
CAMPBELLTOWN CITY COUNCIL

Minutes Summary

Campbelltown Arts Centre Strategic Committee Meeting held at 6.00pm on Wednesday, 2 May 2018.

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Minutes of the Campbelltown Arts Centre Strategic Committee Meeting held on 02 May 2018

Present

| | |
|-------------------------|---|
| Deputy Mayor Cr M Oates | Chairperson, Campbelltown City Council |
| Councillor M Chowdhury | Committee Member, Campbelltown City Council |
| Councillor M Banasik | Committee Member, Wollondilly Shire Council |
| Dr Cheryle Yin-Lo | Committee Member, Camden Council |
| Mr Andrew Christie | Committee Member, Arts Community |
| 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 Mariah Calman | Committee Member, Education Sector |
| Lorna Grear | Committee Member, Education Sector |
| Mrs Joan Long | Committee Member, Friends of Campbelltown Arts Centre |

Also Present:

| | |
|----------------------|--|
| Mr Michael Dagostino | Manager Creative Life, Campbelltown City Council |
| Mrs Jane Worden | Executive Support, Campbelltown City Council |

1. ACKNOWLEDGEMENT OF LAND

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

2. APOLOGIES

Committee's Recommendation: (Kolkman/Chowdhury)

That the apologies from Campbelltown City Council Committee members and representatives Mayor Councillor George Bricevic, Lindy Deitz - General Manager and Cr Councillor Ben Moroney, Lisa Miscamble - Director City Lifestyles; Justine Uluibau - Executive Manager Community and Cultural Services, Allison Derrett - Business Sector/Community, Dorothy Heatley - Friends of Campbelltown Arts Centre be received and accepted.

CARRIED

2. DECLARATIONS OF INTEREST

There were no declarations of Interest made at this meeting.

3. MINUTES OF THE PREVIOUS CAMPBELLTOWN ARTS CENTRE STRATEGIC COMMITTEE MEETING HELD 7 MARCH 2018

Reporting Officer

Executive Manager Community and Cultural Services

Officer's Recommendation

That the information be noted.

Committee's Recommendation: (Banasik/Donaghey)

That the information be noted.

CARRIED

Report

The minutes of the Campbelltown Arts Centre Strategic Committee Meeting held 7 March 2018, copies of which have been circulated to each Sub Committee member, were adopted by Council at its meeting held 10 April 2018.

Attachments

Nil

4. REPORTS

5.1 Campbelltown City Council Collection - New Acquisitions

Reporting Officer

Manager Creative Life
City Lifestyles

Officer's Recommendation

That the following proposed six 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:

- Donations by Tony Albert - Hidden History, Blood Water and Greetings from Appin
- Donation by Frances Belle Parker - Tears will flow at the blood shed
- Donations by Julie Gough - Hunting Ground (Haunted) Van Diemen's Land and Hunting Ground (Pastoral) Van Diemen's Land

- Donation by Dale Harding - Mardgin dhoobala milgangoondhi - rifles hidden in the cliffs
- Donations by Cheryl L'Hirondelle - Dharawal kiskisiwin (remembering Dharawal) - 1. nîpawiwîn Dharawal ohci (standing up for the Dharawal) and Dharawal kiskisiwin (remembering Dharawal) - 2. Appin nikamowin (singing Appin)
- Donation by Adrian Stimson - As Above So Below.

Committee's Recommendation: (Kolkman/Long)

The Campbelltown Arts Centre Strategic Committee resolved 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:

- Donations by Tony Albert - Hidden History, Blood Water and Greetings from Appin
- Donation by Frances Belle Parker - Tears will flow at the blood shed
- Donations by Julie Gough - Hunting Ground (Haunted) Van Diemen's Land and Hunting Ground (Pastoral) Van Diemen's Land
- Donation by Dale Harding - Mardgin dhoobala milgangoondhi - rifles hidden in the cliffs
- Donations by Cheryl L'Hirondelle - Dharawal kiskisiwin (remembering Dharawal) - 1. nîpawiwîn Dharawal ohci (standing up for the Dharawal) and Dharawal kiskisiwin (remembering Dharawal) - 2. Appin nikamowin (singing Appin)
- Donation by Adrian Stimson - As Above So Below.

