

Leading Creativity – a shared leadership model

Abstract

In an address presented in Sydney in 2003 entitled *Put the People First and the Rest will Follow*, the late Stephen Weil contended that the role of the museum had significantly changed from an all-knowing institution, imparting its wisdom to the public to one that was responsive, accessible and harkened to the needs and views of visitors.

My paper focuses on a leadership model that draws energy, strength and creativity *from* the community. It examines the strategies of several museums, located in metropolitan Sydney that have radically changed direction from a collection management and presentation focus to developing programs that are led by the interests and creativity of the community.

These museums have bravely developed programs through community curatoriums, have tackled challenging issues such as schizophrenia with community participation and present cross art form work from community resources. The outcomes are demonstrably creative and make a significant contribution to the lexicon of museum programming and presentation.

Through case studies and best practice examples, this paper contends that museums can be dynamic, and demonstrate originality and creativity through a model where the source of leadership is shared with the community, rather than delivered top down by the museum.

About the Author

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Her previous roles included CEO of Regional Arts NSW – an arts development agency and Head of Corporate Affairs and Marketing for the National Trust of Australia (NSW). Her first position was as a curator with the Historic Houses Trust of NSW, following a first degree in Architecture. Maisy also has a Masters in Business (marketing).

Maisy's role includes strategic oversight of MGNSW's programs and directions; managing Board and stakeholder relationships and driving policy direction. Under her leadership MGNSW has focussed on a strong change management agenda for the museums sector.

Maisy currently sits on a government advisory panel on museum funding, on the board of the National Trust and on industry and community cultural committees.

She continues her interest in architecture as a contributor to journals and publications, as well as writing and presenting on museum issues.

Leading creativity – a shared leadership model

In his last visit to Australia, the late Stephen Weil, gave an inspirational presentation. Entitled *put the people first and the rest will follow.*¹ Weil was referring, in the main, to

the needs of visitors to museums and galleriesⁱⁱ. He challenged the museum to think beyond the conditioned responses of its own staff and their perceptions. He was talking about a responsive, audience-centred program.

My paper takes this concept little further. I wish to explore notions of an *audience or community-developed program*, where the skills, knowledge, concerns and creativity of the community influence the shape of the museum's program.

I am proposing, that far from the museum holding the sole keys to creativity, a primary role is to unlock resources within a community and facilitate their expression in the museum; to share the creative process and by doing so, to expand the creative vision of the museum itself.

Some of the issues that will be addressed in my paper include:

- developing a shared leadership model through community curatoriums and other methods of engagement
- collaboration, partnerships and peer support
- tackling challenging issues, controversy, social and cultural inclusion
- new paradigms of presentation including cross art form practices and multi disciplinary underpinnings

and

- how this might influence museum development in the future

Background and context

There are many excellent museums in Australia that nurture and sustain creativity through their leadership, programming and management. In my presentation I'll be focusing on a small group of museums that exemplify a new paradigm, that of working from the *outside in*, encouraging creativity through the inspiration and active promotion of community voices and issues. These museums provide a singular leadership model through the creativity and vibrancy of their programs.

To begin with, because their context is important, I'm going to transport you to a large and amorphous chunk of the Sydney metropolis that bursts the boundaries of the city and is barely contained by mountain ranges to the west and national parks to north and south. Known as Western Sydney, although as the true population centre of Sydney, it belies its label, with over 1.7 million inhabitants and still growing!. Here the harbour with its iconic Bridge and Opera House are replaced by strips and malls, expressways and once-fertile farmland is invaded by suburbia. Its outer reaches are mountainous and there are still some undeveloped paddocks and market gardens. Western Sydney is a place of extremes. It is hotter and colder here. Affluence and poverty sit side-by-side. the 'new aspirational' and the old 'battlers' coexist, along with urban Aboriginal populations, with memories of the loss of entitlement and newly-arrived migrant groups clustered in self-supportive communities. Western Sydney includes public housing for the disadvantaged and the old Australian dream of dwelling on quarter-acre blocks – and more. The region has an undeserved

reputation for crime and parts suggests a whiff of danger for centrally-bound Sydneysiders.

