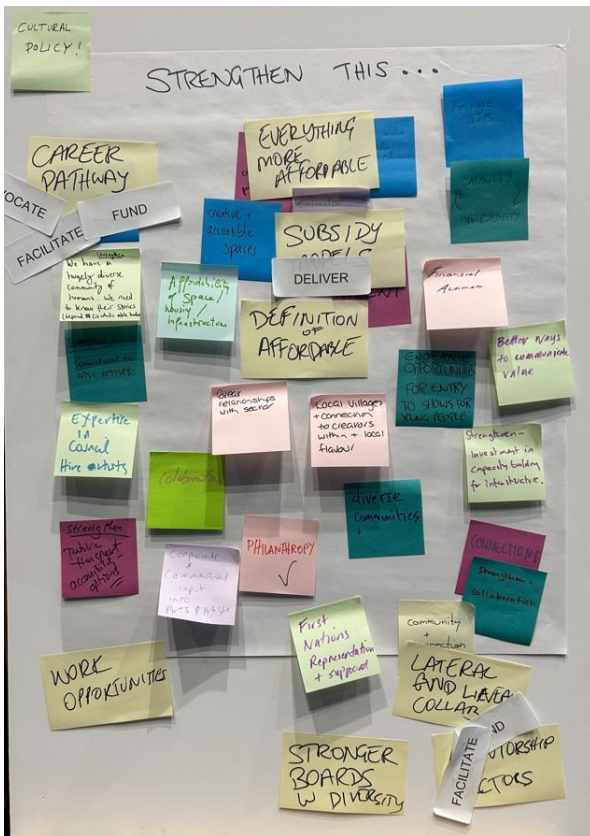
Appendix 3: Example issues voting board.



Appendix 4: Example cultural life ideation boards.



Appendix 5: Example *Strengthen, Save, Create, Ditch* activity boards.





Item 4.

Bring Back Joy - Outcomes of Community Consultation

File No: X002646.001

Summary

On 20 November 2023, Council resolved that the Chief Executive Officer be requested to:

- (i) investigate acquiring the original statue of “Joy” from Macquarie University to be reinstated at the corner of Yurong and Stanley Streets, East Sydney;
- (ii) consult the City’s local East Sydney community and Public Art Advisory Panel on reinstating the statue of “Joy” or a replica to Stanley Street and Yurong Street; and
- (iii) report back to Council with the outcomes of the consultation and the advice of the public art advisory panel and options to bring “Joy” or a replica back to East Sydney.

The statue of 'Joy', sculpted by artist Loui May (nee Fraser), was located on the corner of Stanley and Yurong Street in Darlinghurst for 18 months, from 1995.

The artwork was recommended to Council by the former South Sydney Sculpture Advisory Committee after the artist (who lived locally) approached a member of the committee directly with their idea for the work in that particular location. The proposal to install the statue was contentious and approved initially as a 12-month trial by one vote by the former South Sydney Council.

Once installed, the statue continued to be contentious and divisive, with some residents petitioning Council to remove it, while other residents supported it. The trial was extended after the statue was vandalised.

In April 1997, following return to the artist, 'Joy' was relocated to Macquarie University where the statue is now part of the permanent collection of the University’s Sculpture Park.

Following a petition of over 400 signatures, Council requested that the Chief Executive Officer investigate the return of the artwork, or a replica of it, to the original location in East Sydney and bring options back to Council for their consideration.

The Chief Executive Officer has consulted Macquarie University and the local East Sydney community and is reporting back to Council following this consultation.

Recommendation

It is resolved that Council:

- (A) receive and note the Engagement Report - The 'Joy' Sculpture as outlined in Attachment B to the subject report; and
- (B) note that, given the recent feedback from the community, the Chief Executive Officer will investigate feasibility and cost of options to reinstate a replica of 'Joy' by artist Loui May (nee Fraser) on the corner of Stanley and Yurong Streets, Darlinghurst and report back to Council via the CEO update.

Attachments

Attachment A. Notice of Motion 20 November 2023 - Item 15.6 - Bring Joy Back Home

Attachment B. Engagement Report - The 'Joy' Sculpture

Background

1. The statue of 'Joy', sculpted by artist Loui May (nee Fraser), was located on the corner of Stanley and Yurong Street in Darlinghurst for 18 months, from 1995.
2. The proposal to install the statue was contentious and was approved initially as a 12-month trial by one vote by former South Sydney Council the trial was extended after the statue was vandalised.
3. Once installed, the statue continued to be contentious and divisive, with some residents petitioning Council to remove it, while other residents supported it.
4. In April 1997, following return to the artist, 'Joy' was relocated to Macquarie University where the statue it is now part of the permanent collection of the University's Sculpture Park.
5. On 20 November 2023, Council resolved that the Chief Executive Officer be requested to:
 - (a) investigate acquiring the original statue of 'Joy' from Macquarie University to be reinstated at the corner of Yurong and Stanley Streets, East Sydney;
 - (b) consult the City's local East Sydney community and Public Art Advisory Panel on reinstating the statue of 'Joy' or a replica to Stanley Street and Yurong Street; and
 - (c) report back to Council with the outcomes of the consultation and the advice of the public art advisory panel and options to bring 'Joy' or a replica back to East Sydney.
6. On 22 November 2023, the Chief Executive Officer wrote to the Vice Chancellor of Macquarie University, Professor S Bruce Dowton, seeking support to reinstate the sculpture on the corner of Stanley and Yurong Streets should the community be in favour of this.
7. The University responded, noting that while it was unwilling to part with the original artwork, it would support the City by making the original artwork available for the purposes of creating a replica of it.
8. The Chief Executive Officer also wrote to the artist, Loui May (nee Fraser), who confirmed her support for the return of a replica of the artwork to its original location.
9. The City then consulted the local East Sydney community on the return of a replica of the artwork to the original location on the plinth on the corner of Stanley and Yurong Streets, Darlinghurst.
10. The consultation was open from 26 March to 26 April 2024.
11. Residents, owners and businesses located within the boundary of Oxford, College, William and Forbes Streets were letter box dropped with a letter asking for feedback on the proposal online via a brief survey on Sydney Your Say, via phone, email or letter.
12. In addition to this the City contacted key stakeholders that had previously shown an interest in the project, or been opposed to it, inviting their feedback.

13. A decal with a QR code linking to the Sydney Your Say webpage was also placed on the plinth on the corner of Stanley and Yurong Streets, Darlinghurst inviting people to provide their feedback.
14. The City received 256 submissions during the consultation period, with 238 responses from the online survey and 18 written submissions. 1,232 visits to the Sydney Your Say webpage were recorded.
15. Eighty-six per cent of the 256 submissions were in favour of a replica of 'Joy' returning, while 14 per cent of submissions did not support the proposition.
16. Of the responses received 66 people are resident in East Sydney, and of these 71 per cent were in favour of a replica of the artwork being reinstated and 29 per cent were not. Further details of the consultation are included in the consultation section of this report below.
17. Given the outcome of the community consultation it is proposed that the City now consult the artist, Loui May (nee Fraser) in line with moral rights requirements, to develop options for the installation of a replica of the work to bring back to Council for consideration. The artist owns the copyright to this artwork and the City must have the artist's permission and a licence to reproduce this work.
18. The City will test the feasibility and cost of these options in consultation with the Public Art Advisory Panel and report back to Council with options and a recommendation.

Key Implications

Strategic Alignment - Sustainable Sydney 2030-2050 Continuing the Vision

19. Sustainable Sydney 2030-2050 Continuing the Vision renews the communities' vision for the sustainable development of the city to 2050. It includes 10 strategic directions to guide the future of the city, as well as 10 targets against which to measure progress. This report is aligned with the following strategic directions and objectives:
 - (a) Direction 3 - Public places for all - The consultation of the East Sydney community regarding the return of a replica of the artwork 'Joy' seeks to support the design of public spaces for all through listening to community regarding proposals for the public open space in their local neighbourhood.
 - (b) Direction 6 - An equitable and inclusive city - The support for the proposal to return a replica of the artwork 'Joy' depicting a sex worker demonstrates the community's support for representation in our public spaces of those who have traditionally been marginalised.
 - (c) Direction 7 - Resilient and diverse communities - Resilient and diverse communities can be represented through artworks in public spaces that reflect that diversity and resilience. The story of 'Joy' and the shift in some areas of the community to supporting a return of a replica of the artwork demonstrate the support for an outward expression of this resilience and diversity.
 - (d) Direction 8 - A thriving cultural and creative life - The community's participation in the discussion about the return of a replica of the artwork 'Joy' to the corner of Stanley and Yurong Streets invites debate and engagement with the cultural and creative life of the City.

Organisational Impact

20. The investigation of the feasibility of the project will be undertaken by the City Design Unit in consultation with the artist Loui May (nee Fraser) and the City's Public Art Advisory Panel, this further investigation will better determine organisational impacts.

Financial Implications

21. The feasibility and cost associated with any potential options will be now assessed and reported back to Council.

Relevant Legislation

22. The process of investigating the return of a replica of the artwork 'Joy' to its original location and any options proposed to Council will be done in accordance with Moral Rights legislation and the Local Government Act 1993.

Options

23. At this stage no options are proposed, given the outcome of the community consultation it is recommended that the City proceed to investigate the feasibility and cost of a variety of options to reinstate a replica of 'Joy' by artist Loui May (nee Fraser) to the original location in Darlinghurst, in line with moral rights obligations to the artist and in consultation with the City's Public Art Advisory Panel and report back to Council through a CEO update..

Public Consultation

24. The City consulted the local East Sydney community on the return of a replica of the artwork to the original location on the plinth on the corner of Stanley and Yurong Streets, Darlinghurst from 26 March to 26 April 2024.
25. The majority of those consulted support the return of a replica of the artwork to the original location on the corner of Stanley and Yurong Streets.
26. Residents, owners and businesses located within the boundary of Oxford, College, William and Forbes Streets were letter box dropped with a letter asking for feedback on the proposal online via a brief survey on Sydney Your Say, via phone, email or letter.
27. In addition to this the City contacted key stakeholders that had previously shown an interest in the project, or been opposed to it, inviting their feedback.
28. A decal with a QR code linking to Sydney your Say was also placed on the plinth on the corner of Stanley and Yurong Streets, Darlinghurst inviting people to provide their feedback.
29. The City received 256 submissions during the consultation period. 238 responses to the survey and 18 written submissions. 1,232 visits to the Sydney Your Say webpage were recorded.

30. Eighty-six per cent of the 256 submissions were in favour of a replica of 'Joy' returning, while 14 per cent of submissions did not support the proposition.
31. Of the responses received, 66 people are resident in East Sydney, and of these 71 per cent were in favour of a replica of the artwork being reinstated and 29 per cent were not.
32. Reasons for support: 209 people supported the proposition in the survey, and 192 of these people supplied a reason for their support. Ten people supplied written submissions outlining the reasons for their support. The primary reasons mentioned were as follows:
 - (a) That the artwork recognises the history of the area (74 per cent of survey and 40 per cent of written submissions).
 - (b) That the artwork recognises sex workers and sex work (42 per cent of survey and 60 per cent of written submissions).
 - (c) That the artwork promotes inclusion and diversity (27 per cent of survey and 50 per cent of written submissions).
 - (d) That the artwork is of high quality (14 per cent of survey and 40 per cent of written submissions).
 - (e) That the artwork increases female representation in the public eye (40 per cent of written submissions).
33. Reasons for opposition: 29 people opposed the proposition in the survey, and 25 of these people supplied a reason for their opposition. Eight people supplied written submissions outlining the reasons for their opposition. The primary reasons mentioned were as follows:
 - (a) That it is inappropriate to recognise sex workers and sex work (28 per cent of survey and 38 per cent of written submissions).
 - (b) That a new work should be commissioned rather than a replica of an existing artwork (28 per cent of survey submissions).
 - (c) That the subject matter of the artwork is not appropriate for the general public (20 per cent of survey and 25 per cent of written submissions).
 - (d) That the artwork is aesthetically unappealing and lacks artistic merit (20 per cent of survey and 13 per cent of written submissions).
 - (e) That the money could be better spent for the community (16 per cent of survey submissions).
 - (f) That the sculpture could encourage more antisocial behaviour (25 per cent of written submissions).

- (g) A more nuanced memorial is required (13 per cent of written submissions).
 - (h) Original should be reinstated rather than a replica (13 per cent of written submissions).
34. The feasibility work proposed to be undertaken by the City will consider the detail of the community's feedback in presenting options to Council.

KIM WOODBURY

Chief Operating Officer

Bridget Smyth, City Architect / Executive Manager City Design and Public Art

Claire Morgan, Program Manager Special Projects Public Art

Attachment A

**Notice of Motion 20 November 2023
Item 15.6 – Bring Joy Back Home**

Resolution of Council

20 November 2023

Item 15.6

Bring Joy Back Home

Original motion moved by Councillor Scott, seconded by Councillor Ellsmore.

It is resolved that:

(A) Council note:

- (i) East Sydney's statue of Joy was the world's first statue of a sex worker, acting as a tribute to our City's working women and the history of East Sydney;
- (ii) NSW was the world's first jurisdiction to decriminalise sex work, under former NSW Labor Premier Bob Carr, allowing for stronger health and safety outcomes for professionals in the sex work industry and protecting against illegal sex trafficking;
- (iii) the former South Sydney Council led reforms and regulations to ensure planning compliance for sex work premises, leading the world in creating safer, legal working environments for sex workers;
- (iv) the statue of Joy, sculpted by artist Loui Fraser, was located on the corner of Stanley and Yurong Street in Darlinghurst for 18 months, from 1995;
- (v) the proposal to install the statue was contentious, and was approved initially as a 12 month trial by one vote by former South Sydney Council the trial was extended after the statue was vandalised;
- (vi) once installed, the statue continued to be contentious and divisive, with residents, including those of a nearby retirement home, petitioning Council to remove it, while other residents supported it;
- (vii) in April 1997, Joy was relocated to Macquarie University where the statue it is now part of the permanent collection of the University's Sculpture Park, however, the University supports a version of the statue being reinstated in Darlinghurst; and

- (viii) artist Loui Fraser, Macquarie University, local residents, businesses and services including Vincentian House have indicated their overwhelming support to bring the statue of Joy back to Stanley and Yurong Street, with nearly 400 local residents signing a petition to support the move; and
- (B) the Chief Executive Officer be requested to:
 - (i) investigate acquiring the original statue of “Joy” from Macquarie University to be reinstated at the corner of Yurong and Stanley Streets, East Sydney;
 - (ii) consult the City’s local East Sydney community and Public Art Advisory Panel on reinstating the statue of “Joy” or a replica to Stanley Street and Yurong Street; and
 - (iii) report back to Council with the outcomes of the consultation and the advice of the public art advisory panel and options to bring “Joy” or a replica back to East Sydney.

The amended motion was carried unanimously.

X086655

Attachment B

Engagement Report – the ‘Joy’ Sculpture
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Engagement report – The ‘Joy’ sculpture



Digitisation of original sculpture,
in original location.

Contents

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Overview

Project background

Joy was displayed on a plinth at the corner of Yurong and Stanley streets in East Sydney for 18 months in the 1990s.

The artwork is a life size sculpture of a sex worker. Artist Loui Fraser's intent was to pay tribute to the women who historically were sex workers in the area.

The sculpture created a lot of controversy and many people were opposed to it, while others were supportive.

In 1997 the sculpture was removed at the end of its agreed installation period. Joy was acquired by Macquarie University as part of its sculpture collection in 1997 and it does not wish to part with the original. It will support a replica of the artwork.

Purpose of engagement

In November 2023 following representations, Council resolved to consult our communities on whether there was support to reinstate the statue of "Joy" or a replica to Stanley Street and Yurong Street in East Sydney. See council decision [HERE](#).

Engagement summary

This report outlines the engagement activities that took place in March and April 2024 to gather feedback on the proposal to reinstate a replica of the sculpture *Joy* to the original location in East Sydney. It also summarises the key findings from this consultation.

238 surveys were completed during the consultation period, between 26 March 2024 and 26 April 2024.

We received 18 written submissions. Submissions were received from 13 individuals, 2 businesses, the Australian Centre for Public History, Australian Historical Association and the Australian Society for the Study of Labour History.

Engagement findings

Consultation submissions showed strong support for the proposal to reinstate a replica of the sculpture *Joy* to the original location in East Sydney. This was consistent across the overall data set and the responses from people local to the East Sydney area (bordered by College Street, Oxford Street, Forbes Street and William Street).

Overall sentiment – surveys and written submissions

86% of the 256 overall respondents supported a replica of the sculpture *Joy* being returned where as 14% did not support the proposition.

East Sydney sentiment – surveys and written submissions

66 people residing in East Sydney participated in the consultation. 71% of local respondents supported a replica of the sculpture *Joy* being returned whereas 29% did not support the proposition.

Primary Themes – Survey Results

Reasons for support

Of the 209 people who supported the sculpture's return, 192 people chose to explain the reason for their support. The primary reasons mentioned were that the sculpture:

- Recognises the history of the area (74%)
- Recognises sex workers and or sex work (42%)
- Promotes inclusion and diversity (27%)
- Is high quality public art (14%)

Reasons for opposition

Of the 29 people who opposed the sculpture's return 25 people chose to explain the reason for not supporting the proposal. The primary reasons mentioned were as follows:

- Inappropriate to recognise sex workers/sex work (28%)
- Commission a new work instead (28%)
- Subject matter not appropriate for the general public (20%)
- Aesthetically unappealing/lacks artistic merit (20%)
- Money could be better spent for community (16%)

Primary Themes – Written Submissions

18 written submissions were received. 10 supported the sculpture's return and 8 were opposed.

Reasons for support

- Recognises sex workers and/or sex work (60%)
- Promotes inclusion and diversity (50%)
- Recognises the history of the area (40%)
- High quality public art (40%)
- Increases female representation in public art (40%)

Reasons for opposition

- Inappropriate to recognise sex work and/or sex workers (38%)
- Subject matter not appropriate for general public (25%)
- Sculpture could encourage anti-social behaviour (25%)
- A more nuanced memorial is required (13%)
- Sculpture lacks artistic merit (13%)
- Original should be reinstated instead of replica (13%)

Outcomes of engagement

The following is a snapshot of the outcomes from the engagement.

Submissions received during March and April 2024 consultation

We received a total of 256 submissions and the Sydney Your Say page was visited 1232 times during the public exhibition period.

Quantity	Description of activity
256	Total submissions received
238	Survey submissions
1	Journal article published in the Public History Review attached to survey submission (see Appendix D)
18	Written submissions received via emailed
1232	Sydney Your Say webpage visits

Demographic Data

Age

Respondents ranged in age from 16 to over 80. The majority of responses were by people between the age of 50-59 (21%), 40-49 (21%) and 30-39 (17%).

Gender

Of those respondents that answered this question 47% identified as female, 45% as male, and 4% as intersex, trans or gender non-binary.

