
CAMPBELLTOWN CITY COUNCIL

Minutes Summary

Campbelltown Arts Centre Strategic Committee Meeting held at 6.00pm on Wednesday, 16 September 2020.

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Minutes of the Campbelltown Arts Centre Strategic Committee Meeting held on 16 September 2020

Present Chairperson Councillor Meg Oates
Councillor Massood Chowdhury
Councillor Ben Moroney
Member - Michael Banasik - Councillor
Member - Dr Cheryle Yin –Lo
Member - Ms Lucy Stackpool
Member - Mr Steven Donaghey
Member - Ms Dorothy Heatley
Member - Mrs Joan Long
Member - Mr Andrew Christie

In attendance Director City Growth – Ms Rebecca Grasso
Executive Manager Creative Life – Mr Michael Dagostino
Executive Support – Ms Kelly Wooden

1. ACKNOWLEDGEMENT OF LAND

An Acknowledgement of Land was presented by the Chairperson Councillor Meg Oates.

2. APOLOGIES

Council's General Manager – Lindy Deitz
Member – Ms Alison Derrett
Member – Ms Dorothy Heatley
Member – Ms Mariah Calman
Member – Ms Lorna Gear

3. DECLARATIONS OF INTEREST

There were no Declarations of Interest made at this meeting.

4. MINUTES OF THE PREVIOUS CAMPBELLTOWN ARTS CENTRE STRATEGIC COMMITTEE MEETING HELD 15 APRIL 2020

Reporting Officer

Executive Manager Creative Life

Officer's Recommendation

That the information be noted.

Committee's Recommendation:

It was **Moved** Councillor Chowdhury, **Seconded** Mr Christie:

That the information be noted.

Report

The minutes of the Campbelltown Arts Centre Strategic Committee Meeting held 15 April 2020, copies of which have been circulated to each Sub Committee member, were adopted by Council at its meeting held 9 June 2020.

Attachments

Nil

5. REPORTS

5.1 Campbelltown City Council Collection - New Acquisitions

Reporting Officer

Executive Manager Creative Life
City Growth

Officer's Recommendation

That the following proposed donations be endorsed by the Campbelltown Arts Centre Strategic Committee for further consideration by Council to be acquired as a part of the Campbelltown City Council collection:

- donation by Rodney Pople – Airport 1
- donations by Paddy Wainburranga Fordham – Yalk Woman, Walga, Nammooroddo, Mun Gruk Gruk Man, Mun Gruk Gruk Woman, Mun Gruk Gruk and Lightning Man
- donations by Andrew John Sibley – Catch a Falling Star, Come Fly with Me, It's only a Paper Moon, You are the Sunshine of my Life, Some Enchanted Evening, Vilya, Oh Vilya, Memories of my Garden, Flowers Embraced, Roses with Love and Red Roses
- donations by Tony Irving – The Old Kiosk, St. Kilda, Ramsden Place, Waratah Place, Chapter House Lane, Heape Court, Drewery Lane and Niagara Lane
- donation by Suzanne Archer – Habitat Wedderburn.

Committee's Recommendation:

It was **Moved** Councillor Chowdhury, **Seconded** Councillor Banasik:

That the following proposed donations be endorsed by the Campbelltown Arts Centre Strategic Committee for further consideration by Council to be acquired as a part of the Campbelltown City Council collection:

- donation by Rodney Pople – Airport 1
 - donations by Paddy Wainburranga Fordham – Yalk Woman, Walga, Nammooroddo, Mun Gruk Gruk Man, Mun Gruk Gruk Woman, Mun Gruk Gruk and Lightning Man
 - donations by Andrew John Sibley – Catch a Falling Star, Come Fly with Me, It's only a Paper Moon, You are the Sunshine of my Life, Some Enchanted Evening, Vilya, Oh Vilya, Memories of my Garden, Flowers Embraced, Roses with Love and Red Roses
 - donations by Tony Irving – The Old Kiosk, St. Kilda, Ramsden Place, Waratah Place, Chapter House Lane, Heape Court, Drewery Lane and Niagara Lane
 - donation by Suzanne Archer – Habitat Wedderburn.
-

Purpose

To seek the endorsement of the Campbelltown Arts Centre Strategic Committee of the acquisition of donated works to the Campbelltown City Council collection.