It is where, for many generations, the agglomeration of race, culture, and ethnic diversity has created an extraordinary mix of new opportunities and a vibrancy of culture unseen in more traditional and conservative areas of Sydney.

Greater Western Sydney is home to a number of museums and cultural establishments which have developed over past decades and offer a new paradigm – part museum, part contemporary arts centre and part performing arts venue. They have diverse collections and holdings, strong cultural development programs and are playing a leadership role in the museum community in Australia.

My paper focuses on three of these; Campbelltown Arts Centre; Casula Powerhouse Arts Centre near Liverpool and the Penrith Regional Gallery & Lewers Bequest, all demonstrating exemplary creative programming and extraordinary connections with their communities.ⁱⁱⁱ

collaboration, partnerships and peer support

These arts centres are remarkable for their close cooperation, partnership and nurturing relationships. The directors work separately and together and the supportive nature of their collaboration has encouraged each to flourish individually as well as in concert.

Casula's founding director, John Kirkman (now Chief Executive Officer, Joan Sutherland Performing Arts Centre, Penrith) is widely credited^{iv} with establishing a model of community cultural development that forms the basis of 'Western Sydney practice'^v – one that relies on contemporary art and an innovative approach to community involvement.

Kirkman draws from his background in the performing arts (as Director of the *Flying Fruit Fly Circus* a young people's performing arts training and circus performance organisation in Albury) and his experience in community cultural development projects. John speaks of an epiphany in a small country town, where, as artistic mentor to a performing arts group, he learned that instead of delivering his creative wisdom and direction to a self sufficient community engaged in the arts in far western NSW, he himself gained immeasurable insight and learning from the experience. To this day, he retains a healthy respect for a community perspective and the contribution the community can make^{vi}.

John speaks of the accidental, of exploration, of serendipitous discovery and of the experimental in his own work. Initially without formal training in a museum discipline, he felt unfettered by traditional boundaries of practice and his approach to museum work was instinctive, albeit grounded in a community cultural development approach.

In an aside, John ran Djamu Aboriginal gallery^{vii}, a short-lived offshoot of the long-established Australian Museum in Sydney. Using artists and 'newcomers' to work with the extensive holdings of the museum, John confronted the museum establishment at the time with his seemingly cavalier approach to traditional practices and disregard for museum protocol. Djamu's exhibitions however, were acclaimed for their freshness and innovation and I have since observed that Djamu

has inspired the aesthetic and thematic approach of more recently constructed state museums across Australia. One exhibition in particular *Menthen...Queue Here*, curated by Aboriginal artist Brooke Andrew examined Aboriginal 'anthropological' material in an entirely new manner – from the perspective of artistic commentary, rather than from a museum discipline of classification and presented a visually stunning line-up of shields that I have since seen repeated in museum displays in other states.

Prior to this however, *Viet Nam Voices*, a major exhibition first staged at Casula Powerhouse in 1997^{viii} presaged directions that have been further developed in Western Sydney and beyond. *Viet Nam Voices* has influenced a decade of work.

Viet Nam Voices was born following an offer to present a collection of Vietnam veterans' war-related artefacts and photographs to Casula Powerhouse. A decision was made not to accept the collection, but to use it as the basis for an exhibition on the Vietnam war that would bring together multiple viewpoints about a highly controversial subject. The first iteration of the exhibition focused on diverse Australian voices including protesters, army veterans, unionists and communist supporters. A later touring exhibition moved a step further and included the perspectives of many Vietnamese immigrants, who had relocated to the area after the war. There was also a forum that addressed reconciliation and diverse perspectives and brought a living dimension and real-life perspectives on the impacts of this war on Australia.

