

Answers to questions on notice

Sydney Fringe Festival

Ms Kerri Glasscock

Questions on notice

1. **Organisations or creatives who are moving out of the city due to financial pressures and/or lack of opportunities.**

Stephanie Peters:

<https://www.google.com/search?client=safari&rls=en&q=stephanie+peters+print+maker&ie=UTF-8&oe=UTF-8>

Print Maker, artist and cultural worker. A former Inner West Council worker and artist in her own right Stephanie Peters moved out of inner city Sydney in 2018 after rising costs of living, relocating to the South West of Sydney with view to relocate to Melbourne directly. She says she is in a continual battle with herself to stay in the city she loves or move to Melbourne where she believes she would have a better quality of life and more creative opportunities.

Chloe Beevers:

<https://curatespace.com.au>

Creative entrepreneur Chloe Beevers relocated to Melbourne in 2016 and started Create Space there instead of Sydney. Citing a 'can do' attitude in Melbourne and a Government that support and encourages enterprise as the reason she chose to establish her creative business in Melbourne rather than Sydney.

Nick Bolton: Film Maker

www.tenalphas.com.au



Cleon Prineas:

<https://www.imdb.com/name/nm4017399/>

Emmy winning screenwriter Cleon relocated to the Blue Mountains in 2016 when he began raising his family. The pressures of maintaining a creative career, raising a family and rising cost of living meant a move was necessary to ensure a level of work/life balance. This has meant that he needs to work remotely though losing his connection to a creative community.

Rowan Mc: Actor, producer and artist.

Left Sydney for Wollongong a number of years ago and says:

“So the basic reason was a lack of space for experimental work operating year round. What few theatre spaces there are have great resources for contemporary *plays* - by which I mean they serve a specific market for conventional theatre audiences. But that market is still quite saturated / competitive, and I'm more interested in pushing durational and cross media forms which conventional theatre spaces don't have room for as much. They're also too expensive for the experimental aspect to be viable, which is why I have found

Wollongong a more affordable option, with a lot more infrastructure in terms of supporting experimental formats in performance.”

Zoe Hauptmann:

<http://australianjazz.net/2017/05/zoe-hauptmann-focus-passion-always-australian-made-jazz/>

Creative Director of the Sydney Improvised Music Association, in-demand bass player with the likes of Missy Higgins and more Zoe Hauptman left Sydney three years ago relocating to the Central Coast due to financial pressures of raising a young family and working as a musician. With local gigs less frequent Zoe now tours from her home base away from the city.

Nick Atkins:

<https://australianplays.org/playwright/PL-173>

Currently a Creative Producer at Q Theatre Nick Atkins left the Inner City to live in Western Sydney. “I studied, worked and lived in Sydney as a theatre maker for 8 years. Each year the mix of rent and affordable work spaces became tighter. I loved living there and donated time to help run creative spaces, but the affordable rent and emerging opportunities growing in Western Sydney eventually meant I couldn't justify staying.”

Visual Artists who have relocated due to financial pressures and lack of opportunity.

Milkcrate Events

Milkcrate Events is a sustainable event planning company in based Sydney, offering sustainable event production and installations both locally and interstate. However, its directors Sarah and Tim now live in Tasmania and have to ring in event workers or commute to keep this business running.

<https://milkcrateevents.com.au/>

Chas Glover

Artist Chas Glover relocated to Lismore a few years ago as a result of soaring warehouse/studio pricing.

<http://www.chasglover.com/>

Edward Horne

Ed Horne is a sculptor and installation artist who works also as a commercial art director and props maker.

<http://www.edwardhorne.com.au/>

Charlotte Haywood

Charlotte Haywood has a unique, multi-disciplinary approach to her practice, which centres on a multi-layered exploration of tensions between nature and culture, and pop and the primordial. Working in many media, including textiles, sculpture and the moving image, Haywood demonstrates an acute sensibility for connections between the traditional and the modern, and the intersection of cultures.

