

Attachment A

**City of Sydney Submission – NSW Arts,
Culture and Creative Industries Policy**

Submission: NSW Arts, Culture and Creative Industries Policy



'bara' by artist Judy Watson.

bara is a representation of the fishing hooks crafted and used by Gadigal women in Warrane (Circular Quay) for thousands of generations. It is a monument for ancient and enduring Eora culture.

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Introduction

The City of Sydney (The City) welcomes the NSW Government's intention to develop an Arts, Culture and Creative Industries Policy. The City supports the broad remit of the policy to consider both the distinctness and the interdependencies between Arts, Culture and Creative Industries.

Culture underpins all that is meaningful in our lives and our communities, likewise the Creative Industries are embedded throughout technology and innovation, tourism, retail and hospitality sectors, and the Arts have a significant role to play in health and education, as well as supporting a vibrant 24-hour economy.

For this reason, the City strongly recommends that the NSW Arts, Culture and Creative Industries Policy be more than a workplan for Create NSW, Screen NSW, Sound NSW and Destination NSW. It needs to be a framework for how the whole of government can contribute to, and benefit from, the Arts, Culture and Creative Industries, with responsibilities for the Department of Planning and Environment, Enterprise Investment and Trade, Education, Health, Police and the Office of the 24-Hour Economy Commissioner.

More than ever, in recovery from the impacts of the Covid-19 pandemic, and as the affordability crisis poses even greater risks to the sustainability of arts spaces and careers, a rich cultural life in NSW and thriving creative industries relies on the collaboration of all government departments and an all-of-government mandate to nurture and safeguard our creative and cultural future.

This submission is organised by the three priority areas outlined in the Minister's call for submissions, People, Infrastructure and Audience, with commentary and recommendations for each area. The call for submissions also asks for 'Big Ideas'. Attached are two of the ten ambitious projects the City of Sydney released as big ideas to support our Sustainable Sydney 2030-2050 vision. Ideas that will require support from the NSW Government to achieve.

In considering the research outlined in this paper, if there is one *big idea* the City of Sydney can offer to the development of this policy, it is that one approach to all of NSW will not deliver the results needed. Sydney's cultural life and workforce faces pressures unlike the rest of the state, and, as the driver of the nation's cultural product, Sydney must be given specific and urgent attention.

Understanding Culture and centring First Nations experience, culture and knowledge in the policy

A NSW Cultural Policy must start by acknowledging the world's oldest continuous cultures, those of Aboriginal and Torres Strait Islander peoples. It must acknowledge that NSW is the first site of colonial contact and that colonisation is an ongoing process that continues to contribute to the erosion of culture and cultural practice.

UNESCO defines culture as "the set of distinctive spiritual, material, intellectual and emotional features of society or a social group, that encompasses not only art and literature but lifestyles, ways of living together, value systems, traditions and beliefs."

In this understanding of culture, viewed through a First Nations lens, we cannot start a conversation about celebrating or "showcasing" culture until we have discussed how we will repair and protect it. Culture is something that needs to be healed and revitalised. Culture needs to be lived, freely and without impediment.

Article 11 of the UN Declaration on the Rights of Indigenous Peoples notes: *Indigenous peoples have the right to practise and revitalize their cultural traditions and customs. This includes the right to maintain, protect and develop the past, present and future manifestations of their cultures; and States shall provide redress through effective mechanisms developed in conjunction with indigenous peoples.*

A NSW Cultural Policy needs to address the impacts of colonisation on relationships with community, country and kin, and in the pursuit of healing, explore ways we can reconnect community with country, and country with culture.

This is where a Cultural Policy must begin. With commitments to truth telling and investments in the revitalisation of Aboriginal languages and cultural practices, with a view to nurturing Aboriginal and Torres Strait Islander cultures so that we can all be enriched by the knowledge and arts of Aboriginal and Torres Strait Islands people, and a deep connection to place.

Now that we have a Federal Arts Policy with a clear priority to put First Nations first, there is an opportunity to align cultural policies at Federal, State and Local Government levels to coordinate and resource truth telling, place naming and language revitalisation projects at a local level with Aboriginal communities, existing organisations and governance structures like land councils, advisory panels and cultural leaders.

Recognising that Sydney Harbour, Eora, Dharawal and Dharug land and waters, is the first site of colonial contact and remains the arrival site for many visitors to Australia, the NSW Government is best placed to coordinate the local authorities, land holders, trusts and major cultural institutions of the greater Sydney Harbour foreshore to undertake a comprehensive plan for embedding Aboriginal culture, history and truth telling in the public domain and community infrastructure. This might include a national Aboriginal Cultural Centre, cultural keeping places, dedicated sites for Aboriginal cultural practice and knowledge exchange, public art, land and water care, and places for reflection and mourning.

People

It is important for us to remember that culture is a product of people.

No matter how much we invest in infrastructure or events, our cultural life and our creative industries will underperform if we cannot provide cultural workers with suitable places to live and work. If we fail to achieve this, we will become cultural importers, reliant on the work of people interstate and overseas.

Sydney's creative workforce has declined significantly, the problem is urgent.

The Australian census gives us a longitudinal picture of who is making culture in Sydney. Although the last census was impacted by Covid-19, it is still the best available source and, as a result, the City has undertaken detailed research into this data.

To do this, we have adapted a statistical standard developed by UNESCO to analyse Australian and Zealand Standard Industry (ANZSIC) codes gathered through the census.

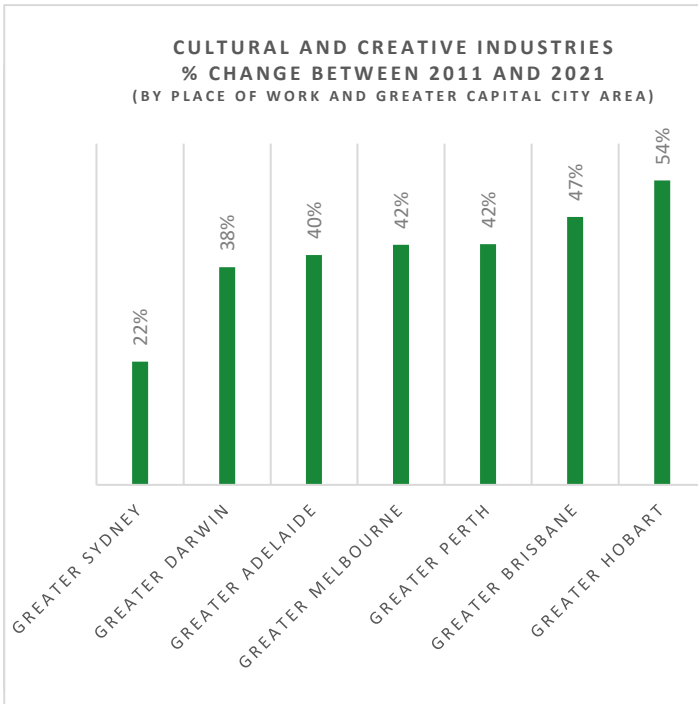
Our methodology analyses both Place of Work and Place of Enumeration data or, in simple terms, where people work, and where people live.

In this way, we can understand long term changes in the number of cultural workers living in Greater Sydney, and how those changes compare to other parts of the country.



Dharug artist, Billy Bain, in his City of Sydney Live/Work apartment

The number of people working in Sydney’s cultural and creative industries is growing at a slower rate than the national average.



The City compared Place of Work data within the 2011 and 2021 census.

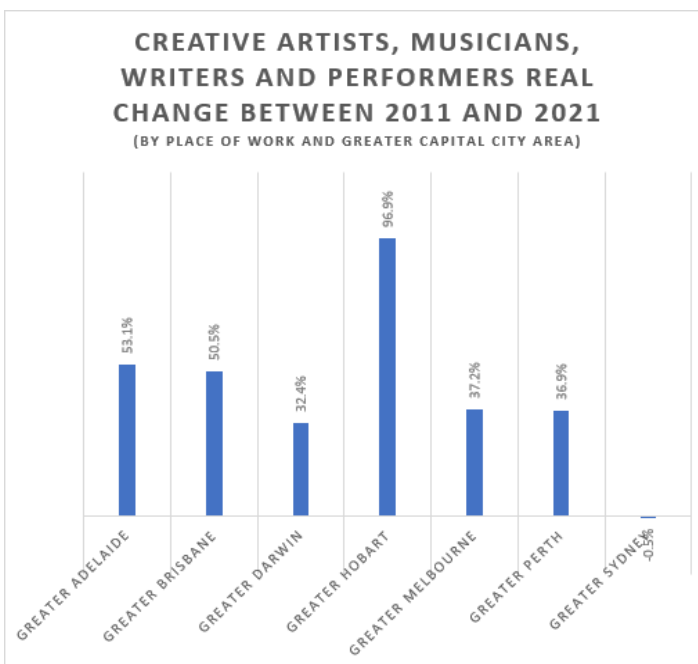
We found that national employment across all industries grew by 20%, and at a higher rate of 27% within Greater Sydney.