CARRIED

Purpose

To advise Council of donated works to be acquired for 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 proposed donated works to be acquired for Council's collection and are in line with the policy objectives.

Donation 1

Tony Albert

Hidden History

2016

Vintage children's school desk, black paper, white pastel crayons, two framed prints

Dimensions variable

Commissioned by Campbelltown Arts Centre

Blood Water

2016

Vintage woollen tapestries, cord

23 x 28cm, cords variable

Commissioned by Campbelltown Arts Centre

Greetings From Appin

2016

Etching and aquatint

Paper: 70 x 75 cm, Image: 50 x 50 cm

Commissioned by Campbelltown Arts Centre

Biography

Born in 1981, Tony Albert is a Kuku Yalandji man who currently lives in Sydney. Albert's artworks are complex interrogations of the human condition where mining imagery and source material from across the globe draws upon personal and collective histories, Albert questions how we understand and imagine difference.

Recent solo exhibitions include Projecting our Future, Art Gallery of NSW, Sydney; Brothers, Sullivan+Strumpf, Sydney (2013); Family, Sullivan+Strumpf (2012); Be Deadly, with Griffith University for Cairns Indigenous Art Fair, Cairns (2011); and Pay Attention, City Gallery, Wellington, New Zealand (2010). Group exhibitions include Dark Heart: 2014 Adelaide Biennial of Australian Art, Adelaide (2014); My Country, I Still Call Australia Home: Contemporary Art from Black Australia, Queensland Art Gallery/GOMA, Brisbane (2013); string theory: focus on contemporary Australian art, Museum of Contemporary Art, Sydney (2013); The Weight of History, Singapore Art Museum, Singapore (2013); unDisclosed, 2nd National Indigenous Art Triennial, NGA, Canberra; Making Change, National Art Museum of China, Beijing (2012); and Roundabout, Tel Aviv Art Museum, Israel, and City Gallery, Wellington (2011). In 2014 Albert was awarded the Basil Sellers Art Prize and the Telstra National Aboriginal and Torres Strait Islander Art Award. In 2015 he unveiled a major new monument in Sydney's Hyde Park dedicated to Australia's Aboriginal and Torres Strait Islander military service men and women.

Artist Statement

Hidden History

This work refers to hidden, erased and denied histories, histories that are not taught in schools, learnt in the public domain, or acknowledged in the cultural landscape of Australia. Laser-etched into the top of a vintage school desk is a list of ten massacres from around Australia. Whilst there are hundreds of individual sites, I have chosen ten as a starting point for conversation/education. The second desktop reads: "women and children first". Not to be mistaken for the polite terminology associated with manners; it was a term used to suggest that the fastest way to eradicate any culture was to kill the women and children first.

Visitors to the gallery were encouraged to take a piece of paper and use a crayon and sheet of black paper to create a rubbing of the etched text. The idea is to expose the hidden histories denied by the education system.

Blood Water

Four vintage tapestries are lined up side by side. Each has an idyllic image of Aboriginal people in the landscape. I chose this medium to reference a craft in use at the time of massacres. The bottom of each tapestry is embellished with red cords that signify rivers of blood. The cords cascade down the wall to create small pools of blood on the gallery floor. Red evokes the Aboriginal flag and the colour of the earth. Aboriginal people also associate red with bloodshed upon the land.

Greetings from Appin

Greetings from Appin continues my work on the representation of Aboriginal people and our art onto ashtrays mass produced for the tourist trade in the 20th century. This etching of such an ashtray was inspired by a quote sourced from Bruce Elder's seminal 1988 book on the subject of massacres, Blood on the Wattle. The quote reads: "Some escaped into the scrub, others jumped into the waterhole, and, as fast as they put their head up for breath, they were shot until the water was red with blood".

