

# **Attachment B**

**Engagement Report –  
Cultural Strategy 2025-2035**

# Engagement report – cultural strategy 2025- 2035 public exhibition



Destructive Steps at Ultimo Community Centre, photo by Katherine Griffiths, City of Sydney

# Contents

Overview	3
Key findings	6
Submissions table	14
Engagement activities	16
Appendix	17

## Table of figures

Submissions and engagement activity	4
Figure 1. Actions important to communities of identity	9
Figure 2. Issues most significant to communities of identity	11
Figure 3. Most significant challenges for Sydney’s cultural life and creative industries as chosen by all respondents	11

# 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.

From February to May 2024, we consulted targeted industry and community representatives about the current challenges faced by the cultural sector and their aspirations for the next ten years. Insights from these discussions were combined with data from other recent, relevant community and industry consultations to inform the development of a refreshed cultural strategy. The refreshed strategy aligns with Sustainable Sydney 2050, address critical issues, and respond to opportunities now on the horizon.

---

## Engagement summary

**The draft cultural strategy 2025 – 2035 was on public exhibition and open for feedback from 10 July to 6 September 2024.**

Consultation provided an opportunity for stakeholders and the community to review and comment on the proposed strategy before being taken to Council for adoption.

Consultation activities included online engagement and stakeholder briefings. The consultation was promoted through email direct marketing.

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

---

## Purpose of engagement

The purpose of this community engagement was to undertake a public exhibition for the refreshed cultural strategy to:

1 – report back to creative sector stakeholders who participated in the consultation, and to seek their feedback on whether the draft strategy aligns with their expectations.

2 – seek general feedback from the broader community on the vision and actions identified in the draft strategy.

## Submissions and engagement activity

Quantity	Description of activity
<b>95</b>	<b>Total submissions received</b>
4	Surveys submissions received from cultural sector organisations
37	Survey submissions received from people engaged in professional arts practice
38	Surveys submissions received from community members
7	Email submissions received from cultural sector organisations
11	Email submissions received from community members/groups
10	Community members attended online information sessions
14	Advisory panel members attended a cross panel briefing session
18	Cultural sector workshop participants attended a report back briefing
212	Stakeholder emails were sent
1813	Sydney Your Say webpage visits
501	People downloaded the draft cultural strategy
6650	Sydney Your Say edm recipients

### Creative and cultural sector feedback

37 submissions were received from people who engage in a professional arts practice, and 10 submissions were received from the following creative and cultural sector organisations:

- Art@ingridcassar
- Carla Zampatti
- City of Sydney Public Art advisory panel
- Create NSW on behalf of NSW Department of Creative Industries, Tourism, Hospitality and Sport
- MAPA art and architecture
- Music NSW
- PACT centre for emerging artists
- Sydney Eisteddfod
- Sydney Fringe Festival
- The Process Studio

### Organisation feedback

Submissions were received from the following 6 organisations:

- Hatch
- Inner West Council
- Left Bank Co
- Pyrmont Action Group
- St Vincent de Paul
- Ultimo Village Voice

# Survey respondent snapshot

43% male and 48% female work in the City

52% engage in a professional arts practice

18% under 40  
34% are aged 40-60 years, 39% are over 60.

16% identify as LGBTQIA+

14% were born overseas.

14% use a language other than English at home.

8% identify as a person living with disability.

6% identify as Aboriginal or Torres Strait Islander.

---

## Key themes

The following key themes were consistent in feedback received across all channels, including survey comments and email submissions:

- **Affordable and accessible cultural spaces:** A clear and recurring theme is the critical shortage of affordable spaces for artists and creatives. Whether it is for living, production, rehearsal, or performance, the high cost of living and lack of accessible spaces in Sydney are barriers to fostering a vibrant creative community. Many submissions advocate for better use of underutilised spaces, subsidised rents, and more creative hubs.
- **Diversity and inclusivity:** There is widespread agreement on the need for greater inclusivity and representation of diverse communities in Sydney's cultural life. Respondents call for equitable access to resources, opportunities for underrepresented groups, and specific efforts to ensure First Nations and culturally diverse artists are supported.
- **Support for emerging and independent artists:** Feedback frequently calls for increased support for small and independent artists, particularly emerging creators. This includes financial support, grants, and accessible resources, as well as reducing bureaucratic barriers that make it difficult for smaller entities to thrive.
- **Revitalisation of cultural precincts and public spaces:** Many responses stress the importance of revitalising key cultural precincts like Kings Cross, Pyrmont, and Ultimo, as well as activating public spaces with more art, performances, and events. This includes embedding culture into urban development and ensuring that public art and spaces reflect the city's diverse communities.
- **Collaboration and partnerships across sectors:** There is a call for greater coordination between the City of Sydney, other local councils, state government, private developers, and cultural organisations. Respondents advocate for a more cohesive approach to cultural development, where cross-sector partnerships play a central role in providing resources, space, and opportunities for the creative sector.