However, within the Cultural and Creative industries the situation is different.

Cultural employment nationally grew at a rate of 36%, but **Greater Sydney’s Creative and Cultural Industries grew by only 22%, slower than every other capital city in the country.**

Moreover, much of the growth within Greater Sydney has occurred within industries like advertising, those areas focused less on the development of new cultural goods.

Sydney is the only capital city to have lost artists, musicians, writers, and performers.



When we focus on the core of the cultural workforce – captured within the ANZSIC code ‘Creative Artists, Musicians, Writers and Performers’, the issue facing Greater Sydney becomes clearer.

Sydney is the only capital city to have seen a decline in the number of ‘core creatives’ working in the city since 2011.

This is an issue of national importance. Even with substantial growth in Greater Melbourne, Sydney still employs the largest number of artists, musicians and performers in the country. In 2011, Greater Sydney was the place of work for 25% of the nation’s creative artists, musicians, writers and performers, and continues to host around 21%. A slowing of growth in Sydney has implications for the whole of the national cultural product.

Unaffordable housing and workspace have reduced cultural workers in Greater Sydney.

Our research also analysed Place of Residence and Place of Enumeration data from the Australian Census, capturing where people were living on census night. We’ve done this because our *Making Space for Culture* study strongly indicated housing costs have reduced Greater Sydney’s ability to attract and retain creative workers.

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This is now evident when we compare the 2011 and 2021 census figures.

Greater Sydney is now home to fewer cultural workers than it was in 2011.

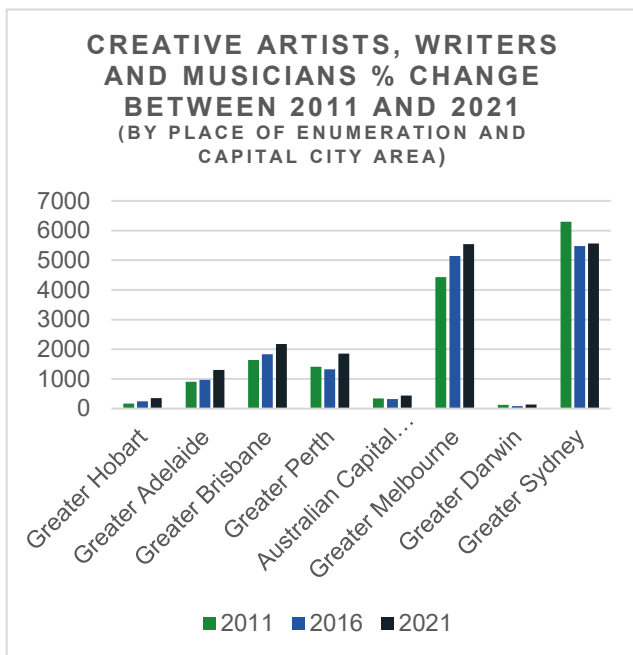
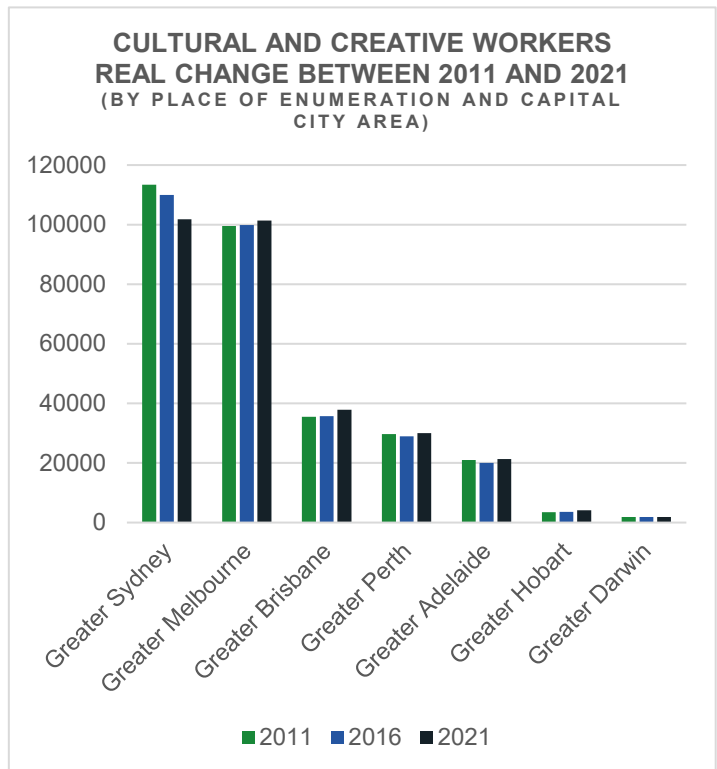
It's tempting to write this decline off as an impact of Covid-19, and to assume it will gradually correct as the impact of the pandemic fades. However, if this was the case, we would expect to see the same trends in other capital city areas. On the contrary, every other capital city has seen an increase in the number of cultural workers based on Place of Enumeration data. Even Greater Melbourne, with its harsher lockdowns, saw an increase of 1.79%.

Greater Sydney is the only capital city region in the country to have seen an overall decline in the number of cultural workers living within it.

That decline is significant: -10.30%.

Again, as Greater Sydney has traditionally housed the largest portion of Australia's cultural workers, the decline has national implications.

The disparity between Place of Work and Place of Enumeration data also suggests Sydney's historical strength in the Cultural and Creative Industries is increasingly reliant on workers based elsewhere. This raises the prospect that Greater Sydney is losing the capacity to produce its own cultural products and is instead becoming an importer of culture made elsewhere, such as Melbourne and Brisbane.



We see this in the difference between the number of Creative Artists, Writers and Musicians listed as being in Greater Sydney on census night, and the numbers in the rest of the country.

Between 2011 and 2021, the national figure rose by 17.87%, roughly in line with overall employment growth. In Greater Sydney it dropped by 11.64%.

Again, this phenomenon is unique to Greater Sydney, with all other areas – particularly Greater Melbourne – seeing growth.

This workforce retraction may, in part, be due to the inevitable impact of regulations like the lock-out laws and music festival licensing scheme issued under the previous NSW Government, or NSW recording the lowest per capita arts investment by state from 2015 to 2018.

These policy choices will have had negative impacts on creative employment in NSW, however, the majority of impacts occurred between 2011 and 2016. The City's earlier research suggests this period is when housing in Sydney became unaffordable for core creative workers.

Sydney's creative workforce is in housing stress.

Professor David Throsby's studies for the Australia Council found mean weekly artist income had remained essentially static for the 27-year period between 1990 and 2017. Meanwhile, median rent for a single bedroom dwelling increased by 52% in Greater Sydney, and 60% within the City of Sydney.



Fijian artist, Shivanjani Lal, in her City of Sydney Live/Work apartment

In simple dollar terms, average weekly artist incomes went from \$882 in 1990 to \$930 in 2017, while average rent for a one bedroom apartment in Sydney went from \$150 to \$550 a week, or 60% of the average weekly pre-tax income of artists. And this research was undertaken prior to the recent well documented rental crisis in Sydney.

The increasing issue of housing affordability poses the most significant and urgent risk to the creative industries in our major cities and needs an urgent intervention before the talent losses are unrecoverable. We already know, anecdotally, that the loss of cultural workers is heavily impacting production in the events and entertainment industries.

As the NSW Government considers rental reforms to address housing affordability, there is an opportunity to include Sydney's creative workforce as a priority cohort.

Sydney's creative workforce has been underrepresented in arts policy.

80% of the cultural and creative industries operators in the City of Sydney are classifiable as "Small to Medium Enterprise" and are largely small for-profit businesses, venues, creative spaces and sole traders. The small to medium sector employs the majority of the workforce in the creative industries but has traditionally sat outside the remit and reach of arts policy and funding, with many funding programs offered exclusively to non-profit organisations, and the bulk of investment directed to major festivals and institutions in service of a trickle-down approach.