Kirkman explains that the *Viet Nam Voices* project encouraged the establishment of a curatorium of experts to address different perspectives of the subject with authority, and to bring in skills not then held within the centre. The curatorium not only guided the direction of the project, but established a modus operandi that has prevailed with subsequent projects in the region.

Viet Nam Voices aimed to confront aspects of the war through the voices of different protagonists and their diverse, often divergent viewpoints. The exhibition was grounded in the aspirations and experiences of the various groups involved. A range of material was used to enlarge the subject including a vast number of photographs taken by Vietnam 'vets'; artworks by both well-known and amateur artists; posters, handbills and ephemera that captured the era, its images and stories of different aspects of the war.

Later iterations of the original exhibition included a number of Vietnamese war posters and the work of Vietnamese Australian artists, although a truly representative viewpoint was hampered by Vietnamese artistic traditions which lacked the visual language to represent experiences of the war.^{ix}

In dealing with the diversity of viewpoint, it was crucial that the contribution of all was valued. Amateur and professional artists were treated alike and indeed this respectful attitude towards the art produced by the community permeates future projects.

The widespread critical and local success of *Viet Nam Voices* inspired a succession of projects and a re-thinking of the impact of war.

“It's not very often that an art centre can bring about real social change.” John Marsden, then Chairman of the Casula Powerhouse Arts Centre.^x

Far removed in subject matter but exploring local content and involving a local curatorium was - *Time and Love: The Handcrafted Bedroom* - an exhibition of textiles and women's work associated with the bedroom, held at the Penrith Regional Gallery and The Lewers Bequest in 2003/4^{xi}, when Kirkman had moved to a new role as Director of this museum. It illustrates a remarkable partnership between members of the community and the museum.

The exhibition was undertaken with a community curatorium of eight individuals, coordinated and guided by the gallery. None of the curatorium had previous experience in a gallery. Their brief was to develop the conceptual framework and select works to illustrate the breadth and diversity of fibre textile art in the region. There was an underlying emphasis on ensuring cultural inclusiveness in the selection of artists.

The gallery shared the process of exhibition development with the curatorium and training was provided in gallery practice, with Kirkman providing guidance in the process of selection and the need to maintain the integrity of the curatorial vision. Professional standards in practices such as documentation were explained and rigorously followed. The curatorial process was mediated but not controlled by the gallery. Amongst the learnings for the curatorium were how to respect the works of artists with practices and lifestyles very different from their own and how to say 'no', avoiding the selection of every work proffered.

The work shown was diverse, from quilts to 'experimentally cutting edge' to historical material including a traditional Aboriginal cloak. It was enhanced by a superb presentation by exhibition stylist John Murray. Above all the work was respected and the artists felt acknowledged.

There are many lessons we can learn from the *Time and Love* experience, including the rewards derived from close community engagement. In conjunction with the opening of the exhibition the Gallery organised a market day. The exhibition forged close connections with some of the guilds and other membership groups associated with the exhibition. It further diversified the audience for the gallery, reached visitors from a wide range of suburbs previously not associated with the gallery and created loyal followers and ongoing repeat visitation, and left a legacy in the community.

The curatorium itself gained from the experience. Every member of the curatorium now understands the rigour involved in the selection, documentation and presentation of an exhibition. Every exhibitor now realises the skills involved in presenting and documenting artworks. Sharing the mystique of the museum with the community has resulted in a better understanding and valuing of its work. There are a host of new advocates within the community who appreciate and support the importance of a professionally-managed museum.

“What I like about small museums is that the public actually can reach the curator and the director, and a dialogue can go on”^{xii}

Close engagement with a community creates a bond of confidence between the museum and its stakeholders, that enables the museum to negotiate unappealing issues or highly controversial programs.