# Key findings

## Feedback on the cultural pillars

Survey respondents were asked to indicate their support for the main objectives of the strategy (the pillars). The results show very clear support for these objectives, especially for creative participation.

## Right to culture

Aboriginal and Torres Strait Islander peoples and their cultural practices are visible and respected. We value our cultural life and champion our creative industries.

**How important is this pillar to supporting Sydney's cultural life?**

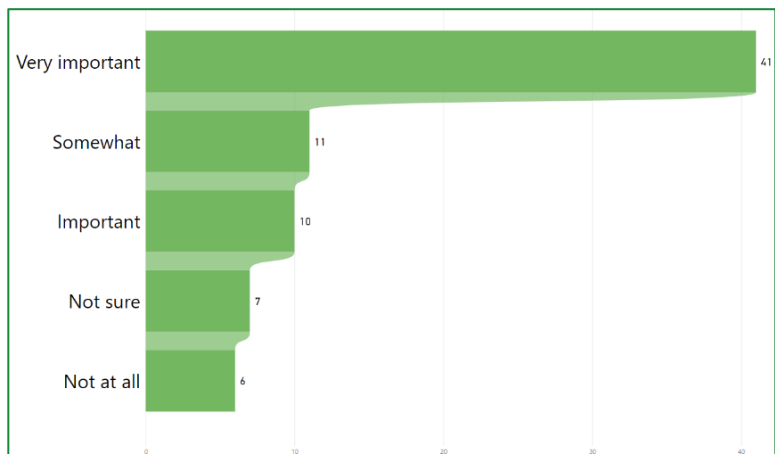
# 68%

**very important  
or important**

15% Somewhat

3% Not sure

8% Not at all



## Creative workforce

More creative workers live or work in the city. Sydney's cultural life reflects our communities' diversity. **How important is this pillar to supporting Sydney's creative industries?**

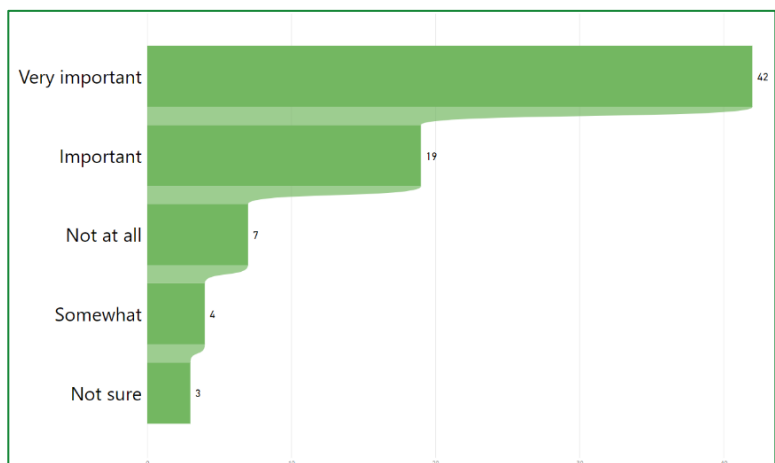
# 81%

**very important  
or important**

5% Somewhat

4% Not sure

9% Not at all



## Cultural infrastructure

More accessible creative spaces. Creativity and culture are embedded in the city's fabric.