In 2018, the City of Sydney funded research undertaken by Economists at Large into the small to medium arts sector. This followed cost benefit studies, commissioned by the City, showing small to medium visual arts, music venues and performance venues created a return on investment of around 3:1. The Economists at Large study found the small to medium sector "facilitates the production of four times as many new works as the major galleries commission and acquire" with roughly one quarter of the government subsidy.

The NSW Arts, Culture and Creative Industries Policy needs to look broadly at the whole multi-sectoral ecosystem and complex mix of supply chains that supports our cultural life and arts products. Importantly, a more holistic investment should not simply redirect the arts budget to under-represented areas. The major institutions and festivals still have an important role to play. We need to balance the investment across the sector through increasing the budget.

Recommendations

1. Through a coordinated approach across NSW Government agencies, work with the councils of Greater Sydney to deliver immediate, emergency short-term measures to stabilise Sydney's cultural workforce. This could include cash subsidies and temporary adaptive reuse of vacant government owned assets for use by the cultural and creative sector at affordable rates.
2. Immediately provide additional funding to practitioner development, new work development, research and residencies, rather than project delivery and audience development, to help retain our core creative workers.
3. Ensure funding programs are open to for-profit creative industries operators, to reach more of the creative workforce and the individual artists we need to retain.

4. Ensure the Policy addresses the gig economy, fair pay and artist work conditions, noting that mandating minimum wages or an increase in artists' fees can only be met through increasing grant sizes and grant funding budgets across all relevant agencies.
5. Undertake consistent, reliable research into core cultural workers to understand how the supply of housing, workspace, and income sources impacts their ability to live and work in Greater Sydney.
6. Invest in and support affordable housing throughout Sydney by expanding affordable housing levies in local environmental plans to all council areas across Greater Sydney.
7. Make an active effort to strengthen Community Housing Providers to maximise their contribution to the supply of affordable housing.
8. Undertake research to understand how Community Housing Providers can better reach core creative workers and the need for artist housing.
9. Include core creative workers as a priority group to benefit from interventions to address rental affordability in any NSW Government rental reforms, policies or projects.

Infrastructure

The availability of affordable, suitable workspace for arts and creative industries is the primary issue facing the cultural life of rapidly urbanising global cities. Sydney, with one of the hottest property markets in the world, is particularly impacted by the global loss of creative space.

In one decade, Sydney's cultural infrastructure reduced by the equivalent of three Opera Houses or six Carriageworks.

The City of Sydney's Floor Space and Employment Survey counts commercial floorspace and its use across our LGA every 5 years. Our 2017 survey recorded a large-scale loss of creative space amounting to 117,000m². Roughly half of this was the types of spaces used for cultural production, rehearsal, studio spaces and warehouses for manufacturing sets, props and cultural goods.

The prime driver of this loss of space was the conversion of former light industrial buildings into residential housing. This occurred because of a 23% increase in the City's population between 2011 and 2016. The impacts of this inner-city residential boom on cultural and creative industries were underestimated. As just one example, the space occupied by Creative Artists, Musicians, Writers and Performers dropped by 28%.

The loss of productive land and building stock breaks the supply-chains of creative industry.

It is easy to think of cultural production – prop making, set-building, wigs and wardrobe – as a handful of specialists taking up a small workshop at the back of a theatre, when in truth, cultural production deals in large scale industrial fabrication, design and mechanical engineering that employs thousands of people over a complex supply chain of jobs and skills. Sydney, a UNESCO City of Film, has been an attractive location for film and TV productions of the highest scale, and the engine room for major festivals and events staged across NSW. Without the necessary industrial zoning and building stock in proximity to where these cultural products are produced or presented the whole system is compromised. We cannot rely on land in the outer-west or regions to fill the gap. The supply-chain won't stretch, it will break.

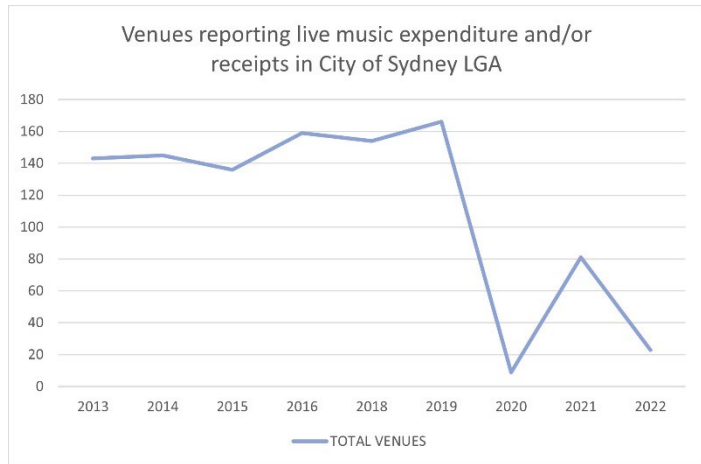
The scale of the loss of space and workforce is far too great for local governments to tackle alone. A NSW Government led, multi-departmental approach to identifying, retaining and growing creative productive spaces and land zoning across Greater Sydney in proximity to affordable housing supply must be an urgent priority for the Policy.

Since the pandemic, live music programming in Sydney has dropped by 85%.

Sydney has a well-documented issue with retaining music venues. Guided by the City of Sydney's Live Music and Performance Action Plan, we have advocated for legislation and regulation reform and made targeted investments in retaining and increasing live performance venues in our area.

This included over \$1million invested in capital works and equipment to improve existing venues and create new venues.

We have been monitoring APRA AMCOS reporting from venues in our area for a decade. In 2019, we could see the impact of our work, when the number of venues reporting live performance activity peaked at 166 in our LGA. Then the Covid-19 pandemic hit and in 2020, venues reporting live programs reduced to just 8.



We have seen targeted stimulus measures recover some of that

programming in subsequent years (23 venues reported live music receipts in 2022), but our music venues have returned to nowhere near pre-pandemic levels of programming.

The City welcomes the establishment of Sound NSW and the announcement of \$8million in new funding for live music venues. The City urgently calls for a substantial tranche of this funding to be focused on the Sydney local government area, which represents the state's largest night time economy and where the situation is notably the most urgent. Funding programs should address capital works and acoustic attenuation, as well as support programming of local artists.

There is a shortage of small to mid-sized cultural venues in Sydney.

Further to increasing the supply of live music programming in licensed venues, our Live Music and Performance Action Plan identified a need to increase the number of small-to-medium sized performance venues in Sydney, suitable for music, dance, theatre and a broad range of performing arts and cultural activity. The lack of mid-sized venues in Sydney has resulted in an under-developed performing arts market in which emerging and independent productions have little opportunity to graduate from fringe venues to main stages, and local bands and productions find it easier to tour than perform in their home town.



The City of Sydney built Eternity Playhouse, a 200 seat theatre repurposing the Burton Street Tabernacle in Darlinghurst.

The City of Sydney acknowledges and welcomes the former State Government's investment in Sydney's major cultural assets, including the significant upgrades to the Walsh Bay performing arts precinct, however, these investments have not increased the supply of mid-sized venues available to emerging and independent producers.

Suzie Millar's *Prima Facie* is one of Australia's most internationally celebrated plays of the past five years. The work was developed by Griffin Theatre Company in the 105 seat Stables Theatre in Kings Cross. These are the types of spaces in which Australia's story begins to be woven out into the world, yet in recent years the NSW Government's advocacy for new theatres has focused exclusively on securing more sites for international mainstage musical productions.

At a fraction of the cost we could be building spaces to adequately nurture local culture and develop our own theatrical exports.

Human resource is essential infrastructure.

The creative spaces, rehearsal rooms and artist studios that are operating in Sydney are maintained by a small cohort of individuals and organisations. This field of expertise is increasingly essential to Sydney and under increasing pressure and market-forces, risking burn-out or even bankruptcy. The Policy must consider resourcing core staff and costs for these operators, succession planning and skills exchange, so that we maintain the vital contribution of creative space operators.

Recommendations

Broad-based intervention is required to improve and increase the delivery of cultural infrastructure. The intervention needs to go beyond planning and development considerations and look to employ the full range of legislative and other tools available to government. Likewise, the policy needs to take in the full range of government departments that could contribute to delivering cultural infrastructure.

Priority actions could include:

10. Work in partnership with the City of Sydney and the private sector to achieve the target of 40,000m² of new creative production space by 2036 through new property vehicles.