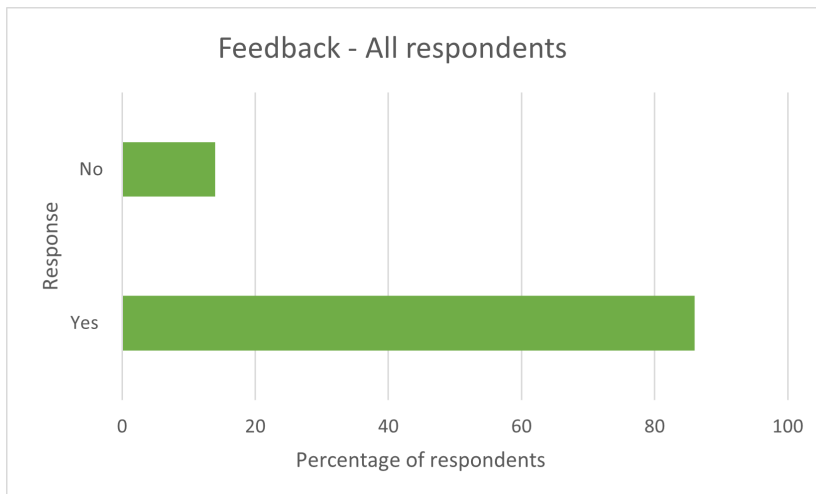
Cultural Background

Respondents identified as being from a wide range of cultural backgrounds including Australian, British, European, Asian, Sir Lankan, Aboriginal, Polish, Italian, German, Indian, French, and Greek.

Overall feedback

Overall sentiment – survey responses and written submissions

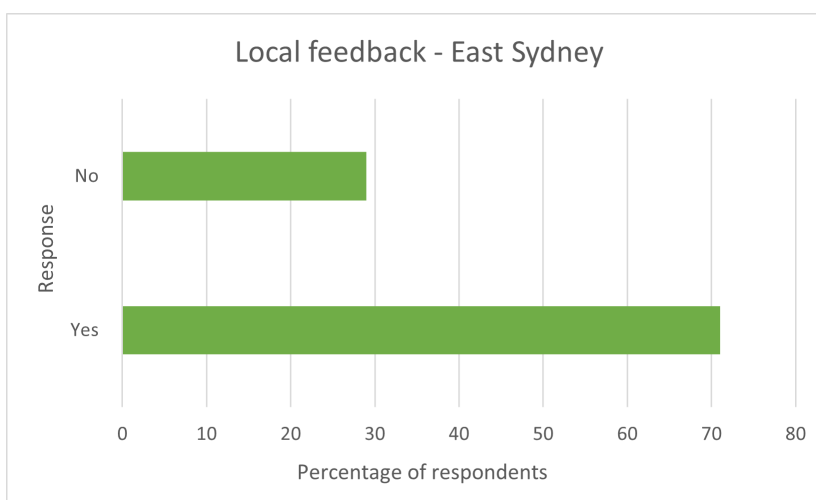
238 people completed the survey during the consultation period and 18 written submissions were received. The primary question asked in the consultation was: “Do you support reinstating a replica of the sculpture Joy in her original location?”



86% of overall respondents supported a replica of the sculpture *Joy* being returned where as 14% did not support the proposition.

Local sentiment

We analysed the results to understand what people who live in the local East Sydney area felt about the proposition. 66 people residing in East Sydney participated in the consultation and their overall sentiment is as follows:



71% of local respondents supported a replica of the sculpture *Joy* being returned where as 29% did not support the proposition.

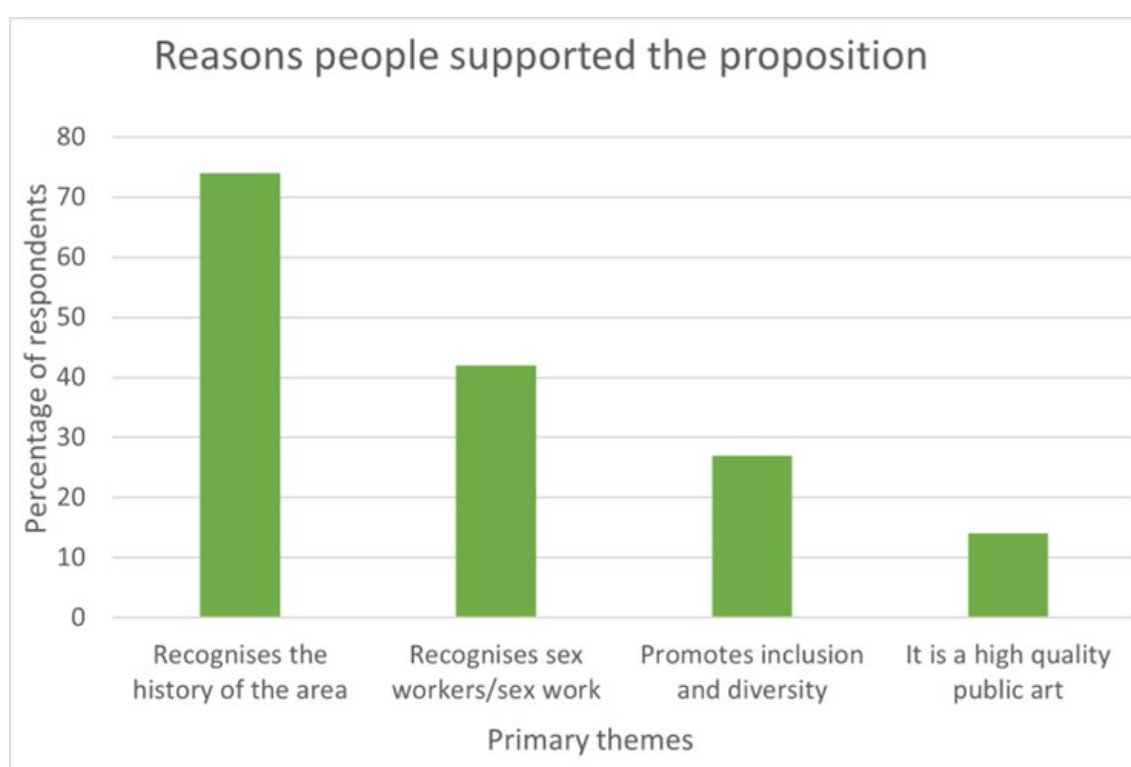
Survey Submissions

Of the 238 people who completed the survey, a total of 219 people also supplied a reason for their position.

Primary themes - Surveys

Supportive: Survey data

192 people who provided feedback via survey gave an explanation of their support. Most people supplied more than one reason. The most common reason given, by 75% of respondents, was that the sculpture recognises the history of the area.



Indicative verbatim comments

Recognises the history of the area (74%)

"This sculpture represents the history of the area in a beautifully subtle and elegant way. It's important that cities resist the temptation to rewrite history or gloss over the people and the stories that represent an important truth about our history and identity. Knowing and embracing these histories contributes to the social fabric of Sydney."

"It is a significant (and beautiful!) piece of public art that reflects acknowledged history and provides an opportunity to recognise matters of historical and economic significance."

"It represents an important part of the suburb's history and a world leading NSW legacy in decriminalising sex work. Something that should definitely be publicly acknowledged and not hidden away from view. As a Darlinghurst resident of 5 years - I know many of our residents feel a

connection to the spirit of the area as a home to demographics not always accepted and celebrated in mainstream Australian society.”

“It is an accurate and artistically bold representation of Darlinghurst history - a unique and beautiful representation of this part of Sydney. It is a shame it was taken down in the first place.”

“This sculpture provides an important historical and cultural link from the suburb's history to the current more gentrified suburb and is a means of remembering the unique identity of Darlinghurst and is something to talk about and consider.”

“As a historian and City of Sydney resident, I support the restoration of Joy to her original site as a fitting reminder of an important element in Darlinghurst's history. The suburb's associations with the sex trade date back to the late nineteenth century. It is a complex, and yes, at times dark history, but no less important for that. The role that the industry and those who worked in it had in shaping the suburb deserves acknowledgement. It can be seen especially as a tribute to the efforts of many women from the area to make sex work safer through decriminalisation and other advocacy.”

Recognises sex workers and/or sex work (42%)

“Sex work is greatly misunderstood. Joy sparks a conversation that needs to be had. As a sex worker myself, the representation of someone like me - working to support themselves and their loved ones and providing an invaluable service, changes the conversation.”

“As a sex worker, I believe our history and woe should be celebrated in the most well known area for sex work in NSW. NSW was the first place in the world to decriminalise sex work and we should be proud of our history and celebrate those who came before us.”

“Joy is an important symbol of the many sex workers whom were a colourful part of the history of that area. It's important we not whitewash history but instead acknowledge the richness these women brought, and also remember that many also suffered at the hands of violence. Joy is a show of respect for these dynamic strong women.”

“By decriminalising Sex Workers and NSW took world leading action that played a huge role in the response to AIDS and to sex worker rights worldwide. We ARE the evidence that disproves the myths used to strip sex workers of our autonomy and our rights. That is something we should be SO proud of and hiding it does a disservice to all. There's nothing about the design if the statue itself that could be considered inappropriate for the public. Having it harms no one and uplifts many.”

“As a leading historian of global sexual labour, I think this sculpture is among the most unique in the world. It represents the (criminalized, invisibilized, unseen, stigmatized) labour of millions of people, mostly women, whose work (chosen or unchosen) has underwritten the global capitalist economy and has sustained families and communities. It is not simply a celebration of sex work, but rather a depiction of what for millions of women in history has been a lived reality that we should all recognize and commemorate. Society has tried very hard to push sexual labour underground and out of sight, even as it perpetuates the inequalities that underwrite it. Joy insists we look at her. Please put her back in view. She is a sculpture of global importance.”

“It is really important that Sydney (or NSW rather) takes public credit for the huge global role they play in the world as the first jurisdiction to decriminalise sex work in 1995. They have been followed by New Zealand in 2004, Northern Territory in 2019, Victoria in 2021, Belgium in 2023, and likely Queensland in 2024. It is recognised by extensive public health research as the best practice model for both sex worker rights and public health, and more jurisdictions will likely follow. Sex worker organisations globally look to the progress and successes spearheaded by Australian sex

workers since the 1970s. Joy symbolises this huge and powerful stance taken by sex workers in Sydney, and the role model they continue to provide in law reform and justice. She is also an important symbol of the often unrecognised role of women in society and the hidden work they do. Please bring Joy back!"

Promotes inclusion and diversity (27%)

"I am a sex worker & live on Yurong St, where the original sculpture was once displayed. Not only is the sculpture tasteful, it is important to reflect Darlinghurst rich history with sex workers and a symbol of hope for an inclusive culture for the future."

"It's important to have representation of the history of an important group of people who lived and worked in Darlinghurst and advocate for sex workers to reduce stigma and shaming of a group who have been historically abused and marginalized."

"It will help to combat the marginalisation of sex workers and introduce some diversity into the urban landscape. The location is appropriate in light of Sydney's history and culture."

"Sex work is decriminalized, this population was and remains a crucial and vibrant part of our community. They have experienced violence, stigma and discrimination, and I support this statue on the basis of inclusion, diversity and with a desire to not perpetuate ongoing exclusion from our diverse CoS fabric. They are also a community that has responded to the HIV epidemic with pride, and should be included in recognition in the same way as we do LGBTI communities."

High quality public art (14%)

"It is a significant (and beautiful!) piece of public art that reflects acknowledged history and provides an opportunity to recognise matters of historical and economic significance."

"Because the sculpture, and the people it represents is an integral part of the history of the area. It's also just a beautiful artwork."

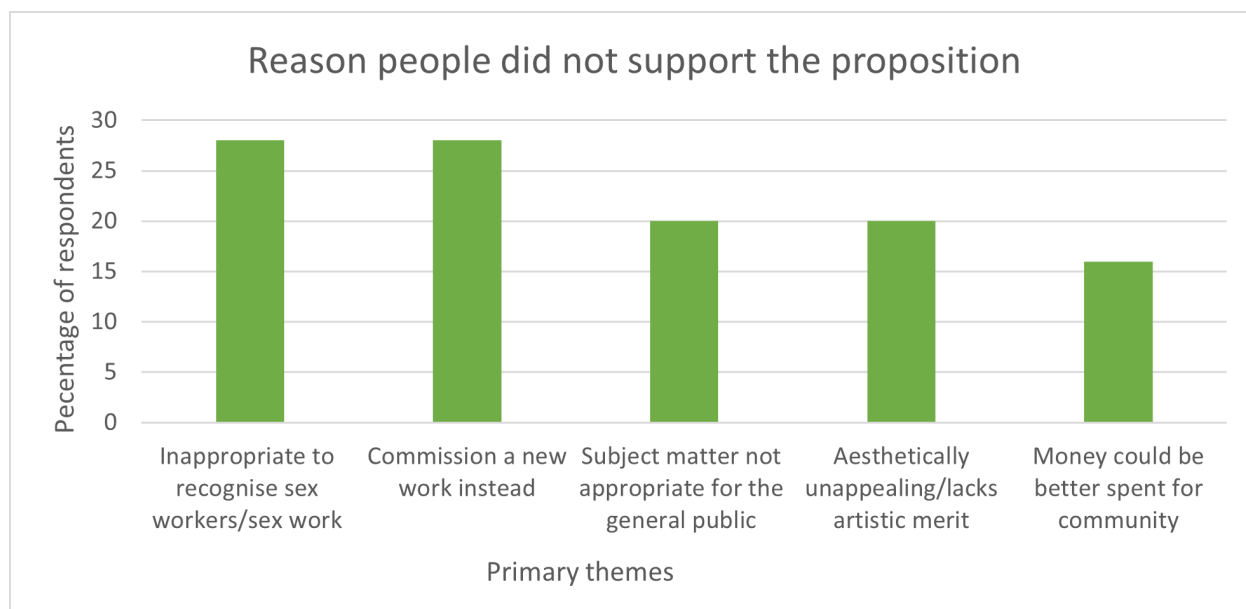
"It's an important and thought provoking piece addressing some of our area's slightly sordid past. The sculpture itself is pleasing to the eye and adds something to the streetscape, and conveys an important message about our past too. I look forward to seeing her back!"

"This is an important part of our city's life and history - the sculpture and the presence and work of sex workers in the inner city. It should be returned. It's also a great sculpture."

"This is not only a great sculpture. More generally adding more artworks in the street makes the place more interesting. Particularly when the sculpture provide an historical perspective to the place. Sculptures tend also to become iconic overtime and represent reference areas where people meet. I think that we should have more these sculptures in the area. Times have also changed and I don't think that this sculpture is shocking anymore in the same way it was in the 1990s."

Not supportive: Survey data

25 people who provided feedback via survey gave an explanation of their opposition. Most people supplied more than one reason. The most common reasons given, were that it was inappropriate to recognised sex work or workers in this way (28%), people also expressed their preference for the commissioning of a new work (28%).



Inappropriate to recognise sex work and/or sex workers (28%)

“Women have a right to be freed from the slavery of prostitution, and it should be recriminalised, never celebrated.”

“Sex work is a sad reality in our society. It is undertaken mostly by people who have few or no other choices open to them to earn the income needed to live. It is not something we should celebrate or talk about in positive terms as being a colourful part of a vibrant society or precinct. That kind of discourse disguises the suffering and exploitation involved, and ignores the abuse of power and wealth and also the mental and physical health damage involved, for both perpetrator and victim-survivor. The statue and replica do not depict the darkness and pain inherent in what we euphemistically refer to as sex work. Educated and wealthy people may like to think of sex work as in some way adding to the vibrancy or diversity of our society, but for the people trapped doing this work it is a daily reminder that they have little to no power, the lowest of low status - it is a daily struggle to maintain any sense of self worth and to earn the money needed to survive. If you want a statue, get one that commemorates the reality and the suffering of those who have walked this path over the decades and centuries.”

“Yes, prostitution is a part of the history of this area, and it should be remembered, but it's not something that should be celebrated. I remember those times. They were terrible. It was a dangerous time for those women as well as for the residents of the area. They would be walking the dark back lanes and getting into the cars of strangers or inviting them into their premises with no protection, and there was a lot of drug addiction among them. A quick Google search will tell you that over the years there were numerous murders of sex workers, drug overdoses, and even generational prostitution and drug use in this area before things were cleaned up. Yes, prostitution will always be a part of our society, but I imagine there are very few women who would engage in it

if they had the choice to do something else that paid as well. It's not a career path we should be promoting or glamourising."

Commission a new work instead (28%)

"The proposed work is a replica. With so many quality artists and galleries in Darlinghurst, an original work would help support local businesses and reflect the neighbourhood better than a copy of something at Macquarie University."

"Time for a NEW artwork exploring the SAME THEMES :) Give a new artist a chance to pay tribute to sex workers."

"I support the concept, but I would like a new sculpture that pays homage to the original 'joy' and artist intent. I would like to see new artistic sculpture installed, that references the old but is not a replica."

"So many reasons to object, did you know that there are four galleries on Stanley St: Stanley Street Gallery, Coma Gallery, Disorder Gallery and Mais Wright Gallery? This artwork was rejected by this community when it was first installed as it was felt that it did not represent who we are as a community this remains the case, this image does not represent our community. We are so much more than what this work depicts. Aesthetics and taste are personal and, in my opinion, this is a mediocre work at best, its notoriety is the result of its controversy not because it was a note-worthy work of art. I would love to see more sculptures in this city and of course in Stanley St but not this work. If our rate money can be spent on art and there are four rate paying businesses on this street involved in the art world, surely these galleries might be in a position to suggest something more appropriate and better. Art by its very nature is most often controversial but it should at the very least be considered "good art" and should enhance the community for which it is intended. Anecdotally I was told that the generous person who commissioned this work was asked to consider having this work installed in the front yard of their home (I believe somewhere on the Northshore). In this vain perhaps the councillors who vote in favour of this sculpture might consider how it would be received at their place. I do not support the reproduction of this artwork but I do support the erection of a new artwork and may there be many more sculptures. If we are only allowed one sculpture in our street let it not be this one."

"The moment has passed. I have no issue with a sculpture of a sex worker, but I given that the original now lives at Macquarie University, I think it's time to commission a new work for the location in Darlinghurst."

Subject matter not appropriate for general public (20%)

"There are families and schools in this area. What are parents of young children supposed to say if their kids ask them about the statue? Perhaps a tribute to all the women who died or were murdered in this area in the form of a plaque or memorial somewhere might be appropriate, but a statue of a sex worker in action attempting to lure customers to her door? No."

"Adults and children have a right to go through the streets without being exposed to demoralising concepts such as prostitution (never use the euphemism 'sex work')."

"Whilst acknowledging our past is important, placing such a sculpture regarding such a subject outside a nursing home and outside a boys school/ educational institution is inappropriate. The neighbourhood and demographic in East Sydney in 2024 is not the same as its seedy past. A statue of a prostitute in a prominent corner position seen by all traffic, residents, school children

from Sydney Grammer and SCEGS as they go to school and passers by is provocative and unnecessary.”

Sculpture is aesthetically unappealing and/or lacks artistic merit (20%)

“The proposed artwork is not of particular artistic merit and money would be better spent commissioning a new original artwork and supporting emerging or First Nations artists.”

“I live a block away & I find the sculpture ugly. I was born in Darlinghurst at Crown Street Women’s Hospital & I lived on Stanley Street in the 80s so I’m well aware of the neighbourhood’s reputation for drugs & prostitution, and if it were an appealing sculpture I’d think, well, why not. But it’s ugly.”

“First, I consider the site is ideal for sculpture, with high visibility from pedestrians and motorists. I don’t favour the sculpture’s form, proportions, surface and colour. 1: the legs are ill-proportioned while the arms and shoulders show a poor understanding of anatomy. 2: the red-framed doorway is an effective framing but the white plaster-like figure looks ghostly at night. 3: returning to proportion, the head is drastically out of scale with the figure while the hair and hairstyle resemble dough. I remember this work when it was first installed and thought it would be vandalised within a few months. The idea is worthy but this, to my eye, does not compliment the memories and culture of sex-workers in East Sydney/Darlinghurst.”