**How important is this pillar to supporting Sydney's creative industries?**

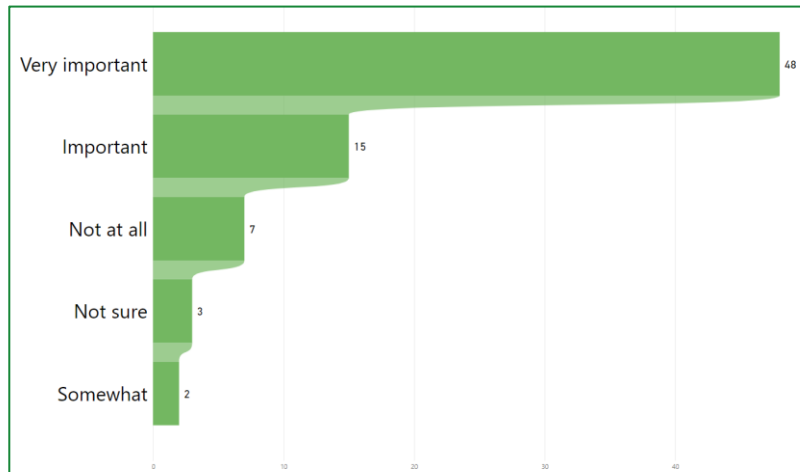
**84%**

**very important  
or important**

3% Somewhat

4% Not sure

9% Not at all



## Creative participation

Creativity and great experiences fuel the city's vitality. Everyone has equitable access to education and creative opportunities.

**How important is this pillar to supporting Sydney's cultural life?**

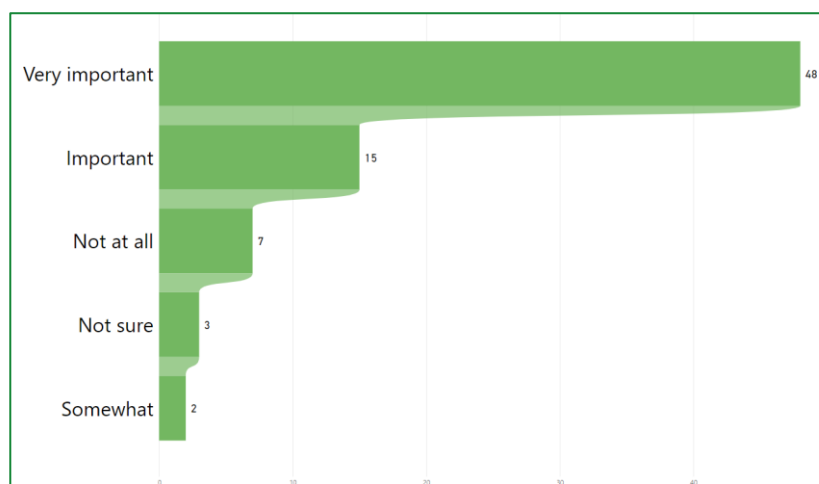
**88%**

**very important  
or important**

3% Somewhat

2% Not sure

7% Not at all





## Comments about the cultural pillars

Survey respondents were asked to respond in their own words to the question "Tell us why you think these cultural pillars are, or are not, important to supporting Sydney's creative industries."

Comments showed strong support for the cultural pillars, recognising their significance in fostering a vibrant, inclusive, and creative community. The themes of the comments were consistent from respondents who engage in professional arts practice and other community members

Many comments on the **Right to Culture** were in support of promoting visibility and respect for Aboriginal and Torres Strait Islander cultures. Respondents emphasised the need for authentic representation and supported the integration of Aboriginal and Torres Strait Islander culture throughout Sydney's creative industries.

The **Creative Workforce** pillar received broad support, with respondents calling for more opportunities for local creatives and a greater emphasis on reflecting the city's diversity. Several comments noted that fostering diverse creative talent is essential for Sydney to remain a global cultural hub.

Respondents who endorsed the **Cultural Infrastructure** pillar stressed the need for accessible, affordable creative spaces. They called out the lack of venues and public spaces for artists to showcase their work and the challenges of high rents, which limit opportunities for creatives to live and work in the city.

The **Creative Participation** pillar garnered the strongest support, with many respondents highlighting its importance in ensuring that all community members, regardless of background or socio-economic status, have equitable access to creative opportunities. There were numerous calls for more accessible and affordable programs, education, and workshops to foster community involvement and creativity.

In general, respondents felt the pillars were interrelated and essential to strengthening Sydney's cultural landscape. They stressed the importance of community engagement and inclusion in the development and implementation of the strategy.

