

AN ALTERNATIVE ARTISTS-RUN SPACE FOR S Y D N E Y.

Transcript of Public Meeting Cultural Centre - 21st June, 1981 - at 7.30 p.m.

PRECIS OF THE ISSUES ARISING OUT OF MEETING.

ORGANISATION

Policy and programming.
Manager - professional
* Artists' Board
*Open for inputs.

NEEDS

Exhibition
Sculptors
Performance
Dance
Music
Office Space
Studios
Education
Film - Video
Accommodation.

FUNCTION :

FUNDING:

Rents
Visual Arts Board \$30,000
Income self-generated
Levy on Members
Advance funding 3-5 years.
Unions

ISSUES:

Plurality of spaces.

LOCATION :

Space - think BIG.

PRIORITIES.

TRANSCRIPT ... PUBLIC MEETING HELD ON SUNDAY EVENING, 21st JUNE, 1981, in the CULTURAL CENTRE, 8 THOMAS LANE, HAYMARKET - commencing at 7.45 p.m.

AGENDA To consider the need for a "Space" to accommodate

- * Exhibition and Performance Spaces
- * A Public Meeting Place
- * Studio Space for Visiting Artists
- * Office, Administration and Meeting Facilities for Alternative Art Organisations
- * Film, Slide and Audio Facilities
- * Supporting Workshop Facilities
- * Accommodation for a live-in Custodian
- * An Intercollegiate Space
- * Other nominated facilities.

ATTENDANCE : Numbered : (as per signatures given).

CHAIRPERSONS: Jim Allen and Julie Ewington.

CHAIRPERSON ALLEN: "Good evening. My name is Jim Allen and I'm from the Sydney College of the Arts, and a member of the Working Party which has arranged this public meeting.

CHAIRPERSON EWINGTON: My name is Julie Ewington. I am a member of the Art Workers' Union, and I have been asked with to Chair the meeting.

JIM ALLEN: Well we had better commence our discussions. It is evident that a considerable number present may wish to speak, and we are here to establish some ground rules regarding the management of the meeting. We would like to provide some feed-back to all in attendance. To enable this to happen, we would ask you to record your names on the clip boards which are now being circulated. Please would you mind putting your address, post code, and telephone number, and if you would like to, please indicate whether you are in favour of the development of "Alternative Artists Run Space". It would help us to get some numerical fill about the matter.

We have made arrangements to record what is taking place this evening, and also for any Resolutions which may arise out of the meeting. We are making a tape recording to help us in having a check on what is said, and to make sure that the record is as correct as possible. There are one or two things which would be helpful.

If those people wishing to speak, would first give their names, so that the submissions may be identified. If there are a number of people who indicate that they wish to speak at the one time, we would try to establish some sort of "call", or try to keep a list and indicate when to speak to those wishing to do so. Because of there being so many people here, it is only proper to limit statements to two minutes, so

that a reasonable chance can be given to as many as possible to get the call. So it would be helpful if you could keep to that time limit.

I propose to close the meeting at about 10.00 p.m. There will be drinks available and this could be helpful for views that have been expressed can be further discussed on an informal basis.

JULIE A reward for survivors.

ALLEN: There have been some expenses associated with the organisation, and we would like to try and cover the costs of the pamphlets, rent of premises and the services of a stenographer. Donations would be welcome, and can be put in the bright orange bucket there. If you would please circulate it around the hall.

JULIE: The people who rent this place, do so themselves, and we would like to try and help them with a donation.