Report

Campbelltown City Council's Collection Policy provides a framework for the management of Council's permanent collection by Campbelltown Arts Centre. Listed below are the proposed donated works to be acquired for Council's collection in line with the policy objectives.

Donation 1

Rodney Pople

Airport 1

2016

106 x 141 cm

Oil on Linen

Biography

Rodney Pople is an interdisciplinary artist working in painting, photography and sculpture. He received a Diploma of Fine Arts (Photography) from the Tasmanian School of Art before undertaking postgraduate studies in sculpture at the Slade School of Art in London and the New York Studio School. In 2014 Pople's photo-based paintings were the subject of a major solo exhibition at the Australian Centre for Photography, Sydney. He has exhibited regularly in Australia for over 30 years, and recently also in Berlin and Shanghai. Pople's practice includes public, private and site-specific commissions of a large or small scale.

Artist Statement

These images assault our collective hubris and churn our stomachs in visceral recoil. They are, however, the realities of a harsh world; a world Pople refuses to gloss. He demands that we see what we have done, though we know not what we do.



Rodney Pople, Airport 1, 2016. Photo Courtesy of the Artist.

Donations 2 – 8

Paddy Fordham Wainburranga

Yalk Woman
Sugar Lift Aquatint
600 x 500 mm
2003
Edition: 100

Paddy Fordham Wainburranga

Walga
Sugar Lift Aquatint
600 x 500 mm
2003
Edition: 100

Paddy Fordham Wainburranga

Namooroddo
Sugar Lift Aquatint
600 x 500 mm
2003
Edition: 100

Paddy Fordham Wainburranga

Mun Gruk Man
Sugar Lift Aquatint
600 x 500 mm
2003
Edition: 100

Paddy Fordham Wainburranga

Mun Gruk Woman
Sugar Lift Aquatint
600 x 500 mm
2003
Edition: 100

Paddy Fordham Wainburranga

Mun Gruk
Sugar Lift Aquatint
600 x 500 mm
2003
Edition: 100

Paddy Fordham Wainburranga

Lightning Man
Sugar Lift Aquatint
600 x 500 mm
2003
Edition: 100

Biography

During his lifetime, renowned artist, dancer, didgeridoo player, and storyteller Paddy Fordham Wainburranga embodied the living history of the people of Australia's far north. Born in the bush at Bumdubu, near Bulman, north-east of Katherine, Wainburranga lived a totally traditional life learning the ancient customs and Dreamtime stories from his father and uncles. He first encountered whites at the age of eleven when, with European settlement encroaching on their lands, the Rembarrnga people were settled at Maningrida.

Wainburranga began working as a stockman while still a young man on many of the stations throughout the Top End and it was not until the 1970's when, settled once more at Maningrida, Wainburranga began to paint for the nascent Arts and Crafts Centre. Having learnt traditional bark painting from his father and being steeped in ancient stories, his innovative talent for formulating narrative sequences in a manner both authentic and accessible won him quick recognition. In time he became the senior elder of the Rembarrnga people and divided his time between making artworks and leading the Rembarrnga in important ceremonial activities throughout the Northern Territory.

Artist Statement

In his clearly delineated, elongated figures and ceremonial designs, Wainburranga presented an insight into ancient Aboriginal beliefs. In major narrative paintings he related how Aboriginal life began, how his people became divided into moieties and skin groups, what 'pay back' means, and how the clan system works including human relationship with the spirits, with