---

## Important actions

Survey respondents were asked to select actions in the draft strategy they feel are important. They could select as many actions as they liked. Overall, people told us they feel all the actions in the strategy are important. **Every action was nominated by at least a third of respondents as important.** A full list of responses is included in Appendix A.

**Most respondents told us they feel the following actions are important to the strategy:**

- Dedicated spaces for artists, musicians, writers and performers in City owned properties (82%)
- Putting underused commercial property to creative use (80%)
- Creative live/work tenancies (77%)
- Temporary street closures for neighbourhood-focused community, cultural and business activities (77%)
- Support artists into affordable housing (69%)
- Artist residencies (68%)
- Creative spaces startup grant (68%)
- Creative precinct planning controls that protect and incentivise creative industries (71%)

The actions most nominated as important by **respondents under 30 years of age** were:

- Creative live work tenancies
- Plug and play performance infrastructure in public places
- Simplified and accessible procurement, creative tenders and grant application processes

The actions most nominated by respondents who **engage in professional arts practice** were:

- Dedicated spaces for artists, musicians, writers and performers in City owned properties
- Creative live/work tenancies
- Creative spaces startup grant

We asked survey respondents to tell us about their identity. Figure 1 shows the communities of identity who responded to the survey, the number of survey respondents from that identity group, and the action most nominated as important by that group. Where more than one action is listed, the actions received an equal number of nominations.

**Figure 1. Actions important to communities of identity**

Identity	No. of respondents	Action	No. of nominations for this action
Aboriginal or Torres Strait Islander	6	Temporary street closures for neighbourhood-focused community, cultural and business activities	6
Born overseas	13	Support artists into affordable housing	13
LGBTQIA+	14	Creative live/work tenancies AND Dedicated spaces for artists, musicians, writers and performers in City owned properties AND Temporary street closures for neighbourhood-focused community, cultural and business activities	13
Person living with disability	5	Artist residencies AND Dedicated spaces for artists, musicians, writers and performers in City owned properties AND Fair and straightforward model for managing entertainment sound AND Simplified and accessible procurement, creative tenders and grant application processes AND Temporary street closures for neighbourhood-focused community, cultural and business activities	5
Use a language other than English	9	Equitable artist employment commissioning practices	9

## Suggestions for other actions

After nominating actions from the draft strategy, survey respondents were asked “Are there any other actions that you feel are important to achieve the vision of this strategy?” The key themes that emerged in response to this question align to the themes of the existing proposed actions.

Comments about other possible actions covered ten key ideas which align with existing actions in the draft strategy.

1. **Equity and Diversity (7 suggestions):** Ensuring fair representation and access for all cultural groups.
2. **Community Engagement (6 suggestions):** Encouraging more localised, accessible, and inclusive cultural participation.
3. **Funding and Support for Artists (5 suggestions):** Calls for more grants, better funding models, and affordable spaces.
4. **Housing and Affordability (4 suggestions):** Addressing the high cost of living and its impact on Sydney’s creative sector.
5. **Simplifying Processes (4 suggestions):** Reducing bureaucracy for events, TENs, and access to spaces.
6. **Public Spaces and Placemaking (3 suggestions):** Utilising public spaces for creative expression and community engagement.
7. **Support for Small Creators (3 suggestions):** Ensuring equitable support for smaller and emerging organisations.
8. **Live Music and Events (2 suggestions):** Enhancing live music venues and extending operational hours for a more vibrant nightlife.
9. **First Nations Empowerment (1 suggestion):** Creating an Independent First Nations Creative Committee to develop First Nations arts and cultural programs.
10. **Environmental Sustainability (1 suggestion):** Incorporating sustainability into cultural planning.

A full list of other actions proposed is included in Appendix B.

---

## Most significant challenges

We asked respondents to tell us which issues, in their opinion, are the most significant challenges for Sydney’s cultural life and creative industries. They could choose up to 3 issues from a list. The challenges on the list were identified during the strategy development using recent data and industry consultation.

The two issues most chosen by respondents as most significant are

- High commercial rents and costs for operating creative spaces and venues
- Unaffordable housing supply displacing artists and creative workers

People aged 30-39 and people over 70 are concerned about the **underdeveloped middle tier**.