ALLEN: A word about how the meeting came about. As you are probably aware the Sydney Studio funded by the Visual Arts Board is terminating operations for a variety of reasons, none of which have any bearing on this meeting, but the closure permitted the Visual Arts Board to make enquiries as to how the artists' community felt about the need for "Alternative Space" and letters were sent to a number of individuals asking for their views. Two views - from Mike Parr and Chris Downie - felt a positive step should be taken and that it might be helpful to make a "common" proposal, and accordingly, a meeting was convened by these people at Bob Owens's studio in the city. Two positive things came out of that meeting. There had been considerable discussion about extensions to the N.S.W. Art Gallery, and there were other suggestions in the media, giving support to the notion of the establishment of a museum of modern art. At that meeting one of the first things looked at was whether there was any conflict between those proposals and the notion of the development of "Alternative Space", and it was agreed (and there were people there who were involved in these proposals), that the notion of an "Alternative Space" was not in conflict with the various interests, and that artists' space could serve a separate spectrum of needs, in a manner and style not possible to the more formal studio institutions.

A small working party was formed to gauge the extent of possible public support for the proposal. People at the first meeting were all professionally involved with the creative arts, and it was decided to test publicly how real the need was for such a space. The Working Party was set up not to bring forward proposals, but to try to test the notion at a Public meeting, and to that end the Working Party summarise the proposals and put out a pamphlet, gave publicity, and enclosed invitations to attend this meeting.

To help get this meeting started, it would be helpful to have a few brief comments from some of the people from the art community, to identify their concerns, and to give a basis of opinion to the meeting.

I declare my own interest briefly. Of recent years, my energies at the School of Art at Sydney, College of the Arts, have not only been concerned with enrolments, but I have been looking towards involvement of our studies and our students, with the community at large. Not only in the early years, but after graduation. The work of Kevin Sheehan and Peter Callas and artwork of students from Alexander Mackie School of Art which were at the Macquarie School, which we presented at the Sydney Studio during the course of last year, gives an indication of the richness, diversity and range of innovative ideas which would be brought to the public given the opportunity. Basically, I believe that an "Alternative Space" would not only provide opportunities for mature artists, but also can provide much needed support for those at the commencement of their careers.

Can I ask Mike Parr to elaborate a bit further?

MIKE PARR: My position on the Working Party is that I am part of it as a private artist, not a member of the Art Workers Union or Creative Spaces. I am particularly concerned to see a "Space" set up, but first and foremost, as it represents individuals as artists. The points are, that it is obviously important for us to set up a broad-based institution, free from sectarian domination, representative of all the new tendencies in visual arts, as well as the work of established artists.

Yet, we should think of an "Alternative Space" in terms of limits of some sort. I don't see it as a community centre, in the form that many such centres already exist. Additionally, it is obvious, albeit in ways that are not easily specifiable, that some new theatre, or some new music are more pertinent to new developments in visual arts, than others. This question of defining the use of the space is important if only from the standpoint of funding. It may well have something to do with the relevance of our proposal to the professional art community as a whole. The critical perspectives that new art 'can challenge' do not necessarily exclude judgements of quality and these value judgements are definable and discussable.

Apart from our exhibition policy there is the question of management. In a sense each bears the other. In the same way we have to conceive of an 'open-ness' within limits - when it comes to the exhibition policy. We have to define our management. In a formal administrative sense, we artists comprise the Legislature. It is up to us to design the structure and principles by which an Alternative Space can function. The Executive, on the other hand, is purely managerial. In order to ensure the viability and effectiveness of structure and principles, I feel it might be necessary to think in terms of a salaried, professional director, who can ensure the impartial and efficient implementation of policy. Without separation between Legislature and Executive we run the risk of sectarian domination. Separation of these functions does not guarantee against such dominations but it is the first step to minimising it.

A formula for selecting a representative board is essential. Personally, I would like to think that this board could be elected, directly from the ranks of the artists membership, going beyond the various organisations that presently represent Sydney artists. Yet, the processes of this representation, should occur within guidelines. The position of women artists is an important one. In addition, some artists in Sydney generally identify themselves according to the form used, it may be necessary to ensure adequate representation on this basis, I think a concerted effort should be made to involve all groups.