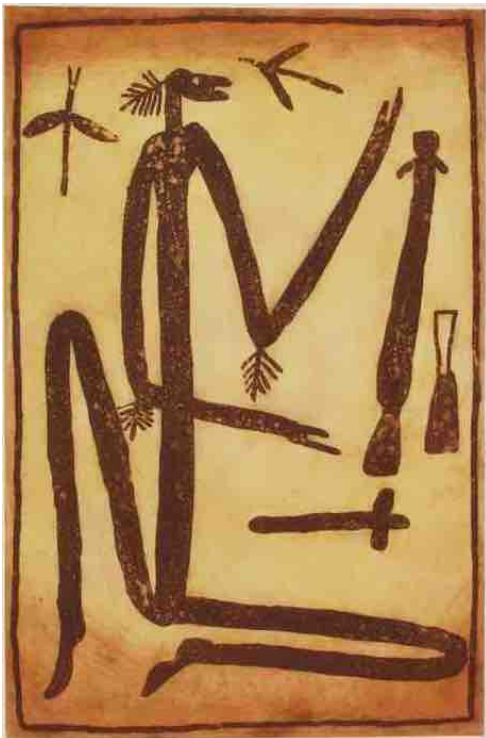
nature, and with each other. Amongst a large number of other traditional stories, Wainburranga related the adventures of Gurrduyuu the Moon Man, Waditj the Rock Man, Gollomomo the Crocodile Man, Kollo the Left Handed Man and many others.



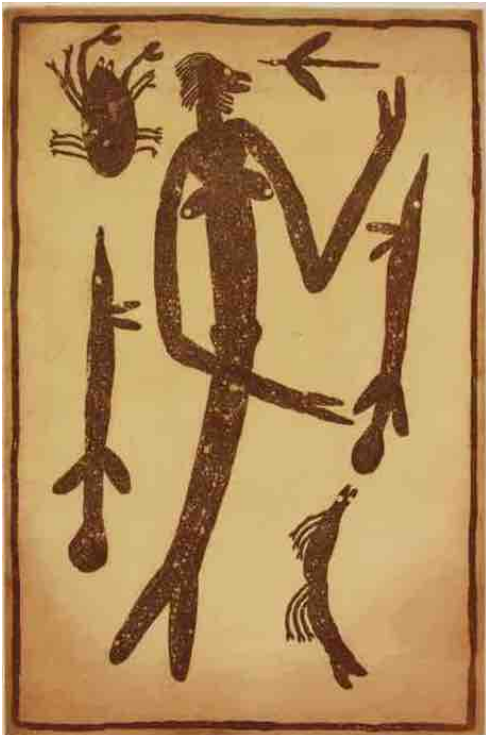
Paddy Fordham Wainburranga, Nammooroddo, 2003. Photo courtesy of Robert C. Littlewood.



Paddy Fordham Wainburranga, Yalk Man, 2003. Photo courtesy of Robert C. Littlewood.



Paddy Fordham Wainburranga, Mun Gruk Man, 2003. Photo courtesy of Robert C. Littlewood.



Paddy Fordham Wainburranga, Mun Gruk Gruk Woman, 2003. Photo courtesy of Robert C. Littlewood.

Donations 9 – 18**Andrew Sibley**

Catch a Falling Star
Sugar-Lift Etching
With hand colouring by the artist
677 x 480mm
Edition: 125
Signed, inscribed and numbered by the artist

Catch a Falling Star
written by Paul Vance (born 1929) and Lee Pockriss (1924-2011)
1957

Andrew Sibley

Come Fly With Me
Sugar-Lift Etching
With hand colouring by the artist
675 x 480mm
Edition: 125
Signed, inscribed and numbered by the artist

Come Fly with Me
by Jimmy Van Heusen (1913-1990)
lyrics by Sammy Cahn (1913-1993)
1957

Andrew Sibley

It's only a Paper Moon
Sugar-Lift Etching
With hand colouring by the artist
672 x 483mm
Edition: 125
Signed, inscribed and numbered by the artist

It's Only a Paper Moon
by Harold Arlen (1905-1986)
lyrics by E. Y. Harburg (1896-1981) and Billy Rose (1899-1966)
1933

Andrew Sibley

You are the Sunshine of my Life
Sugar-Lift Etching
With hand colouring by the artist
675 x 480mm
Edition: 125
Signed, inscribed and numbered by the artist

Andrew Sibley

Some Enchanted Evening
Sugar-Lift Etching
With hand colouring by the artist
670 x 480mm
Edition: 125
Signed, inscribed and numbered by the artist

Some Enchanted Evening
Richard Rodgers (1902–1979) and Oscar Hammerstein II (1895–1960)
South Pacific
1949