People aged 50-59 are concerned about the **opportunities to access affordable facilities and training for personal creative practice**.

People aged 60-69 are concerned about **the cost and complexity of compliance**.

**People aged under 30** are concerned about high commercial rents and costs for operating creative spaces and venues.

Figure 2 shows the issue nominated as most challenging by the most people in each identity group, and figure 3 shows the full list of responses to this question.

**Figure 2. Issues most significant to communities of identity**

Identity	No. of respondents	Issue	No. who selected this issue
Aboriginal or Torres Strait Islander	6	Lack of diversity and inclusion in our cultural offer and creative industries	3
Born overseas	13	An under-developed middle-tier in Sydney's creative sector AND Investment being directed mostly at presentation outcomes, rather than production and development or new work and skills	4
LGBTQIA+	14	Investment being directed mostly at presentation outcomes, rather than production and development or new work and skills	4
Person living with disability	5	High commercial rents and costs for operating creative spaces and venues AND Unaffordable housing supply displacing artists and creative workers	3
Use a language other than English	9	High commercial rents and costs for operating creative spaces and venues	4

**Figure 3. Most significant challenges for Sydney's cultural life and creative industries as chosen by all respondents**

Issue / % of respondents who selected that issue as most significant	
High commercial rents and costs for operating creative spaces and venues	52%
Unaffordable housing supply displacing artists and creative workers	43%
Cost and complexity of compliance when operating creative spaces or events	39%
Not enough opportunities to access affordable facilities and training for personal creative practice	29%
An under-developed middle-tier in Sydney's creative sector	26%
Investment being directed mostly at presentation outcomes, rather than production and development or new work and skills	25%
Lack of diversity and inclusion in our cultural offer and creative industries	16%

Issue / % of respondents who selected that issue as most significant	
Burn-out in the creative sector	9%
Not enough support for sector collaboration and peer-to-peer networks	1%

## Creative and Cultural sector feedback

Of the survey respondents who said they engage in a professional arts practice:

- **78%** feel the right to culture pillar is very important/important
- **84%** feel the creative workforce pillar is very important/important
- **92%** feel the cultural infrastructure pillar is very important/important
- **92%** feel the creative participation pillar is very important/important

The three actions most nominated as important were:

- Dedicated spaces for artists, musicians, writers and performers in City owned properties (89%)
- Creative live/work tenancies (86%)
- Creative spaces start up grant (81%)

Compared to the overall responses, the creative spaces start up grant was seen as an important action by more people in a professional arts practice.

The most mentioned concepts in comments about the importance of the pillars were:

- Holistic cultural impact: the ways in which cultural initiatives and activities contribute to improving various aspects of city life (6 comments)
- The importance of inclusivity and diversity (6 comments)
- The importance of artist support and sustainability (4 comments)

The most mentioned concept in suggested other actions was funding and support for artists (5 comments).

The issues nominated as most challenging aligned with the overall result.

## General comments

The sentiments reoccurring across the general comments section reiterate and underline the key concerns and priorities identified by respondents for ensuring the success of the cultural strategy.

- **Creative Space and Infrastructure:** Several respondents stressed the importance of **mid-sized venues** and the need for accessible and affordable spaces for artists.
- **Affordability and Housing Crisis:** Many noted the **cost of living** and housing as key barriers to artists' survival in the city.
- **Positive Feedback:** A number of respondents praised the strategy, expressing **optimism** about its implementation.
- **Reducing Regulations:** Respondents sought fewer regulatory barriers, especially in terms of **venue licensing** and **event organisation**.
- **Diversity and Inclusion:** Comments called for better representation of **First Nations** voices and more inclusive cultural programming.
- **Financial Support for Artists:** Several comments pointed to the need for **greater financial support**, including merit-based funding and programs to prevent artist burnout.

## Email submissions

Eighteen submissions were received by email from creative and cultural sector organisations, practising artists and creative producers, planning organisations, local resident action groups and community members.