The exhibition *Anita and Beyond* exemplified this, dealing with the rape and brutal murder of a Sydney nurse, Anita Cobby in 1986 in Western Sydney,^{xiii} which gripped public attention at the time and helped to reinforce the view of Western Sydney as a hub of crime. It was developed as a partnership between the Casula Powerhouse Arts Centre and the Penrith Regional Gallery^{xiv} and was an initiative of Kirkman's successor at Casula, Kon Gouriotis, curated by Lisa Havilah (then Curator at Casula, now managing Campbelltown Arts Centre).

The exhibition addressed violence and crime in the community; the negative reputation of a region, and the aftermath of the crime, the trial and the grief of the family.

A curatorium, which included Anita Cobby's parents, social workers, police, legal representatives and an artist, was closely involved at all stages of the development of the exhibition and at every step in the decision-making process to ensure veracity, sensitivity to the subject matter and to nullify any aspect of sensationalism around such a controversial subject.

Crime and violence are difficult to negotiate and it was a complex process to develop such an exhibition. It relied on establishing trust between the galleries, the curatorium and hence the community. Strangely, as the performing arts is a recognised medium for presenting controversial issues, most of the resistance to the idea of an exhibition exploring this subject came from museum and arts industry colleagues and the exhibition suffered some lack of support as a result. However, the major stakeholder in the gallery, Penrith Council, gave its endorsement^{xv} and the outcome was extraordinary. There was high visitation (17,450 visitors over seven weeks) and many stories in the media which focussed on the issues underlying the exhibition and an exhibition that was exceptionally moving. It was seen as a commemoration of the life of Anita Cobby but one that also addressed violence – not with a sensationalism – with directness, yet with sensitivity for those personally affected.

The exhibition comprised documents and mementos of Anita Cobby and her family, as well as details of the trial of the perpetrators of her murder. In addition, the curator commissioned twelve contemporary artists to create work in response to primary research, the artwork “acknowledging that our visual landscape can communicate to us in ways that our conscious minds do not register.”^{xvi}

Kon Gouriotis, who chaired the curatorium and initiated the exhibition stressed how the exhibition was developed to meet a community need.

“When a community is affected as it was by Anita Cobby's murder, something had to be done to recognise this impact; at least to create a reference point for others to build on.

The exhibition proposes that anti-violence education is a model worth pursuing. It challenges violence in all its forms, and argues that violence cannot be tolerated.^{xvii}”

For Matthew & Others

For Matthew & Others^{xviii} derived directly from the *Anita & Beyond* exhibition. Initiated by the parents of a young man with schizophrenia, who had taken his own life, this project aimed to give voice to the disregarded. An underlying rationale was the recognition that creative expression is not only the purview of people within a creative institution, but derives from the community, including the disadvantaged community. Mathew's parents had seen *Anita & Beyond* and recognised its approach as a potential vehicle to provoke discussion and concern about people with mental disabilities.

The project was three years in development. It was a long and emotional journey resulting in exhibitions in two galleries in NSW; a forum and performances that celebrated the creative contribution of the sufferers of schizophrenia. A project team of eight was formed to guide the project and comprised representatives from each organisation, Matthew's mother, external curators, social historians and advisors.

For Matthew & Others was not meant to be a didactic presentation, but aspired to speak of schizophrenia from the heart and directly engage the audience using artistic mediation, stories of sufferers of schizophrenia and their families as well as the work of artists, who responded to the subject matter.

"We determined to challenge public preconceptions about schizophrenia by presenting some key 20th-century Australian paintings together with contemporary artworks and stories in order to provoke discussion and concern".^{xix}

The viewer brings their own perceptions, emotions and experience to the exhibition, confronting material that speaks of the lives of sufferers whose voices can be heard through oral recordings and stories told through their belongings, creative outpourings and day to day memorabilia.