Andrew Sibley

Vilya, Oh Vilya
Sugar-Lift Etching
With hand colouring by the artist
675 x 483mm
Edition: 125
Signed, inscribed and numbered by the artist

Vilya, Oh Vilya
Die lustige Witwe (The Merry Widow), operetta Vilya, oh vilya
Composed by Franz Lehar (1870-1948)
1905

Andrew Sibley

Memories of My Garden*
Hand Coloured Linocut
216 x 137mm
1993 (2013)
Edition: 100

Andrew Sibley

Flowers Embraced*
Hand Coloured Linocut
205 x 128mm
1993 (2013)
Edition: 100

Andrew Sibley

Roses with Love*
Hand Coloured Linocut
213 x 134mm
1993 (2013)
Edition: 100

Andrew Sibley

Red Roses*

Hand Coloured Linocut

213 x 134mm

1993 (2013)

Edition: 100

* Subject of the Private Press book: 'Four Linocuts by Andrew Sibley' written by Robert C. Littlewood, The Lytlewode Press, Chateau Bosgouet, Normandie, France, 2014.

Biography

Born in 1933 in Kent, England, Andrew Sibley migrated to outback Queensland with his family in 1948. After leaving the family property he spent a short time in Papua New Guinea before returning to Brisbane in the late 1950's. In the early 1960's Sibley was a part of the 'Brisbane School' with Jon Molvig, Roy Churcher and, further away on Bribie Island, Ian Fairweather. Sibley found early success winning prestigious prizes and was invited to exhibit at the Whitechapel Galley in London in 1962 and the Paris Biennale in 1963. In the mid-late 1960's Sibley was a part of the Rudy Komon gallery stable in Sydney that included many of the most important Australian artists of the time and where he established lifelong connections with these fellow artists.

Artist Statement

Sibley liked to draw and paint in series and focus on 'types' in his portraiture. Explaining his motivation, he wrote: "(This) series reminds us of our primal and natural instincts to be a part, or rather, respond to nature - to love, to own our passions."



Andrew Sibley, Catch a Falling Star & Vilya, Oh Vilya.



Photos courtesy of Robert C. Littlewood.



Andrew Sibley, You are the Sunshine of my Life. Photos courtesy of Robert C. Littlewood.



Andrew Sibley, Memories of my Garden, Red Roses & Flowers Embraced. Photos courtesy of Robert C. Littlewood.

Donations 19 – 25

Tony Irving

The Old Kiosk, St. Kilda
Etching & Aquatint
1984
Edition: 100

Tony Irving

Ramsden Place **
Etching & Aquatint
Copper Plate
Edition 100

Tony Irving

Waratah Place **
Etching & Aquatint
Copper Plate
Edition 100

Tony Irving

Chapter House Lane **
Etching & Aquatint
Copper Plate
Edition 100

Tony Irving

Heape Court **
Etching & Aquatint
Copper Plate
Edition 100

Tony Irving

Drewery Lane **
Etching & Aquatint
Copper Plate
Edition 100

Tony Irving

Niagara Lane **
Etching & Aquatint
Copper Plate
Edition 100

** Subject of the Private Press book: 'The Laneways of Melbourne' written by John Arnold, The Lytlewode Press, Melbourne, 2001.

Biography

Melbourne based painter Tony Irving has been exhibiting his sensitive realist artworks since the mid 1960's. His works are held in the collections of the National Gallery of Australia and the National Gallery of Victoria.

Artist Statement

The urban and suburban landscape has frequently been at the heart of my subject matter, but in recent years I found the modernist architecture and pools of California's west coast offered a surprising world. There's space, distinctive light and colour and even a sense of mystery that I was keen to capture.

I was taken by the sense of suspended animation and solitude at private pools. People are away from the everyday in these artificial and somehow contrived environments. I imagine different stories when I'm composing and painting but I wanted there to be an ambiguous atmosphere for the viewer – who are Mr and Mrs Stahl? Who is the Guardian? The paintings are open ended, leaving the viewer to place their own interpretation on the characters in the paintings, to create their own narrative. Or not.