The key concepts raised in the email submissions are:

1. **Affordable and Accessible Cultural Spaces:** Many submissions, including from cultural organisations and individuals, highlight the critical need for affordable and accessible spaces for artists. This includes production spaces for artists to create and perform, living spaces and mixed-use artist housing.
2. **Support for Diverse Communities and Inclusion:** Several submissions stress the importance of improving diversity in the arts sector. This includes providing spaces and opportunities for underrepresented groups, such as First Nations artists, people of colour, and LGBTQIA+ communities, while ensuring the cultural sector reflects Sydney's diversity.
3. **Coordination and Collaboration Across Sectors:** There is a recurring call for better collaboration between local councils, government, private sector developers, and cultural organisations to enhance cultural infrastructure. This includes partnerships to provide spaces, streamline approval processes for events, and reduce red tape.
4. **Preservation of Cultural Heritage and Revitalisation of Precincts:** The revitalisation of cultural precincts like Kings Cross and Pyrmont is emphasized, alongside the need to preserve historical and cultural landmarks. This includes leveraging cultural heritage in planning processes to enhance both cultural and economic outcomes.
5. **Trauma-Informed Cultural Planning and Public Art:** One submission advocates for trauma-informed approaches in cultural planning, particularly public art, to support healing and resilience in communities. This highlights how cultural strategies can address deeper societal issues, including collective trauma, and promote well-being.
6. **The inclusion of Ultimo and Glebe:** Three emails from local resident groups and community members call for more specific inclusion of Ultimo, Glebe and the Blackwattle Bat precinct in the strategy, especially within the Five Areas for Building Creative Industries - Media, Tech and Design Arc.

A detailed submission from **Create NSW** on behalf of NSW Department of Creative Industries, Tourism, Hospitality and Sport identifies areas of opportunity to work collaboratively with them and provides a list of recommendations to consider when implementing the strategy.

---

## Briefing sessions

Four briefing sessions were held online during the public exhibition, attended by a total of 42 people. The briefings included a session to report back to cultural and creative industry professionals who participated in the development stage consultation, a session to brief members of City of Sydney Advisory panels, and two information sessions open to the general public.

Feedback from these sessions included suggestions to:

- use more specific about language around diversity to include lived experience of a disability.
- simplify governance processes to make them more accessible.
- provide pathways for access and equality, particularly for those with English as a second language.
- provide more support for food diversity in the city especially regarding affordability and access.
- have a greater focus on welcoming and celebrating emerging communities through cultural programs.

# Submissions table

The table below summarises the concerns, suggestions and requests raised in email submissions and general comments.

Key Idea	Number of Mentions
Affordable and accessible cultural spaces	7
Support for emerging and independent artists	6
Revitalisation of cultural precincts and public spaces	6
Simplifying grant processes and funding access	5
Housing affordability for artists	5
Collaboration between government, private sector, and cultural orgs	5
Recognition of Ultimo's cultural assets and inclusion in planning	5
Opportunities for First Nations artists and culture	4
Kings Cross as a cultural precinct	4
Addressing high costs of living driving artists out of Sydney	4
Flexible, non-curated spaces for early-career artists	4
Importance of public art in cultural strategies	3
Spaces for creative production, not just exhibition	3
Expanding the night-time economy	3
Addressing gaps in middle-tier cultural venues	3
Safeguarding existing cultural spaces	3
Integrating culture into new urban developments	3
Cultural diversity in Sydney's creative sector	3
Simplifying approval processes for cultural events	3
Promoting Sydney's cultural scene on a global level	3
Use of temporary spaces for cultural activity	3
Include Ultimo and Glebe more specifically	3
First Nations priority in grant and cultural space allocation	2
Creating new cultural hubs	2
Addressing compliance costs and regulations in cultural activities	2
Funding for artist residencies and stipends	2
Activating public spaces with cultural programs	2
Encouraging local business involvement in cultural revitalisation	2
Trauma-informed cultural and public art practices	2

Engagement report – cultural strategy 2025-2035 public exhibition

Key Idea	Number of Mentions
Addressing sound management for live performances	2
Recognition of community-driven cultural activities	2
Expanding affordable creative workspaces in retail or unused spaces	2
Importance of grassroots cultural activities	2
Linking tourism with local creative production	1
Incentivising cultural developments through planning agreements	1
The need for cross-discipline collaboration	1
More public art installations	1
Creative production hubs	1
Protecting cultural assets in gentrifying areas	1
Improving public transport and wayfinding to cultural venues	1
The role of arts in community wellbeing	1
Support for diverse staff positions in cultural organisations	1
Providing year-round creative infrastructure	1
Lack of focus on cultural quarters like Redfern and Glebe	1
Retaining and reimagining Sydney's artistic identity	1
Expanding creative opportunities for underrepresented communities	1
Need for late-night dining and cultural venues in Sydney	1
Developing Sydney's reputation as a 24-hour cultural city	1
Addressing inequalities in cultural participation	1