Money could be better spent for community (16%)

“It was removed for good reason. I am supportive of a sculpture but not the ‘Joy’. The money is better utilised in increase tree maintenance on Yurong St. Yurong st doesn’t get serviced well by the council. Trees, ground plants and leaf removal isn’t not been performed frequently enough. Let’s stop installing art when basic maintenance isn’t being completed sufficiently.”

“Personally, I’d like to see any money for that project go toward something useful, like a small enclosed area in Hyde Park where dogs could run free.”

“There is a significant rat infestation in the part adjacent this that is out of control. Investing in a cosmetic statue over remedying this issue with the rat’s is a little out of order. I’d support the statute but would prefer to see the other things fixed first.”

Written submissions

Overview

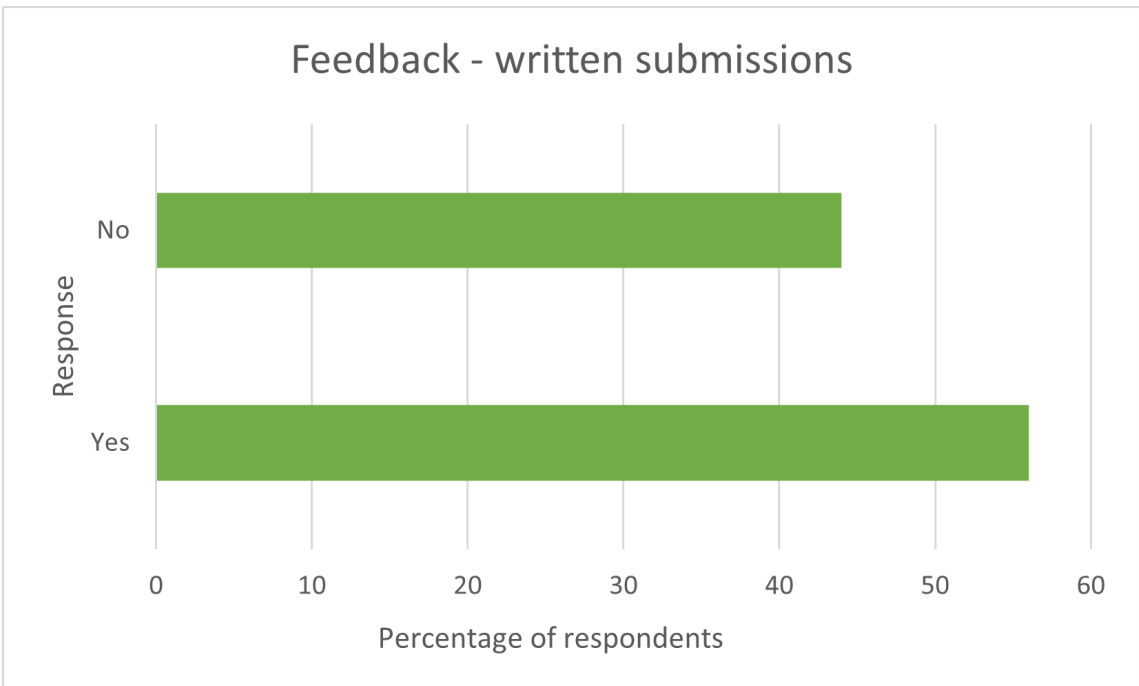
We received 18 written submissions during the consultation:

Submissions were received from 13 individuals, 2 businesses, the Australian Centre for Public History, Australian Historical Association and the Australian Society for the Study of Labour History. A selection of written submissions in full can be found in Appendix D.

Sentiment – written submissions

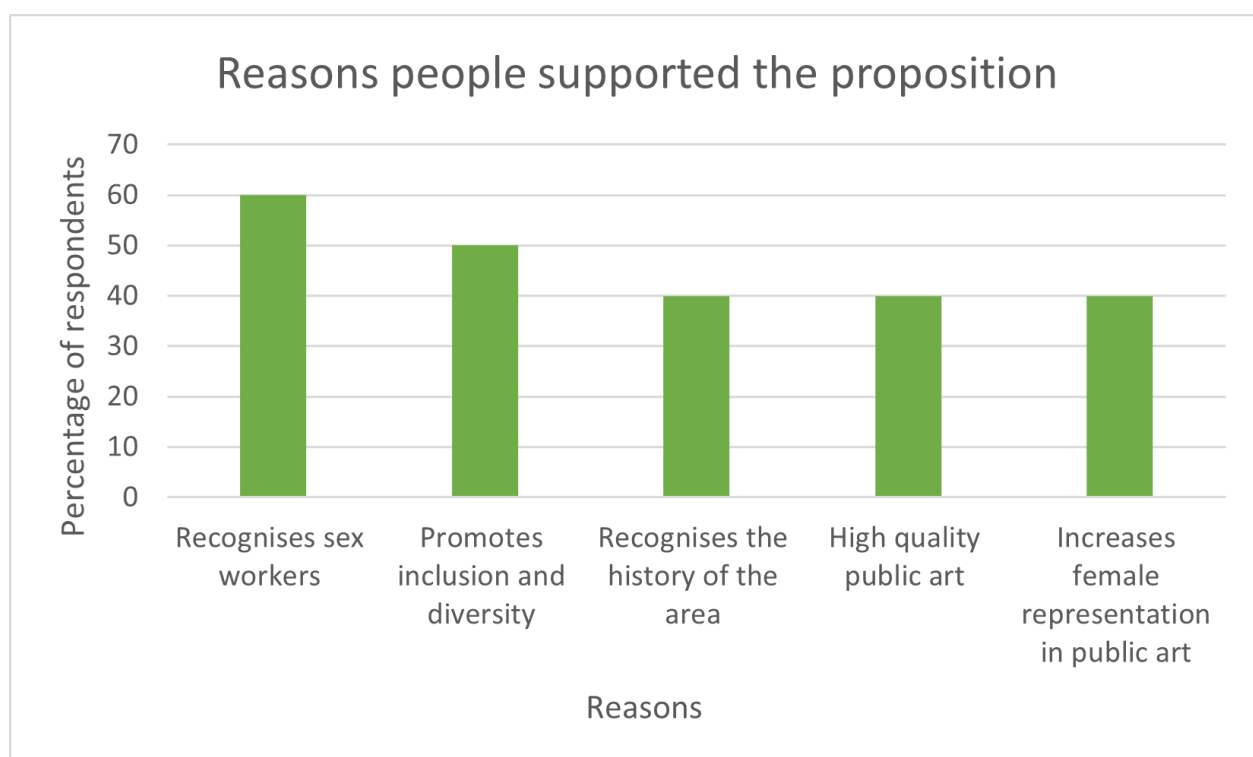
The sentiment of people who supplied written submissions has been included in the overall sentiment figures supplied earlier in this report.

Sentiment specific to written submitters is also included below:



Reasons for support

Of the 10 written submissions that supported the return of a replica of the sculpture the most commonly given reasons for this support were as follows:



Recognises sex workers and/or sex work (60%)

As well, the fact that 'Joy' represents a sex worker provides an opportunity for the community to reflect on the heritage and history of Darlinghurst. As I am sure you are aware, sex workers and the sex industry more generally played an important role in the economy and society of this part of Sydney over many decades. A mature society should be prepared to include this aspect of its past alongside other, perhaps less controversial, elements of its history. There was a time when Australians preferred to forget their convict past but few would harbor such feelings today.

"NO more if's or buts please just enable Joy's return she is much loved by many in the community and more widely. She is particularly loved of course by sex workers as she is a kind of metaphor for our intrinsic humanity often denied and ridiculed. She is also loved by business owners and others who know their neighbourhood - East Sydney - has some significant history much of which

has included sex work, and tourists come to them asking about this history... And, Joy can showcase the heroic role of sex workers fighting back against corruption and the protection of themselves and others at the outset of the HIV pandemic. All worthy of a statue (in the form of Joy) I say."

"Making individuals 'seen' through public representation confirms their place in the community, and their right to a voice within it. In a 2003 article advocating for representations of sex work in Australian public history, Simon Adams and Raelene Frances commented that: 'The exclusion of certain subjects and groups in museums and galleries has implications for our status as citizens. A more inclusive approach to the history of sex work thus has political implications, especially for those currently engaged in the sex industry.'"

Promotes inclusion and diversity (50%)

"The Statue of Joy is significant, not just because she represents a woman in a city where statues of men abound, but because she represents a more diverse, inclusive and respectful portrayal of the lives of sex workers in the City of Sydney."

"This will help demonstrate that Council agrees that the human rights of sex workers should be recognised by society, not least as part of improving their somewhat precarious safety."

Recognises the history of the area (40%)

"The statue addresses a significant aspect of Sydney's social, economic and legal history that deserves to be remembered and acknowledged. Public forms of history like statuary should represent the diversity of historical experiences, including complex and contested histories."

"I wish to express my firm support for the plan to reinstate the Joy sculpture, as both a piece of street art but more importantly to commemorate the local history."

High quality public art (40%)

"...We suggest that the statue of 'Joy' is an engaging piece of art that would add interest to Sydney's public spaces. It would be a drawcard for tourists and provide a platform for education."

Increases female representation in public art (40%)

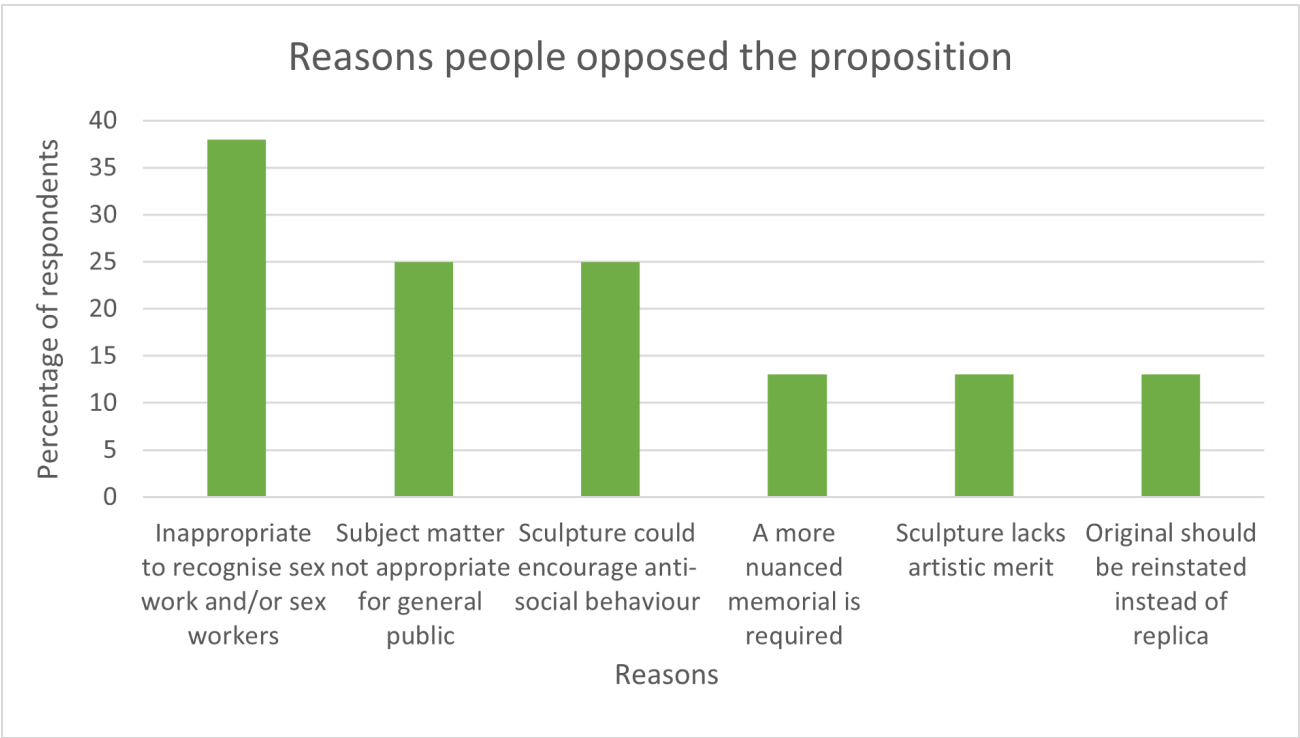
"At a time when equity in public art and statuary is being called for as highlighted in the project - A Statue of One's Own, joy is a perfect fit, showcasing ordinary hard working women, albeit in the oldest profession, who once lived and worked and supported their neighbors through many hardships in the neighborhood in which Joy once proudly stood."

"The return of the statue will increase public representations of women's history, which are currently severely under-represented in the statues and memorials installed in Australian cities."

"We believe it is important that public art attempt to represent a broad spectrum of society. As it stands, statues of women form a very small percentage of statues in public spaces in Australia, and especially in Sydney. Representations of women workers are an even smaller percentage of these, so reinstating the statue of 'Joy' would be an ideal opportunity to help redress this imbalance."

Reasons for not supporting

Of the 8 written submissions that opposed the return of a replica of the sculpture the most commonly given reasons for this support were as follows:



Inappropriate to recognise sex work and/or sex workers (38%)

"Where are the statues of the labourers? Of the women who raised their children on a shoestring budget? Of the migrants? Of the artists? Of all those who lived here and worked hard to make something of their lives? Instead, Council proposes to use ratepayer funds to idolise prostitution. What's next, a shrine to drug users? Give me a break."

"An inappropriate location for a statue of a prostitute suggests it was a zone for sex workers but that was in the 1980s!"

"Thank you for asking us to comment on the imposition of a prostitute statue near our home. The community generally is very opposed and think that the time for this stunt is long past. Our aged care facility is the wrong place for this..."

Subject matter not appropriate for general public (25%)

"Every day the Public Buses pass by this particular spot each way every 15 minutes. The same Buses pass by the young ladies Girls School SCEGGS at the south end of Stanley Street - a place of education and joy - hope and safety with its own story. The Ladies of the Night

that is depicted in the “Joy” sculpture depicts “working women” who were used and abused by their Owners - mainly male brothel owners and pimps who “OWNED THEM” and used them for monetary gain and the exercise of the power they had over them - and discarded them when the prostitutes had reached a use by date or were addled by the drugs supplied to them by their “minders”. At our current time in the Darlinghurst community when the rights of all females are being respected more fully and movements for changes in our society being implemented to protect vulnerable women - the unfortunately named “Joy” sculpture is not in anyone’s interest to be exposed to the general public in such a public space.”

“The statue’s proximity to Sydney Grammar School students at early age of 7 or 8 are dropped off at this location. The Australian Museum has young children passing by regularly.”

Sculpture could encourage anti-social behaviour (25%)

“Residents stopped our area from becoming a red light district and we don’t want a return to the past.”

“Are we fortunate to live here? With this being returned it could attract attention and could succeed in letting people think that East Sydney is still the red light district. It sets a tone that doesn’t exist any more. It doesn’t reflect the values of this community.”

A more nuanced memorial is required (13%)

“The work very crudely celebrates the profession, yet for a huge percentage of sex workers it was a dire need that drove the profession and could be considered a form of slavery. Having experienced the community upset of JOY the first time do we really need to go through this again, It became a calling sign for curb crawlers in the area, it triggered grief in the mothers who had lost daughters to prostitution and drugs. A sex worker was murdered in front of my house, hence I find this very upsetting, even the title JOY is inappropriate. We should not white wash the history of Darlinghurst but why Stanley Street, surely it could be in Kings Cross or Taylor Square, or in a Darlinghurst pocket park. Surely there could be a more nuanced memorial to the dark history of Darlinghurst.”

Sculpture lacks artistic merit (13%)

“I do not think this sculpture has merit on artistic grounds. It’s simply not very good.”

Original sculpture should be reinstated instead of replica (13%)

“I wish to add my voice/vote to those that are advocating that the statue of JOY be returned to its original location. Too much of Sydney’s history has become photographs or words. We need history recorded/documented/displayed where it happened.

Let Macquarie University have the replica with a plaque.

To those locals who remember the city that JOY represents, Macquarie Uni is a world and a lifestyle away, completely sanitised, and bears no recognition to the area JOY came from.

Please have her returned.”

Appendices

Appendix A: Communications overview

The following is a snapshot of outcomes from marketing and communications activities undertaken to support the consultation. Activities reached a range of audience segments existing City of Sydney channels.

Activity	Outcome
Sydney Your Say webpage	• 1232 views
CEO letter	• To 2541 properties (Owners / Businesses / residents) on 27 March.
Notification email to stakeholders	• To 16 unique recipients on 28 March.
eNewsletters Sydney Your Say November edition	• 6659 subscribers sent on 11 April 2024

Appendix B: Communications activities

Sydney Your Say webpage

Proposed works & maintenance

Have your say on the return of the ‘Joy’ sculpture

Darlinghurst

East Sydney

 Under review

Contributions to this consultation are closed for evaluation and review. The project team will report back on key outcomes.

PUBLIC CONSULTATION PERIOD
26 March 2024 to 26 April 2024

What we’re doing

We invite your feedback on a proposal to reinstate a replica of the sculpture *Joy* to the original location in East Sydney.

Joy was displayed on a plinth at the corner of Yurong and Stanley streets in Darlinghurst for 18 months in the 1990s.

The artwork is a life size sculpture of a sex worker. Artist Loui Fraser’s intent was to pay tribute to the women who historically were sex workers in the area.

The sculpture created a lot of controversy and many people were opposed to it, while others were supportive.

In 1997 the sculpture was removed at the end of its agreed installation period. *Joy* was acquired by Macquarie University as part of its sculpture collection in 1997 and it does not wish to part with the original. It will support a replica of the artwork.

Gareth Jenkins
SENIOR COMMUNITY ENGAGEMENT
COORDINATOR - CITY ENGAGEMENT

[Show details](#) ▾

Claire Morgan
PROGRAM MANAGER SPECIAL PROJECTS
PUBLIC ART

[Show details](#) ▾



② The sculpture *Joy* by Loui Fraser.

Digitisation of original artwork *Joy* in the original location.

Why we're doing this

In November 2023 following representations, Council resolved to consult our communities on whether there was support to reinstate the sculpture.

Your feedback will help Council make an informed decision on this proposal.

How you can give feedback

Consultation closes at 5pm on Friday 26 April 2024.

① Complete our feedback form

[Online form](#)

② Email or post your feedback

You can give your feedback by email to sydneyyoursay@cityofsydney.nsw.gov.au or post to:

Gareth Jenkins
Senior Community Engagement Coordinator, City Engagement
City of Sydney
Town Hall House, Level 7, 456 Kent Street
Sydney NSW 2000

On-site signage:



Plinth at the corner of Yurong and Stanley streets in East Sydney (original location of sculpture).

Notification via eNews

Inclusion in Sydney Your Say eNewsletter on 11th of April



Your say on the return of the 'Joy' sculpture

We invite your feedback on a proposal to reinstate a replica of the Joy sculpture to the original location in Darlinghurst.

Review what's proposed and have your say by Friday 26 April.