Yet the constitution of the board should not conclude the issue of representation. The board is simply the visible and practical form of the memberships' will. By way of regular meetings, it must be possible to extend the board's knowledge of new, worthwhile developments in the visual arts, and to lobby continually for the participation of younger artists. Members of the board should come up for re-election on a regular basis. It is only by means of a pyramidal structure that a broad-based and representative institution can be assured.

CHRIS DOWNIE: One fact I should explain to you is that that is what "Creative Space" is about. Creative Space is overjoyed at the turn of events, and with the Visual Arts Board looking for suggestions, we would like to facilitate the idea in any way we can.

Creative Space - Sydney Access Project, had about 21 studios in Sydney opened up in January, and it was from this beginnings that these discussions, and a committee emerged, to give views as to the best way for "Creative Space" to facilitate some of its aims to set up an artist- run- centre in Sydney, and to present in that artist- run- centre a broad base of artist- run activities.

The committee for Creative Spaces felt that one of the primary functions should be a meeting place for artists. There are not many places where artists can meet have flexible exhibition space - performance space or space where various groups representative of various activities are centrally located. Such a meeting place would serve as a vehicle and very effective base about what is going on.

One thing overlooked is that Sydney has 3 main art schools which will be fairly widely separated from each other. The S.R.C.'s of Art Schools need a studio space in the Sydney area. We feel we should look at space facilities for workshops, where visiting artists from overseas, inter-state and etc., can plug-in to what is happening on the art scene.

JULIE: As a Union we are extremely interested, not only by the Visual Art Board grant, and Chris and Mike giving the idea form, but we are about working conditions for artists, and in terms of cost and space and so on, one has to be fairly flexible. It is very important that the space is democratically run by the people who use it, and not be dominated by a bureaucratic group. It must be reflective of the

different sorts of needs, and who should have a 'voice' for all organisations.

Also the position of women in the art world - we need women with 50% access to government bodies, and 50% access to the use of space for exhibitions. It is also really important for people from the black community to use space, they have much difficulty in finding space. Apart from that, the main feeling from the group has been exhibitions and their needs, and space for meetings, open forums to help in a role at conferences - from Clubs to Unions - none of which are associated with artists. Sydney is the one place without a focus for artists. You don't know where to go when you come to Sydney. It should have a place - the first place you go to when you arrive.

ANN MARTIN: Representing students. We need a centralised meeting place for students. When we can make enquiries, talk about things of interest to us - such as the cut- backs in the arts - and a place for conferences. Students. cannot go anywhere where support can be had for their needs. Also a "Space" is needed where students can show their work.

ALLEN.. I will open the issue to the meeting now for comment. There are complex issues - reference has been made to Director/Management - Conferences - Accommodation. and the possible roles required of the "space". These issues have been put together, and to make some progress, we need to separate some of the issues out and look at them separately, and then put them back into a whole. One of the things most helpful would be to get some expression as to whether there is a need for "Alternative Space". Well, the "need" for "Alternative Space" is self- evident, and it would be good to declare it, and to establish whether there is a common outlook or any views to the contrary.

JULIE: There is not significant opposition is there? Am I right?

CHRIS D: Yes

ALLEN: I think we have made the point. It appears that everyone at the meeting has the same general feeling. There is a "need" for space and people can perhaps see ways in which the space can serve individual needs. So we can forget the question about need, and look to how it might function.

It would be helpful to identify the needs a little more I feel - to set out the functions of "Alternative Space" with the shape of the possible steps for the Working Party. First, the building - what should it be in the main? What do people think the needs are?

MICHIEL DOLK: In response to the last - "need for space". I think it's not simply a need for "Alternative Space", more intensive than that, it is a social cultural problem in terms of the absolute lack of space for artists. In terms of the inner city where massive re- developments are taking place, and artists are being pushed out of the city, some flow of policy with respect to the Sydney City Council and State authorities, in getting across the notion of artists' space being important - getting through to

a policy level. It is a matter of pushing from many different levels. Obviously, the ideal of "Alternative Space" is a marvellous ideal which should emerge on broader lines and develop on a broader front.