"This project embraces many voices ... artists whose practices explore aspects of the subject as well as a curatorial voice, the voice of relatives, friends and carers, the psychiatrists voice, the art historian's voice – a plurality of viewpoints, each with something to contribute to our understanding of the experience of the illness. But those who speak loudest – whether through their works of art or the stories they have to tell – are those with schizophrenia."^{xx}

For Matthew & Others resonated not only as an exhibition but as a personally interactive experience for the visitor, who, speaking from my own perspective, experienced an emotional response to the subject matter, much as the audience feels at a live performance. The project also explored the subject through a forum as well as performances and a sale of art.

Indeed, the Western Sydney organisations are moving towards a more integrated, cross artform presentation. Campbelltown Arts Centre has recently been enlarged to include a performing arts centre; Casula Powerhouse will re-open later this year with an enlarged facility including performance spaces and theatre and the Penrith Gallery has been closely allied, through a new management structure, with a theatre venue, the Joan Sutherland Performing Arts Centre.

As Lisa Havilah, Director of Campbelltown describes^{xxi}, they are moving to engage communities in a contemporary way, through both material culture and contemporary arts practice, that is not rigidly segmented into visual and performing components.

Multidisciplinary practice was also the basis for the development of *News from Islands* presented in late August 2007 at Campbelltown. Guided by a curatorium which included representatives from the Australian Museum and Sydney University's Macleay Museum, the project has created strong bonds with the local South Pacific Island community, who are highly represented in the demographics of Campbelltown area.

News from Islands included commissions developed through workshop collaborations between local craftspeople, community-based artists, musicians, performers and artists of international repute – for instance a carving project and a new performance piece for a local band. It's a project with long term outcomes, to establish relationships that stretch into the future with this community and this approach predicts future directions for the Campbelltown Arts Centre and perhaps its colleagues.

For the last decade, the process of project development, with community and external curatoria has been embedded in the methodology of Western Sydney cultural centres. Havilah speaks of future opportunities in ongoing interactions – developing skills, expertise and creative product in conjunction with the community.

It is predictable also, that future projects will go beyond the boundaries of traditional practice and current disciplines. A recent oral history project *This is my Sister Rita* focussed on local Indigenous communities, included the gathering of stories and mementos and has inspired the development of scripts for performance and visual arts workshops.

Future directions for these centres will no doubt provide opportunities for cross regional collaboration as well as shape their diversity of approach.

Kon Gouriotis is looking at a national and international profile, using local community connections from its multi-cultural population to develop international relationships for Casula Powerhouse and its community.

A current project in development for all of these centres is in collaboration with the Museum of Contemporary Art in Sydney, and is exploring partnerships between the community, corporate organisations in the region and Western Sydney region arts and cultural centres.

Influence on museum development in the future

In this paper I've explored a number of key qualities which exemplify creative management and leadership deriving from a community-centred model.

Some of the lessons we can learn include:

- **Fearless experimentation:** Much of the success of these projects has been achieved by serendipitous exploration, trial and error and experimentation through developing new processes that are not overly hampered by structural considerations, traditional roles and hierarchical decision making – but are

aligned nevertheless with an overall vision. This r&d approach, gives responsibilities both for failure and success to the participants. While I'm not advocating a free for all, I am advocating a sense of trust and sharing of responsibilities that break down the barriers found in a more conventional project management approach, where collaboration occurs but skills and decision-making is still aligned to traditional roles.

