
CAMPBELLTOWN CITY COUNCIL

Minutes Summary

Campbelltown Arts Centre Strategic Committee Meeting held at 6.00pm on Wednesday, 3 April 2019.

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Minutes of the Campbelltown Arts Centre Strategic Committee Meeting held on 03 April 2019

Present

Cr Meg Oates	Chairperson, Campbelltown City Council
Cr Masood Chowdhury	Committee Member, Campbelltown City Council
Cr Ben Moroney	Committee Member, Campbelltown City Council
Dr Cheryle Yin-Lo	Committee Member, Camden Council
Mr Rudi Kolkman	Committee Member, Business Sector/Community
Ms Lucy Stackpool	Committee Member, Business Sector/Community
Mr Steven Donaghey	Committee Member, Business Sector/Community
Ms Lorna Gear	Committee Member, Education Sector
Mrs Joan Long	Committee Member, Friends of Campbelltown Arts Centre
Mr Andrew Christie	Committee Member, Arts Community

Also Present

Ms Rebecca Grasso	Director City Growth, Campbelltown City Council
Mr Michael Dagostino	Executive Manager Creative Life
Kelly Wooden	Executive Support

1. ACKNOWLEDGEMENT OF LAND

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

2 APOLOGIES

Committee's Recommendation: **Moved** Councillor Oates / **Seconded** Councillor Chowdhury:

That the apologies from Campbelltown Arts Centre Strategic Committee members and representatives, General Manager Lindy Deitz, Councillor Michael Banasik, Ms Alison Derrett, Ms Mariah Calman and Ms Dorothy Heatley be received and accepted.

CARRIED

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 29 AUGUST 2018

Reporting Officer

Executive Manager Community Connections
City Lifestyles

Officer's Recommendation

That the information be noted.

Committee's Recommendation: (Donaghey/Grear)

That the information be noted.

CARRIED

Report

The minutes of the Campbelltown Arts Centre Strategic Committee Meeting held 29 August 2018, copies of which have been circulated to each Strategic Committee member, were adopted by Council at its meeting held 9 October 2018.

Attachments

Nil

5. REPORTS

5.1 Campbelltown City Council Collection - New Acquisitions

Reporting Officer

Executive Manager Creative Life
City Growth and Economy

Officer's Recommendation

That the following proposed four 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 Jagath Dheersekara - Not so white: regained territories
- Donation by Megan Cope - untitled (barracoon)
- Donation by Adbul Abdullah - looking at me and through you
- Donation by Blak Douglas - 65030 (not a postcode but a fact)

Committee's Recommendation: (Oates/Kolkman)

That the following proposed acquisitions 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 Jagath Dheersekara - Not so white: regained territories
- Donation by Megan Cope - untitled (barracoon)
- Donation by Adbul Abdullah - looking at me and through you
- Donation by Blak Douglas - 65030 (not a postcode but a fact)

CARRIED

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

Jagath Dheerasekara

Not so white: regained territories

2016

MP4 video with no sound, video graphics, digital photographs, 120 second loop

Biography

Jagath Dheerasekara is an Amnesty International Human Rights Innovation Fund Grant recipient. He was granted political asylum in France in the early 1990s when he had to leave Sri Lanka due to political and human rights activism. On returning to Sri Lanka, Dheerasekara began a career in telecommunications and his second spell of photography.