STUDENT (EAST SYDNEY TECH) About Sydney "Alternative Space" - the main function is to reproduce itself - have the capability of being - malignant and spread around the body. Who is going to have this or that isn't important. It is more than just one area. We should have a broad- based scope, to keep growing, and to be in competition with the commercial galleries- who are exploiting artists to the hilt.

WORKSHOP THEATRE PROJECT: We're interested in supporting the proposal provided alternative space can be used for theatre experimental performance on a small scale , and can come together with the visual arts, such as design with which we are involved. In terms of pressure, or any way we can be of help - by lobbying and so on, we would be happy to help.

TREVOR PIERCE: Theatrical Musical Performance. We are looking at space as an alternative avenue, for performance of theatrical groups etc. We would like to extend help.

PETER THORNE: The work space that all require -is large space. We are looking at acoustics, floor space, long life property, introducing into the whole idea, a size. Certain buildings require certain government and local government requirements, and certain facilities bring amenities problems, and so on. Consider the diversity of the groups involved, and the need for particular space.

JULIE: Description of the 'needs' then must come out at this meeting. We have a series of positions to look at.

ALLEN: Are there other groups or needs to declare their interest and their needs for such a development? In the discussions I have been a party to, I don't think anybody has said that a proposal for "Alternative Space" does not seem necessary, and hopefully, when one looks at what is happening in Sydney, and looks at the groups that are together, there appears to be a large number of them, and one hopes they will be able to remain in existence. There is a diversity of professional activity in the community. What appears to be happening is an expression of need for a place which will serve as a focus for diversity, and where people can be reached from a common source of speaker, forum, activities, and so on, A venue for publicity of these factors, centrally focused, and a means of giving support, which does not exist at the present time. What is required? We are not looking at one room. What we are looking for is a building to fulfil a number of functions.

MIKE PARR: At this point we should try and consider our sources of funding, and the scale and range of our proposals.

JULIE: Can we leave this till a little later?

NIGEL LENDON: I think we should try and identify needs first. In relation to needs, a number of the Working Party should be doing a health and safety check, also the problem of some sort of office space, acceptable to members of our group and others, to use the project to present material. There is a clear need for somewhere for people to come, and to see - not a performance space, or a performing space - but an office space.

JULIE. Access to facilities like secretarial help, photo- copying, and basic stuff, and to come to after work?

DIANN LLOYD: I am involved with "Creative Spaces" and we are on about need. I support what Chris Downie had to say, but would also like to state that "Creative Spaces" also represents over 70 individual artists looking for studio space, and cannot find it, and if a large space can come to hand, we can run the projects already mentioned. If any space is left over, we could offer it to these artists.

J. COURT: There is an organisation in England with living and studio space. A co-operative of people buying up space. Necessarily, and overall, a large space would be great - where we could make a stand and have the credibility to push space.

BETTY KELLY: (Requested not to take notes - notes to be handed in to Chairman). Not received by me

CHRIS D: We would have to set up a Committee. It's a mistake to think small, whilst trying to put together all the facilities. We would have to get a big enough grant. Primarily, visual arts have no big art subsidy. We will shrink unless we think big. There are other methods where, with initial capital funding, you could buy more property and use collective resources. Few places you can look at on your own. You should look at a bigger operation backed by government subsidy. This is a better way of providing amenities for such definite needs. You are looking at performance space - gross expenditure, State Government plans for the area in general - and etc.

ANN MARTIN: Buildings at the Rocks. Look at the Bushell's Building. Say at least, 50,000 sq ft., would be needed.

(Unable to hear - Filmmakers?) Creative Spaces for the last two years have been looking into private space, and trying to get it as cheap space. People involved in the arts get off the track by talking. What services are available is important.