This target was set in *Sustainable Sydney 2030-2050 Continuing the Vision*, recognising it can only be achieved through partnerships between state and local government and the private sector. This collaboration is needed to investigate and pilot new property vehicles that remove priority building stock from the market, such as creative land trusts, like those developed in London, San Francisco and Austin.

11. Formalise a planning pathway to allow for combined live/work arrangements for creative industries.

State Planning Policy has quite strict delineations between zoning for housing and zoning for industrial purposes, this limits the opportunity to develop combined live/work spaces. One approach could be to clarify that housing attached to creative production space can be considered as an ancillary dwelling. This could allow for housing in connection with creative spaces without threatening the long-term supply of land for industry and other productive purposes. To allow live/work housing, there may also be a need to review aspects of the National Construction Code to ensure that there are no building classification barriers to combined live and work productive spaces.

12. Develop a program modelled on the affordable housing framework to provide affordable creative workspaces.

This could be based on a small levy on development to go towards the inclusion of affordable workspaces in development, or for its provision elsewhere. An affordable workspace provider, similar to an affordable housing provider, could be established to deliver and manage the workspaces and ensure affordability.

13. Incentivise the delivery of creative spaces through affordable workspace initiatives.

There is significant overlap between the skills and expertise needed to support the government's innovation agenda and the creative industries. The Policy should consider expanding the affordable workspace initiative developed in the Tech Central project to the creative industries more broadly.

14. Explore opportunities to protect existing cultural production land and building stock.

This could include the development of cultural production zoning, building acquisitions, and funding programs for existing spaces.

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15. Ensure the previously announced \$5 million theatre and film strategy considers increasing the supply of production and fabrication space used by these industries, and a diverse portfolio of small-to-mid sized hireable theatres that allow access to independent producers and for successful productions to transfer beyond their original seasons.
16. Develop a clear planning pathway, as exempt development wherever possible, for outdoor events, temporary and small-scale cultural events, and changes of use to a creative or cultural use.

While the Fun SEPP has made some progress on this, there is still considerable work to do to make those pathways clear and easy to understand and practical for the types of cultural activities they seek to support. An improved planning pathway should also consider how to streamline other related approvals such as for road closures for temporary events, and liquor licences.

17. Develop a policy that differentiates entertainment sound from industrial and commercial noise and provides consistent criteria and guidance for operators.

This will allow operators to invest in and plan for entertainment venues with confidence, and better protect the venues we still have. The policy could be supplemented with design guidance for venues on how to manage entertainment sound, an approach to monitoring and compliance that provides clear responsibilities with fewer overlapping regulators, and resources to help mitigate sound-bleed from venues when issues arise.

18. Establish a Planning Aid service for cultural operators.

Recognising that planning pathways and approvals are complex and costly for the creative industries, the NSW Government could establish a Planning Aid service, similar to Legal Aid, to provide free or low-cost advice and consultant referrals for cultural and creative operators. As a consent authority, local governments are not able to provide such advice and maintain probity.

19. Invest in fit out and compliance costs for new creative spaces.

Recognising that the costs of establishing a creative space (including more expensive compliance obligations in relation to accessibility, acoustic performance, and fire safety) are a disincentive for creative operators, the NSW Government could introduce a creative spaces start-up grant to assist with the necessary consultant reports, fit-out costs and certification.

20. Invest in creative space operators as key service providers to the cultural and creative industries.

Funding programs that support staffing and core operational costs for creative space providers will ease the pressure of property costs on this vital sub-sector. Any funding program should recognise these businesses come in a range of models and entity types.

21. Embed cultural infrastructure in all NSW Government renewal and development projects.

Government sites, transport hubs and state-built precincts should include a minimum amount of creative space and should be designed to anticipate cultural production, entertainment and late-night uses. Temporary uses can be used to test and activate precincts while they are in the transition and development phase.

Audiences

Given the critical loss of our cultural workforce and the lack of affordable creative space, it is unreasonable to think NSW could be entering a period of audience or market growth. Whereas contemporary arts policy has generally focused on audience development and new commercial markets, the immediate focus for Greater Sydney must be on retaining workforce and rebuilding capacity within our core cultural sector. There are, however, systemic issues that could be addressed to both rebuild strength in our local creative workers, and better connect with under-engaged audiences.

Ensuring Sydney's cultural offer reflects Sydney's cultural diversity will increase audience.

Roughly half of the residential population of the City of Sydney and one third of the population of Greater Sydney were born overseas. In our local area, over 40% of the population speak a language other than English. Increasing audiences in Sydney will be achieved by increasing the cultural diversity and relevance of our cultural offer.

The City of Sydney's Residential Wellbeing Survey helps us track a number of key community wellbeing indicators including personal health, community connectedness, perceptions of safety, civic engagement, concerns or confidence in the future, and overall satisfaction. The 2018 survey found that those who participated in one or more cultural activities were almost twice as likely to consider themselves 'very satisfied' with their life as a whole as those who did not. At the other extreme, those who didn't take part in any cultural activities were four times more likely to register as 'very unsatisfied.' From this, we can see a clear correlation between access to and engagement with arts and cultural activities and personal wellbeing.

The survey also found markedly lower rates of satisfaction in specific demographics: Aboriginal and Torres Strait Islanders, those affected by socioeconomic disadvantage, residents aged 16 to 29, students, and those who speak languages other than English at home.

These specific demographics have shown to be those least likely to engage with local cultural and arts activity. Research undertaken by the City of Sydney and detailed in our Making Space for Culture study, indicates the barriers to engagement with culture for these groups are partly socio-economic, but are more likely due to the homogeneity of available cultural content. It is possible that the bulk of our arts and cultural experiences do not reflect the broad and increasingly diverse and multi-cultural identity and interests of our communities.

Put simply, we will grow audiences for cultural and creative works by having a more inclusive, diverse, and locally produced cultural offer. This is best achieved by ensuring diversity in the leadership of our cultural and creative industries – those who are making decisions over our cultural outputs. From the boards of our cultural institutions to the staff working in our arts organisations, we need to actively work towards better representation of Aboriginal and Torres Strait Islander people, and people from diverse cultural backgrounds.

Equity and inclusion builds better audiences.

Likewise, a lack of accessible and disability inclusive events and venues is limiting Sydney's cultural audience profile.

Inclusive and accessible events provide equitable opportunities for everyone to enjoy and participate in social and cultural activities. They are an investment in a just and equitable community, and they are also good for the business of culture. Events and venues that are inclusive and accessible build broader audiences by catering to more diverse people, fostering a sense of belonging and community, and building more loyal, engaged audiences. More inclusive and accessible events and venues make our cultural life more meaningful as we can engage with the unique perspectives and stories of diverse communities, particularly people with disability, which contributes significantly to our creative wealth and innovation.

In 2020, the City engaged with our community to develop our Disability (Inclusion) Action Plan. As part of this engagement, people with disability and carers told us that they had differing experiences when participating in cultural activities in the city. Key areas for improvement included: employee attitudes and awareness towards people with disability, especially for people with autism, an intellectual disability, a mental health condition and other less visible disabilities; the provision of better quality information before the event about access, so people can prepare and attend with confidence; improvements to transport and accessible parking as well as dedicated set-down points outside venues; improved accessibility in venues; more captioning or Auslan at events; where possible, options to book priority disability seating, and access to quiet spaces and sensory adjusted performances to increase participation for people with autism.



Audience at the Auslan Poetry Slam, a program at Green Square Library.

In the year prior to March 2020, the Sydney tourism region hosted 16 million overnight visitors from Australia and overseas. According to Tourism Research Australia, approximately 7 per cent of international visitors have a disability and, nationally, people with disability account for 17 per cent of all tourism expenditure. This is a market our cultural sector could better service.

The City has developed its own *Inclusive and Accessible Event Guidelines*, that outline minimum standards and best practice, but we know for many smaller venues and community events, the perceived complexity and costs of accessibility can seem overwhelming. We need to invest in practical solutions for cultural operators to maximise their accessibility.

A culture led nightlife and experience economy will build new audiences.

Pattern Makers' *Audience Outlook Monitor* has charted audience sentiment through the Covid-19 pandemic and the return to attendance at cultural activity. The data demonstrates an increasingly entrenched hesitancy amongst audiences post-pandemic, in particular a trend toward last minute ticket purchases and a preference for informal, unusual and surprising cultural activity attached to other entertainment pursuits such as dining.

This emphasises a heightened importance of the experience economy in supporting culture and the arts, and the need to ensure that the wrap-around services such as transport, hospitality offer, public realm, public art, wayfinding, safety, placemaking and activation add to the overall experience for audiences.