Donation 2**Frances Belle Parker**

Tears will flow at the blood shed

2016

Acrylic on Belgian Linen

20 panels, 40 x 150 cm each

Commissioned by Campbelltown Arts Centre

Biography

Born in 1982, Frances Belle Parker is a proud Yaegl woman, painter and installation artist from Maclean, New South Wales. She is deeply inspired by her mother's Yaegl land and by Ulgundahi Island in the Clarence River where her mother grew up. She came to prominence after winning the Blake Prize in 2000. She was the youngest ever winner and the first Indigenous recipient in the prize's history. From 2005 to 2011, Parker was a finalist in the Parliament of NSW Aboriginal Art Prize. She was also a 2006 finalist in the prestigious Telstra National Aboriginal and Torres Strait Islander Art Award.

Parker completed a Bachelor of Fine Arts from the University of New South Wales, a Bachelor of Visual Arts (Honours) and a Masters of Indigenous Studies (Wellbeing), both through Southern Cross University. Significant solo exhibitions include: Always ..., Grafton Regional Gallery, 2013; My River, 3 Rivers Aboriginal Art Space, Lismore, 2010; Fragmented, Lismore Regional Gallery, 2009; Identifying Ulgundahi, The Dreaming Festival, Woodford, 2009; Identifying Ulgundahi, CoFA Gallery, College of Fine Arts, University of New South Wales, Sydney, 2008; Beiirrinba Araagyirri – Clarence River Sunrise, Ulgundahi Art & Culture Gallery, Maclean, 2002. Selected group exhibitions include: Sculpture By the Sea, Sydney, 2009; A Special Kind of Vision, Retrospect Galleries, Byron Bay, 2009; Collectors Paradise, Northern Rivers Community Gallery, Ballina, 2009; and CarriageARTworks, Carriageworks, Sydney, 2009.

Artist statement

Tears will flow at the bloodshed, is a representation of the atrocities which took place 200 years ago within the Dharawal Nation. My intention is to tell this story through my eyes, that of a Yaegl woman, a visitor to Dharawal Country. My focus in creating this work is to ensure that I do the Dharawal people and landscape justice in what is portrayed. Each of the work's twenty canvases represents a decade since the Appin Massacre was committed. Fourteen of these canvases are subtly marked in recognition of the fourteen bodies recovered from the site — even though it is likely that many more lives were lost during this greedy and barbaric act.

Donation 3**Julie Gough**

HUNTING GROUND (Haunted) Van Diemen's Land

2016

HDMI video projection, 16:9, colour, sound, 13:16 min, 10 prints on BFK Rives 280gsm paper

10x prints, 46 x 33 cm each

Commissioned by Campbelltown Arts Centre

Julie Gough

HUNTING GROUND (Pastoral) Van Diemen's Land

2016

HDMI video projection, colour, silent

19:53 min

Commissioned by Campbelltown Arts Centre

Biography

Born in 1965, Julie Gough is a Trawlwoolway woman whose maternal traditional country. Gough is an artist, freelance curator and writer living in Tasmania. Her art practice involves uncovering and re-presenting often conflicting and subsumed histories, many referring to her own and her family's experiences as Tasmanian Aboriginal people. Her current installation, sound and video works explore ephemerality, absence and recurrence. Julie holds a PhD and Bachelor of Arts (Honours) in Visual Arts from the University of Tasmania, a masters degree from Goldsmiths College University of London, Bachelor of Arts (Visual Arts) Curtin University and Bachelor of Arts (Prehistory/ English Literature) from the University of Western Australia. Since 1994, Gough has exhibited in more than 130 exhibitions including: undisclosed, National Gallery of Australia, 2012; Clemenger Award, National Gallery of Victoria, 2010; Biennial of Sydney, 2006; Liverpool Biennial, UK, 2001; Perspecta, Art Gallery NSW, 1995. Gough's work is held in most Australian state and national gallery collections, and she is represented by Bett Gallery, Hobart.

Artist statement**Hunting Ground**

Before the colonisation, the invasion of Tasmania, there were areas known to be good hunting grounds where wallaby or kangaroo were plentiful, where Aboriginal people would gather, reconnect, establish and negotiate future plans. Since invasion, places like this are heavy with the loss of my people. They reveal by our everyday absence, the wanton annihilation of our ancestors by newcomers who took and kept these bountiful lands. Terminology shifts and splits, and hunting grounds became the places where our people were destroyed, hunted to ground, with scant clues in the written records confirming what we know.