CHRIS D: About what services are available - around the city there are many spaces. We are about - how we are going to do this -not worrying about identifying spaces.

ALLEN: We are trying to identify needs.

TERRY REID: As the Visual Arts Board put out the initial letter have we any representatives from the Visual Arts Board to give us some lead about the space.

NICK WATERLOW: The Visual Arts Board is looking for a proposal that will include the space. The Visual Arts Board itself knows there are a number of spaces available, and I don't think this should be a problem, finding a space. The kind of funding that the Board initially felt able to utilise - for example the Board is funding other projects such as the recently opened space in Fremantle, W.A and the maximum level of funding has been \$30,000 a year, and that is the sort of figure the Board has at its disposal.

ALLEN: It has become apparent that we are looking for space which will serve many needs, and to do it by thinking big not small, as Ann Martin has suggested. In thinking along that direction one has a multiple funding situation. It can only be achieved if there is a combination of resources in terms of funding. I am still wondering if there are other groups who have still not declared their needs.

PETER THORNE: On the topic of Visual Arts Board involvement. I should mention that Creative Space has been involved in the question of "Alternative Space", it has become clear that it is not so much the difficulty to locate suitable space - the problem has always been not having the political 'pull' to influence Government, local councils etc, and in talking of public property not private property, and if the Visual Arts Board is contributing to the space, then a high priority for them should be to consider their position in terms of lobbying for it.

JULIE: Any further contributions about need? Instead of having an exclusive definition of what the space could be used for - we have to push for much larger and much more inclusive space. Are we thinking of inclusive space, or extensive space with public funding.

ALLEN: I think we have exposed a very broad area, and is obvious that these needs are not being met at the present time. We opened a discussion about "Alternative Space: and we are beginning to move towards the concept. The question has been raised about management and structure. Perhaps we can turn out attention to that. We are looking for a multi-purpose situation that is going to reach beyond the resources of any one organisation. There is consideration of a management structure, and if you are trying to manage a complex situation, then, obviously, management structure has to be evolved on that scale.

MIKE PARR.- About management. This business of need. At this point we have got factors for say a painter or a sculptor, so what sort of space do they need. Large buildings or larger buildings, multiplicity of activities. It is important for a sculptor, and for the needs of painters. that this building should include one clear space with say white painted walls for exhibiting sculptures and painting - and they need a neutral space - distinct from working space. SO there is working space and exhibition

space. Performance arts need different space to neutral space for artists and sculptors.

Separation between Legislature and Executive is important While the artists would be directorily in control of the policy and programming of the space, it would be important to have a professional manager in charge of the space, not necessarily someone who has strong artistic opinions, - the qualifications could be for a good and efficient manager, if you are to attract the funds to set up any space, whether it be big or small. A properly constituted managerial structure is necessary to attract the funds. The artists body directorate responsible for the programming and policy of the gallery, with formula to make it representative - and to elect the board from the membership - you have to identify your membership formula. In these hierarchical ways you make up the management of the space. You need totally clear agreement. A very important brief for the next working party.

JULIE: We get to a situation where opposing or multiple opinions are put. So the next people can probably get into the context of the cost of management - cost of publicity and so on. The diversity of funds. The cost of management should be as low as possible. Money is very difficult to find. To have anyone come in, on the other hand on a voluntary basis with managerial skills, is very hard to find.

MIKE POWER: But generally speaking the "space" would need to develop a number of projects where funds could be generated. Coffee shops, and bars and such, make money. Increase your income that way. Have the project earn its own income.

NICK WATERLOW: There has been a gross mismanagement of many such concepts. ICA in London earn 60% of their total funds. Then they receive 40% from grants.

LOUISE DAUTH: There are great dangers of just having one person managing the space. The job of managing the space from day to day, and accruing power can lead to factionalism.

ALLEN: We are looking at roles here -they require qualification.

GEOFF WEARY: You need a Board of Directors, and say, for the membership to pay an annual levy.