[Read more](#)

Letter from the CEO: sent to 2541 properties (Owners / Businesses / residents) on 27 March



City of Sydney
Town Hall House
456 Kent Street
Sydney NSW 2000

+61 2 9265 9333
council@cityofsydney.nsw.gov.au
GPO Box 1591 Sydney NSW 2001
cityofsydney.nsw.gov.au

26 March 2024

Have your say on the return of the *Joy* sculpture

We invite your feedback on a proposal to reinstate a replica of the sculpture *Joy* to the original location in East Sydney.

Joy was displayed on a plinth at the corner of Yurong and Stanley streets in Darlinghurst for 18 months in the 1990s.

The sculpture created a lot of controversy, and many people were opposed to it while others were supportive.

In 1997, the sculpture was removed at the end its agreed installation period. *Joy* was acquired by Macquarie University as part of its sculpture collection in 1997 and it does not wish to part with the original. It will support a replica of the artwork.

Why we're doing this

In November 2023 following representations, Council resolved to consult our communities on whether there was support to reinstate the sculpture.

Your feedback will help Council make an informed decision on this proposal.

How to give feedback

You can give your feedback at sydneyyoursay.com.au by 5pm on Friday 26 April.

Feedback can also be posted to:

Gareth Jenkins
Senior Community Engagement Coordinator
City of Sydney
GPO Box 1591
Sydney NSW 2001

If you have any questions contact senior community engagement coordinator Gareth Jenkins on 02 9265 9333 or at sydneyyoursay@cityofsydney.nsw.gov.au

Yours sincerely,

A handwritten signature in dark ink that reads "P. M. Barone".

Monica Barone PSM
Chief Executive Officer

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



Artist's impression of a replica *Joy* by Loui Fraser on the plinth at the corner of Stanley and Yurong streets, East Sydney.

Appendix C: Consultation materials

CITY OF SYDNEY



Have your say on the return of the ‘Joy’ sculpture

We invite your feedback on a proposal to reinstate a replica of the sculpture *Joy* to the original location in East Sydney. *Joy* was displayed on a plinth at the corner of Yurong and Stanley streets in Darlinghurst for 18 months in the 1990s. The sculpture created a lot of controversy and many people were opposed to it while others were supportive. In 1997 the sculpture was removed at the end of its agreed installation period. *Joy* was acquired by Macquarie University as part of its sculpture collection in 1997 and it does not wish to part with the original. It will support a replica of the artwork.

In November 2023 following representations, Council resolved to consult our communities on whether there was support to reinstate the sculpture. Your feedback will help Council make an informed decision on this proposal.

*** 1. Do you support reinstating a replica of the sculpture *Joy* in her original location?**

☐ Yes

☐ No

NEW QUESTION

or Copy and paste questions

CITY OF SYDNEY



Have your say on the return of the ‘Joy’ sculpture

PAGE TITLE

2. Please explain the reason you selected Yes.

NEW QUESTION

or Copy and paste questions

Have your say on the return of the 'Joy' sculpture

⊕ PAGE TITLE



3. Please explain the reason you selected No.

⊕ NEW QUESTION



or Copy and paste questions

Have your say on the return of the 'Joy' sculpture

⊕ PAGE TITLE

4. You can also upload your submission here

Choose File

No file chosen

⊕ NEW QUESTION



or Copy and paste questions

Appendix D: Selected written submissions

Australian Centre for Public History, UTS

Submission from the UTS Australian Centre for Public History regarding the return of the 'Joy' statue to Darlinghurst

23 April 2024

Joy, a life-size sculpture of a sex worker created by artist Loui Fraser, stood at the corner of Yurong and Stanley Streets in Darlinghurst for 18 months before its controversial removal in June 1997.

The Australian Centre for Public History, based at the University of Technology Sydney, supports the proposal to reinstate a replica of the sculpture to its original location on the following grounds:

- The statue addresses a significant aspect of Sydney's social, economic and legal history that deserves to be remembered and acknowledged.
- Public forms of history like statuary should represent the diversity of historical experiences, including complex and contested histories.
- The return of the statue will increase public representations of women's history, which are currently severely under-represented in the statues and memorials installed in Australian cities.

We expand upon each of these reasons below.

The significance of sex work to Darlinghurst's history

Sex work has been present in Darlinghurst since at least 1860, when Police Inspector Charles Harrison informed a Select Committee on the condition of Sydney's working classes about a recent raid on a brothel in a laneway between Liverpool Street and South Head Road (today's Oxford Street).¹ By the 1890s, the large number of boarding houses operating in Darlinghurst provided convenient locations for sex work to flourish as the severe economic depression of these years saw a growing number of women turn to sex work to survive.² The association of Darlinghurst with the trade had solidified by the late 1920s when the suburb was dubbed 'Razorhurst' due to the frequent violence between competing gang leaders seeking control of organised crime in Sydney.³ One of these leading underworld figures was Tilly Devine, who operated a string of brothels in Palmer Street, still remembered in the suburb today as the namesake of the wine bar Love, Tilly Devine in Crown Lane.

Darlinghurst remained the centre of Sydney's sex trade into the mid twentieth century. Kings Cross was the upmarket area, populated by well-dressed brothel-workers charging premium prices, with the shabbier and cheaper establishments in Surry Hills. In the middle were Darlinghurst's laneways of small terrace brothels.⁴ As motor cars became more prolific,

¹ NSW Legislative Assembly. "Select Committee of the Legislative Assembly on the Condition of the Working Classes of the Metropolis – Report." *NSW Parliamentary Papers* vol. 4 (1859-60), p. 1463.

² Raelene Frances. *Selling Sex: A Hidden History of Prostitution*. Sydney: University of New South Wales Press, 2007, p. 125.

³ Alana Piper. "Underworlds, Everyday Offending and Darlinghurst." *My Darlinghurst*, edited by Anna Clark, Gabrielle Kemmis and Tamson Pietsch. Sydney: NewSouth, 2023, pp. 199-212.

⁴ Roberta Perkins, "Being and becoming 'working girls': an oral history of prostitutes in Sydney 1935-1985." *All our labours: Oral histories of working life in twentieth century Sydney*, edited by John Shields. Kensington: New South Wales University Press, 1992, pp. 170-192.

street solicitation overtook brothels as the main form of sex work, congesting the night-time traffic around Darlinghurst's suburban streets across the 1970s and 1980s.⁵ When local sculptor Loui Fraser spotted an unused sandstone plinth near the Yurong Street Reserve in the 1990s, she knew straight away 'what type of sculpture would be appropriate for the site, given the prominence of street workers in East Sydney'.⁶

For more than a century, sex work flourished in Darlinghurst despite its illicit status under the law. During the nineteenth century, sex work itself was technically not illegal in NSW, although morality objections to the trade meant police routinely used vagrancy charges to deter sex workers from street solicitation, decreasing the industry's public visibility.⁷ Brothel-keeping was illegal, but prosecutions were relatively rare, as the existence of quietly-run brothels was seen as preferable to open street solicitation. Street solicitation itself was made an offence under the *Vagrancy Act 1902*, the provisions against it strengthened in the *Police Offences (Amendment) Act 1908*. That Act also made it illegal for men to live off the earnings of prostitution, creating the conditions that helped madams like Tilly Devine emerge as major figures in Darlinghurst's underworld by the 1920s. The law was amended so that both men and women could be prosecuted for living off the earnings of another's prostitution under the *Vagrancy, Disorderly Houses and Other Acts (Amendment) Act 1968*, which likewise strengthened laws against brothel-keeping and street solicitation.

Rather than eliminating the trade, its illegality simply left sex workers vulnerable to abuses by clients, madams, pimps and even police. The legislation introduced in the early twentieth century transformed the industry from one in which most women operated independently out of their own lodgings, to one that was largely controlled by organised crime figures able to pay the fines that sex work now attracted, or pay off police to prevent arrests from happening.⁸ Sydney's sex trade was instrumental in facilitating the rife police corruption that existed in NSW into the late twentieth century, a fact established beyond doubt in 1986 by a NSW Select Committee investigation into prostitution.⁹ The Select Committee was a result of increasing pressure on the NSW government to protect sex workers by liberalising the trade. Darlinghurst was by this time at the centre of an alliance between sex workers, feminists and civil rights advocates advocating for decriminalisation to protect sex workers from exploitation.¹⁰ In 1995, the same year that Loui Fraser created the statue *Joy* and installed it in Yurong Street, NSW became the first state or territory in Australia to fully decriminalise sex work. The statue, if returned to its proper home, can thus be considered a fitting testament to those who bravely advocated on this civil liberties issue across many decades, and more generally to an industry once synonymous with Darlinghurst that comprised a significant chapter in the city's history.

⁵ Catherine Freyne. "Red Light, Green Light", *Listening to Darlinghurst*, 2022.

<https://www.yirranmaplace.com/listening-to-darlinghurst/red-light-green-light>

⁶ Loui Fraser quoted in Paul Ashton. "From Gaol to *Joy*: The Getting of Heritage." *My Darlinghurst*, edited by Anna Clark, Gabrielle Kemmis and Tamson Pietsch. Sydney: NewSouth, 2023, p. 163-164.

⁷ Judith A. Allen, *Sex and Secrets: Crimes Involving Australian Women since 1880*. Melbourne: Oxford University Press, 1990, p. 20.

⁸ Judith Allen. "The Making of a Prostitute Proletariat in Early Twentieth-Century New South Wales." In *So Much Hard Work: Women and Prostitution in Australian History*, edited by Kay Daniels, 192-232. Sydney: Fontana Books, 1984.

⁹ Paul Ashton. "From Gaol to *Joy*: The Getting of Heritage." *My Darlinghurst*, edited by Anna Clark, Gabrielle Kemmis and Tamson Pietsch. Sydney: NewSouth, 2023, p. 163.

¹⁰ Eurydice Aroney and Penny Crofts. "How Sex Worker Activism Influenced the Decriminalisation of Sex Work in NSW, Australia." *International Journal for Crime, Justice and Social Democracy* vol. 8, no. 2 (2019): 50-67.

The importance of acknowledging diverse historical experiences in public history

While the past is stuff that happened, history is something we do in the present to make sense of these past happenings. This history-making is never a neutral process, as it is inevitably influenced by contemporary attitudes about which histories are worth remembering.¹¹ In the past, histories tended to be largely celebratory and nationalistic. This was especially true of histories intended for general public consumption, such as statues, memorials and museum exhibitions.¹² By the late twentieth century, such approaches to the past were being increasingly questioned. Historians pointed out that sanitising the past by concentrating only on its positive or uncontroversial aspects led to flattened, simplistic accounts that ignored the complexities and diversities of historical experience. More recently, public histories have widened to acknowledge ‘uncomfortable histories’, thereby becoming an important site for facilitating public acknowledgement and discussion of troubling aspects of the past.¹³

Public history can illuminate difficult histories and contested issues by placing them within the wider context needed to understand them. Darlinghurst’s history of sex work needs to be understood within the context of the limited economic opportunities historically available to women. When the suburb’s association with the sex trade started to develop in the late nineteenth century, the few jobs available to working-class women involved low wages, long hours and gruelling working conditions.¹⁴ Sex work sometimes provided a necessary supplement to earnings from other occupations, and was comparatively well-remunerated. For instance, in 1895 – at the tail end of a major economic depression – one Darlinghurst prostitute charged a man 15 shillings for a single night’s services, which was at the upper end of what a domestic servant might earn in a week.¹⁵ Police officer Harry Rasmussen described how many women in Darlinghurst ended up using sex work to survive during the Great Depression of the 1930s:

‘Things get tough, he’s lost his job. His wife complains to him all the time. He walks out and leaves her. She’s left with a couple of children. She’s possibly unskilled. The only thing, she applies the old trade to get a few extra bob.’¹⁶

Sex workers interviewed by sociologist Roberta Perkins in the 1990s about their experiences in East Sydney across the 1930s to 1980s likewise revealed that their entry to the trade was propelled largely by economic factors. Some described resorting to sex work after job loss or relationship breakdown left them without reliable means of support, while others spoke more

¹¹ Anna Clark. *Making Australian History*. Sydney: Vintage Books, 2022.

¹² Graeme Davison. "Paradigms of Public History." *Australian Historical Studies* vol. 24, no. 96 (1991): 4-15.

¹³ Amy McKernan. *Uncomfortable Histories: Learning with contested and confronting history in Australian museums*. PhD thesis, University of Melbourne, 2016.

¹⁴ Beverley Kingston. *My Wife, My Daughter and Poor Mary Ann: Women and Work in Australia*. Melbourne: Thomas Nelson Australia, 1980, pp. 29-31.

¹⁵ Hilary Golder and Judith Allen. "Prostitution in New South Wales 1870-1932: Re-Structuring an Industry." *Refractory Girl* vol. 18 (December 1979), p. 21.

¹⁶ Geoff Weary. Interview with Harry Rasmussen. 'Slashartist' Darlinghurst Oral History Interviews, 1982-83. City of Sydney Oral History Collection.

positively of choosing to engage in sex work as a pathway to an economic stability and independence they would not otherwise have been able to achieve.¹⁷

The diversity of historical experiences referenced by the *Joy* statue are also not limited to those of sex workers themselves, but others who were impacted by the industry's presence in Darlinghurst. These impacts range from negative to positive, from neighbours who were annoyed by the sight of long lines of men waiting outside the brothels in Woods Lane in the 1930s,¹⁸ to others growing up in Darlinghurst at that same time who remember figures like Tilly Devine as a 'very kind-hearted woman' who generously supported local people in hardship.¹⁹ Police officer Bill Mowbray recalls how one of Devine's brothels provided a home to an elderly, bedridden woman discharged from St Vincent's Hospital with nowhere to go. She lived there for three years before her death, with the brothel-workers paying for her funeral through Darlinghurst undertakers Kinsellas.²⁰ When sex workers started to become more politically vocal from the 1970s, they not only advocated about their own issues, but others facing the Darlinghurst community, such as the decriminalisation of homosexuality and HIV/AIDS prevention. During the first Mardi Gras parade in 1978, it was local sex workers who warned gay, lesbian and transgender protestors of approaching police, and joined the marchers in resisting the subsequent violent arrests.²¹ Historical intersections and alliances between local LGBTQ+ groups and sex workers were the subject of a display titled 'Fair trade and fancy tricks' which formed part of the recent *Pride (R)evolution* exhibition at the State Library of NSW.²²

The long presence of sex work in Darlinghurst has also had a substantial impact on the cultural life of the suburb. Darlinghurst's underbelly has provided inspiration to many writers. Henry Lawson alluded obliquely to its reputation in his 1910 poem "William Street", describing how it 'runs down sadly/Across the vale of sin'.²³ Kenneth Slessor dedicated an entire poetry collection to the topic with his 1933 volume *Darlinghurst Nights*. The neighbourhood's sex trade made multiple appearances in the volume, such as Slessor's representation of its exploitative nature in his poem "Cannibal Street".²⁴ Slessor's contemporary Ronald McCuaig, living nearby in Potts Point, likewise described the cruelties of the area's sex trade in poems such as 'Pretty Kid' and 'They Also Serve Who Only Stand and Wait'.²⁵ Decades later, musicians Paul Kelly and Stephen Connolly's song 'Darling It Hurts', a play on the suburb's name, told the traumatic story of Kelly's drug-addicted ex-girlfriend turning to prostitution. It reached number 25 on the Australian Singles Chart in

¹⁷ Roberta Perkins, "Being and becoming 'working girls': an oral history of prostitutes in Sydney 1935-1985." *All our labours: Oral histories of working life in twentieth century Sydney*, edited by John Shields. Kensington: New South Wales University Press, 1992, pp. 170-192.

¹⁸ Geoff Weary. Interview with Bill Mowbray. 'Slashartist' Darlinghurst Oral History Interviews, 1982-83. City of Sydney Oral History Collection.

¹⁹ Geoff Weary. Interview with Bob Bartholomew. 'Slashartist' Darlinghurst Oral History Interviews, 1982-83. City of Sydney Oral History Collection.

²⁰ Geoff Weary. Interview with Bill Mowbray. 'Slashartist' Darlinghurst Oral History Interviews, 1982-83. City of Sydney Oral History Collection.

²¹ Kate Iselin. "The hidden history of sex workers at Mardi Gras," news.com.au, 2 March 2019 <https://www.news.com.au/lifestyle/relationships/sex/the-hidden-history-of-sex-workers-at-mardi-gras/news-story/e435c85651554621b00b6529d3f0ae77>

²² State Library of NSW. *Pride (R)evolution*. (Exhibition dates 18 February – 9 July 2023), Sydney.

²³ Henry Lawson. "William Street," 1910 <https://www.ironbarkresources.com/henrylawson/WilliamStreet.html>

²⁴ Kenneth Slessor, "Cannibal Street," 1933 <https://allpoetry.com/Cannibal-Street>

²⁵ Mandy Sayer and Louis Nowra. *In the Gutter... Looking at the Stars: A Literary Adventure through Kings Cross*. Milsons Point: Random House Australia, 2003.

October 1986. The suburb's connection to sex work thus has a cultural significance that deserves commemoration.

Under-representation of women in public heritage and statuary

Making individuals 'seen' through public representation confirms their place in the community, and their right to a voice within it. In a 2003 article advocating for representations of sex work in Australian public history, Simon Adams and Raelene Frances commented that:

'The exclusion of certain subjects and groups in museums and galleries has implications for our status as citizens. A more inclusive approach to the history of sex work thus has political implications, especially for those currently engaged in the sex industry.'²⁶

Despite more than twenty years having elapsed since this call was made, not only do sex workers remain absent from public histories, but women in general remain under-represented.

This is particularly apparent in relation to the nation's public statues. Only 17 per cent of statues in Australian capital cities depict women. There are currently more public statues of animals than women in Australia.²⁷ Sydney has just six public statues of women, including two of Queen Victoria.²⁸ As the advocacy group A Monument of Her Own states:

'We need monuments to women's courage, vision, tenacity, obstinacy and resolve — qualities that have, without doubt, benefited our nation. We want our cities and our towns and our suburbs and our federal capital to build new statues to new heroes, those who have been previously discounted from our nation's story...'²⁹

Joy is a testament to an important gendered story that has until now been discounted from public versions of Australia's and Sydney's history. Her restoration to her proper place in Darlinghurst will go some way to addressing the current androcentric view of history provided by the city's statuary.

Dr Alana Piper

On behalf of the Australian Centre for Public History

University of Technology Sydney

15 Broadway

ULTIMO NSW 2007

Email: public.history@uts.edu.au

CC: alana.piper@uts.edu.au

²⁶ Simon Adams and Raelene Frances. "Lifting the Veil: The Sex Industry, Museums and Galleries." *Labour History*, no. 85 (November 2003): 47-64.

²⁷ James Vyer. "Women are under-represented among public statues across Australia, but the tide is turning." *ABC News*, 22 September 2023 <https://www.abc.net.au/news/2023-09-22/statues-of-women-in-australia-too-few-but-change-happening/102886476>

²⁸ Rafqa Touna. "Sydney to put up more statues of women after its public art labelled a 'sausage party'." *The Guardian*, 25 March 2023 <https://www.theguardian.com/australia-news/2023/mar/25/sydney-to-put-up-more-statues-of-women-after-its-public-art-labelled-a-sausage-party>

²⁹ A Monument of Her Own. "What do we want?" Accessed 11 April 2024. <https://www.amonumentofherown.com/whatwewant>

Julie Bates AO (from the Bring Joy Back Committee)

NO more if's or buts please just enable Joy's return she is much loved by many in the community and more widely. She is particularly loved of course by sex workers as she is a kind of metaphor for our intrinsic humanity often denied and ridiculed. She is also loved by business owners and others who know their neighbourhood - East Sydney - has some significant history much of which has included sex work, and tourists come to them asking about this history.