Hunting Ground (Haunted) Van Diemen's Land

Hunting Ground (Haunted) Van Diemen's Land is the result of trying to find some of the places that match the few written accounts of violent attacks on Aboriginal people in Van Diemen's Land (VDL) by colonists in the first 35 years post invasion. At these sites I placed recently produced etched and silkscreened text 'posters' relating 10 from the multitudes of these murderous encounters. The resulting film is an articulation of otherwise, usually hidden histories; a demonstration of our island as a crime scene; and a record of my reconnection

with these places, establishing there, ensite, that we continue, were not entirely annihilated, and that we remember.

Hunting Ground (Pastoral) Van Diemen's Land

Only two events of murderous violence upon Aboriginal people were termed massacres by VDL colonists, despite likely more than 5,000 Tasmanian Aboriginal people disappearing during the first 30 years post invasion of our island. There are about 100 printed episodes of violent encounter, and surely many hundreds or thousands more that weren't recorded, with no Aboriginal testimony, or likely survivors. Given its bounded island status, Tasmania is a place where countless episodic and intentional murders of Indigenous people occurred. This place can also be understood as one single massacre site where our ancestors suffered a relentless massacre of long duration and wide reach.

The evidence for what happened here is often a marked absence, absence of place names inscribed in our language across the island, absence of most of our families during generations of exile in Bass Strait, absence of acknowledgement of these difficult histories on interpretation statewide. What is present are thousands of artworks by which colonising occupiers claimed place and strategically invented peaceful pastoral beginning stories for their later progeny to stand on and by.

Donation 4

Dale Harding

Mardgin dhoolbala milgangoondhi - rifles hidden in the cliffs

2016

Rawhide, ochre, lamps

Dimensions variable

Commissioned by Campbelltown Arts Centre

Biography

Born in Moranbah in 1982, Dale Harding is a descendent of the Bidjara, Ghung alu and Garingbal peoples of central Queensland. Currently based in Brisbane, Harding has gained recognition for works that explore the untold histories of his communities. He has recently been investigating the social and political realities experienced by members of his family who lived under government control in Queensland. Harding's first solo exhibition, *Colour by Number*, was curated by Tony Albert at Brisbane's Metro Arts in 2012. He has participated in a number of group exhibitions, including *string theory: Focus on Contemporary Australian Art*, Museum of Contemporary Art Australia, Sydney (2013); *My Country, I Still Call Australia Home: Contemporary Art From Black Australia*, Queensland Art Gallery/Gallery of Modern Art (2013); *Outlaws*, Linden Centre for Contemporary Arts (2014); *GoMA Q: Contemporary Queensland Art*, Queensland Art Gallery/Gallery of Modern Art (2015).

Artist statement

Mardgin dhoolbala milgangoondhi - rifles hidden in the cliffs.

Pronounced: Mard-gin dhoolba-la milgan-goondhi. Milgan, cliff, is the same word for eyebrow/brow-ridge, because the landscape is understood in relation to the body, and the body is understood in relation to the landscape.

The sandstone caves and crevasses of my nanna and granddad's countries – which are used as keeping and hiding places – are reconstructed here in the gallery space with

boulder-like, ochre and raw hide structures. The installation is accompanied by ochre stencil artworks – negative stencils – showing the outline of antique rifles.

I encourage viewers to engage with my installation in similar ways to how I and my people engage with our old peoples art galleries out on country in the Central Queensland Sandstone Belt. I hope that viewers might receive a viewing experience that not only references the acts of resistance, the landscape and sensibilities of my Old Peoples, but also makes reference to how we engage with our country and our artworks outside of white gallery spaces.

Donation 5

Cheryl L'Hirondelle

Dharawal kiskisiwin (remembering Dharawal) - 1. nîpawiwîn Dharawal ohci (standing up for the Dharawal)

2016

Video loop, Processing code, Kinect camera, data projection, plinth, screen, light, audience participation

Dimensions variable

Commissioned by Campbelltown Arts Centre

Dharawal kiskisiwin (remembering Dharawal) - 2. Appin nikamowin (singing Appin)

2016

Binaural field audio + song, Google Earth & Street View video & images, data projection, parabolic speaker