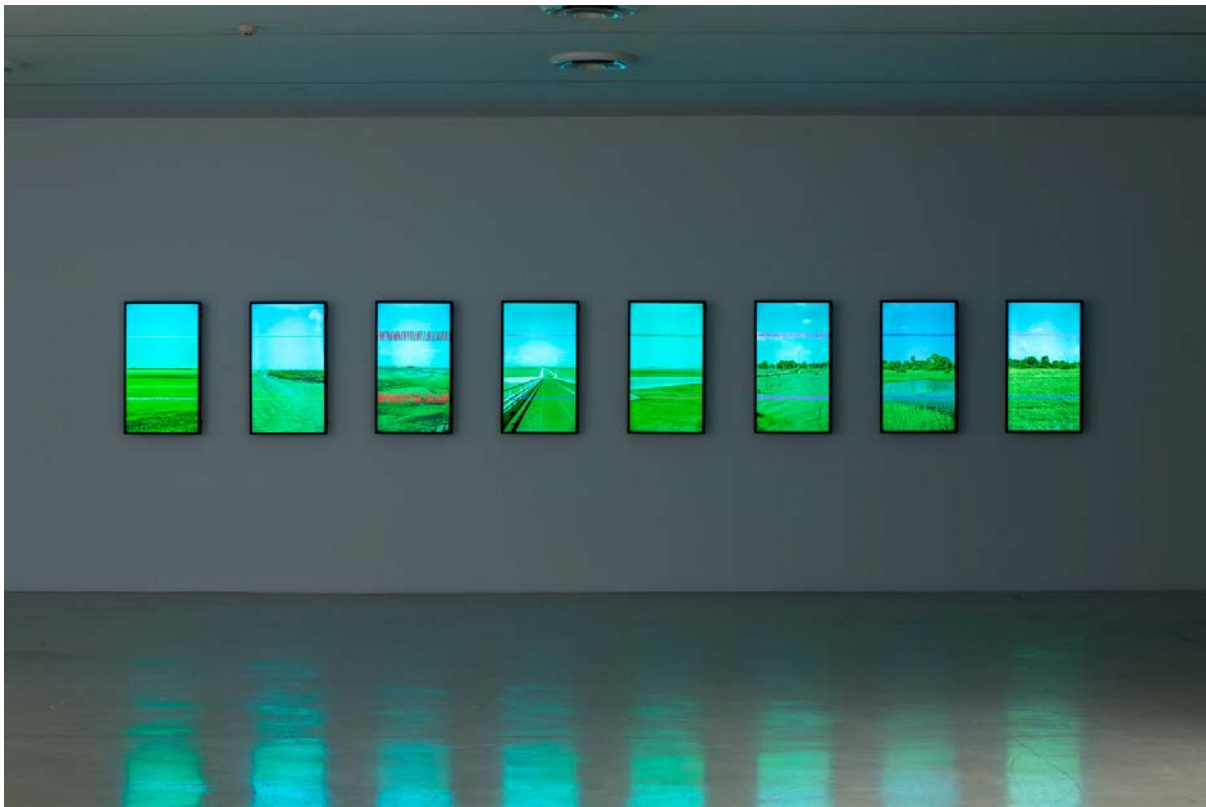
As time went by, both his personal and commissioned work took an increasingly larger role. He settled in Australia with his family in 2008. Dheerasekara's multi-disciplinary work is chiefly informed by the incidents of fragility of the principles of humanity. He has presented his work in a number of solo exhibitions and selected group exhibitions. His work is held in both institutional and private collections. Dheerasekara holds a master degree in information technology and is a passionate facilitator for community cultural development and participatory art projects. He lives and works in south west Sydney.

Artist Statement

'Everyone has the right to life, liberty and security of person'.

The right to life is a moral principle and a social contract, founded on the tenet that a human shall not be killed by another human. However, the more pressing issue has always been the question of precisely who, if anyone – an individual or an institution – has a legitimate right to take another's life. Evolving responses to this question continue to re-calibrate the principles of human societies and different justice systems.

The Sri Lankan state's war in the predominantly Tamil North of the island continued for over 30 years with the loss of tens of thousands of lives. The United Nations estimated that over 70,000 Tamil civilians were killed in the final stage of the Sri Lankan state's offensive against the armed militancy of the Tamil Tigers (Liberation Tigers of Tamil Eelam) in 2009. Soon after the war ended, there was an influx of tourists from the Buddhist-Sinhala South into the Tamil lands of the North. War 'relics' became the backdrops for photographs. Social media was awash with colourful photographs of the battered yet picturesque regained territories that the local tourists brought back. In the company of some Tamil friends, in 2015, I travelled across the Northern Province with my children. A few families who had returned from the camps for the internally displaced persons spoke with me. Anandi who embroiders sarees for the markets as a member of a grassroots collective of women trying to rebuild their lives said 'the sounds of the war still echo' in her ears.