- **A commitment to community** which not only includes working for the community, being responsible and altruistic about providing community services and support, but more importantly is responsive to the community and honours and values its input.
- **Alignment with community agendas** to provide direction to the organisation. In the case of Western Sydney, this often means embracing local government priorities but using the skills inherent in a museum and cultural centre and its programming to achieve outcomes meaningful to both the cultural organisation and the community.
- **Sharing leadership, advocacy and inspiration** with the community – not delivering it 'top down'. Maintaining respect for the community recognizing, acknowledging and honouring the community and promoting its voice.
- **Sharing the processes, the methods and the outcomes of creativity in the museum with the community**, demystifying the role of the museum task. Instead of being the high priests of cultural presentation, the staff in the museum become co-workers, teachers and tutors aligned with the community and recognising that creativity lies beyond the skills of the museum, with external curators, artists and indeed with community members themselves. This will not diminish the role of the museum but ensure that there are advocates and strong supporters in the community for its role and purpose. The museum's development and growth will also be a shared development, appreciated by the community.
- **Valuing what the community makes and produces**, ensuring high quality outcomes for community contributions to a program as well as for programs generated within the museum. Working with the community to ensure the values of the museum are understood, shared and transferred.
- **Maintaining an up-to-date awareness of the community**, even non-attending audiences – its values, aspirations and composition, strengths and weaknesses. For instance, Campbelltown's inaugural re-opening exhibition responded to the population of the region with over 42% under the age of 26 and presented an activist attitude and relational aesthetics in its youth-focussed theme.
- Being willing to approach **programming from a range of practices**, a diversity of collections and material and a range of artforms – approaching subjects and themes from multiple viewpoints and perspectives, both contemporary and historical, working with diverse artists, thinkers, teachers, theorists,

specialists and interested parties through the medium of collaborative curatoriums.

- **Depending as much on relationships as on collections as the inspiration for programs**, being open to unsolicited suggestions, inspiration and ideas from beyond the museum.
- **Giving local content national and international value**, by elevating it to a world perspective through presentation, context or supporting theory – offering global lessons at the local level and global stories told with local narratives. Working outwards from a community perspective to open up international relationships through connections in the community.

There's much to learn about creativity from a community-centred focus and looking at leadership models from the outside-in.

In conclusion, I believe that my subject organisations are leading creativity by their commitment to build responsive relationships with the community, to actively respond to community issues, to negotiate the controversial or even the unpalatable, to incubate the innovative and to embark on intensive collaborative projects.

This sets a benchmark to which we can all aspire.

The renowned artist and curator Fred Wilson has stated that “It's been my experience that small museums have a bigger opportunity to be responsive to the needs of artists, ideas, and new trends. And I do believe that in my experience, small museums can absorb, learn from, put into action, and critique in ways that large museums cannot.”^{xii}

But I also believe that all museums, whether large or small, can learn from a community-centred model, where the community is brought from outside to in, and is involved in the shaping and development of a museum's programs.

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ⁱ Stephen Weil visited Australia in 2003 to teach at the Museum Leadership Program at Melbourne University, funded by the Gordon Darling Foundation. He presented this unrecorded talk at the Powerhouse Museum in Sydney.

ⁱⁱ In Australia we refer to publicly funded museums and galleries as separate entities, galleries (usually with collections) distinguished through promotion or development of contemporary visual arts practice; museums through presenting diverse collections. I personally disagree with this linguistic schism, and have used the more internationally recognised term 'museum' to incorporate all forms of organisations that present and manage material culture, whether historical or contemporary.

ⁱⁱⁱ Find further information on the following websites:

<http://www.campbelltown.nsw.gov.au/default.asp?iNavCatId=1&iSubCatId=124> ; Casula Powerhouse Arts Centre near Liverpool <http://www.casulapowerhouse.com/> and the Penrith Regional Gallery & Lewers Bequest <http://www.penrithregionalgallery.org/>

^{iv} Anne Loxley, *Western Sydney Scene*, unpublished paper , 2005

^v Kirkman has worked also with Kon Gouriotis, currently the director of Casula and both John and Kon Gouriotis have worked with Lisa Havilah, now the director of Campbelltown arts Centre