# Engagement activities

---

## Overview of marketing and promotion activity

### **Sydney Your Say webpage**

A [Sydney Your Say webpage](#) was created. The page included a summary of the focus areas, an electronic copy of the draft strategy and other key information about the consultation. There were 1813 unique views of the Sydney Your Say page and 501 downloads of the draft strategy.

The main source of web traffic was from organic searches and direct traffic which suggests strong awareness and interest from the relevant audience

### **Stakeholder email**

An email was sent to 80 key stakeholders, including participants in the early engagement, inviting them to attend an information session and give feedback on the proposal.

Another email was sent to 232 stakeholders known to have an interest in creative and cultural spaces in the City inviting them to give feedback on the proposal.

### **Sydney Your Say e-news**

The consultation was included in both the July and August editions of the Sydney Your Say e-newsletter (6650 subscribers).

### **Posters**

7 kinds created, displayed in community and creative spaces including City of Sydney libraries and community centres.

### **Social media posts**

Organic [Instagram](#) reel performed very well with lots of genuine engagement: 25.5k reach, 916 likes, 50 comments, 106 shares

### **CoS news article**

[Published 12 July](#) and included in the CoS news edm on [16 July](#)

### **Inclusion in creative sector update edm**

[July edition](#)

# Appendix

## Appendix A:

Survey respondents were asked

**‘Which actions do you feel are important? Select as many as you like’.**

The lists of actions were grouped by pillar. The following tables show the number of people who selected each action as something they feel is important, and the proportion of the total responses that number represents.

Right to Culture actions	number	proportion
Creative precinct planning controls that protect and incentivise creative industries	50	71%
Truth-telling	47	67%
Aboriginal and Torres Strait Islander strategic framework that sets out a vision, themes and objectives for the work we do with Aboriginal and Torres Strait Islander peoples	41	59%
Network of local governments to monitor creative spaces across Greater Sydney	41	59%
Place strategies and ongoing place keeping plans that aim to maintain fine grain local culture	40	57%
Support for cultural awareness training in cultural organisations and venues	36	51%
Increasing opportunities for Aboriginal and Torres Strait Islander peoples in our grants programs	35	50%
Research on behalf of the cultural and creative sector	34	49%
The Eora Journey Recognition in the Public Domain program including Yananurala – Walking on Country	32	46%
The Calling Country program at Sydney New Years Eve celebrations	25	36%
Creative workforce actions	number	proportion
Creative/live work tenancies	57	77%
Support artists into affordable housing	51	69%
Simplified and accessible procurement, creative tenders and grant application processes	46	62%
Equitable artist employment and commissioning practices	44	59%
Fellowship style grants program	39	53%
Funding program to recruit strategic, diverse staff positions in local cultural organisations and venues	37	50%
Purpose built artist housing	36	49%
Cultural leadership program	29	39%
Traineeships for producers and event managers	29	39%
Cultural infrastructure actions	number	proportion
Dedicated spaces for artists, musicians, writers and performers in City owned properties	61	82%
Putting underused commercial property to creative use	59	80%
Creative spaces startup grant	50	68%
Artist residencies	50	68%
Cultural infrastructure improvement grant	0	61%

## Engagement report – cultural strategy 2025-2035 public exhibition

Temporary public art programs	43	58%
Plug and play performance infrastructure in public places	40	54%
Gadigal place names	38	51%
Creative land trust	33	45%
<b>Creative participation actions</b>	<b>number</b>	<b>proportion</b>
Temporary street closures for neighbourhood-focused community, cultural and business activities	56	77%
Fair and straightforward model for managing entertainment sound	46	63%
Exempt development and simplified approval paths for small scale cultural activities and pop-up events	46	63%
Light-touch performance infrastructure in suitable libraries and community venues	44	60%
5-year grant terms for multi-year festivals	42	58%
Evolving the visitor experience to improve our cultural tourism offer	41	56%
More maker spaces with skills exchange programs	39	53%
Planning guidance service for creative spaces and events	38	52%
Research residencies	34	47%
Community curators program	32	44%

### Appendix B: responses to the survey question “Are there any other actions that you feel are important to achieve the vision of this strategy?”