Installation shot of Not so white: regained territories, 2016. MP4 video with no sound, video graphics, digital photographs, 120 second loop, at Campbelltown Arts Centre as part of Another Day in Paradise exhibition.
Image: Document Photography

Donation 2

Megan Cope

Untitled (barracoon)

2017

Bamboo, jute, paper, PVA

Dimensions variable

Biography

Megan Cope is an exciting young artist with a quickly growing profile, attracting attention for her paintings, video work, sculptural installations and site-specific commissions. A Quandamooka woman from North Stradbroke Island, Queensland, her work explores the intricate relationship between environment, geography and identity. Maps feature prominently in Cope's work; she draws on toponymy (the study of place names) to probe myths and methodologies around colonisation.

Cope's work has been exhibited in Australia and internationally including at Queensland Art Gallery/Gallery of Modern Art, Gold Coast City Art Gallery, MONA FOMA (Hobart), ARC Biennial (Brisbane), Cairns Regional Art Gallery, Koori Heritage Trust (Melbourne), City Gallery (Wellington, New Zealand), Para Site Contemporary Art Space (Hong Kong), Careof Art Space (Milan), the Embassy of Australia (Washington) and 2014 Next Wave Festival (Melbourne). In 2015 Cope's work was curated into an exhibition at Musées de la Civilisation in Québec, Canada, which has also acquired her work for their permanent collection. She

undertook a Time_Space_Place: Nomad Residency 2014 awarded through Performance Space, Sydney.

Cope was commissioned to create major site-specific work for the exhibition 'My Country, I still call Australia Home' at Queensland Art Gallery/Gallery of Modern Art, 2013, as well as for the Melbourne Museum and the Australian Catholic University, Melbourne, 2015. Cope is a member of Aboriginal art collective proppaNOW.

Artist Statement

Courtesy of the artist and This Is No Fantasy + Dianne Tanzer Gallery.

Untitled (barracoon) traces the etymology of Barracoon as a means to locate systematic failures that are predicated on race and connect these histories globally and locally. The barracoon, from the Spanish barracón, from barraca meaning soldiers tent and later becoming a structure in which African slaves and convicts were housed during the Atlantic slave trade is said to be an origin for the racial slur Coon, a term that also found its way to the shores of Australia. Untitled (barracoon) is a reflection of the structures and institution of intergenerational trauma and terror both disseminated and perpetuated onto young black bodies.

Both the matting in the floor and thatching on the roof is woven from legal documents serving the Royal Commission into Aboriginal Deaths in Custody and the judicial review from Indonesian Supreme Court.



Installation shot with Megan Cope's work Untitled (barracoon) 2017 in foreground commissioned as part of Another Day in Paradise exhibition, 2017 at Campbelltown Arts Centre. Image: Document Photography

Donation 3**Abdul Abdullah**

looking at me
2017
150 x 180cm
Oil on canvas

through you
2017
150 x 180cm
Oil on canvas

Biography

Abdul Abdullah is an artist from Perth, currently based in Sydney, who works across painting, photography, video, installation and performance. As a self-described 'outsider amongst outsiders', his practice is primarily concerned with the experience of the 'other' in society. Abdullah's projects have engaged with different marginalized minority groups and he is particularly interested in the experience of young Muslims in the contemporary multicultural Australian context. Through these processes and explorations Abdullah extrapolates this outlook to an examination of universal aspects of human nature.

Artist Statement

Abdul Abdullah has produced two large-scale paintings in response to his time spent with a class of year 12 students at Eaglevale High School located in Claymore. Claymore as a suburb in fact, holds an Australian record for having the youngest median age of residents at 17 years old, with the average national median age being 37. The students in the class averaged 17 years old and reflected what Abdullah saw as a fair representation of the demographics in the area. Another response was how these young people reflected Abdullah's own story growing up in East Cannington in Western Australia. On a personal level the title of the exhibition, looking at me through you referred to ideas of perception and 'in group'/'out group' mentalities. Abdullah saw the students as a reflection of me.

Looking at these two factors I developed my paintings as fantastical manifestations of what people like us (my 'in group', and including the students) are potentially imagined as by those on the outside (the 'out group'). These artworks speak to the potential threat we represent as bodies for those whose power and privilege rely on denying us our agency, and us staying in our place. The features in each of the faces have been borrowed from the students who participated in my workshops.