Tony Irving, The Old Kiosk, 1984. Photo courtesy of Robert C. Littlewood.





Tony Irving, from series The Laneways of Melbourne, 1990. Photos courtesy of Robert C. Littlewood.

Donation 26

Suzanne Archer
Habitat Wedderburn
2017
241 x 241 cm
Oil on Canvas

Biography

Living and working in the Wedderburn bush for 30 years, Archer has been significant in the cultural fabric of the region and has strong ties to Campbelltown. Archer's work is nationally regarded; her contribution to the Campbelltown City Collection has been generous and represents her prolific studio practice.

Artist Statement

"The wonderful and amazing thing is that if one allows one's imagination to constantly be fed the ideas will flow. I never censor ideas, I always accept them and filter them out for that moment but later they may surface again when the timing is right. Sometimes the object itself might be repurposed into a sculpture, or become a subject for a painting, artist book or installation keeping my studio practice a constant surprise even to myself."



Suzanne Archer, Habitat Wedderburn. Photo courtesy of Document Photography.

Attachments

Nil

5.2 Fees and charges for the leasing of artworks

Reporting Officer

Executive Manager Creative Life
City Growth

Officer's Recommendation

That the proposed fees and charges for the leasing of artworks from the Campbelltown City Council collection be endorsed by the Campbelltown Arts Centre Strategic Committee for further consideration by Council.

Committee's Recommendation: Moved by Lucy Stackpool, seconded by Masood Chowdhury.

It was **Moved** Ms Stackpool, **Seconded** Councillor Chowdhury:

That the proposed fees and charges, with an increase of 30%, for the leasing of artworks from the Campbelltown City Council collection be endorsed by the Campbelltown Arts Centre Strategic Committee for further consideration by Council.

Purpose

To seek the endorsement of the Campbelltown Arts Centre Strategic Committee of the proposed fees and charges for the leasing of artworks from the Campbelltown City Council collection.

History

To date, the loaning of artworks from the Campbelltown City Council collection has been limited to that of loans to other museums and galleries for temporary exhibition programming and to Council offices. On average, Campbelltown Arts Centre participates in one to five outward loans annually to other art institutions. Loans to museums and galleries for temporary exhibition is done at no cost and is standard across the industry.

Report

This report proposes to expand the Campbelltown City Council Collection Policy to include the leasing of artworks from the Campbelltown City Council collection to organisations that can provide evidence of suitable insurance and security for artworks. As per current Campbelltown Arts Centre loan practices, the lending organisation must complete a leasing agreement and agree to the Arts Centre's terms and conditions prior to the commencement of the loan period.

Outlined below are the advantages of introducing an artwork leasing program to both Council and potential lenders as well as risks to consider.

The proposed fees and charges outlined have been calculated as an annual cost intended to be charged to the lender and will cover the services provided by Campbelltown Arts Centre in facilitating the loan including; artwork selection, asset management, regular condition reporting, handling, packing and transport.

Museums, Galleries and Cultural Institutions would be exempt from paying the leasing fee.

Advantages to Council

- to diversify and expand on the way the Campbelltown City Council collection is experienced by audiences
- promotion of the Campbelltown City Council collection and Arts Centre program where possible
- to alleviate strain on the Campbelltown City Council artwork storage facilities.

Advantages to Lenders

- transformation of office spaces through the curating of artworks that bring inspiration and energy to the space
- Campbelltown Arts Centre provides the ability to refresh the artwork selection every two years by offering affordable leasing agreements
- Campbelltown Arts Centre's qualified staff can offer inspiration and expertise in selection and curation of the lender's space as well as supporting the artwork lease from start to finish. The Arts Centre team will be responsible for all aspects of management, handling, install and all ongoing care requirements.