#### Suggested actions

Community meet-ups and easier access to local/state government support. Subsidise vacant commercial spaces for creative endeavours.

Activate residents as creative resources. Provide pathways for residents to host localised creative events (e.g., in laneways or parks).

There needs to be more community interaction. Artists need spaces that combine art with other activities (like cafes) to create destinations where people want to gather.

Opportunities to participate in events throughout the year, with showcases in local areas and involvement of students and elders.

Small projects like sewing classes and helping people learn practical arts and crafts.

Provide support and space for the creative community but also engage with people who haven't had the opportunity to join.

I want people to feel happy and included when they live, work, or visit Sydney.

Australia lacks a common cultural identity. The challenge is to weave together diverse cultural backgrounds. Pitt St Mall also needs more varied and interesting shops.

The City should assemble a diverse assessment panel to ensure the strategy reflects the perspectives of the community.

Inclusion of all nationalities that have built and worked for Australia.

## Engagement report – cultural strategy 2025-2035 public exhibition

Acknowledging past cultures and contributions from men and women who shaped Sydney.
Look to the excellence in Western Sydney.
Stop treating Indigenous cultural contributions like pseudo-religious worship.
Ensure diverse representation of cultures in the planning process, not just Aboriginal and Torres Strait Islander people.
Human cultural practice is universal and belongs to everyone. It is a source of unity and a force for good.
Look at new models to support small and mid-sized organisations, which are critical stepping stones for artists' careers.
Access to funding for current arts workers, 24-hour studio access for venues owned by the city to allow safe collaboration on community projects.
Extra funding and cheap studios for artists and performers.
Increase funding and grants for artists, but ensure grants benefit the public through performances/engaging installations. Address the housing crisis to keep artists in the city.
Increase the funding pool for grants and award them based on merit, not demographics. Streamline the application process to ensure fairness and transparency.
Include creative businesses, craft start-ups, and hobbyists. Support age-diverse opportunities and make commercial spaces more affordable for start-ups.
New developments should meet a quota for creative production spaces and live/work apartments. Convert unused commercial spaces into creative production areas.
Better housing
I am a glass artist and spend all my time asking my neighbours to stop polluting. I want to engage in the creative life of Redfern, but my environment makes it difficult.
Housing long-term.
More focus on employment and training for Indigenous arts workers in higher-level positions (production, directing, management).
Create an Independent First Nations Creative Committee to develop First Nations arts and cultural programs.
More live music on the streets, late-night venues like jazz clubs, and more diverse nightlife options.
More theatre space for live performances.
The COS should realise the full creative potential of the City's spaces and places: public spaces for cultural expression. More public art elements and investment in creative infrastructure.
Bring workers back into the city to help businesses survive and revitalise the area.
More creative/artistic public events.
Encourage self-directed cultural activities and public artwork, and ensure public toilets are provided.

## Engagement report – cultural strategy 2025-2035 public exhibition

More infrastructure and introduction of a Temporary Event Notice (TENs) like in the UK to assist with pop-up events and festivals without red tape.
Better spaces for events, better parking/loading options for artists, open unused commercial spaces for creative events, stop building unnecessary office spaces.
This is much like the ride-a-bike scheme, which caused problems in the city.
Live band and dance venues should be allowed to open later with simplified, inexpensive alcohol licensing.
Reduce rules, regulations, and compliance costs, especially around security and police presence at events.
Focus more on assisting artists, curators, and event organisers to navigate government bureaucracy.
Bridging the gap between corporate and cultural Sydney by maximising business and creativity programs.
Invest time, attention, and support across grassroots/emerging creators. Big infrastructure investment favours mainstream names and disadvantages marginalised communities.
Audit current creative tenancies to ensure that organisations address the creative needs of the community.
Apply a lens of environmental sustainability to the cultural strategy.