JULIE: One thing though - the space need not necessarily employ bureaucrats. Could the artists do the job or could a working party support the people to do the work - a bunch of people who understand what the problems are - and have people who say 'that doesn't suit' and so on.

MIKE PARR: The connection between management and funding. The professionalism of your management may well have something to do with the funds you can attract.

JULIE" The initial issue is funding of \$30,000. Could some of it be spent on communications, media, video etc to attract funds.

MERILYN FAIRSKYE: Vastly funded organisations are doomed to represent outside interests - to serve additional functions or to become a forum for people outside Australia. Have a look at some of these organisations..

GEOFF WEARY: (Unable to hear) Film Makers Cooperative can advise with information which could be helpful.

TERRY PHILIPS: I work with the NSW Council of Social Services. They have 5 floors at a peppercorn rent from the Government. On these floors there are different groups of local community services - such as Community Child Care, Community Activities etc. In fact, the work of many different organisations, all under the one roof. The kind of space and area the meeting is talking about can be had. I am reminded of another group - a new awareness centre in the city - with 24 hour access, meeting place etc., facing the same problems, grappling with the multiplicity involved with no funding at all. One group, on their own have raised \$500,000, so it is possible to do it. Basically, we are on our own, looking at the many facets and kinds of requirements, community activities need. There are many problems, such as floor stress, triple wiring and so on, and you are well into \$500,000. We have to do something on our own for fundraising - there is our creativity, there are so many groups and we are all struggling to act together.

(Unable to hear Name): On funding we must have income generating endeavours and a possible 3-year funding. And limit some to meeting of the initial expenditure.

TERRY REID: On funding - the Cultural Affairs Division, the Premier's Department can be approached.

PETER THORNE: Could we have some discussion on the priorities as they have been revealed in the course of the Working Party?

ALLEN: To have some more extended views about management factors. It seems to me as Terry has mentioned, it is possible to raise funds, if we look at the resources, or the ways in which we can put together funds - not just from Cultural Affairs, Premier's Department, and so on. I support that notion very strongly. Talking of a multiple enterprise, which means a lot of money, and which every way you look at it, the artists making the contributions can ebb and flow from year to year, and it seems to call for a group of people who have expertise in that field.

It is going to be limiting if we say artists are going to do the lot. Other people should help cope with the funding effort. The concern of the artists and individuals named here this evening should be included. but we need to have efficient management, which could be, but not necessarily be, an artist. Someone capable of producing accounts which can be audited. Without that you cannot attract the capital that is needed.

I.C.A. is interesting, insofar as it has a Council, and the Chairman who is a major business person, with only 2 or 3 other business men, the rest are members of artist based organisations. There is an informed viewpoint being expressed combined with a level of high expertise in the business world. Their three-tiered structure is worth looking at:

- **The Programme level** - that is the various art fields they cater for.
- **A Person responsible for Management** - a General Manager.
- **A Secretariat**

There is minimal bureaucracy. The central need is for the necessary expertise at these levels.

TREVOR PHILLIPS: Locality is a problem and artists fear structure from a Council and from a funding point of view they need stability. If they are not legally protected members may be legally penalised. A co-operative can be registered and gives protection. In the matter of need of \$50,000 it would only take 4,000 of you to give \$25.00 each.

From the beginning, any discussion on the identification of the needs of specific groups must be made. Also the marketing to the public about the need for the space - and to attract the public to come to such a space.

(Unable to hear name): On needs - it is still a premature discussion. I am working in a movement, and my need for space, is a space to make the work, and to present the work, and the work may be about the relation to the space. I am very interested in the related arts being around each other. How can this proposed space provide the needs for everybody?