Haywood and Horne relocated to the Northern Rivers.

<http://www.charlottehaywood.com.au/>

Gemma Lark/ Smallpox Theatre

Acclaimed props mistress (*Life on the Line/ Little Monsters/ Pulse*) Gemma Lark is also a talented performer.

Gemma is now located in Murwillumbah.

<https://gemmalark.wordpress.com/>

Chris Fox

A Lecturer at the University of Sydney in the Faculty of Architecture, Design and Planning, Chris Fox is an established sculptor whose practice investigates the extension of site through notional programmed structures. Fox designs, builds, engineers, fabricates and installs works, often engaging and leading teams of engineers, builders, artisans and other specialists. Most recently he work has been featured at Wynyard Station, to great acclaim.

Chris now lives in Dural.

<http://chrisfox.com.au/interloop/>

Will Coles

Will Coles is best known for his defiant and accessible take on street art – sculptures that bring together pop and conceptual aesthetics. His work is featured all over Sydney.

Will now resides in Spain.

<http://willcoles.com/>

Mark Swartz

Mark Swartz has been creating unique and sustainable sculptures from of a wide variety of materials since 2010. His work explores the inherent connections between organic growth and industrial forms, unifying them into imaginative urban creatures.

He has relocated to Newcastle.

INDEX

Index was a vibrant art space located at the lower end of Hutchinson Street. It was disbanded a few years ago when the owner of the building sold to developers and the site was rezoned residential. Apartments now stand in its place, but its founders, Alex Wisser and Georgie Pollard have relocated to Kandos and now part of the team that present the biannual contemporary arts festival CEMENTA.

<http://alexwisserphotographer.com.au/>

<http://cementa.com.au/>

Gab Bates

Australian artist and writer Gabrielle Bates is interested in place, politics and esoterics. Her practice has evolved over 30 years into an experiential investigation into how we occupy, understand and enchant place. A Masters graduate from UNSW Art & Design was followed by a residency at Rimbun Dahan in Kuala Lumpur, with subsequent residencies in Penang, Manila and Australia. Her works have been selected for prestigious award exhibitions and she has produced 12 solo exhibitions to date.

She has relocated to Kandos.

<http://gabriellebates.com/>

Maylei Hunt

An acclaimed photographer, Maylei specialises in dance and portraiture with a community and arts focus.

She now resides in Melbourne.

<http://www.mayleihunt.com/>

Laura Dudgeon

An award-winning writer, director, and AFTRS graduate, Laura relocated to Byron Bay a year ago, frustrated at the deadlock of Sydney's arts scene.

<https://www.filmink.com.au/aftrs-laura-dudgeons-top-ten-filmmaking-tips/>

2. Examples of venues/spaces who have had to move to a space not their first choice due to ease of setting up or regulatory restrictions at existing premises.

- a) <http://www.venue505.com> Venue 505 in Surry Hills moved to the Cleveland Street premises they have operated for the past ten years, only because it had an existing liquor license and approvals for performance. They originally established themselves in a warehouse building and would happily have stayed there had regulation made it possible. With no intention to run a bar or a full time music venue but rather just wanting to continue to program 2-3 evenings of music without any bar service, they searched for two years for an affordable premises that would have enabled them to incrementally increase their activity in a measured way. Unable to find anywhere that could accommodate that due to either a) the tenancy being too expensive to only operate part-time or b) no where with existing licensing, they took the lease on the Cleveland Street premises. The space was approved for hosting live entertainment but the expense meant that it was necessary to completely change their business model to incorporate a full-time bar and program music six nights per week.
- b) <http://www.camelotlounge.com> In a similar situation to Venue 505, Camelot Lounge originally began in a nearby warehouse space. The proprietor would have preferred to stay in the existing premises but the site had mounting compliance issues triggered by the provision of performance, the expense of upgrading the site meant that it was easier and more cost effective to relocate the business to its current premises that had existing licensing and approvals.