4:42 mins

Commissioned by Campbelltown Arts Centre

Biography

Cheryl L'Hirondelle is an Alberta-born, Metis/Cree, interdisciplinary artist and singer/songwriter born in 1958. Since the early 1980s, L'Hirondelle has created, performed and presented work in a variety of artistic disciplines, including music, performance art, theatre, performance poetry, storytelling, installation, and new media. Her creative practice investigates a Cree worldview (nêhiyawin) in contemporary time-space. L'Hirondelle develops endurance-based performances, interventions, site-specific installations, interactive net.art projects, and keeps singing, making rhythm, songs, dancing, and telling stories whenever and wherever she can. Currently based in Toronto, Canada, she has performed and exhibited widely both in Canada and abroad. Her musical efforts and new media work have garnered her critical acclaim and numerous awards.

Artist Statement

"It is a structural matter, a view from a window which has been carefully placed to exclude a whole quadrant of the landscape. What may have begun as a simple forgetting of other possible views turned under habit and over time into something like a cult of forgetfulness practised on a national scale". W.E.H. Stanner (in Pearson, 2015).

I come here in solidarity, as an Indigenous sister/friend from halfway around our mother earth. My mother's people are mixed blood road allowance people, so named during the expansion of the Canadian nation state on the great northern plains of North America. As a mixed-blood, multi and interdisciplinary artist and singer/songwriter, I continue to work and express myself while always on-the-road, ever-becoming, never fully in any one discipline or

place. I make work to express that point-of-view, while choosing to work with others whose voice has been excluded. I also engage in deep listening—singing land—to create sonic maps of my lifelong journey. What can I do to honour your invitation and welcome to your country?

I can stand up for you, make work that witnesses and honours you in my own attempt to address the cult of forgetfulness and in doing so, you and everyone else who comes to visit also stands in and remembers and becomes part of this new inclusive view – never forgetting. I can also remember your history and sing that stretch of road from the current nearby Tharawal Land Council to where the cliffs near Appin witnessed so many massacred. For this singing, I walked the margin—the road allowance—and listened so the land could tell me its song (chorus), then cut and pasted various historical texts from colonizing powers to express their regret (verses); and used modern-day global surveillance to show you the journey from my place to yours.

Donation 6

Adrian Stimson

AS ABOVE SO BELOW

2016

2 channel 16:9 HD (1920 x 1080)

10:24 sec

Commissioned by Campbelltown Arts Centre

Biography

Born in 1964, Adrian Stimson is a member of the Siksika (Blackfoot) Nation in southern Alberta. He is an interdisciplinary artist, curator and educator with a Bachelor of Fine Arts with distinction from the Alberta College of Art & Design and Master of Fine Arts from the University of Saskatchewan. Stimson's work includes painting, installations, sculpture and performance. Recent exhibits and performances include, Agnes Etherington Art Centre, Queen's University, Kingston, On.; Sovereign Acts, Southern Alberta Art Gallery, Lethbridge, AB; Story Telling: Contemporary Native Art Biennial, Art Muir, Montreal, QU.; Witnesses, Belkin Gallery, UBC, Vancouver, BC; Reconsidering Reconciliation, Buffalo Boy's Coal jubilee, House of the Wayward Spirits- ANDPVA, Toronto, On.; White Shame Re-Worked, Grunt Gallery, Vancouver, BC; Photo Quai, Musee du Quai Branly, Paris, France.

Adrian was awarded the Blackfoot Visual Arts Award in 2009, the Queen Elizabeth II Golden Jubilee Medal in 2003, and the Alberta Centennial Medal in 2005.

Artist statement

Although the lands of the Northern and Southern hemispheres were settled by Europeans, they remain Indigenous territories. The landscapes I picture in these videos remind us of our shared colonial and continuing histories. I contemplate how the land speaks to us. What does it say? Will we learn? Do we accept our dispossession?

One of the sad truths about our human condition is our propensity for violence. British Imperial history documented its conquests, above and below—events that would today be considered crimes against humanity. Both the Appin Massacre of 1816, and the Cypress Hills Massacre of 1873 (Canada), were deliberate efforts to dispossess Indigenous people of their territories. Governor Lachlan Macquarie ordered that Dharawal people be removed from their lands. Captain James Wallis complied by stalking, chasing, and murdering of fourteen

men, women and children that morning at the gorge of the Cataract River. Assiniboine of the Cypress Hills, blamed by Canadian and American wolfers for stealing horses, were hunted and murdered by Thomas W. Hardwick and John Evans. Both were acquitted by the Canadian judiciary: no justice for at least twenty men, women and children murdered in the Battle Creek Valley that evening.