Installation shot of Abdul Abdullah's works *Looking at me*, left, and *through you*, right 2017 as part of the exhibition *Looking at Me Through You*, 2017 at Campbelltown Arts Centre. Image: Document Photography

Donation 4

Blak Douglas

65030 (not a postcode but a fact), 2018
Synthetic polymer on canvas
200 x 300 cm

Biography

Adam Douglas Hill was born in Blacktown (1970), Western Sydney to a Koori father and Caucasian mother. Originally trained in illustration and photography, observing a family of artisans, he became self-practiced in painting with a style influenced by the study of Graphic Design and devoutly politicised in relation to social justice.

Blak Douglas was a Telstra National Indigenous Art Award finalist in 2003-2008, Art Gallery of NSW Archibald Prize finalist in 2015, Art Gallery of NSW Wynne Prize finalist in 2009, Mosman Art Prize finalist in 2017, 2016 & 2014, Parliament of NSW Aboriginal Art Prize finalist in 2004-2009 and 2011-2015, Xstrata Emerging Artists Award finalist in 2007 as well as numerous other art prizes. He had exhibited extensively including at the National Indigenous Triennial at National Gallery of Australia, Tarnanthi festival in Adelaide, Utrecht Gallery in Netherlands as well as various regional galleries and museums. Blak Douglas' work is in the collection of Aboriginal Art Museum (Utrecht), National Gallery of Australia, National Maritime Museum, National Museum of Australia, Taipei Museum, Artbank, NSW Parliament House, Western Sydney University, Bangarra Dance Company, City of Sydney Town Hall, Lane Cove, Blacktown and Liverpool City Councils.

Blak Douglas is also a classically trained Yidaki (Didgeridoo) player.

He has performed extensively at various festivals, opening ceremonies and tours including Festival of the Dreaming, Australian Idol final, The Deadlys, Rugby World Cup opening ceremony, 'Requiem' Peter Sculthorpe and International tours (Musica Viva) and Paul Jarman Projects.

Douglas has been an active artist engaged with the community of Campbelltown and the Arts Centre program, with several artworks currently at Campbelltown train station bus shelters.

Artist Statement

This piece is a dedication to the Dharawal through the stylising of the Aboriginal flag. The flag designed by Arrente artist Harold Thomas, 1972 only became a 'national' flag by 1995. 65030 is designed as a double celebration. For the Tharawal first nations peoples and for the Campbelltown Arts Centre.

Through its alluring architectural design and its geographical position, Campbelltown Arts Centre to me has always conjured a place of significant artistic spiritual presence. Despite its timeless facade, there's something multi-dimensional that contrasts, yet embraces energy.

I see it as a modern day dreaming site where I've personally witnessed many a ceremony take place. Given the energy that emits from the centre, I saw it only fit to place it as the sun within the landscape, hence stylising the Aboriginal flag by using the silhouette of the dynamic shape of the centre. My trademark cracked effect on both the yellow and the outline of the red number represents the antiquity of place. The number itself a reminder of the consistent presence of the local culture.

Consistent with recent works, I'm using clear stylised motifs to create distinct patterns that can only be read when one positions themselves at the correct angle and within certain light. This to me is metaphoric of 'reading culture', i.e: you'll only see what you've been taught to understand. In this instance, I've presented the Dharawal totem across the black band of the flag. Across the red band we see the figure 65030, the approximate years of custodianship of first nations peoples upon this continent. 65000yrs + 30yrs of CAC's existence = 65030.

What an exciting cultural equation!



Blak Douglas 65030 (not a postcode but a fact), 2018 Synthetic polymer on canvas 200 x 300cm. Image: Document Photography

Attachments

Nil

5.2 Festival of Fisher's Ghost events

Reporting Officer

Executive Manager Creative Life
City Growth and Economy

Officer's Recommendation

That the Campbelltown Arts Centre Strategic Committee discuss and review the Festival of Fisher's Ghost events held at Campbelltown Arts Centre.

Committee's Recommendation: (Oates/Kolkman)

That the Campbelltown Arts Centre Strategic Committee on review of the Festival of Fisher's Ghost events held at Campbelltown Arts Centre agreed upon the following changes as proposed by the Executive Manager Creative Life:

- a. Increase the general entry fee from \$25 to \$50 per artwork
- b. Increase entry fee for the Friends of Campbelltown Arts Centre from \$20 to \$25 per artwork
- c. Restrict the number of entries from primary and secondary students to one entry per student instead of two
- d. Restrict entries from primary and secondary students to the Macarthur school catchment area only
- e. Increase the prize money from \$20,000 to \$25,000 for Open Award
- f. Reduction of commission on artworks sales from 30% to 25%
- g. Charge \$5 per child (parents and carers free) to attend the Fisher's Kids event.