People living in some of the old, now restored, terraces proudly announce to their dinner party guests that their homes were once brothels so there is no denying the history of this neighborhood. When Joy is back they say they will be able to point to her and let Joy tell the story - from the whore or horse's mouth so to speak. They believe, quite rightly, the return of Joy will bring more tourists to the neighborhood which in turn will bring them more business, particularly important as they get back on their feet post COVID.

Then, if that is not enough. At a time when equity in public art and statuary is being called for as highlighted in the project - A Statue of One's Own, joy is a perfect fit, showcasing ordinary hard working women, albeit in the oldest profession, who once lived and worked and supported their neighbors through many hardships in the neighborhood in which Joy once proudly stood. And, Joy can showcase the heroic role of sex workers fighting back against corruption and the protection of themselves and others at the outset of the HIV pandemic. All worthy of a statue (in the form of Joy) I say.

24 August 2023

Councillor Linda Scott
City of Sydney Council

Professor Rae Frances, AM, FASSA
Emeritus Professor of History

College of Arts and Social Sciences
Email: rae.frances@anu.edu.au

**Australian
Society for
the Study of
Labour
History**

Dear Councillor Scott,

Re: Proposal to bring back the statue of 'Joy' to Darlinghurst

I am writing on behalf of the Australian Society for the Study of Labour History to express support for the proposal to restore the statue of 'Joy' to its original place in Darlinghurst.

We believe it is important that public art attempt to represent a broad spectrum of society. As it stands, statues of women form a very small percentage of statues in public spaces in Australia, and especially in Sydney. Representations of women workers are an even smaller percentage of these, so reinstating the statue of 'Joy' would be an ideal opportunity to help redress this imbalance.

As well, the fact that 'Joy' represents a sex worker provides an opportunity for the community to reflect on the heritage and history of Darlinghurst. As I am sure you are aware, sex workers and the sex industry more generally played an important role in the economy and society of this part of Sydney over many decades. A mature society should be prepared to include this aspect of its past alongside other, perhaps less controversial, elements of its history. There was a time when Australians preferred to forget their convict past but few would harbor such feelings today.

Finally, we suggest that the statue of 'Joy' is an engaging piece of art that would add interest to Sydney's public spaces. It would be a drawcard for tourists and provide a platform for education.

Yours sincerely,



Professor Rae Frances
Emeritus Professor of History
President, Australian Society for the Study of Labour History



Cr. Linda Scott
C/O- Bring Joy Back Campaign Committee and Julie Bates
City of Sydney
GPO Box 1591
Sydney 2001
LScott@cityofsydney.nsw.gov.au

24 August 2023

Dear Councillor Scott,

We write to you on behalf of the Australian Historical Association (AHA). Founded in 1973, the AHA is the peak national organisation of historians working in all fields of history. We have over 900 members drawn from all over the country. We are academics, postgraduate students, public and professional historians, archivists, museum curators and history teachers – a cross-section of the history world in Australia. Some members are also Fellows of the learned academies: the Australian Academy of the Humanities and the Academy of the Social Sciences in Australia.

We write to express our appreciation of and support for your commitment to the Bring Joy Back Campaign Committee and its advocacy for the restoration of the Statue of Joy in Darlinghurst. The Statue of Joy is significant, not just because she represents a woman in a city where statues of men abound, but because she represents a more diverse, inclusive and respectful portrayal of the lives of sex workers in the City of Sydney.

The AHA understands that you have long been concerned about the lack of representation of women in the art and statuary of the City of Sydney. Your commitment to identifying new opportunities to commemorate women in Sydney's public spaces, including in a figurative and less traditional manner, is admirable. Moreover, Council's collaboration with the work of A Monument of One's Own is of vital importance in this effort. The City of Sydney's resolution of 13 March 2023, passed unanimously, is an eloquent statement in support of activist efforts over recent years to redress the gendered imbalance of historic statues in Sydney.

In writing to you, we urge Council to act on the Bring Joy Back Campaign's petition when it is delivered to you.

Thank you again for your engagement on this matter.

Yours sincerely,

Frank Bongiorno
President, Australian Historical Association

A handwritten signature in dark ink, appearing to read 'Frank Bongiorno', written in a cursive style.

Michelle Arrow
Vice President, Australian Historical Association

A handwritten signature in dark ink, appearing to read 'Michelle Arrow', written in a cursive style.

'Joy': Memorialisation and the Limits of Tolerance

By Rae Frances (Monash University) and Julie Kimber (Monash University)

Abstract

While there are a growing number of 'counter-hegemonic' monuments in Australia, the numerous workers' memorials commemorating heroic male figures - coalminers, truck drivers, timber workers and wharf labourers – retain the exclusionary characteristic of traditional or 'institutional' memorialising. Many such memorials nourish a masculinist, albeit working class, vision of Australia's nation building efforts, while commemoration of the lives of women – beyond 'the exceptional' – is rare in the public sphere. This article examines one such rarity: the statue of 'Joy' commemorating the lives of women who worked as prostitutes in the 'red light' district of East Sydney, an urban environment then in the later stages of gentrification. 'Joy' is a memorial resembling the more recent tradition of 'new genre' public art; art that 'seeks to disrupt prevailing conceptions of the city'. When the larger-than-life cement, marble dust and steel statue took up her position on the street in East Sydney, New South Wales, it elicited widespread controversy. It is these different responses that are the subject of this article. They provide a snapshot of late-twentieth century Sydney views on prostitution and history.

Download the full article [**HERE**](#)

Item 5.

Grants and Sponsorship - Creative Grants

File No: S117676

Summary

The City of Sydney's Grants and Sponsorship Program supports initiatives and projects that build the social, cultural, environmental and economic life of the city. To achieve the objectives of the Sustainable Sydney 2030-2050 Continuing the Vision, genuine partnership between government, business and the community is required.

The provision of grants and sponsorships is a mechanism to further the aims identified in the City's social, cultural, economic and environmental policies. Applications are assessed against these policies and against broad City objectives and plans. In this way, the City and the community act collaboratively to achieve the goals of Sustainable Sydney 2030-2050 Continuing the Vision.

The City advertised the following Programs in the annual Grants and Sponsorship Program:

- Creative Grant;
- Festivals and Events Sponsorship Tier 1 General Festivals and Events; and
- Festivals and Events Sponsorship Tier 2 Major Festivals and Events.

For the Creative Grant program, 120 eligible applications were received. This report recommends a total of 30 grants to a total value of \$575,000 in cash and \$0 value-in-kind for payment in the 2024/25 financial year.

For the Festivals and Events Sponsorship program (Tier 1 and Tier 2), 83 eligible applications were received. This report recommends a total of 31 grants to a total value of \$917,000 in cash and \$577,478 value-in-kind for payment in the 2024/25 financial year.

On 22 August 2022, Council adopted a Grants and Sponsorship Policy. All grants in this report were assessed in accordance with the Grants and Sponsorship Policy, the Grants and Sponsorship Program Guidelines, the priorities set out in Sustainable Sydney 2030-2050 Continuing the Vision and various other relevant City strategies and action plans.

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

Recommendation

It is resolved that:

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

Attachments

Attachment A.	Recommended for Funding - Creative Grant Program
Attachment B.	Not Recommended for Funding - Creative Grant Program
Attachment C.	Recommended for Funding - Festivals and Events Sponsorship Program
Attachment D.	Not Recommended for Funding - Festivals and Events Sponsorship Program

Background

1. The City of Sydney's Grants and Sponsorship Program supports residents, businesses and not-for-profit organisations to undertake initiatives and projects that build the social, cultural, environmental and economic life of the city.
2. On 6 February 2024, the City announced the Grants and Sponsorship program as being open for application on the City's website, with grant applications closing on 5 March 2024.
3. The two cultural programs promoted were:
 - (a) Creative Grant; and
 - (b) Festivals and Events Sponsorship program.
4. Information about these grant programs (such as application dates, guidelines, and eligibility criteria) was made available on the City's website. The City actively promoted the grant programs through the corporate website, e-newsletters, advertising through paid social ads, paid LinkedIn, AdWords, Radio and an ArtsHub partnership. Email campaigns were utilised to target interested parties who have applied previously for grants at the City or who have expressed an interest in the City's programs.
5. As per the Grants and Sponsorship Program Guidelines, the Creative Grants program is open to not-for-profit organisations, for-profit organisations, sole traders and individuals or unincorporated community groups auspiced by a not-for-profit or for-profit that is eligible to apply in their own right.
6. Out of a total of 120 Creative Grant applications, a total of 67 eligible applications were from for-profit organisations and sole traders and the following five are recommended in this report:
 - (a) A Jones-Fernandez & M.M Rinaldi;
 - (b) Carlsen-Wareham Pty Ltd;
 - (c) Jodie Ann Choolburra;
 - (d) Lincoln John Elliott; and
 - (e) Remix Summits Pty Ltd.
7. As per the Grants and Sponsorship Program Guidelines, the Festivals and Events Sponsorship program is open to not-for-profit organisations, for-profit organisations and Government departments or agencies (Tier 1 and Tier 2), sole traders and individuals or unincorporated community groups auspiced by a not-for-profit or for-profit that is eligible to apply in their own right (Tier 1 only).
8. Out of a total of 83 Festivals and Events applications, a total of 31 eligible applications were received from for-profit organisations and sole traders and the following nine are recommended in this report:
 - (a) BBR Agency Pty Ltd;
 - (b) Jodie Ann Choolburra;

- (c) Laura Amy Kent;
- (d) Lucy Ann Boon;
- (e) Premium Media Pty. Ltd;
- (f) SXSW Sydney Pty Ltd;
- (g) The Trustee for the BDM Trust;
- (h) Toby Alexander Miles Blome; and
- (i) Your Shot Academy Australia Pty Ltd.

Grants assessment process

9. The City's Grants and Sponsorship Program is highly competitive. Applications that are not recommended either did not score as highly against the assessment criteria as the recommended applications or had incomplete or insufficient information. The City's Grants and Sponsorship team provides feedback to unsuccessful applicants.
10. The assessment process includes advice and recommendations from a suitably qualified assessment panel. The applications are scored against defined assessment criteria for each grant program as well as the integrity of the proposed budget, project plan, partnerships, contributions and connection to the local community and industry sectors.
11. The assessment criteria for the Creative Grant program are:
 - evidence of the need for the project and proposed outcomes;
 - capacity and experience of the applicant to deliver the project;
 - demonstrated connection and benefit to the local area and communities;
 - evidence of diversity, inclusion and equity in the planning and delivery of the project; and
 - how the project delivers against the funding priorities.
12. The assessment meeting for the Creative Grant program was held on 9 April 2024 to ensure grant applicants were assessed against the relevant assessment criteria. The assessment panel consisted of City staff from the Creative City Team, with specialist input from staff from the City Business & Safety, City Design, Creative City, Indigenous Leadership and Engagement, Strategy & Urban Analytics, Social City and Sustainability Programs.
13. The assessment criteria for the Festivals and Events Sponsorship program are:
 - evidence of the need for the festival or event and proposed outcomes;
 - capacity and experience of the applicant to deliver the festival or event;
 - demonstrated connection and benefit to the local area and community;

- evidence of diversity, inclusion and equity in the planning and delivery of the project; and
 - how the project delivers against the funding priorities.
14. Applicants to the Festival and Events Sponsorship - Tier 2 program are also assessed against the following additional assessment criteria:
- evidence of track record, organisational viability for multi-year funding, large scale audience or market reach and national or international brand awareness.
15. The assessment meetings for the Festivals and Events Sponsorship program were held on 9 and 10 April 2024. Separate assessment meetings were held for Tier 1 – General festivals and events and Tier 2 – Major festivals and events to ensure grant applicants were assessed against the relevant assessment criteria. The assessment panels consisted of City staff from the City Business and Safety, Creative City, Social City and Venue Management Teams, with specialist input from staff from the City Business & Safety, Indigenous Leadership and Engagement, Social City and Venue Management Teams.
16. Once recommended applications are approved by Council, a contract is developed which includes conditions that must be adhered to and acquitted against.
17. All successful applicants are expected to cooperate with relevant City staff throughout the project for which they have received funding.
18. All grants and sponsorships are recommended provided the applicant obtains any required approvals, permits, and development consents.

Creative Grant

19. The applications recommended for the Creative Grant program are outlined in Attachment A to this report.
20. The Creative Grant program budget is set out below:

Total budget for 2024/25	\$1,600,000
Less: Total cash committed to previously approved applications	\$1,025,000
Total cash available	\$575,000
Total number of eligible applications this allocation	120
Total cash value requested from applications	\$3,310,426
Total value-in-kind support requested from applications	\$101,183

Total number of applications recommended for cash and/or value in-kind support	30
Total amount of cash funding recommended for payment in 2024/25 (Future-year funding recommended for payment in 2025/26 - \$15,000) (Future-year funding recommended for payment in 2026/27 - \$0) (Future-year funding recommended for payment in 2027/28 - \$0)	\$575,000
Total amount of value in-kind support recommended for 2024/25 (Future-year funding recommended for 2025/26 - \$0) (Future-year funding recommended for 2026/27 - \$0) (Future-year funding recommended for 2027/28 - \$0)	\$0
Cash amount remaining for payment in 2024/25	\$0

Festivals and Events Sponsorship

21. The applications recommended for the Festivals and Events Sponsorship program are outlined in Attachment C to this report.
22. The Festivals and Events Sponsorship program budget is set out below:

Total budget for 2024/25	\$5,515,000
Less: Total cash committed to previously approved applications	\$3,886,000
Total cash available	\$1,629,000
Total number of eligible applications this allocation	83
Total cash value requested from applications	\$2,983,375
Total value-in-kind support requested from applications	\$590,383
Total number of applications recommended for cash and/or value in-kind support	31
Total amount of cash funding recommended for payment in 2024/25 (Future-year funding recommended for payment in 2025/26 - \$375,000)	\$917,000

(Future-year funding recommended for payment in 2026/27 - \$380,000)	
(Future-year funding recommended for payment in 2027/28 - \$385,000)	
Total amount of value in-kind support recommended for 2024/25	\$577,478
(Future-year funding recommended for 2025/26 - \$162,775)	
(Future-year funding recommended for 2026/27 - \$173,125)	
(Future-year funding recommended for 2027/28 - \$174,000)	
Cash amount remaining for payment in 2024/25	\$712,000

Key Implications

Strategic Alignment - Sustainable Sydney 2030-2050 Continuing the Vision

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

Organisational Impact

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

Cultural / Economic / Environmental / Social

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

Financial Implications

26. There are sufficient funds allocated in the 2024/25 grants and sponsorship budget, included in the City's draft operating budget for 2024/25 which is seeking approval as part a separate council report in the current reporting cycle, to support the recommended grants. Details and total values are provided in the table above.

Relevant Legislation

27. Section 356 of the Local Government Act 1993 provides that a council may, in accordance with a resolution of the council, contribute money or otherwise grant financial assistance to persons for the purpose of exercising its functions.
28. Section 356(3)(a) to (d) is satisfied for the purpose of providing grant funding to for profit organisations because:
- (a) the funding is part of the following programs:
 - (i) Creative Grant;
 - (ii) Festivals and Events Sponsorship.
 - (b) the details of the program have been included in the Council's draft operational plan for financial year 2024/25;
 - (c) the program's proposed budgets do not exceed five per cent of Council's proposed income from ordinary rates for financial year 2024/25; and
 - (d) these programs apply to a significant group of persons within the local government area.

Critical Dates / Time Frames

29. The funding period for the Creative Grant program and Festivals and Events Sponsorship program for financial year 2024/25 is for activity taking place from 1 July 2024 to 30 June 2025. Contracts will be developed for all successful applications after Council approval to ensure their funding is released in time for projects starting in July 2024.

Public Consultation

30. During February 2024, briefing sessions and Connect Sydney training took place where stakeholders were notified about the grants and how to apply.
- (a) An online briefing session for general grants enquires was held on 7 February 2024. A total of 168 attendees participated in the session.
 - (b) An in-person briefing session for the Aboriginal and Torres Strait Islander community was held at Redfern Community Centre on 8 February 2024. A total of 20 attendees participated in the session.
 - (c) An in-person information session was held at the Pitt Street Training Centre on 13 February 2024, for participants at the Connect Sydney workshop. Connect Sydney aims to build the capacity of community and not-for-profit organisations through the provision of free grant writing skills and governance training. A total of 23 attendees participated in the session.
 - (d) An in-person information session was held at the at Redfern Community centre on 15 February 2024, for Aboriginal and Torres Strait Islander participants at the Connect Sydney workshop. Connect Sydney aims to build the capacity of community and not-for-profit organisations through the provision of free grant writing skills and governance training. A total of 11 attendees participated in the session.

EMMA RIGNEY

Director City Life

Cathy Brown, Grants Coordinator

Attachment A

**Recommended for Funding
Creative Grant Program**

Creative Grant Program - 2024/25

Recommended for Funding

Organisation Name	Project Name	Project Description	\$ Amount Requested	VIK Requested	\$ Amount Recommended	VIK Recommended	Additional Conditions
A Jones-Fernandez & M.M Rinaldi	Passage Gallery	A series of art installations viewed 24/7 in a street-facing window in Chinatown by culturally diverse artists supported by monthly public programs.	\$48,890	Nil	\$15,000	Nil	Nil
Accessible Arts	Video Art Showcase (working title)	The commission of a new video artwork by an artist with a disability to be shown at the Sydney Opera House and online, and the presentation of an accessible showcase of video artworks by 12 artists with disability.	\$30,000	Nil	\$22,000	Nil	Nil
Artspace/Visual Arts Centre Ltd	Re-Stor(y)Ing Oceania	An exhibition comprising two new site-specific commissions in Woolloomooloo to revive ancient ways of understanding and connecting through stories and songs, to renew awareness of spiritual ties to Oceania.	\$10,000	Nil	\$10,000	Nil	Nil
Auspicious Arts Projects Inc as Auspice for mx Jenn Blake	Fambo Collective Residency	A one-week community arts residency at 107 Projects Redfern offering programs to families and children that support diversity and inclusion and shared expertise with LGBTIQ+ creatives and the community.	\$15,000	Nil	\$15,000	Nil	Nil

Organisation Name	Project Name	Project Description	\$ Amount Requested	VIK Requested	\$ Amount Recommended	VIK Recommended	Additional Conditions
Bake House Independent Theatre	Kings Cross Theatre Step Up Program - Pathways to Sustainable Theatre Careers	A project in Ultimo providing support, resources and capacity-building for emerging CALD and LGBTIQA+ artists and writers with opportunities for professional development and creation of genuine pathways to sustainable practice.	\$35,000	Nil	\$35,000	Nil	Nil
Carlsen-Wareham Pty Ltd	Hey, Brother: Malcolm Cole Story	The production of a documentary feature in the inner city, about the life of Malcolm Cole, a queer First Nations man of Australian South Sea Islander heritage, it will offer a glimpse into the history of Sydney and the LGBTIQA+ culture and activism of the 1970s and 80s.	\$32,000	Nil	\$25,000	Nil	Nil
Carriageworks Limited	Summer Moves - Public Dance Participation Project	A series of free weekly dance events as part of Carriageworks year-round performance program, celebrating cultural diversity and inclusion through the joy of movement.	\$49,750	Nil	\$25,000	Nil	Nil
Company B Ltd	25A Emerging and Independent Artist Program	A project in Surry Hills offering emerging artists the opportunity to experience the entire theatre process, from marketing to sound design, sets, costumes, lighting, and more.	\$50,000 (Year 1 - 24/25) \$50,000 (Year 1 - 25/26) \$50,000 (Year 1 - 26/27)	Nil	\$25,000 (Year 1 only)	Nil	Applicant to provide a revised budget.