Risks to Consider

Risk	Action
Security and insurance	The lender will be required to provide their Certificate of Currency and documentation of their security systems for review by Council's Collections Officer and Risk and Liability Officer. The insurance valuations of each leased artwork will be provided by Campbelltown Arts Centre. The lender will also be required to facilitate a compulsory site visit for qualified Arts Centre staff to physically view the proposed spaces for install and identify and assess any other potential risks. Once these actions are taken, all lenders will be required to sign a leasing agreement with Campbelltown Arts Centre and agree to the Arts Centre's terms and conditions of leasing prior to commencement of the loan period. To reduce the risk, the value of the artwork loaned will be limited to \$10,000.
Maintaining artwork condition	Thorough condition reporting will be undertaken prior to any artwork departing Campbelltown Arts Centre and again when initially installed at the lending organisation. The lending organisation will be required to facilitate Arts Centre staff undertaking condition reporting of all leased artworks every four months until the end of the lease period. Within the terms and conditions of the lease agreement, the lender will be required to contact Campbelltown Arts Centre immediately if any change in the artwork's condition has been identified. Leases would be for a two years and artworks changed over at this time. This will reduce the risk of artworks being damaged due to environmental conditions, such as light and dust.

Risk	Action
Removal of Artworks	Within the terms and conditions of the lease agreement, the artwork is not to be removed by anyone other than qualified Arts Centre staff at any time. Should the artwork need to be temporarily removed for necessary works, the lender will be required to notify Campbelltown Arts Centre in advance and qualified staff will undertake the safe removal of artworks as required. To ensure further clarity of these conditions, Campbelltown Arts Centre will apply distinct labelling of these terms and processes for removal on the reverse of the artwork and the wall space behind the artwork when hung.

Proposed fees and charges

The below calculations are based on a lease of 10 artworks over two years:

Breakdown of costs:

Artwork transport (delivery and return)	\$500
Artwork selection and preparation including compulsory site visit by Council's Collections Officer: 10 hours x \$75	\$750
Condition reporting by Council's Collections Officer: 5 hours x \$75 x 6 inspections (every 4 months)	\$2250
Artwork Labels (printed and mounted): \$25 each x 10	\$250
Total costs for 10 artworks over two years	\$3750
Indicative cost per artwork for a two year period	\$375

The lender will also incur a one-off fee of \$375+GST for one leased artwork over a two year period. Costs such as but not limited to insurance and installation will be borne by the hirer.

Attachments

Nil

5.3 2020 Fisher's Ghost Award update

Reporting Officer

Executive Manager Creative Life
City Growth

Officer's Recommendation

That the information be noted.

Committee's Recommendation:

It was **Moved** Councillor Oates, **Seconded** Mrs Long:

That the information be noted.

Purpose

To provide the Campbelltown Arts Centre Strategic Committee with an update for the 2020 Fisher's Ghost Art Award.

Report

The Executive Manager Creative Life will provide the Committee with an update for the 2020 Fisher's Ghost Art Award.

Attachments

Nil

5.4 Overview of the 2021 Artistic Program

Reporting Officer

Executive Manager Creative Life
City Growth

Officer's Recommendation

That the information be noted.

Committee's Recommendation:

It was **Moved** Mr Donaghey, **Seconded** Councillor Chowdhury

That the information be noted.

Purpose

To provide the Campbelltown Arts Centre Strategic Committee with an overview of the Arts Centre's 2021 artistic program.

Report

The Executive Manager Creative Life will provide the Committee with an overview of the Arts Centre's 2021 artistic program.

Attachments

Nil

6. GENERAL BUSINESS

Councillor Chowdhury enquired if Campbelltown Arts Centre had any Cultural programs for people from South Asia planned. Council's Executive Manager Creative Life Michael Dagostino advised that options were being investigated and information would be tabled at a later meeting should programs be developed.

Council's Executive Manager Creative Life Michael Dagostino advised that Campbelltown Arts Centre had received notification that they would receive State Government Funding of \$450K per year for the next 3 years (same level as per previous years). A great outcome considering recent cuts across the board to State Government funding.

Councillor Banasik noted that Wollondilly Council had previously received funding under the Western Sydney City Deal for a new community and cultural centre in Picton.

The Chair, Councillor Oates thanked members for their time and commitment to the Campbelltown Arts Centre Committee.

The next meeting of the Campbelltown Arts Centre Strategic Committee will be held in 2021, at a date to be determined.

Councillor Meg Oates

Chairperson

Meeting Concluded: 7.05pm