Attachments

Nil

5.2 Development of a Design and Artisan Market for Campbelltown

Reporting Officer

Manager Creative Life
City Lifestyles

Officer's Recommendation

That the Campbelltown Arts Centre Strategic Committee provide advice on the development of a design and artisan market for Campbelltown.

Committee's Recommendation: (Stackpool/Donaghey)

The Campbelltown Arts Centre Strategic Committee collectively discussed the concept of an Artisan Market for Campbelltown and provided the Manager Creative Life with a number of suggestions, examples and concepts for consideration.

CARRIED

Purpose

The members of the Campbelltown Arts Centre Strategic Committee will participate in a workshop whereby they discuss the development of a design and artisan market with a focus on local artists and can include national artists, whereby the objects are hand-made, one of a kind and produced in Australia.

Report

Since 2017, Campbelltown City Council with Eat Shop Love conducted a successful series of monthly night markets at Mawson Park. Campbelltown Arts Centre is investigating the possibility of running an annual design and artisan market. The Campbelltown Arts Centre Strategic Committee is to discuss the vision, timing and location of the proposed market. The consultation with Campbelltown Arts Centre Strategic Committee will form the foundation for a unique design and artisan market.

Vision

The design and artisan market will require its own identity to define and set it apart from other similar markets. It is proposed the design and artisan market will:

- promote local design and artisan products
- be hand-made and made in Australia
- have stalls that are exclusive and not for sale within other Macarthur region markets
- be different to other local artisan markets (Macarthur markets and Cobbitty markets)
- become a destination event including live music and performance.

Timing

It is proposed that the first market be held on Friday 23 and Saturday 24 November 2018 with a post event and evaluation to be held to inform future markets.

Location

The design and artisan market could be held in either Mawson Park or at Campbelltown Arts Centre.

Attachments

Nil

5. GENERAL BUSINESS

6.1 Campbelltown Arts Centre Strategic Committee Skills Audit

The Campbelltown Arts Centre Strategic Committee members were reminded to complete the skills audit template distributed to Committee members and return to Council's Manager Creative Life at their earliest convenience so that a skills audit can be undertaken to gain a better understanding of the Committees specific skill sets and how these skills can be leveraged to assist with projects or initiatives.

Committee's Recommendation: (Kolkman/Banasik)

That the Campbelltown Arts Centre Strategic Committee members complete the skills audit template provided and return to Council's Manager Creative Life at their earliest convenience.

CARRIED

6.2 IlluminARTE Wollondilly 2018

Campbelltown Arts Centre Strategic Committee member Councillor Michael Banasik advised members that Wollondilly Shire Council's IlluminARTE 2018 will be held on Saturday 5th May 2018 at Picton and encouraged all members and their families to attend the event which has something for all ages and a courier bus available from Victoria Park.

Committee members interested in attending the event should visit Wollondilly Shire Council's website for further information.

Committee's Recommendation: (Banasik/Kolkman)

That the information be noted.

CARRIED

6.3 Creative Camden Hub

Campbelltown Arts Centre Strategic Committee member Dr Cheryle Yin-Lo advised members that Camden Council in partnership with Create NSW is making spaces through an initiative called 'Creative Camden Hub' which runs from March - November 2008.

Members were encouraged to attend and experience a dynamic arts program that is accessible for all ages and provides the opportunity to share creative ideas and learn new skills with local artist at Harrington Park Community Centre.

Committee members were advised to visit Camden Council's website for a full program of activities and times to visit.

Committee's Recommendation: (Yin -Lo/Christie)

That the information be noted.

CARRIED

The next meeting of the Campbelltown Arts Centre Strategic Committee will be held on 1 August 2018 at the Campbelltown Arts Centre.

The Deputy Mayor, Chairperson Meg Oates

Chairperson

Meeting Concluded: 7.09pm