Organisation Name	Project Name	Project Description	\$ Amount Requested	VIK Requested	\$ Amount Recommended	VIK Recommended	Additional Conditions
Diversity Arts Australia	Shifting the Balance Leadership Program (working title)	A leadership and capacity-building program across the inner city to address gaps in the representation, development, and career longevity of culturally and linguistically diverse and racially marginalised leaders in New South Wales' arts and cultural sectors.	\$50,000 (Year 1 - 24/25) \$50,000 (Year 1 - 25/26)	Nil	\$35,000 (Year 1 - 24/25) \$15,000 (Year 2 - 25/26)	Nil	Nil
Ensemble Offspring Ltd	Lumin Machine: New Concertos for Cyborg Pianist and Ensemble Offspring	A series of chamber music concerts at Dawes Point showcasing cutting-edge technology and exploring the boundaries between music and technology.	\$30,282	Nil	\$20,000	Nil	Nil
Griffin Theatre Company Ltd	The Witch of Kings Cross	The development of a play in Kings Cross, on the life of Rosaleen Norton and her contribution to the bohemian subculture of the Cross in the 1960s and 70s.	\$37,698	Nil	\$20,000	Nil	Applicant to provide details on the consultation process and production.
Heaps Decent Ltd.	Home Base	A free weekly program of activities for youth in Glebe, Kings Cross and inner city to learn the essentials of contemporary music production with professional music producers.	\$10,000	Nil	\$10,000	Nil	Applicant to work with the City to ensure a connection with the community and opportunities for First Nations people, including representation/ engagement in the organisation from the First Nations community in Glebe and Woolloomooloo local areas.

Organisation Name	Project Name	Project Description	\$ Amount Requested	VIK Requested	\$ Amount Recommended	VIK Recommended	Additional Conditions
Jodie Ann Choolburra	Brolga Dance Academy	The provision of a culturally safe space in Redfern, providing consistent, authentic connections to culture, arts, and Aboriginal storytelling through dance, offering First Nations people professional development and career pathway opportunities.	\$50,000 (Year 1 - 24/25) \$50,000 (Year 2 - 25/26) \$50,000 (Year 3 - 26/27)	Nil	\$30,000 (Year 1 only)	Nil	Nil
Lincoln John Elliott	Repatriation: The Musical	Composition and development workshops for a new Australian musical to support the Australian musical theatre industry and support performance careers of Sydney-based artists at Rosebery.	\$48,000	Nil	\$25,000	Nil	Nil
Marrugeku Inc	Cut the Sky	The presentation of a revitalized multi-dimensional performance at Carriageworks that delves into the catastrophic effects of climate change and their profound impact on First Nations' communities and Country.	\$40,000	Nil	\$20,000	Nil	Nil
Milk Crate Theatre	Pathways	The launch of a developing artists program in Redfern, providing individuals with lived experiences of homelessness, mental health issues, and disability with rightful access to skills development and visibility as makers and producers.	\$25,100	Nil	\$25,000	Nil	Nil

Organisation Name	Project Name	Project Description	\$ Amount Requested	VIK Requested	\$ Amount Recommended	VIK Recommended	Additional Conditions
National Association for The Visual Arts Ltd	Nava Professional Development: Good Practice Exploration and Collaboration	A series of workshops across the local area aimed at expanding access, awareness, and the application of the Code of Practice for Visual Arts, Craft, and Design.	\$27,000	Nil	\$9,000	Nil	Nil
Qtopia Ltd as auspice for Mr Hayden Tonazzi	Saints of Damour	A world premiere theatrical production telling a queer migrant story set in Darlinghurst as part of the inaugural theatre season at Qtopia Sydney and featuring renowned local talent.	\$11,900	Nil	\$8,000	Nil	Nil
Radio Skid Row Ltd	Where Am I?	A documentary series recorded in the inner city, promoting awareness of young people experiences living with a disability.	\$10,000	Nil	\$10,000	Nil	Nil
Readymade Works Incorporated	Skills Sharing	A series of programs in Ultimo offering skills development opportunities to a diverse range of independent dance artists.	\$15,700	Nil	\$11,000	Nil	Applicant to provide a Working with Children check. Applicant to provide details on the Aboriginal artists and verification.
Remix Summits Pty Ltd	Remix Summit Sydney - Culture, Technology, Entrepreneurship	A global innovation summit at Australian National Maritime Museum, Pyrmont, providing insights on the creative industries, with the event accessible and affordable to artists and smaller organisations.	\$29,800 (Year 1 - 24/25) \$29,800 (Year 1 - 25/26) \$29,800 (Year 1 - 26/27)	Nil	\$20,000 (Year 1 only)	Nil	Applicant to ensure Aboriginal artists and practitioners have access to the initiative within the fellowship.

Organisation Name	Project Name	Project Description	\$ Amount Requested	VIK Requested	\$ Amount Recommended	VIK Recommended	Additional Conditions
Schizophrenia Fellowship of New South Wales Ltd	Creative Space @ PICS	The provision of a creative and therapeutic space in Redfern to enhance outcomes in the recovery process for the most vulnerable clients with severe and enduring mental illness.	\$10,000	Nil	\$10,000	Nil	Nil
Soul of Chinatown Incorporated	The Playground	The production of a short film inspired by true events in Chinatown, portraying the resilience, family, heritage and identity of the people of the area.	\$30,000	Nil	\$20,000	Nil	Nil
Stalker Theatre Incorporated	Small Blue Thing	The development of a new interactive play at Carriageworks and UTS combining state-of-the art technology with live performance, inviting the audience to participate in the production and delve into the wonders of the planet.	\$20,000	Nil	\$20,000	Nil	Nil
Sydney Arts Management Advisory Group Incorporated	Collaboration and Professional Development Across Sydney's Creative Sectors	A program of regular events hosted by the Sydney Arts Management Advisory Group committee to share practical, inspiring and innovative ideas to develop an inclusive and resilient arts sector across the inner city.	\$13,000	Nil	\$10,000	Nil	Nil
Sydney Theatre Company Ltd	Subsidised Access to Creative Workshops and Performances	A series of creative workshops, backstage tours and, theatre access to learn skills on self-expression and providing a platform for public performances for young people at Millers Point and across the local area.	\$25,800 (Year 2 - 24/25) \$25,800 (Year 1 - 25/26) \$25,800 (Year 1 - 26/27)	Nil	\$20,000 (Year 1 only)	Nil	Nil

Organisation Name	Project Name	Project Description	\$ Amount Requested	VIK Requested	\$ Amount Recommended	VIK Recommended	Additional Conditions
The Performance Space Ltd	Joel Bray's Brolga and First Nations Engagement	A series of workshops and performances at the Performance Space in Eveleigh celebrating contemporary Aboriginal and Torres Strait Islander artists from LGBTQIA+ communities to be held as part of Liveworks Festival of Experimental Art.	\$41,079	Nil	\$25,000	Nil	Applicant to provide evidence of support from local partners/community.
The Performance Space Ltd as Auspice For Hossein Ghaemi	Development and Presentation of Thunderbloom	A theatrical performance at Carriageworks highlighting the rich diversity of the inner city by exploring themes of identity, migrant communities, health, ageing and care, presented as part of Liveworks Festival of Experimental Art.	\$20,450	Nil	\$20,000	Nil	Nil
The Performance Space Ltd as Auspice for Mr William Yang	Milestones, a commissioned work	An exhibition at Sydney Town Hall celebrating the life of iconic Sydney-based artist William Yang as part of the Sydney Festival 2025 exploring recurring themes and influences in his work and reflects on decades of creative practice and cultural change in Australia.	\$28,000	Nil	\$20,000	Nil	Nil
The Uniting Church in Australia Property Trust (NSW) as auspice for the Wayside Chapel Foundation	Wayside Creates	An ongoing program of creative and performing arts, activities and workshops at the Wayside Chapel, Potts Point supporting some of the most marginalised members of the inner-city community.	\$15,462	Nil	\$15,000	Nil	Nil

Attachment B

**Not Recommended for Funding
Creative Grant Program**

Creative Grant Program - 2024/25

Not Recommended for Funding

Organisation Name	Project Name	Project Description	\$ Amount Requested	VIK Requested
ACON Health Limited	Pride in Sport LGBTQIA+ Inclusion in Sport Podcast	A podcast recorded in Surry Hills amplifying the voices of LGBTQIA+ communities in sport, a social inclusion initiative improving policies, practices and culture for athletes and officials with diverse sexuality or gender.	\$50,000	Nil
Actors Anonymous Incorporated	Deadhouse Tales of Sydney Morgue Season 5	An immersive theatre production in the historic crypt beneath St James Church, providing working opportunities for creatives, actors and crew.	\$20,000	Nil
Anastassia Parmson	The Installation Art Podcast - Season Two	A series of podcasts produced in the inner city exploring the intricacies and practical aspects of installation art by engaging with successful artists and arts professionals from around the world.	\$33,082	Nil
And People Pty. Ltd.	Out Of Office	An open and inclusive community space in Chippendale for young creatives to access, explore and create projects with the support of broader creative agency experience and resources.	\$50,000	Nil
Anna Houston	Living	The development of a new interactive theatre production at 119 Bathurst St that invites audiences to vote for the scenes determining the fate of the hero.	\$19,258	Nil
Auspicious Arts Projects Inc as auspice for Mr Bali Padda	Champions	A series of poetic monologues at the Old Fitz Theatre in Woolloomooloo featuring underrepresented artists that explore the themes of greed, ambition and the cost of making art.	\$20,000	Nil
Auspicious Arts Projects Inc as auspice for Ms Kate Gaul	Ruins / أطلال	A theatre production at Belvoir St Theatre as part of the 25A program exploring Lebanese Australian identity, geopolitics and history by an Award-winning production company.	\$20,000	Nil
Auspicious Arts Projects Inc as auspice for Ms Kate Gaul	The Past is a Wild Party	The premiere of a new play at QTOPIA Sydney which raises questions about identity, mental health challenges and why we keep them hidden.	\$20,000	Nil
Auspicious Arts Projects Inc as auspice for Ms Natalie Buehler	The Marrow - An International Journal of Poetry	An online literary journal offering a creative network for emerging and established poets that will place Sydney on the international poetic map.	\$12,559	Nil
Bach Akademie Australia Limited	Bach Akadmie Australia's July 2024-December 2025 Program	A series of instrumental and vocal music concerts across the local area honouring the legacy of J.S Bach, and a tour of indigenous composer Troy Russell's recently commissioned work featuring an international guest star.	\$45,000 (Year 1 – 24/25) \$50,000 (Year 2 – 25/26)	Street banner hire fee waiver to the value of \$8,160 each year for two years

Organisation Name	Project Name	Project Description	\$ Amount Requested	VIK Requested
Blush Opera Ltd.	12 Threads	The commission and premiere of three contemporary Australian art songs in Chippendale, uniting singers, instrumentalists, writers, and composers to convey new stories through classical singing.	\$11,100	Nil
Club 77 Holdings Pty Ltd	77 First	A series of club nights and creative workshops over a 12-month period in Darlinghurst curated by First Nations artists.	\$44,400	Nil
Complete Thought Pty Ltd	Replica Autoprogettazione	The curation of an exhibition and a series of talks, panel discussions, workshops and other interactive events in Darlington to engage the general public with contemporary furniture manufacturing techniques.	\$10,090	Nil
Critical Path Incorporated	Idea'24 Watercoolers	A gathering of choreographers and dancers over three consecutive Saturday evenings at high profile Sydney locations open to the industry, art sector and the general public.	\$29,217	Nil
Desley Corbett	The Pillar	The production of a science fiction short film located in the inner-city to teach people how to meaningfully recycle.	\$10,000	Nil
Deva Gatot Permana	The Jatayu Chronicles: An Indonesian Odyssey for a Sustainable Future	A multimedia show fusing Indonesian gamelan, puppetry and Indigenous dance with contemporary music, video and narration in Darlinghurst promoting cultural diversity, environmental and ethical responsibility.	\$41,597	Nil
Diamond Head Crew Pty Ltd	Cricketers Arms Live Music Plan	The introduction of regular live music sessions in Surry Hills, for young and emerging Sydney musicians to showcase their talent.	\$15,000	Nil
Digital Discovery Pty Ltd	EaseAbility: Unawkward Conversations on Digital Inclusion	A series of podcasts produced in the inner city to amplify diverse voices in digital design and development, fostering inclusivity and addressing the need for increased awareness and understanding of digital accessibility among professionals.	\$26,190	Nil
Esem Projects Pty Ltd	Jazz City - A Rebirth of Cool	A live music and arts installation at Bulletin Place tracing the lineage of the Sydney Jazz and Blues scene, supporting the business and nighttime economy by including photographic exhibitions, live music and creative workshops.	\$50,000	Nil
Evanna Kate Kelly	Our Place	An oral history project and launch event to give a voice to people from diverse housing communities of the inner city and provide a permanent record of lived experiences of these communities.	\$50,000	Venue hire fee waiver to the value of \$1,488
Ferrara Pasta & Tramazzini Bar Pty Ltd	Piccolina Gallery Art Startup	The establishment and operations of a new gallery space in Pyrmont offering accessible workshops, talks, and educational programs alongside exhibitions.	\$15,000	Nil

Organisation Name	Project Name	Project Description	\$ Amount Requested	VIK Requested
Fiona Kelly McGregor	Trapped (working title)	The writing of an historical crime novel in Redfern, about the policing of sexuality during the war years in Sydney using an entrapment scam run by two police and a lawyer.	\$35,000	Nil
Forough Najarbهبahani	Demarcation N.3: Exploring Borders and Freedom Through Interactive Art	An interactive art installation in Zetland challenging perceptions of geographical borders and the refugee experience, raising awareness on immigration issues.	\$14,105	Nil
Funstudio Pty Ltd	Happy Place	The installation of a large scale public mural overlooking Ross St Playground in Forest Lodge promoting a positive atmosphere for the local community.	\$17,100	Nil
Geoffrey Loxton Sykes	Australia Felix	A series of performances in the courts, cells and corridors of the Justice and Police Museum providing a window on historic Sydney, the justice system, the pastoral age and its effect on Aboriginal peoples.	\$18,000	Nil
Gondwana Choirs	Summer in Australia	A recording in Dawes Point of new arrangements and newly-commissioned Australian works featuring local Sydney choirs, in celebration of Australian music.	\$38,890	Nil
Greta Gertler	Picnic at Hanging Rock: Album of Songs from the Musical	A studio recording in Camperdown of songs from a musical adaptation of a well-known Australian novel, a collaborative project that encourages women and non-binary creatives to pursue similar projects.	\$48,175	Nil
Hayes Theatre Co Ltd as auspice for Ms Phillipa Sprott	She Got Off - The Shirley Beiger Story (working title)	A stage play at Darlinghurst Courthouse planned for the Sydney Festival 2025 that depicts a local true crime story from 1954, showcasing local talent in the performing arts.	\$46,600	Nil
Hayes Theatre Co Ltd as auspice for Ms Phillipa Sprott	Siegfried and Roy (working title)	The development of a chamber opera in Pyrmont based on famous illusionists Siegfried and Roy to attract new audiences to the opera artform, employ local creatives, artists and production staff.	\$45,700	Nil
House To Grow Ltd	Hidden Stories: Faces of our Community	The curation of an exhibition in Forest Lodge, showcasing a collection of photographs celebrating multiculturalism and inclusion, highlighting the stories of people from CALD communities in Sydney.	\$35,000	Nil
Imajh Ltd.	City of Sydney Documentary Program	An online documentary program promoting the history, culture, arts, and creative communities of the Sydney CBD.	\$25,000	Nil
Jay James-Moody	The Machine Starts - A Digital Theatre Experiment	The development and production of a hybrid live digital-theatre experiment at The Old Fitz Theatre in Woolloomooloo, examining the exponential hold of technology and isolationism and questions the collective experience of theatre itself.	\$50,000	Nil

Organisation Name	Project Name	Project Description	\$ Amount Requested	VIK Requested
Jenifer Jones	A Life in Unexamined Rebellion	The editing and publication of a book on the Kings Cross identity Faith Lightfoot to show how the City of Sydney has changed during her lifetime.	\$10,000	Nil
Jessica Josephine Newell	Dad Jokes - Growing up with Thin Arthur	The development of a multi-media cabaret in Alexandria celebrating the life of iconic performer Rory O'donoghue, highlighting his contributions to the cultural landscape adding to the conversation around mental health.	\$18,520	Nil
Joel Pratley Productions Pty Ltd	A Street Portrait Of Sydney City	A photographic project preserving the stories and experiences of diverse individuals and communities within the inner city, exhibited for free at Sydney Town Hall.	\$49,000 (Year 1 – 24/25) \$10,000 (Year 2 – 25/26)	Venue hire fee waiver to the value of \$39,420
Jonti Shaun Danilewitz	The Moonblades Live	A pilot audio/visual project at the Sydney Opera House to support local musical talent and showcase the city as a vibrant and supportive hub for artistic expression and innovation.	\$18,500	Nil
Josinaldo Maria Da Costa Filho	The Sydney Bach Society 2024/2025 Season	A series of free lunchtime concerts in Haymarket offering performance opportunities for young Australian musicians.	\$10,400	Nil
Julia-Rose Lunam-Whitmore	Saltatio - A Biblical Burlesque	A burlesque cabaret performance at the Vanguard, Newtown, challenging conventional attitudes on gender and diversity through alternate interpretations of traditional religious stories.	\$12,000	Nil
Kassandra Bossell	Story Lanterns: Workshops and Lantern Procession	A series of free community lantern-making workshops in Ultimo celebrating Harmony Day, culminating in a dusk procession of illuminated lanterns down the Goods Line.	\$25,000	Nil
L.V Gaffy & W.A Goodfellow & T.D Noakes	Lobby Boy	The production of a short film at Moore Park raising awareness of incel culture supporting a local cast and crew.	\$10,000	Nil
Lamorna Grace Nightingale	Backstage Music Grassroots 2025	A program of workshops, mentoring sessions, production workshops and cultural awareness sessions at Redfern in light of the negative impacts that Covid had on developing artists, supporting Sydney's diversity.	\$25,000	Nil
Leanne Xiu Williams	Portraits of Chinatown	The curation of an exhibition in Haymarket, documenting and celebrating local residents through a series of paintings that showcase the history, stories, and diversity of the Chinatown district.	\$19,540	Nil
Linda Marie Elizabeth Johnson	Re-Tangle	The creation of an immersive video-audio artwork in a 360° environment in Ultimo, delving into interrelations and insights between human and nonhuman.	\$15,000	Nil
Louder World Pty Ltd	Maaholi - The Colours Festival	An event at Darling Harbour featuring Asian music, performances and production to enrich cultural diversity and bridge cultural gaps through multicultural arts.	\$30,000	Street banner hire fee waiver to the value of \$7,500