ERNESTO SUROLI Looking down the list of needs seems to miss aspects about community rights, about ethnic groups who should be contact where they are interested. Also, the Union movement might wish to share common areas with the arts. As a co-ordinator of the new Ethnic Art Agency set up by the Arts Council of Australia., we are concerned about ethnic art and its needs, and the Visual Arts Board has not considered the possibility of ethnic art. There is a need to clarify this with the Board, also there is the Aboriginal group. We pay \$250 a week towards this and the Arts Board is spending also. So how much is being spent by different groups in this room now for rent? We are spending:

Ethnics	\$5,000
Aboriginal	\$6,000
Women's Theatre	\$5,000

MURRAY O: Average studio space works out about \$15 per week per 1,000 sq ft. The average figure for small studio space.

JULIE: Art Workers Union does not pay any rent - it cannot afford it. Can we have an idea about how much? It is not going to be easy to adjudicate - it is always going to be a huge demand.

MERILYN FAIRSKYE: Don't adjudicate in terms of working space - some line needs to be drawn between working space for artists and those who can do something else. It is a mistake for other individuals to provide working space. We are going over old ground that Creative Space has gone over. We need to work it out ourselves about need.

ALLEN: Two members of Creative Space are on the working party and, in fact, we are building on their experience.

MERILYN FAIRSKYE: Our group is young, and the space should pay the rent. One of the prime uses should be for art students, to meet and work out their problems - and such a group cannot pay rent.

CHRIS D: A pity it's unrealistic - we cannot go far enough to provide individual space for artists - it is a definite issue.

LOUISE DAUTH: Can there be provision for living and work in the space?

JULIE: How about visiting people, who can be put up and work. The visiting artists are providing an educational input and it is important on a commercial basis. If it's not at the expense of local artists with limited funds, I think it should be considered.

NICK WATERLOW: Visual Arts Board money doesn't mean you have to have an artist in residence.

KEITH MARSH: About mechanism, in the way it could work. In London they manage to work with the forms they choose. Is there a way in which a Board can be set up? We are talking about a group with a whole list of products - how do they cope? Could we have a Council and a series of general meetings, whereby everyone has a say?

JULIE: There was a council in the organisation in Adelaide. It was faulty for there was a push, changing the focus of the place, several times. Those people would emerge. It is also possible to have categories of members who take care of certain sorts of interests. To back people to come and tell people what they want. The management committee can be seen as a 'clique'. There is no guarantee on structures, it depends on the goodwill of the people.

ALLEN: To cope with a complex management is to split it up. You have to have a central body in a day to day running of affairs. The point made about getting comments from groups and organisations. If they are not members of a group or organisation, how do they stand? Provision has to be made for individual needs, and by that I don't mean individual work needs, but the interests of the individual himself.

MIKE PARR: Most of the sculptors and artists that I know, they are not members of any organisation, and their requirements are more simple and clear. When you involve these people in these organisations the question is asked what is the advantage in our association with such a broad range of different groups.

MURRAY O: They can take part in the information flow - instead of being isolated from other artists and groups, they can block into the information they need, at any time. The information is the key issue.

(Unable to hear her name) I support the previous speaker. When people think of the advantage to them - this undermines the internal structure. Communication with other people and their ideas, and some community involvement, is a need. It is more to do with the community and the breadth of understanding, and information resources, than personal gain.

MIKE PARR: I mean it in the way that artists needing specific space have made it clear in the participation here tonight. Painters and sculptors stood up because they need an "Alternative Space" to exhibit a requirement not satisfied by the galleries, I like to think they are of interest in being members., whether individual artists or otherwise.

PETER MACQUARIE: With reservations about I.C.A. My knowledge is, it may well support itself 60% - but you may be providing a space for importing key figures from overseas. There is no working space - it is not an alternative space in my view.

JULIE. It is rather classy.

MERILYN FAIRSKYE: Perhaps we could have some sort of comment on the role of the new committee. It would be valuable to know what sort of people are wishing to be nominated for the committee.

JULIE: The role and function of the new group, what is going to develop and what is to be done?