As the role of our city centres shifts away from a primary focus on full-time in-office workplace and 'central business districts' and becomes more about 'central experience districts' a quantum of diverse, fine-grain, cultural and creative offerings will be essential to attracting an evolving audience. We need to be thinking of our cities' cultural offer both inside and outside of the institutions, museums, galleries and theatres that have traditionally received the bulk of government investment. Increasingly, small retailers, bars, restaurants, laneways, public squares and multi-purpose hospitality and creative spaces will drive core creative arts employment and engage new audiences, as well as attract office workers back to the city centre.

Consideration, coordination, and curation of wrap-around service offerings, across NSW Government and in partnership with local government and industry, is critical in creating and reinforcing a distinct cultural identity and brand, including defining precincts and micro-precincts, such as those supported through the NSW Government's Uptown Accelerator program.

Fundamental to supporting this vision of Sydney's night-time economy as a series of vibrant, culturally rich local precincts, is a strong, efficient transport network with links across Greater Sydney. As the residential population, the evening workforce and visitor economy grow, night-time transport must keep pace. Providing integrated, accessible, clean, safe and frequent public transport is essential to unlock Sydney's night-time economy.



Sydney Streets, on Stanley Street Darlinghurst during Sydney WorldPride.

The City of Sydney's late trading controls incentivise nightlife businesses to program cultural activity by offering an additional hour of late trade to businesses who program live performance or cultural events. A similar approach could be considered state-wide.

The NSW Government's Culture Up Late initiative provided funding for 10 major cultural institutions to open later and provide night-time programming. The City recommends this initiative be continued and expanded to include smaller and independently operated cultural venues in local neighbourhoods, with a priority to fund fees for local artists to present work.

The recent exceptional success of Sydney WorldPride is a great example of what can be achieved through inter-agency collaboration and putting the focus on community participation and safety, rather than regulation and compliance. The City welcomes opportunities to increase the number of street festivals and outdoor events in our local area through coordination across NSW Government departments, the Police and the City.

A culture-led tourism offer could be better defined and communicated.

The City of Sydney supports stronger links between the arts with cultural heritage tourism and destination promotion.

Culture and Heritage tourism is a market segment based around arts, historical and cultural experiences and includes activities such as attending performing arts, visiting galleries and museums, attending art and craft workshops and studios, visiting historical buildings or monuments, and visiting Aboriginal cultural sites or attending First Nations' performances.

In 2022 the cultural and heritage tourism segment attracted 9.1 million domestic visitors (overnight and daytime) to NSW, adding over \$7.3 billion to the state economy¹. Yet, this layer of story-telling and destination promotion is hard to see in Sydney and could be better connected to the diverse character and offerings of our local neighbourhoods and smaller creative operators.



Sydney Streets, in Haymarket.

To support the visitor economy and promote the many great cultural experiences a visitor can have in Sydney, there is an opportunity to consider how our local visitor information services, hotel concierges, shopping centre concierges, business events sector, major event producers, cultural institutions, transport operators (including Uber and Taxis) and Airbnb super hosts can be informed of all of the rich cultural experiences a visitor can have while in Sydney. These are the front-line people talking to visitors on a daily basis who can be the greatest of advocates to promote our cultural offerings and experiences.

1. National Visitor Survey, Tourism Research Australia, Dec 2022.

When the City is an artwork, everyone is audience and every day is a cultural event.

The City of Sydney has long championed the transformation of Sydney as a place for people, human-scale experiences, nature, amenity, public space, public art and cultural connection in the public domain. Many of our most significant urban rejuvenation projects have been made possible through collaboration with the NSW Government.

For Sydney to tell its story to the world, the City centre must reflect us: who we are, what we value, how we live, and the rich culture that is woven through our community and city. Public spaces and public art are essential to making cities meaningful and memorable, and there is still more we can do to strengthen the cultural substance of our public places.

The interface between cultural institutions and adjacent public space could be reimaged, making the entrances to our major galleries, museums and theatres feel like living rooms for Sydneysiders. Consideration should be given to how we can assist these institutions to spill out into these public spaces, inviting cultural excellence into the everyday experience of the city.

The rejuvenation of city centre laneways is a great example of how artist-led interventions can transform our connection to place. Since 2007, the City of Sydney's laneways project has seen 26 laneways brought to life with bars, restaurants, retail outlets and public art installations. During the Covid-19 pandemic, we invested in artist-led initiatives to rethink our relationship with these lanes, working with State Government agencies, business owners and community to generate new cultural life in these spaces.

Yananurala (Walking on Country) is a nine-kilometre walk that highlights Aboriginal history and culture at places along the Sydney harbour foreshore. It is one of our most ambitious public art plans and will be delivered through a series of projects over the coming years.

We need better coordination of the many land-holders responsible for approving and delivering these types of projects, including multiple Trusts, Placemaking NSW, Infrastructure NSW, Transport for NSW and the City of Sydney. Importantly, we need to resource and elevate the role of the Metropolitan Local Land Council in guiding Aboriginal community engagement and cultural approvals. As our cultural awareness and commitment to designing with country and truth-telling projects develops in sophistication, the land councils need dedicated resources to help them process an increasing demand for their knowledge and cultural authority.

Recommendations

22. Increase investment in locally produced cultural offerings by Aboriginal and Torres Strait Islander people, and artists from culturally diverse backgrounds, to increase the relevance of cultural content for Sydney's diverse communities.
23. Ensure audience development initiatives and investments address barriers to participation for culturally diverse and Aboriginal and Torres Strait Islander people, and people with a disability.
24. Increase targeted investments in works by artists with a disability.
25. Invest in accessibility upgrades for cultural venues, including capital works, operational procedures, staff training and dedicated human resources to deliver inclusion programs.
26. Continue funding programs like the Uptown Accelerator that support inner city precincts to invest in programming, collaboration, collective branding and place activation projects.
27. Ensure NSW Government produced major events support the activation of local precincts and fine-grain hospitality and creative businesses.
28. Improve night-time public transport connections to and between nightlife precincts.

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29. Work with the City of Sydney to install cultural wayfinding signage and 'what's on' information at State owned major cultural institutions, to connect visitors to these institutions with the programming in smaller, independently operated local venues and inner-city neighbourhoods.
30. Provide additional funding to Aboriginal land councils to establish dedicated staff positions for reviewing and advising on urban rejuvenation and planning proposals.
31. Lead a coordinated, streamlined approvals process for property-holding agencies, such as the Trusts, Placemaking NSW, Infrastructure NSW, and other relevant stakeholders.
32. Review the role of Destination NSW, with a focus on stronger support for local arts and cultural operators, promotion of Sydney's year-round fine-grain cultural offer, and unlocking employment opportunities for our local artists through major events produced by the NSW Government.

Summary of Recommendations

People

1. Through a coordinated approach across NSW Government agencies, work with the councils of Greater Sydney to deliver immediate, emergency short-term measures to stabilise Sydney's cultural workforce. This could include cash subsidies and temporary adaptive reuse of vacant government owned assets for use by the cultural and creative sector at affordable rates.
2. Immediately provide additional funding to practitioner development, new work development, research and residencies, rather than project delivery and audience development, to help retain our core creative workers.
3. Ensure funding programs are open to for-profit creative industries operators, to reach more of the creative workforce and the individual artists we need to retain.
4. Ensure the Policy addresses the gig economy, fair pay and artist work conditions, noting that mandating minimum wages or an increase in artists' fees can only be met through increasing grant sizes and grant funding budgets across all relevant agencies.
5. Undertake consistent, reliable research into core cultural workers to understand how the supply of housing, workspace, and income sources impacts their ability to live and work in Greater Sydney.
6. Invest in and support affordable housing throughout Sydney by expanding affordable housing levies in local environmental plans to all council areas across Greater Sydney.
7. Make an active effort to strengthen Community Housing Providers to maximise their contribution to the supply of affordable housing.
8. Undertake research to understand how Community Housing Providers can better reach core creative workers and the need for artist housing.
9. Include core creative workers as a priority group to benefit from interventions to address rental affordability in any NSW Government rental reforms, policies or projects.

Infrastructure

10. Work in partnership with the City of Sydney and the private sector to achieve the target of 40,000m² of new creative production space by 2036 through new property vehicles.
11. Formalise a planning pathway to allow for combined live/work arrangements for creative industries.
12. Develop a program modelled on the affordable housing framework to provide affordable creative workspaces.
13. Incentivise the delivery of creative spaces through affordable workspace initiatives.
14. Explore opportunities to protect existing cultural production land and building stock.
15. Ensure the previously announced \$5 million theatre and film strategy considers increasing the supply of production and fabrication space used by these industries, and a diverse portfolio of small-to-mid sized hireable theatres that allow access to independent producers and for successful productions to transfer beyond their original seasons.