^{vi} Author's interview with John Kirkman, July 2005

^{vii} City of Sydney, *Barani – Indigenous History of Sydney City* The Djamu Gallery opened at the former Sydney Customs House at Circular Quay in 1998 and closed in 2000. 'Djambu' (pronounced jar-moo) is an Eora word meaning "I am Here", and the Djamu Gallery was a multi-dimensional experience of art, culture and history. It was a meeting place for ideas, visions and artistic expression. A venture of the Australian Museum, it showcased rarely seen collections, as well as artworks and cultural objects from Indigenous communities and keeping places. Djambu's exhibitions (1999-2000) included "Mapping our Countries" and "Menthen...Queue Here". <http://www.cityofsydney.nsw.gov.au/barani/themes/theme10.htm>

^{viii} *Viet Nam Voices – Australians & the Vietnam War*; Casula Powerhouse Arts Centre; Curatorium 1995 – 1997; Exhibition 1997. Touring Exhibition, Curatorium 1998 – 2000, Exhibition Tour 2001 – 2003. A third version of the exhibition is currently under development.

^{ix} Adam Lucas and Kon Gouriotis, Introduction, *Viet Nam Voices – Australians and the Vietnam War*; Casula Powerhouse Arts Centre, 2000

^x John Marsden, Foreword to catalogue , *Vietnam Voices, Australians & the Vietnam War*, 2000.

^{xi} *Time and Love: The Handcrafted Bedroom* (Dec 2003 – January 2004) was coordinated by Cheryle Yin Lo, with a curatorium of eight local individuals, the majority of whom were Friends of the Gallery. Stylist John Murray designed and installed the exhibition.

^{xii} Fred Wilson. Paper presented at "Unique Exhibitions: Small Museums as Advocates and Innovators" conference session at *A UNIQUE PERSPECTIVE: Exploring the Big Impact of Small Museums* conference; The American Federation of Arts; Fifth Annual Directors Forum, November 8-10, 1998, http://www.afaweb.org/prog_events/conferences/DF%201998.%20doc.pdf

^{xiii} Presented at Penrith Regional Gallery & The Lewers' Bequest, NSW, 1 March – 27 April 2003. Information from discussion with John Kirkman, Director; Case Study *Anita & Beyond* by Cheryle Yin Ho, www.fuel4arts.com May 2003 and *Anita and Beyond*, catalogue of the exhibition, Penrith Regional Gallery & The Lewers' Bequest, January 2003.

^{xiv} Developed as a partnership between the Casula Powerhouse Arts Centre and the Penrith Regional Gallery & The Lewers' Bequest, the exhibition was initiated by Kon Gouriotis, curated by Lisa Havilah and presented at Penrith 1 March – 27 April 2003.

^{xv} Support was also received from the NSW Ministry for the arts and there was extensive media coverage of the exhibition

^{xvi} Lisa Havilah. Curator. *Anita and Beyond* catalogue, p.12

^{xvii} *Anita & Beyond* catalogue, p.10.

^{xviii} *For Matthew & Others Journeys with Schizophrenia*; Campbelltown Arts Centre; Joan Sutherland Performing Arts Centre, Penrith; Ivan Dougherty Gallery, College of Fine Arts at UNSW, 1 September to 11 November 2006

^{xix} Dinah Dysart, other voices: an introduction. Essay in *For Matthew & Others -- Journeys with Schizophrenia*, book published on the occasion of the exhibition Campbelltown Arts Centre 1 September to 22 October 2006; Joan Sutherland Performing Arts Centre, Penrith 22 September to 21 October 2006; Ivan Dougherty Gallery, College of Fine Arts UN NSW 6 October to 11 November 2006; done two or Homestead arts Centre, Melbourne 1 June to July 2007; p11

^{xx} Dinah Dysart, *Other Voices: An Introduction*. Essay in *For Matthew & Others -- Journeys with Schizophrenia*;p13

^{xxi} Interview with Lisa Havilah, July 2007

^{xxii} Fred Wilson, Conference paper presented at “Unique Exhibitions: Small Museums as Advocates and Innovators” conference session at *A UNIQUE PERSPECTIVE Exploring the Big Impact of Small Museums* conference, loc cit.