Organisation Name	Project Name	Project Description	\$ Amount Requested	VIK Requested
Luke Douglas	Vivienne Westwood: Collectors Exhibit	A free fashion and design exhibition at Paddington Town Hall highlighting the work of the late Vivienne Westwood creating a safe space for the gender non-conforming community to celebrate this designers work.	\$10,000	Value in kind to the value of \$5,720
Mark Skelsey	Views To Die For	The publication of a book detailing the planning conflicts of Woolloomooloo and Kings Cross in the 1970s and the legacy of activists such as Juanita Nielsen and others of the time.	\$19,625	Venue hire fee waiver to the value of \$227
Mayu Iwasaki	Little Bozu and Kon Kon	The redevelopment of a puppet show in the inner city and presented at the Sydney Opera House, about an unlikely friendship between a shapeshifting raccoon and a misunderstood fox and is inspired by Japanese folklore.	\$24,500	Nil
Meeghan Lee Oliver	Documenting Wagana in the Gallery	The documentation of the planning, rehearsal, and performance of a commissioned live art performance by a First Nations woman, reflecting on the Art Gallery of New South Wales and its collection.	\$19,530	Nil
Michael Louis Kennedy	All The Fraudulent Horse Girls	A comedic, queer theatre production at the Old Fitz in Woolloomooloo that explores themes of loneliness and isolation as part of the New Work Festival.	\$15,000	Nil
Monkey Baa Theatre for Young People Limited	Where is the Green Sheep?	The creative development of an immersive stage experience at 119 Bathurst St weaving puppetry and animation, fostering imagination and engagement through visual theatre.	\$20,000	Nil
Natkaw Pty Ltd	Talking Studios	The development of a pilot video series in Redfern featuring short-form content showcasing Sydney's diverse community connections providing cultural growth and local creative support.	\$29,500	Nil
New Ghosts Theatre Company	New Works Festival	A festival at The Old Fitz Theatre in Woolloomooloo to celebrate, promote, and create opportunities for new Australian playwriting within our local independent theatre sector.	\$47,222	Nil
NSW Service for the Treatment and Rehabilitation of Torture and Trauma Survivors (STARTTS) as auspice for Ms Marina Guilmant	Ubumuntu - Listen and Remember	The curation of an exhibition in Surry Hills, featuring portraits and stories from survivors of the genocide against the Tutsi in Australia and their work towards diversity and inclusion.	\$14820	Nil
Older Women's Network New South Wales Inc	Intergenerational Art and Music Program	A biannual program of creative workshops and events in Newtown led by senior women artists encouraging intergenerational participation.	\$16,433	Nil

Organisation Name	Project Name	Project Description	\$ Amount Requested	VIK Requested
Omid Tofighian	Weapons of Slow Destruction	An exhibition and documentary film project at UTS Data Arena and auditoriums focusing on the architectural design of Australia's detention centres drawn from the Nauru Detention Centre archives.	\$50,000	Nil
One Stone Advisors Pty Ltd	Cultural Institutions Leading for Climate and Sustainability	A series of workshops to assist inner city performing arts and cultural institutions in the uptake and integration of sustainable practices in the arts.	\$25,000	Nil
Operantics Ltd	Little Women Contemporary Opera	The production of a contemporary opera in Haymarket, performed by a diverse cast of emerging local artists, bringing a modern classic to life.	\$50,000	Street banner hire fee waiver to the value of \$8,160
Pacific Shadow Pictures Pty Ltd	Female-Made, Found Footage Horror Feature Film	The production of a gripping found footage horror feature about how invasive and toxic social media can be, created by female filmmakers and shot in the inner city.	\$25,000	Nil
Pact Centre for Emerging Artists Incorporated as auspice for Ms Sue Healey	The Undreamt	A week of dance performances at Machine Hall Precinct that explores various themes as a direct response to the post COVID recovery for the creative sector, presented as part of the Sydney Festival 2025.	\$20,000	Nil
Performing Lines Limited as auspice for Mr Shan Turner-Carroll	It's Already Happened, We're Just In The Past	A film installation and performance project alongside a program of queer intergenerational engagements at Carriageworks, to illustrate queer friendships presented as part of Liveworks Festival of Experimental Art.	\$29,880	Nil
Production Group Pty Ltd	Cinema Out Loud	A workshop at 119 Bathurst St to empower LGBTQIA+ creatives in the development of film/TV concepts providing opportunities for creative expression, skills development and visibility for underrepresented voices.	\$43,055	Nil
Rachel Marcos	Self-Development and Makeup Sessions	A series of one-on-one training sessions in makeup and self-development in Darlinghurst, empowering individuals of all ages and genders.	\$10,000	Nil
Red Line Productions Limited	Camelot	The presentation of a musical at The Old Fitz Theatre in Woolloomooloo, the reimagined contemporary production will engage local artists and creative producers to showcase Sydney-based talent.	\$40,000	Nil
Rosa Ellen Carrington-Hogg	Sew for Joy - Inclusive and Sustainable Sewing Classes	An inclusive and safe space for Redfern residents to learn how to sew, mend, alter, and upcycle clothing and materials using reclaimed textiles and fabrics.	\$25,000	Venue hire fee waiver to the value of \$10,080
Samantha Emilie Findley	Thetesia: A Journey Through our Inner World	An immersive audio-visual project to be held during Mental Health Month at Carriageworks to address the pressing need for innovative mental health interventions and curated specifically for broad demographic appeal.	\$25,000 (Year 1 – 24/25) \$50,000 (Year 2 – 25/26)	Nil

Organisation Name	Project Name	Project Description	\$ Amount Requested	VIK Requested
Samuel Holt	Insignificantly Significant	A series of statues and plaques across the inner city to celebrate and document personal memories of the community, a second iteration of a publicly acclaimed installation.	\$50,000	Nil
Seizure Kaiser	Comedy Unheard	A project in Newtown supporting nine emerging comedians from the local area to perform in front of a live audience and produce a 20-minute comedy special to be broadcast online.	\$20,000	Nil
Seyedshervin Shervin Mirzeinali	Nazri	An intercultural hybrid performance in Forest Lodge, intertwining music, dance, and ancient Iranian communal food rituals with Indian, Iranian, and Australian percussionists.	\$19,478	Nil
Shane Anthony Jones	The Inheritance	An independent theatre production at The Seymour Centre providing a contemporary portrait of the LGBTQI+ community, sharing stories of social relevance and importance.	\$25,000	Nil
Sharon Jane Billinge	The Small Bird Project	An urban biodiversity walking tour in Glebe, activating the area with artworks, workshops, and native plantings, providing participants with opportunities for creativity, learning, and cultural participation.	\$18,803	Nil
Sharpe Advisory Pty Ltd	Creative Business Coach in Residence	A project at 119 Bathurst St connecting business experts with creative companies and individuals, offering tailored business coaching sessions to empower participants for growth and success.	\$39,400	Nil
Shelter NSW Incorporated as auspice for Ms Emily Valentine Bullock	Rental Real State	The presentation of a series of posters mimicking real estate signage in Darlinghurst, of tenants living in their homes, shared with family, pets and possessions.	\$17,932	Nil
Simon Costain	FloorCraft	The curation of an innovative dance series across the local area, uniting the area's diverse communities and celebrating the city's rich tapestry of global traditions and talent.	\$27,000	Nil
Soie An	SculptSound	The production of an after-dark event in Chippendale featuring live performances by emerging, culturally diverse, First Nations, LGBTQIA+, and female sound artists and performers.	\$20,610	Nil
Sophie Victoria Carter	Counselling for Creatives: The Art of Positive Mental Health	A free counselling service at Hayes Theatre, Potts Point and online for artists that prioritises mental health and well-being within the creative sector.	\$20,000	Nil
Sport For Jove Theatre Company Limited	Universal Access Program	A project in Chippendale and public schools across the local area to increase participation of underrepresented students in the Arts Education Program, contributing to life skills, confidence and an appreciation of the arts.	\$10,000	Nil

Organisation Name	Project Name	Project Description	\$ Amount Requested	VIK Requested
Stephanie Elizabeth Griffin Peters	The Art Heart Club	A series of free monthly night-time experimental art workshops at 119 Bathurst St that are inclusive of people with all levels of creativity.	\$29,100	Nil
Surry Hills Neighbourhood Centre Incorporated	The Technicoloured Community Garden Project	A workshop based creative project at various locations in the inner city for the community to collaborate, creating an immersive garden experience promoting values of inclusivity and diversity.	\$10,000	Nil
Sydney Creative Pty Ltd	Community Sewing Classes	A series of free sewing classes in Redfern, empowering the community by fostering sustainability and social connections.	\$36,679	Nil
The Ethics Centre Limited	Festival of Dangerous Ideas presents TAPE by Numen/For Use	A sculptural exhibition by an international design team in partnership with local artists as part of the Festival of Dangerous Ideas 2024, that will transform Carriageworks into an interactive play area.	\$18,000	Nil
The Performance Space Ltd as auspice for Dr Zoë Bastin	Body Politics Season 4	A series of curated workshops in Eveleigh for emerging artists to foster dialogue, mentorship, and collaboration with established performance artists by exploring the presentations of Bodily Incantations of Visionaries.	\$10,000	Nil
The Trustee for BFG Unit Trust	Sunday Jazz	A series of events at Bennelong to engage musicians and audiences of all cultures and backgrounds by reducing or removing the cover charge to make it more accessible and employ artists.	\$50,000	Nil
The Trustee for Far East Martin Trust	General Post Office 150th Birthday	A project celebrating the 150th anniversary of the General Post Office at Martin Place as a symbol of Sydney's enduring spirit, fostering a sense of cultural richness and community engagement.	\$22,800	Street banner hire fee waiver to the value of \$54,424
The University of Sydney as auspice for Ms Diane Smith	Seventeen by Matthew Whittet	The performance of a play in Chippendale exploring the universal themes of the chaos we inherit and the consequences of the choices we make.	\$28,762	Nil
Tony Sletter Oxybel	The Inception Major Ball	The production of a ballroom dancing event in the local area to showcase and celebrate the artistic creativity of our local community through competition, fashion, art and dance.	\$45,500	Nil
Triple Displacement Pty Ltd	Good Omens: An Apocalyptic Atypical New Musical	The final development workshop of an original Australian musical at The Old Fitz Theatre in Woolloomooloo, focussing on workshopping and orchestrating the extensive musical score.	\$50,000	Nil
Warren John Fahey	Tales of Old Sydney	A series of podcasts produced in Woolloomooloo exploring the curious side of Sydney's history.	\$15,335	Nil
Xavier Coy	Caught Out	The script and score refinement of an original Australian musical sports satire at Redfern and Glebe culminating in a workshop/reading of the production inspired by the 2018 cricket test match cheating scandal.	\$30,000	Nil

Organisation Name	Project Name	Project Description	\$ Amount Requested	VIK Requested
Zoe Mary Loomes	Sensing Climate	A reflective canopy installation in the inner city, inviting public to spend time retreating from the urban climatic conditions, gazing, lazing, or playing amongst the interactive urban atmospheric elements contained within the space.	\$50,000	Street banner hire fee waiver to the value of \$5,424
Zoya Godoroja-Prieckaerts	A Portrait of People Caring About Things	A community engagement project in Newtown providing an accessible space for artists and audiences to participate in artmaking by producing a series of portraits based on caring.	\$17,528	Nil

Attachment C

**Recommended for Funding
Festivals and Events Sponsorship Program**

Festivals and Events Sponsorship Program - Summer Round - 2024/25

Recommended for Funding: Tier 1 – General Festivals and Events

Organisation Name	Project Name	Project Description	\$ Amount Requested	VIK Requested	\$ Amount Recommended	VIK Recommended	Additional Conditions
Auspicious Arts Projects Incas Auspice for Dylan Goh	Palette Session - Experimental Dance Sessions	A program of fortnightly experimental dance sessions at the Rehearsal Space, to bridge the gap between fragmented dance communities to benefit artists and people of culturally and linguistically diverse backgrounds.	\$40,349	Nil	\$15,000	Nil	Applicant to resubmit budget
Australian National Maritime Museum	Sugarfest - Sunset Nasara	An event to celebrate and recognise the South Sea Islander Community and their stories at the National Maritime Museum, that is designed to engage marginalised communities and bring together performers, craftspeople and musicians to activate the area.	\$45,400	Nil	\$45,400	Nil	Applicant to provide quotes
Bad Sydney Ltd	BAD Sydney Writers Festival	A festival of writing at the State Library exploring crime and it's impact on society, supporting creative practice, aspiring writers and new voices.	\$25,000	Nil	\$12,000	Nil	Nil
BBR Agency Pty Ltd	Bastille Festival	A free four-day festival at Circular Quay to celebrate Bastille Day with food, wine and art.	\$30,000	Nil	\$20,000	Nil	Nil

Organisation Name	Project Name	Project Description	\$ Amount Requested	VIK Requested	\$ Amount Recommended	VIK Recommended	Additional Conditions
Bus Stop Films Ltd	Bus Stop Films Sydney Showcase	An accessible public screening at the International Convention Centre of short films produced by an accessible film studies program as part of International Day of People with Disabilities	\$20,000 (Year 1 - 24/25) \$30,000 (Year 2 - 25/26) \$30,000 (Year 3 - 26/27)	Nil	\$10,000 (Year 1 only)	Nil	Nil
Counterpoint Community Services Incorporated	Playgroups in the Park - September and November	A series of events in Redfern and Waterloo that links families with crucial services including health, housing, child protection, and domestic violence support, while also fostering connections among publicly funded playgroups.	\$9,990	Nil	\$9,990	Nil	Applicant to ensure no petting zoo, jumping castle or balloons obtained for the event
Creativity Australia Limited	New South Wales with One Voice	A performance at Harold Park Community Hall featuring an all-inclusive, all abilities choir whose members are mainly women over 65yrs, people who are neurodiverse or living with disability.	\$40,000	Venue hire fee waiver to the value of \$662	Nil	Venue hire fee waiver to the value of \$662	Nil

Organisation Name	Project Name	Project Description	\$ Amount Requested	VIK Requested	\$ Amount Recommended	VIK Recommended	Additional Conditions
Ensemble Apex Incorporated	Wake Up...And Die and Symphony in the Round	An orchestral music experience at Lower Town Hall exploring themes around humanity's relationship with the afterlife and dedicated to expanding the audience for orchestral music through diverse repertoire and collaborations.	\$30,000	Venue hire fee waiver to the value of \$13,700	Nil	Venue hire fee waiver to the value of \$13,700	Nil
Free Broadcast Inc	Fbi Smac Awards	An awards ceremony in the inner city engaging the public in voting for excellence in Sydney music, arts and culture to identify and respond to demand for a dedicated platform celebrating local talent.	\$37,478	Nil	\$10,000	Nil	Applicant to provide quotes and ticketing income
Hayes Theatre Co Ltd	Festival of New Work	An inaugural festival of new work for musical theatre and cabaret at Elizabeth Bay encompassing workshops, performances, industry upskilling and networking events, offering artists and creatives opportunities for learning and career development.	\$25,000 (Year 1 - 24/25) \$25,000 (Year 2 - 25/26) \$25,000 (Year 3 - 26/27)	Nil	\$25,000 (Year 1 only)	Nil	Applicant to submit a revised budget
Inner City Legal Centre	Sex Work: A Kings Cross History	A series of walking tours through Kings Cross and Darlinghurst revealing an informative and entertaining social history of Sydney's sex industry.	\$12,000	Nil	\$12,000	Nil	Nil

Organisation Name	Project Name	Project Description	\$ Amount Requested	VIK Requested	\$ Amount Recommended	VIK Recommended	Additional Conditions
Jodie Ann Choolburra	Brolga Yugal Yulugi	A showcase of First Nation's storytelling told by First Nations young people in Newtown, creating pathways into the performing arts industry for indigenous young people.	\$30,000	Nil	\$30,000	Nil	Applicant to provide a revised budget
Laura Amy Kent	Joy Kids	An event at Sydney Town Hall for families to revel in house and rave music featuring DJs, classic dance music, vibrant decorations, and entertainment.	\$46,000	Venue hire fee waiver to the value of \$26,000	Nil	Venue hire fee waiver to the value of \$26,000	Nil
Lucy Ann Boon	Love and Faith (and something unholy)	An independent theatre production at Qtopia Sydney, produced by and for the queer community blending theatre, cabaret and acoustic music to create immersive experiences from the LGBTQIA+ community.	\$18,314	Nil	\$18,314	Nil	Nil
Moogahlin Performing Arts Incorporated	Yellamundie Development Festival - A Program of First Peoples Storytelling	A program of First People's storytelling events at Carriageworks including a series of industry gatherings to develop, produce and present First People's stories for the community.	\$50,000 (Year 1 - 24/25) \$50,000 (Year 2 - 25/26) \$50,000 (Year 3 - 26/27)	Nil	\$30,000 (Year 1 only)	Nil	Nil

Organisation Name	Project Name	Project Description	\$ Amount Requested	VIK Requested	\$ Amount Recommended	VIK Recommended	Additional Conditions
Museums And Galleries of New South Wales Limited	Imagine Program	A series of events at multiple venues in the local area and an annual awards ceremony at Paddington Town Hall, providing an opportunity for Sydney museums, galleries and Aboriginal cultural organisations to showcase achievements and connect with regional colleagues.	\$26,000 (Year 1 - 24/25) \$26,000 (Year 2 - 25/26) \$26,000 (Year 3 - 26/27)	Venue hire fee waiver to the value of \$1,636 (Year 1 - 24/25) \$8,775 (Year 2 - 25/26) \$9,125 (Year 3 - 26/27)	Nil	Venue hire fee waiver to the value of \$1,636 (Year 1 - 24/25) \$8,775 (Year 2 - 25/26) \$9,125 (Year 3 - 26/27)	Nil
National Centre of Indigenous Excellence Limited	NAIDOC	An event in Redfern to celebrate First Nations food, music, performance and cultural workshops aligning to the theme: Blak, Loud and Proud, promoting indigenous excellence, inclusivity and community cohesion.	\$25,000	Nil	\$10,000	Nil	Nil
New South Wales Federation of Community Language Schools Inc	The Community Language School Students Spectacular	A free performance in Sydney Town Hall by communities of non-English speaking backgrounds to promote culturally and linguistically diverse heritage and language education.	Nil	Venue hire fee waiver to the value of \$7,670	Nil	Venue hire fee waiver to the value of \$7,670	Nil

Organisation Name	Project Name	Project Description	\$ Amount Requested	VIK Requested	\$ Amount Recommended	VIK Recommended	Additional Conditions
Pact Centre for Emerging Artists Incorporated	Pact House Micro-festivals, Bringing Community Together	A series of small four-day festivals in Erskineville led by emerging curators in dance, street and pop culture, engaging creatives to work collaboratively through workshops, installations, conversations and performances.	\$40,000	Nil	\$15,000	Nil	Nil
Premium Media Pty. Ltd.	The Precinct Project	A four-week immersive project in South Eveleigh to solidify the precinct's appeal to both its workforce and local community by offering live music, markets, art installations and special events.	\$50,000	Nil	\$15,000	Nil	Nil
Shopfront Arts Co-op Ltd	Playwave Experiences	A series of events across the inner city to encourage young people's participation and engagement with the arts and culture.	\$38,700	Nil	\$15,000	Nil	Nil
Soul of Chinatown Incorporated	Chinatown Comedy Club	A quarterly series of comedy nights in Chinatown featuring Asian-Australian comedians, to provide a platform for underrepresented artists from culturally and linguistically diverse backgrounds.	\$10,200	Nil	\$10,200	Nil	Nil

Organisation Name	Project Name	Project Description	\$ Amount Requested	VIK Requested	\$ Amount Recommended	VIK Recommended	Additional Conditions
Taiwan Film Festival Incorporated	7th Taiwan Film Festival in Australia	An annual film festival in the CBD featuring Taiwanese films to bridge the gap in diversity and storytelling from Asia and Taiwanese cinema on the big screen.	\$25,000	Street banner hire fee waiver to the value of \$12,000	\$6,896	Street banner hire fee waiver to the value of \$12,000	Applicant to provide evidence the value-in-kind has already been booked
The Ethics Centre Limited	Fringe Thinking	A series of events to engage and connect with younger audiences in the CBD including a residency and youth-led talks.	\$7,200	Nil	\$7,200	Nil	Applicant to provide evidence staff have working with children checks
The Trustee for the BDM trust	The Big Design Market	A three-day event at Carriageworks for original gifts and design, with the market committed to promoting ethically made products from small businesses and independent creators and supporting the visitor economy.	Nil	Street banner hire fee waiver to the value of \$22,680	Nil	Street banner hire fee waiver to the value of \$22,680	Applicant to provide evidence the value-in-kind has already been booked
Toby Alexander Miles Blome	Everything but the Kitchen Sink Festival 2024	An annual performing arts festival at Qtopia, Sydney reflecting the diversity of the local area for a new generation of performers and producers, offering paid opportunities for emerging artists to exhibit their work.	\$12,500	Venue hire fee waiver to the value of \$1,010	Nil	Venue hire fee waiver to the value of \$1,010	Nil

Organisation Name	Project Name	Project Description	\$ Amount Requested	VIK Requested	\$ Amount Recommended	VIK Recommended	Additional Conditions
Your Shot Academy Australia Pty Ltd	Academy and Showcase for Emerging Artists	A program at Home The Venue in Darling Harbour for aspiring contemporary artists (DJs) to develop technical skills with training, support and mentoring by established local artists that includes a creative works showcase.	\$20,000	Nil	\$10,000	Nil	Nil
Youth And Family Connect Incorporated	Woolloomooliv' Annual Festival of Urban Arts and Culture	A community event at Woolloomooloo with free entertainment and activities aimed at youth, families and inner-city community members, and service providers to collaborate, connect, and engage the community in an inclusive celebration.	\$33,555	Nil	\$20,000	Nil	Applicant to ensure no petting zoo or jumping castle obtained for the event. Applicant to work with City of Sydney Indigenous Leadership and Engagement team to ensure inclusion of the local Aboriginal community.