Submission:
NSW Arts, Culture and Creative Industries Policy

16. Develop a clear planning pathway, as exempt development wherever possible, for outdoor events, temporary and small-scale cultural events, and changes of use to a creative or cultural use.

17. Develop a policy that differentiates entertainment sound from industrial and commercial noise and provides consistent criteria and guidance for operators.

18. Establish a Planning Aid service for cultural operators.

19. Invest in fit out and compliance costs for new creative spaces.

20. Invest in creative space operators as key service providers to the cultural and creative industries.

21. Embed cultural infrastructure in all NSW Government renewal and development projects.

Audience

22. Increase investment in locally produced cultural offerings by Aboriginal and Torres Strait Islander people, and artists from culturally diverse backgrounds, to increase the relevance of cultural content for Sydney's diverse communities.

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30. Provide additional funding to Aboriginal land councils to establish dedicated staff positions for reviewing and advising on urban rejuvenation and planning proposals.

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32. Review the role of Destination NSW, with a focus on stronger support for local arts and cultural operators, promotion of Sydney's year-round fine-grain cultural offer, and unlocking employment opportunities for our local artists through major events produced by the NSW Government.



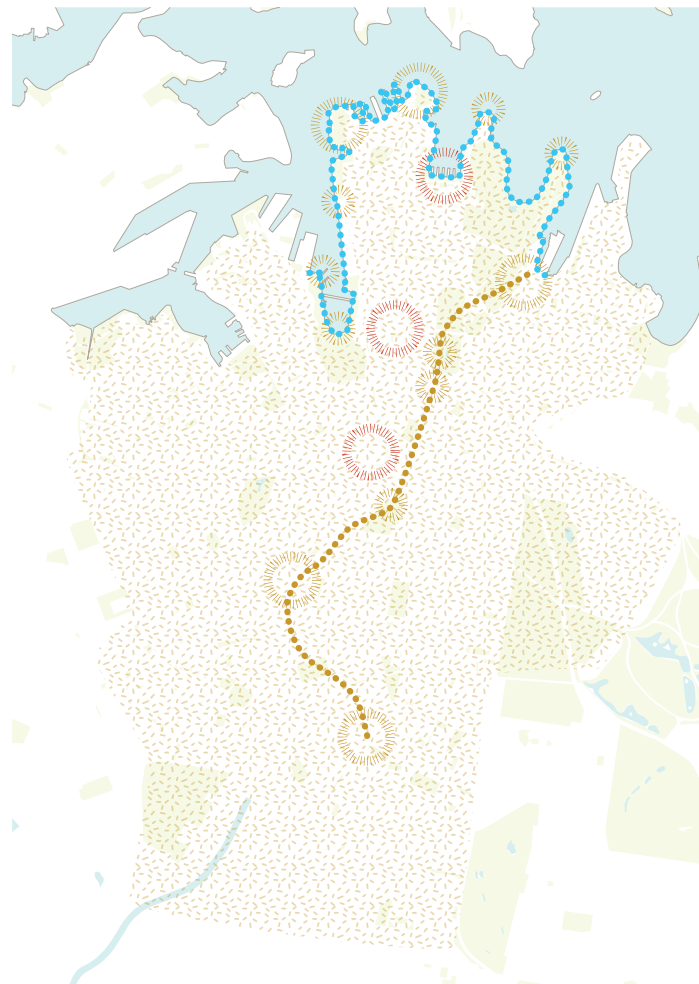
PROJECT IDEA 1

Eora Journey – Yananurala



1 Eora Journey – Yananurala

The harbour walk



- Yananurala
- Harbour to Redfern and Green Square
- ☀ Focal points
- ☀ City Squares
- ☀ Citywide initiatives

Eora Journey
Figure: City of Sydney

In response to the Aboriginal and Torres Strait Islander communities request to recognise, empower and celebrate Aboriginal and Torres Strait Islander peoples and their cultures in the City of Sydney area, architect Dillon Kombumerri, a Yugembari Gooi man, conceived the Eora Journey as a walk from the site of first contact on Sydney Harbour to the home of Aboriginal activism in Redfern.

One of the key project ideas in Sustainable Sydney 2030, the Eora Journey was the vision's major cultural project. The 4 components of the Eora Journey are:

1. a public art program entitled recognition in the public domain
2. a significant event
3. an economic development plan
4. a knowledge and cultural centre.

Over the past decade, the City of Sydney has produced public art projects and events that recognise and celebrate Aboriginal and Torres Strait Islander arts and culture. We purchased the former Redfern Post Office building for future use as a local knowledge and culture centre.

Collaborating with community, Aboriginal curators, artists and other Aboriginal knowledge holders, we will continue to develop new projects. The Eora Journey - recognition in the public domain program has seven public art projects of which Yananurala is one. These will recognise the living cultures of Aboriginal peoples and reflect the natural systems that have shaped and continue to shape Aboriginal cultural practices.

Image on previous page: *bara*, Judy Watson 2021
Monument for the Eora above Dubbagullee (Bennelong Point)

Yananurala

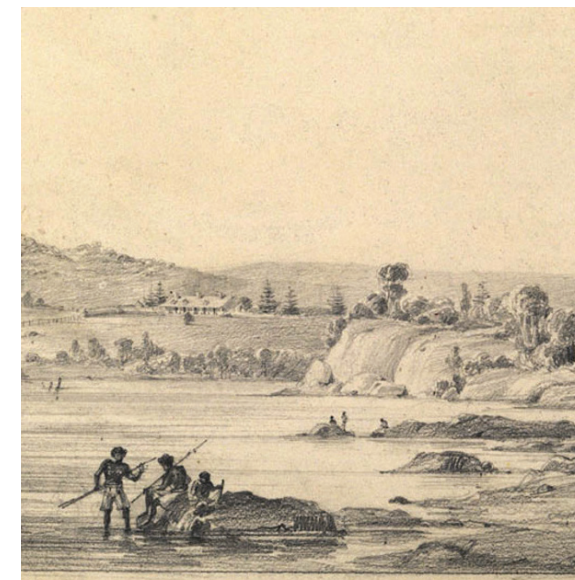
Yananurala (Walking on Country) will share and celebrate new and old stories of Aboriginal and Torres Strait Islander peoples along the Sydney harbour foreshore. Harbour walk curator, Emily McDaniel, is working with the Eora Journey curator, Hetti Perkins, to curate a series of interconnected stories from Pirrama (Australian National Maritime Museum) to Bayinguwa (Garden Island). These will form the basis for exhibitions, events, public art and interpretation.

Yananurala will assist local people and visitors understand the concept of Country in the way that Aboriginal people understood and experienced their land for millennia – by walking Country on the edge of our spectacular harbour.

We will also broadly implement the concept of designing with Country, including a specific focus on Aboriginal and Torres Strait Islander artists and cultural expression.