ALLEN: One of the ways we thought to manage the meeting was by raising a series of questions:
1. Do we need the space?
2. Function?
3. Management?
4. Finance?
and to explain each of these points.

VICTOR ALLEN: I'm working in architecture research with a group of Sydney University Architects. We are working on a proposal for this building (Haymarket) as a space for artists. We would be most interested to hear from artists who might like to contribute their ideas about performance space, working space living space, as well as commercial activities - all capable of being fitted into this building. I would like people to approach me at the end of the meeting if they are interested.

GEOFF WEARY: An obvious priority is exhibition space.

JENNY: Could the space be large - with no pillars - and some outdoor space?

ALLEN: May we have continuity of effort here. We are looking for some guidance as to how it might be proceeded with. It would be seen to be

desirable for the existing Working Party to continue, and to better the representation-or add to it those interested in making a contribution.

JULIE: Well could we have a Working Party?

(Unable to hear) Could the Committee be composed of 50% women?

CHRIS D: The Committee for Creative Spaces has put forward 2 members - Diann Lloyd and Peter Thorne. Ross Wolfe and myself are dropping out.

(Unable to hear) People don't know how long the Committee will go?

COMMITTEE NOMINATED: as follows:

Diann Lloyd	Ian Burn
Peter Thorne	Trevor Pierce
Mike Parr	Betty Kelly
Bob Owens	Peter Olive
Jim Allen	Julie Ewington
Ann Martin	Virginia Carr
Liz Coats	Jan Macker
Louise Dauth	Keith Macker
Brian Reid	
TOTAL OF:	17 members 8 women and 9 men

ALLEN: If the representations are to be carried forward to the Visual Arts Board - they require a submission by the next meeting of the Board. So we will have to work ten days backwards from that, to have something in writing. When the Working Party is reconvened, and we look at the information which has surfaced this evening, and put a **proposal together** it will be necessary to hold a further meeting for an endorsement of that material. The deadline for the presentation is about 14- 15th July. Will those nominated please make sure your names and addresses are on the clip boards - for we all have a lot to do. We will convene the first meeting of the Working Party by the end of this week.

MIKE PARR: Can the Working Party get back to the meeting before the submission? It's essential to get an endorsement of as many people as possible before we go to the Board.

ROSS WOLFE: It might be a good idea to see what the wishes are now about space, by a show of hands.

AGREEMENT- by show of hands. Decision to have a public meeting on Thursday, 9th July 1981, in the same venue (if available) at 8.00pm. ADOPTED

(Speaker Unidentified): Is this the basic proposition for "Alternative Space" or do people think it should be bigger space?

CHRIS D: We look at the idea as Julie does - mega- space for starters, we can always get small.

(Speaker Unidentified) Start big.

ALLEN: Just before closing, incredible as it seems, we have 7 minutes left. Are there any other points? There are obvious costs involved in communicating the publicity we need. There is what I can see is being an on- going series of leaflets etc, bringing people up to date. I don't think it's out of order to make a verbal proposal to the Visual Arts Board representative as to whether a small Working Party could not be funded in the very near future to a figure of, say, \$300. "Creative Space" and "Art Workers Union" have put in so far.

NICK WATERLOW: The Visual Arts Board will certainly print things.

ALLEN: This will be a help.

KATH DOWNING: If the space is in some sort of zoned industrial space - in which you are not allowed to live - could there be come sort of legal support for some of these issues - about buildings being re- zoned, could these be looked at?

CHRIS D: Any problems with legal needs see "Creative Space". We can get help with leases etc.

ALLEN: Could you give a contact, a telephone number?

CHRIS D: Yes, the Creative Space - Telephone Number: 698 9540

ALLEN: Called nominated members of the Working Party together to discuss a date for their first meeting. Date set down: Thursday, 25th June 1981.

CHAIRPERSON ALLEN: Declared meeting closed at 10.00pm.

signed J. Downie (mrs) . Stenographer