CARRIED

Committee Note:

The committee brainstormed options for a possible black tie event that would promote and encourage a higher level of participation and sponsorship for the Fisher's Ghost Art Award. The committee agreed that such an event in addition to a sponsors cocktail party would be beneficial and that the Executive Manager Creative Life is to investigate options for an event to be held in November this year.

Purpose

To discuss and review the Fisher's Ghost Art Award and Fisher's Kids events held at Campbelltown Arts Centre annually.

Report

Fisher's Ghost Art Award

The Fisher's Ghost Art Award is open to artists of all disciplines and ages.

Categories, awards, prize money and sponsors

Category/Award	Prize Money	Current Sponsor
Open Category	\$20,000	Campbelltown City Council & Friends of Campbelltown Arts Centre
Contemporary Category	\$3,000	Marsden's Law Group
Traditional Category	\$2,000	Australian Labor Party Councillors
Sculpture Category	\$2,500	Coonamble Shire Council
Photography Category	\$1,000	Macarthur Greens
Primary Students	Three students receive workshop vouchers for Campbelltown Arts Centre's workshop program valid for 12 months.	Rotary Club of Ingleburn
Secondary Students	Four students receive workshop vouchers for Campbelltown Arts Centre's workshop program valid for 12 months.	Western Suburbs Leagues Club
James Gleeson Surrealism Award	\$5,000	Michael and Marilyn Reardon-Small
Macarthur Award	\$3,000	Campbelltown Catholic Club
Aboriginal Art Award	\$1,000	Liberal Party of Australia Councillors
Macability Award	\$500	Macarthur Disability Services

Entry Fees

General Entry: \$25.00 per artwork; artists may enter two artworks, one artwork per category.

Friends of Campbelltown Arts Centre: \$20.00 per artwork

Primary and secondary students: \$5.00 per artwork, a maximum of two works per artist.

Conditions of entry

- all artworks must be for sale - Campbelltown Arts Centre deducts 30% commission from the specified sale price
- artworks must have been produced within the last two years
- previous entries are not accepted
- the entrant warrants that the artwork is original and does not infringe copyright, moral rights or other rights of any third party
- entry grants Campbelltown Arts Centre a non-exclusive copyright license to reproduce images of artworks for publicity and educational purposes
- entry warrants that the artwork is the encumbered property of the entrant and that there are no restrictions on passing on title to Campbelltown City Council if the artwork is the winner of the 'Open' acquisitive award.

Statistics

2017

Total entries received: 1066

Finalists: 348

Macarthur region finalists: 142

Primary and secondary students entries: 286

2018

Total entries received: 1126

Finalists: 308

Macarthur region finalists: 121

Primary and secondary students entries: 342

All finalists as well as primary and secondary students artworks are displayed in the exhibition.

Opening night and award announcement

In 2016 a review of the Fisher's Ghost Art Award opening night was undertaken. It was decided that an entry fee of \$20.00 per person be introduced to cover the cost of catering and entertainment. Complimentary tickets are given to the sponsors, all finalists, and students entering the primary and secondary categories. Due to the increased number of entrants as well as guests, the entry fee has been increased to \$25.00 this year.

Fisher's Kids

Fisher's Kids is one of the many free, family-friendly activities on offer through the Festival of Fisher's Ghost. It's a chance to celebrate community spirit as well as the spirit of Fred Fisher, Australia's best known ghost. Each year, Fisher's Kids takes over, Campbelltown Arts Centre for an action packed day that provides children hours of fun and creativity with hands-on workshops and activities. Fisher's Kids increases in popularity each year and more than 400 children and their families attended the event last year.

Attachments

Nil

5.3 Handpicked | 2018 Annual Makers Market update

The Campbelltown Arts Centre Director will provide the Committee with an update on the 2018 Annual Makers Market, Handpicked

Attachments

Nil

Committee's Recommendation: (Masood/Kolkman)

That the information be noted.