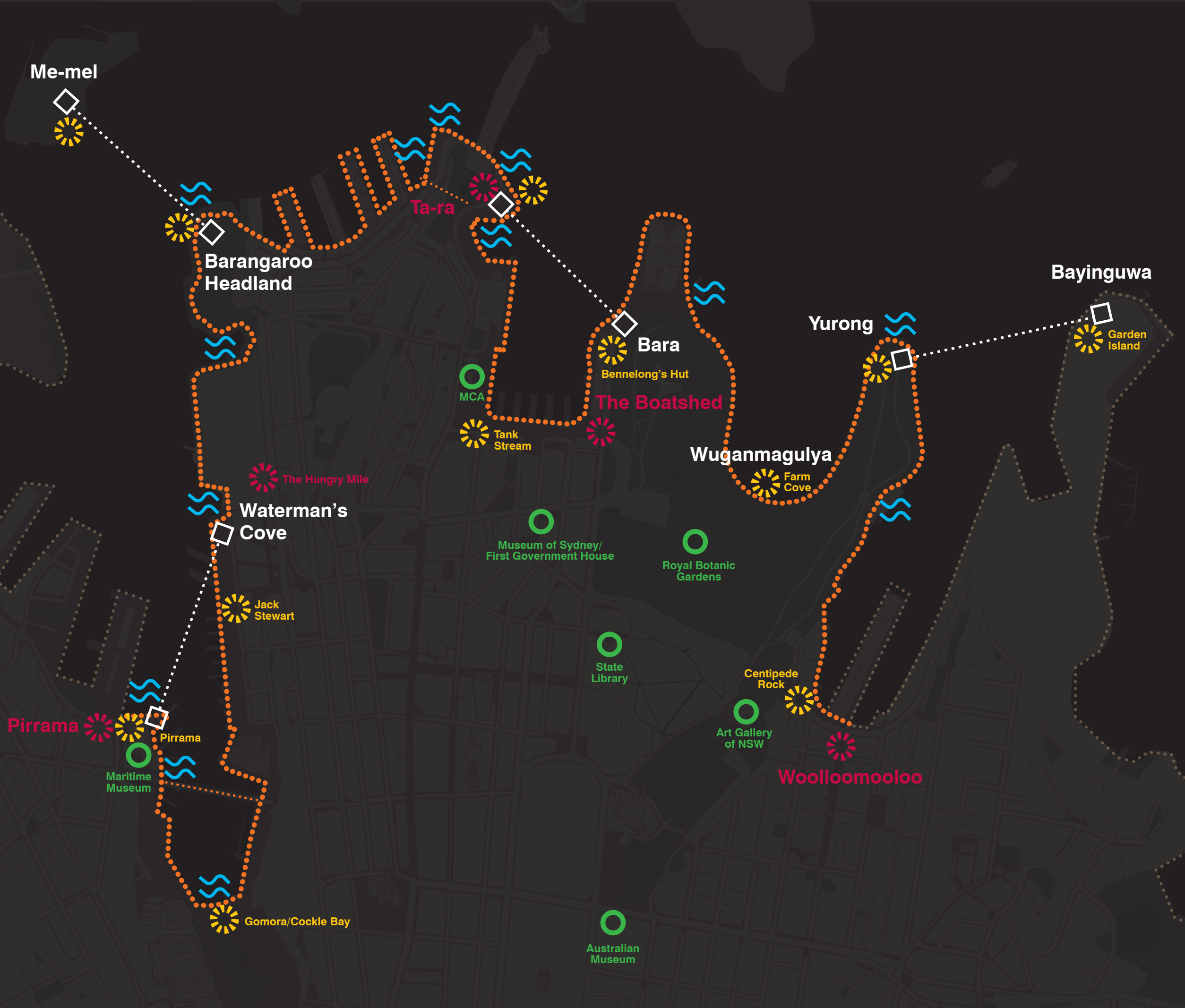
Nawi (Sydney tied-bark canoe) with fire at Nawi 2012
Photo: Andrew Frolows



View of Government Domain Sydney, Charles Rodius 1833
Image: Mitchell Library, State Library of NSW



Portraits of Biddy Salamander of Broken Bay Tribe, Bulkabra Chief of Botany, Gooseberry Queen of Bungaree, Charles Rodius 1834
Image: Mitchell Library, State Library of NSW



Yananurala

Sitelines □--□

Eight visual devices that frame and articulate 'siteline' relationships.

Conversations ☀

Text and/or audio-based installations that respond to the intimate, hidden histories of the harbour at 12 locations.

Badu (water) 〰

An environmental project in partnership with universities and marine institutes led by an artist team building on research to acknowledge Country as land, water and sky.

Sites ☀

- 1. Pirrama**
A major public artwork adjacent to the Australian National Maritime Museum recognising the connection between Aboriginal people and the harbour.
- 2. The Hungry Mile**
A major public art project recognising Aboriginal people in Sydney's maritime history.
- 3. Ta-ra (Dawes Point)**
A major public art project that highlights the site where Patyegarang gifted the Sydney language to William Dawes.
- 4. The Boatshed**
A major public art project at Circular Quay exploring the connection between the boatshed and the La Perouse community.
- 5. Woolloomooloo**
A collaborative community-based public art project recognising the history and enduring presence of Aboriginal people in Woolloomooloo.

PROJECT IDEA 9

Making space for culture



9 Making space for culture

Making space for culture is a 2-part strategy for creating and preserving cultural and creative space in Sydney. It involves revitalising precincts and establishing a creative land trust.

Sydney is home to major national and local cultural institutions. Its consumption of arts, cultural and creative products is strong. But spaces for creativity and culture are disappearing. The supply of affordable production spaces, such as studios, workshops and warehouses, and accommodation has plummeted.

A City of Sydney survey found that in the 5 years to 2017, about 2,000 fewer people were employed in the creative industries and about 110,000m² of creative and cultural employment space was lost. We have yet to determine the impact of Covid-19.

Cultural capital and infrastructure and creative workers make global cities more attractive. They attract investment, talent and visitors. As Sydney grows and leasing costs rise, so will demand for subsidised cultural floor space. The City of Sydney cannot meet future demand alone. We already subsidise just over 10,000m² of cultural floor space, such as the new City of Sydney Creative Studios.

New models that create, provide and operate cultural space need to be based on partnerships between all tiers of government, the private sector, not-for-profit organisations and the community. Cultural policies and priorities need to be refreshed and integrated with supportive planning and taxation systems. Culture needs to be an integral component of urban development.

Image on previous page: Art Month workshop at Pine Street Creative Arts Centre
Image: City of Sydney

The precinct revitalisation approach protects and grows existing clusters of cultural space across Sydney. This approach advocates for enhancing existing cultural precincts and new cultural space on government-owned land and seeks to change planning controls to create incentives to co-locate creative industries and enterprises in certain areas. Cultural precincts can build economies of scale, collaboration, visitation, employment, local character and amenity.

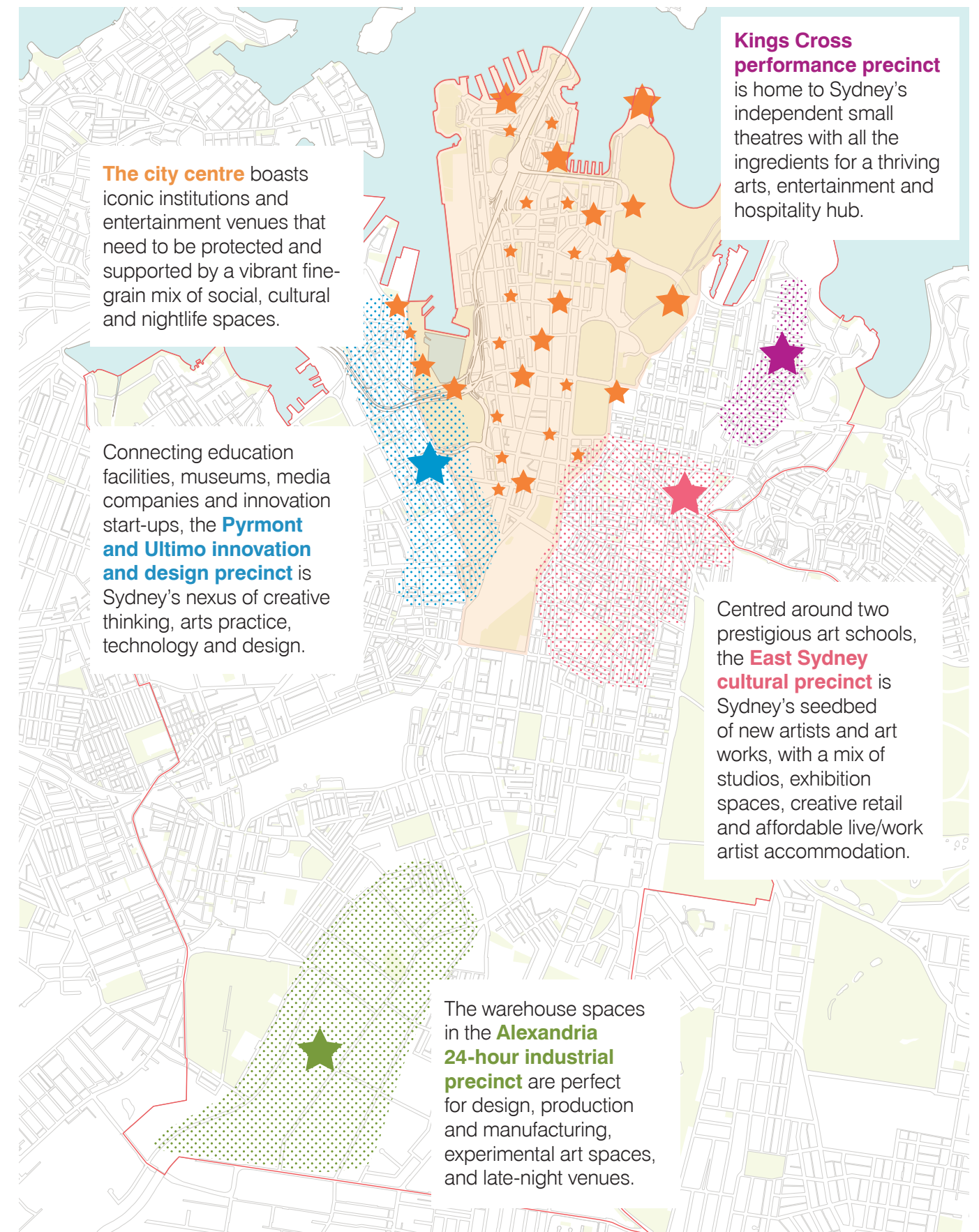
The creative land trust approach provides Sydney with an alternative model that helps cultural and creative industries access equity in the Sydney property market, to ensure long-term affordability and security of tenure.