Recommended for Funding: Tier 2 – Major Festivals and Events

Organisation Name	Project Name	Project Description	\$ Amount Requested	VIK Requested	\$ Amount Recommended	VIK Recommended	Additional Conditions
The Sydney Writers' Festival Limited	Sydney Writers' Festival 2025, 2026, 2027 and 2028	An annual festival at various locations across the inner city to bring together some of the world's leading novelists, poets, journalists, public intellectuals, economists, politicians, podcasters and scientists, to discuss some of the most pressing issues of our times.	\$370,000 (Year 1 - 24/25) \$375,000 (Year 2 - 25/26) \$382,000 (Year 3 - 26/27) \$392,000 (Year 4 – 27/28)	Value-in-kind to the value of \$144,000 (Year 1 - 24/25) \$154,000 (Year 2 - 25/26) \$164,000 (Year 3 - 26/27) \$174,000 (Year 4 – 27/28)	\$ 370,000 (Year 1 - 24/25) \$ 375,000 (Year 2 - 25/26) \$ 380,000 (Year 3 - 26/27) \$ 385,000 (Year 4 - 27/28)	Value in kind to the value of \$144,000 (Year 1 - 24/25) Value in kind to the value of \$154,000 (Year 2 - 25/26) Value in kind to the value of \$164,000 (Year 3 - 26/27) Value in kind to the value of \$174,000 (Year 4 - 27/28)	Nil
SXSW Sydney Pty Ltd	SXSW Sydney	A week-long annual program of events at Darling Harbour, Ultimo and Chippendale to elevate Sydney's local creative communities by bringing together some of the world's big thinkers, creators and innovators for an exploration of the best in tech, innovation, games, screen, music and culture.	\$100,000 (Year 1 - 24/25) \$106,000 (Year 2 - 25/26)	Value-in-kind to the value of \$100,000 (Year 1 - 24/25) \$106,000 (Year 2 - 25/26)	\$100,000 (Year 1 only)	Value-in-kind to the value of \$48,120	Applicant to work with the City so all businesses in our LGA have the opportunity to participate in the Guide free of charge, with the guide not overtly branded by Uptown precinct identities so it is inclusive of all businesses in the area.

Organisation Name	Project Name	Project Description	\$ Amount Requested	VIK Requested	\$ Amount Recommended	VIK Recommended	Additional Conditions
Destination NSW	Vivid Sydney – Music HQ	A series of events in the inner city to showcase local artists and producers by presenting a program of music in a new unique venue each year, utilising the space to present an exclusive program of live music and DJ events.	\$150,000 (Year 1 - 24/25) \$165,000 (Year 2 - 25/26) \$175,000 (Year 3 - 26/27) \$200,000 (Year 4 – 27/28)	Value-in-kind to the value of \$300,000 each year for four years	\$100,000 (Year 1 only)	Value in kind to the value of \$300,000 (Year 1 only)	Nil

Attachment D

**Not Recommended for Funding
Festivals and Events Sponsorship Program**

Festivals and Events Sponsorship Program - Summer Round - 2024/25

Not Recommended for Funding

Organisation Name	Project Name	Project Description	\$ Amount Requested	VIK Requested
A.C.N. 650 113 929 Pty Ltd	Mode Contemporary Music and Arts Festival	An annual contemporary music and art festival on Cockatoo Island/Wareamah Industrial precinct featuring a range of local, national and international artists, providing employment opportunities for local artists and caterers.	\$40,000	Street banner hire fee waiver to the value of \$13,500
ACON Health Limited	40th Anniversary of Community Support Network	A series of events in Surry Hills and Darlinghurst to create an audio-visual history of the Community Support Network and to celebrate the 40th anniversary of volunteer home care to people living with HIV in Sydney.	\$24,100	Nil
Alliance Francaise De Sydney Cultural Foundation Limited	Bastille Day Celebration	An event at the Rocks for French and Australian communities to join in a celebration of Bastille Day with live music, dance, national anthems, French food and drinks.	\$19,800	Nil
Anthony Skinner	Encore Festival	A two-week performing arts festival across inner city venues that showcases comedic performances, providing a platform for underrepresented artists and smaller inner-city venues.	\$25,000	Nil
Australian Hellenic Choir Inc	Rebetiko Reimagined	A Performance at the City Recital Hall featuring choir music of cultural and historical significance, written and performed by displaced immigrants from Greece in the 1920s.	\$11,000	Nil
Bobby Goldsmith Foundation	Red Ball Gala Auction	The 40th Anniversary gala event at the Sydney Town Hall with all funds raised going directly to people living with HIV.	\$30,000	Nil
Crossover Dance Studios Pty Ltd	K-pop Summit S2	A bi-annual dance summit in Haymarket for fans of the K-pop genre to participate in a non-competitive and inclusive space, open to participants of all ages and all levels.	\$20,000	Nil
Donna Marie Logue	Community Engagement Coordinator	A series of monthly events at the Beresford, Surry Hills to provide an inclusive platform for women and non-binary performers fostering connections among women from various age groups and backgrounds.	\$35,000	Nil
Global Chinese Christian Unity Federation Incorporated	Love our Nations	A project designed to increase intercultural understanding, personal development, well-being and exposure to cultural and immersion experiences in the CBD.	\$50,000	Venue hire fee waiver to the value of \$55,000
Haymarket Chamber of Commerce	Young Leaders- Panel Discussions	A series of four quarterly panel discussions in Haymarket on topics of relevance and concern to young people such as jobs, housing, mental health and other issues.	\$22,000	Nil

Organisation Name	Project Name	Project Description	\$ Amount Requested	VIK Requested
Improv Theatre Sydney Pty Ltd	10th Annual Improv Theatre Sydney Festival	A festival in Alexandria celebrating improvised theatre, providing development opportunities for local artists and entertainment for local audiences, showcasing performance excellence of interstate and international talent.	\$17,612	Nil
Irish Screen Projects Incorporated	Irish Film Festival	A film festival in Newtown showcasing the culture, language, traditions, history and character of Ireland and the Irish diaspora, affirming the place of those with Irish ancestry within the multicultural community of the local area.	\$20,000	Nil
Joseph Mayers	Ecstatic Lens	An exhibition of performance documentation at Carriageworks depicting the social and cultural diversity of the inner city, celebrating queer performance practice.	\$50,000	Nil
Joy House Productions Pty Ltd	Lunar New Year Celebration Screening	The 11th annual Joy House Film Festival showing short films of joy and diversity including the premiere screening of an Asian-Australian feature film in the inner city.	\$14,030	Nil
Language Festival Association	Sydney Language Festival	A cultural and educational event at the State Library to celebrate language diversity by promoting understanding and respect, raising awareness of endangered languages such as Aboriginal languages.	\$5,750	Nil
Maxwell D Burns-Mcruvie	History Hunts by Journey Walks	A monthly walking tour in collaboration with small bar venues of the inner city, aiming to bring history to life through interactive events and storytelling sessions.	\$12,000	Nil
Neuroblastoma Australia	Run 2 Cure Sydney	An annual fun run held at the Domain attracting over 5000 people to raise awareness and fundraising to find a cure for Neuroblastoma, an aggressive form of childhood cancer.	\$50,000 (Year 1 - 24/25) \$50,000 (Year 2 - 25/26) \$50,000 (Year 3 - 26/27)	Street banner hire fee waiver to the value of \$1,800 (Year 1 - 23/24) \$3,600 (Year 1 - 23/24) \$4,500 (Year 1 - 23/24)
Nicholas Kissajukian	Sydney Rare Book Fair	An annual event at the University of Sydney showcasing rare books, maps and art, promoting the development, appreciation and understanding of literary works and the importance of books as time capsules of our history.	\$15,000	Street banner hire fee waiver to the value of \$8,168
Nova Employment Limited	Focus on Ability Film Festival	A free film festival with screenings of short film and documentaries to support the inclusion of people with disability and encourages entries from schools and inner city communities.	\$50,000 (Year 1 - 23/24) \$50,000 (Year 1 - 23/24) \$50,000 (Year 1 - 23/24)	Nil

Organisation Name	Project Name	Project Description	\$ Amount Requested	VIK Requested
Oceania DanceSport Association Incorporated	Oceania DanceSport Championship	An annual event at the International Convention Centre encouraging people of all ages and abilities to take up ballroom dancing, establishing Sydney as a world-class destination for competitive ballroom and Latin dancing and to facilitate social connectedness.	\$50,000	Nil
Patricia Christine Hauaiss	MVCON - Metaverse Sydney Festival	A digital experience conference at Haymarket to unite technology, creativity and community, the event is led and organised by women who are pioneering change in technology.	\$45,000	Nil
Plateitforward Ltd	Third I Festival	A social impact event at Moore Park celebrating food, music, arts and culture across the diverse and marginalised communities of the local area.	\$50,000	Nil
Play Big Pty Ltd	Santa HQ - Christmas Magic for All	An immersive event for families at The Venue, Alexandria to celebrate Christmas and the legend of Santa Claus, through a story-led interactive Christmas event.	\$50,000	Nil
Ponder Entertainment Pty Ltd	Hong Kong Film Festival (Australia)	A film festival in the inner city and Roseville to celebrate cultural and social diversity in the community and for cultural exchange and audience engagement.	\$30,000	Nil
Refugee Council of Australia Inc	Refugee Week	A weekly series of events in the inner city coinciding with World Refugee Day to celebrate the positive contributions refugees make to the local area.	\$46,518 (Year 1 - 24/25) \$46,518 (Year 2 - 25/26) \$46,518 (Year 3 - 26/27)	Nil
Samantha Watson-Wood	Queer and Trans AFL Cup	A series of events at Moore Park Bat and Ball Oval in partnership with Friends with Strangers bringing together LGBTQIA+ advocacy, promoting inclusivity, diversity, and community celebration in sports.	\$50,000	Nil
Serbian Orthodox Youth Association Inc	Serbian Festival Sydney	A two-day event at Darling Harbour to bring together the Serbian-Australian community to embrace Serbian culture through various cultural and art exhibits, music, dance, performance and food.	\$43,250	Street banner hire fee waiver to the value of \$6,750
Sikh Youth Australia Ltd	Australian Sikh Awards for Excellence	An annual awards ceremony in the CBD to recognise individuals for their economic and societal contributions to the community, honouring people from marginalised communities, young people and people from culturally and linguistically diverse backgrounds.	\$50,000	Nil
Since I Left You Pty Ltd	Troublemakers and Trivia	A series of monthly events in the CBD that combines stories, cocktails and trivia to encourage audiences to team up, solve clues and engage with local history.	\$10,000	Nil
Smartfone Flick Fest Pty Ltd	The 10th Annual SmartFone Flick Fest	A film festival at the Chauvel Cinema Paddington for emerging and professional filmmakers, creating and celebrating storytelling using smartphones.	\$20,000	Nil

Organisation Name	Project Name	Project Description	\$ Amount Requested	VIK Requested
Soft Centre Pty. Ltd.	Soft Centre	A multi-day festival of experimental and emergent art at White Bay Power Station, including concerts, workshops, artist panels and an installation exhibition.	\$40,360	Street banner hire fee waiver to the value of \$3,729
Stepping Stone House Limited	Sleep Under the Stars	An annual sleep-out event at Stargazer Lawn, Barangaroo to raise funds for young Australians facing homelessness.	\$50,000	Street banner hire fee waiver to the value of \$6,549
Swillhouse Pty Ltd	Le Foote Wine Fair 2024	A food, wine and hospitality fair in the Rocks to showcase Australian winemakers, distillers and retailers and to support the visitor economy.	\$35,000	Nil
Tara Jafari	Sydney Afro and Street Dance Camp	A two-day dance camp in the inner-city featuring workshops by international and domestic dance teachers, a lecture, an open-entry dance competition and a party.	\$11,120	Nil
The Australian Distillers Association Inc	Spirit Level - Showcase Event - NSW and ACT Distillers	A two-day event at Machine Hall Precinct showcasing over 60 distillers from NSW/ACT, appealing to a national and international audience supporting the Sydney hospitality scene.	\$50,000 (Year 1 - 24/25) \$50,000 (Year 2 - 25/26) \$50,000 (Year 3 - 26/27)	Nil
The Great Synagogue	Jewish Community Law Service	An annual event at the Great Synagogue which serves as a cornerstone for interfaith dialogue and multicultural celebration within the legal community of Sydney.	\$10,000 (Year 1 - 24/25) \$10,000 (Year 2 - 25/26) \$10,000 (Year 3 - 26/27)	Nil
The Haymarket Institute Inc	Mid-Autumn Festival Community Stage Show	An outdoor stage show in Chinatown blending contemporary and traditional performances to unite the community and celebrate diversity as part of the Mid-Autumn festival.	\$50,000 (Year 1 - 24/25) \$50,000 (Year 2 - 25/26) \$50,000 (Year 3 - 26/27)	Nil
The Non-Resident Nepali Association Australia Limited	Nepal Festival Sydney	A multicultural festival in Darling Harbour to showcase Nepalese culture and heritage and foster unity among the Nepali Community and provide a platform for local business.	\$50,000	Nil
The Returned and Services League of Australia New South Wales Branch	Vietnam Veterans Day Commemoration	An annual public service at the Cenotaph, Martin Place commemorating the Battle of Long Tan Day, Australia's involvement in the Vietnam War and honour the service and sacrifice of Australian men and women.	\$2,000	Nil

Organisation Name	Project Name	Project Description	\$ Amount Requested	VIK Requested
The Returned and Services League of Australia New South Wales Branch	Victory in the Pacific Day Commemoration	An annual public service at the Cenotaph, Martin Place commemorating the cessation of hostilities in the Second World War and honour the service and sacrifice of Australian men and women.	\$2,000	Nil
The Returned and Services League of Australia New South Wales Branch	Inaugural Middle East Area of Operations Commemoration	An inaugural public event at the Cenotaph, Martin Place to commemorate the Middle East Area of Operations and honour the service and sacrifice of Australian men and women.	\$2,778	Nil
The Surry Hills Creative Precinct Incorporated	Heart of Surry Hills	A program of activations and events in Surry Hills to lift interest, offer opportunities and drive footfall to the area, in consultation with local businesses.	\$38,850	Nil
The Trustee for The Maquirang Family Trust	2024 International Invitational Karate Tournament	A personal development and well-being program for the local community in Darlington to promote fitness, self-defence and mental resilience through the discipline of karate.	\$3,330	Nil
The University of Sydney	Power to Play	A skate festival at Federal Skate Park, Glebe, adopting a multigenerational and all-genders approach to demonstrate how the bridge between public art and creative sports can promote future-urbanism and healthy cities.	\$24,606	Nil
The University of Sydney	Hekayetna: An Egyptian Community Led Digital Resource	The production of a digital resource for the Chau Chak Wing Museum's Egyptian antiquities collection at Sydney University, to give agency to Egyptian communities in the storytelling of their past.	\$48,973	Nil
Vegan Nsw Inc	World Vegan Day	An event at Tumbalong Park, Darling Harbour designed to support sustainable living, health and animal well-being and to promote culturally, medically and ethically beneficial food.	\$26,762	Street banner hire fee waiver to the value of \$7,904
Virtualised Northern Lights Sydney Estonian Folk Dancers Incorporated Nian Folk Dancers Incorporated	Celebrating 90 Years of Estonian Dance Down Under!	A series of dance workshops in Estonian folk dance and a concert in Surry Hills to contribute to the diversity of multicultural artistic expression within the local area.	\$11,350	Nil
VV Events Pty Ltd	Santa's Village	A series of activities and events at Barangaroo to celebrate Christmas, fostering a sense of community with craft workshops, games, music and a cocktail lounge.	\$50,000	Nil
Walking Football Federation Australia Incorporated	Welcome to Walking Football	A series of outdoor events across the local area for the public to play football in an all-inclusive, no-contact, safe environment to promote social connectedness and improve physical and mental health and well-being.	\$7,500	Nil

Organisation Name	Project Name	Project Description	\$ Amount Requested	VIK Requested
Women In Media Australia Limited	Women in Media National Conference	A national conference at Darling Harbour featuring high profile speakers, supporting and connecting women working in all forms of media to increase gender equality, media representation, leadership and economic opportunities for women.	\$50,000	Nil
Women Making Waves Nft Pty Ltd	Women Making Waves Co-hosted Series	A quarterly series of live events in the CBD and Woolloomooloo to discuss topics such as gender equality, innovation and wellness.	\$50,000	Nil
YCK Laneways Association Inc	YCK: Loud and Proud	A series of events at the York, Clarence and Kent St (YCK) Laneways to celebrate indigenous performance, food and drink, curated by Aboriginal and Torres Strait Islander elders, performers, chefs and bar tenders using native ingredients as part of NAIDOC week.	\$45,000	Street banner hire fee waiver to the value of \$5,400