CARRIED

5.4 2019 Campbelltown Arts Centre Strategic Committee Meeting Dates

It is proposed that discussions be held with members of the Campbelltown Arts Centre Strategic Committee in relation to proposed meeting dates for 2019 for their consideration and feedback.

Attachments

Nil

Committee's Recommendation: (Masood/Christie)

The Committee resolved that 26 June 2019 be the date of the next Campbelltown Arts Centre Strategic Committee Meeting.

Executive Manager Creative Life is to liaise with Mariah Calman in regards to her availability and as such, determine the start time of the next meeting as well as dates for future 2019 meetings.

Once confirmed calendar invitations will be sent out to Committee members.

CARRIED

2. GENERAL BUSINESS

6.1 Letter for consideration

A letter to Michael Dagostino of Campbelltown Arts Centre from the Friends of Campbelltown Arts Centre Inc. was submitted for the Committee's information and consideration.

The submitted letter made the following proposals and requests for consideration:

1. That Campbelltown City Council provide a website similar to the Weave Artists Directory, for all artists in the area.
 2. The continuation of a previously shelved project, the creation of a Fisher's Ghost monument/sculpture. The project originally involving Claire St Claire and Ronald Farmer.
 3. For the 200 year anniversary next year, Campbelltown and Airs Historical Society has requested Yvonne Line make a quilt. Yvonne has proposed that for the Fisher's Ghost Art Award, a new section for children is created under the title "How do children see Campbelltown". The artworks from this section could then be incorporated by Yvonne in her quilt.
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Committee's Recommendation: (Oates/Kolkman)

1. That Council work with the Friends of Campbelltown Arts Centre Inc. and local artists to promote practices through various digital platforms.
2. That Council refer to the 2020 Bicentennial Committee for investigation as a potential project, the creation of a monument/sculpture representing Fisher's Ghost.
3. That Council refer to the 2020 Bicentennial Committee for investigation as a potential project to assist in the production of Yvonne Line's quilt.

CARRIED

6.2 Printing of agenda documents

It was noted that a number of copies of agenda documents are unnecessarily printed each meeting. A suggestion was made for black and white printing only and that fewer copies be provided to minimize wastage of paper and printing resources.

Committee's Recommendation: (Gear/Christie)

1. That the Campbelltown Arts Centre Strategic Committee agenda document be presented on a projector at future Committee meetings to showcase any artwork within the document.
2. That only black and white hard copies of the Campbelltown Arts Centre Strategic Committee agenda document be printed and that a maximum of one copy per Committee member be printed.

CARRIED

6.3 Audit of existing artist's works

In consideration of storage space limits within the facility, it was suggested that an audit of works being held at the Campbelltown Arts Centre be conducted to determine if any surplus works were being held.

Committee's Recommendation: (Kolkman/Chowdhury)

That at the next valuation of works, the status and their relevance to the Campbelltown City Council Collections Policy be considered.

CARRIED

6.4 Friends of Campbelltown Arts Centre Inc. membership payment options

It was noted that there was no online membership registration, renewal and payment for the Friends of Campbelltown Inc.

Committee's Recommendation: (Gear/Kolkman)

That Council creates an online payment process for membership registration, renewal and payment to the Friends of Campbelltown Arts Centre Inc.

CARRIED

6.5 Rejuvenation of artworks at Campbelltown Train Station

It was noted that the public artwork by Blak Douglas around the Campbelltown train station is in need of maintenance and cleaning.

Committee's Recommendation: (Grear/Kolkman)

That the Executive Manager Creative Life investigate who is responsible for and request the rejuvenation of public artwork around the Campbelltown train station.

CARRIED

6.6 Distribution of catalogue documents

It was noted that Campbelltown Arts Centre holds a large number of internally produced catalogue documents that would be more beneficial being donated to libraries of local schools.

Committee's Recommendation: (Oates/Grear)

That the Executive Manager Creative Life present a report to a future Campbelltown Arts Centre Strategic Committee meeting outlining a distribution strategy of catalogue documents older than three years to local schools.

CARRIED

The next meeting of the Campbelltown Arts Centre Strategic Committee will be held on Wednesday 26 June 2019 at the Campbelltown Arts Centre.

Councillor Meg Oates

Chairperson

Meeting Concluded: 7.50pm