“Unless we take a proactive and innovative approach to making space for culture and creativity that is affordable for the sector in the long term and creates security of tenure for creative industries, we are at risk of losing the cultural vibrancy that makes Sydney a globally relevant city.”

Aileen Sage Architects & Left Bank Co.
Sydney-based architects and urban strategists.

The revitalisation approach

Sydney's Precincts



The precinct revitalisation approach – Sydney's precincts

Figure: City of Sydney

9 Making space for culture

Precinct revitalisation: East Sydney

An example of the precinct revitalisation approach in East Sydney is amplification of the National Art School as a key cultural institution for the area. Current commitments by the NSW Government identified the area as an important cultural asset for Sydney.

Relocating the law courts away from Taylor Square would open the historic Darlinghurst Courthouse complex for public and cultural use and open the National Art School to Oxford Street, the public and our communities.

Opening the frontage to Oxford Street and Taylor Square would connect this major cultural hub to the wider precinct and elevate it as a major cultural destination.

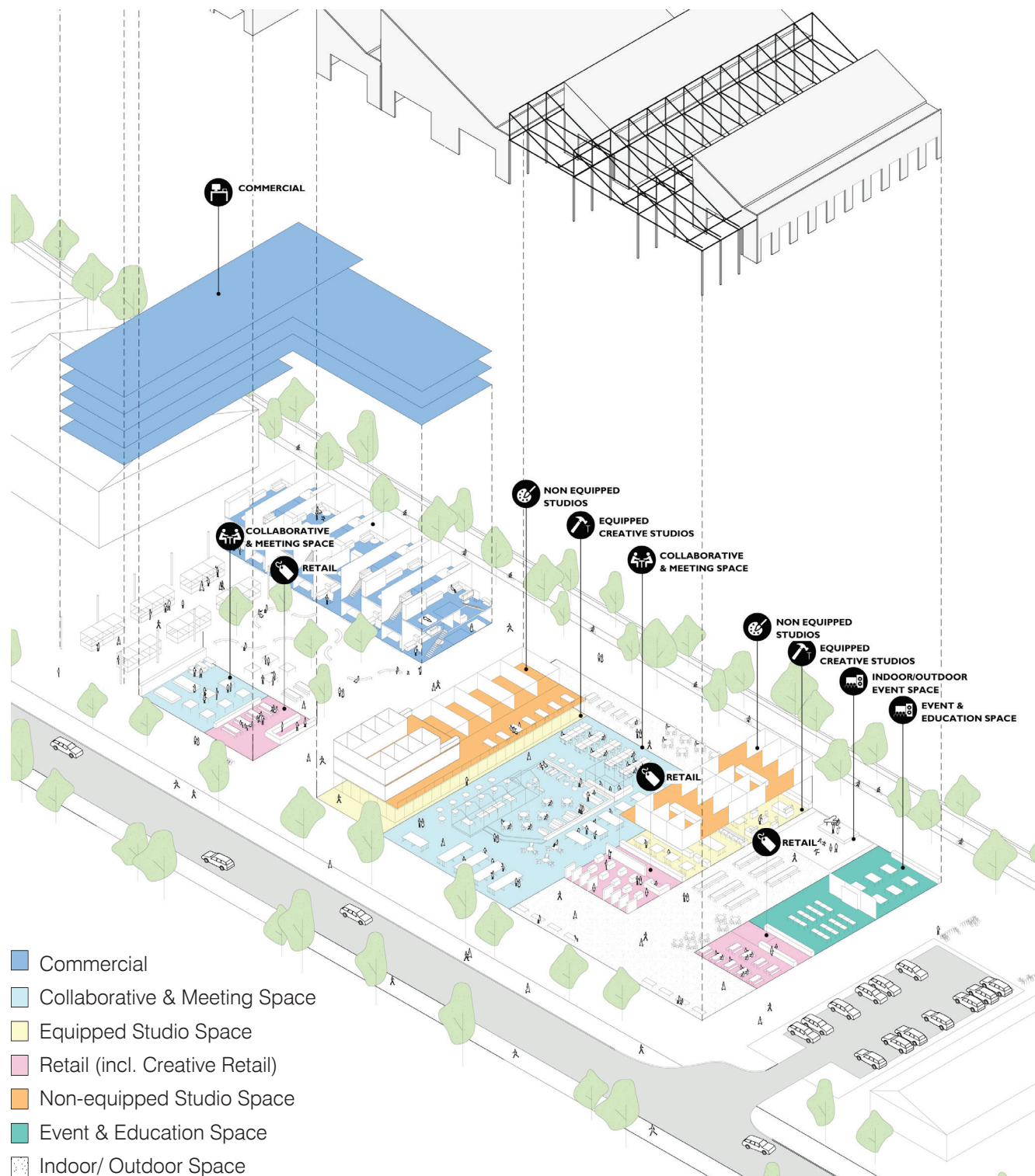
Moves for culture in East Sydney

- 1 **Rearrange** the courthouse's eastern wing to allow access from Oxford Street into the National Art School along its eastern edge.
- 2 **Open** the service land that runs from Forbes Street to Darlinghurst Road between the National Art School and the courthouse complex to facilitate greater permeability and public access.
- 3 **Fragment** the courthouse's front fence to open the forecourt lawn for public use.
- 4 **Introduce** a canopy structure at the junction of Forbes and Oxford streets to provide protected public space for cultural events and initiatives.
- 5 **Locate** an urban marker over the Taylor Square toilets to demarcate the cultural precinct from distant vantage points.
- 6 **Expand** and **unify** the public domain by reducing road widths on Oxford and Flinders streets and adding new vegetation and uniform paving treatments (Project Idea 2a – Green Avenues: Oxford and Flinders streets).
- 7 **Realign** Flinders Street to create a more usable public space and unify disparate sections of Taylor Square.
- 8 **Adapt** the former Darlinghurst Police Station as the new home for Qtopia, an LGBTIQ+ museum for Sydney.



9 Making space for culture

The creative land trust approach: Alexandria 24-hour industrial precinct



Potential mix of cultural and commercial uses on a creative land trust site
Concept by Aileen Sage & Left Bank Co.

A creative land trust acquires, creates and secures affordable floor space for cultural uses. The trust is a not-for-profit landholder that retains property for creative and cultural purposes, taking the land out of the market and placing it in the hands of the cultural sector. These models have successfully protected and created new cultural assets in Toronto, San Francisco and London with support from government and the private sector.

In this model, cultural infrastructure is subsidised by the development opportunity of market-rate commercial space, hospitality, retail and rent-to-own accommodation. Examples include arts studios, production and event spaces that are co-located on the creative lands trust site.

By building a hub in an emerging creative precinct like Alexandria, on land held by the cultural sector, we can ensure that studios, makerspaces and tenure can be secured. The hub is planned to derive different income streams that are sustainable and at scale. Subsidised rates for cultural tenancies will help sustain the management of this mixed commercial-creative hub.

The creative land trust opportunity



International case study Artscape, Toronto

Artscape is a not-for-profit organisation that brokers, develops and operates affordable creative spaces. These include performance venues, galleries and arts studios. Artscape works with developers to build long-term, affordable work and living space for creative workers in new property projects. The partnerships create sustainable community assets that are owned by the creative sector, rather than relying on public resources.

This type of for-purpose development model can be harnessed to activate a creative lands trust site in Sydney.



Daniels Spectrum
Toronto, Canada

Source: artscape.ca/portfolio-item/danielsspectrum