

**NATIONAL
INDIGENOUS
DANCE
FORUM
2017**



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ACKNOWLEDGEMENTS

BlakDance would like to acknowledge the Kulin Nation for welcoming the 2017 NIDF delegation to their country.

Further, BlakDance would also like to thank and acknowledge:

- Jacob Boehme and the YIRRAMBOI First Nations Arts Festival for including the NIDF in their program
- The NIDF Steering Group for their guidance and support during the development of the program
- Judy Harquail, Collette Brennan, Angela Flynn and Kirk Page for voluntary commitment and leadership on the BlakDance Presenter series
- The many volunteers whose support in the lead-up to, and during the NIDF was critical
- The NIDF team, producers, production crew and the Meat Markets production crew
- Graham Brady, Marilyn Miller and Wesley Enoch and for their excellent facilitation skills
- Mark Stapleton and Sandra Fields (Fieldworx) for putting together this report
- And importantly, the 180 delegates who travelled from all over Australia who contributed to the discussion and setting the agenda for the future

The National Indigenous Dance Forum 2017 was made possible through the financial assistance of the Department of Communications and the Arts, Indigenous Languages and Arts Program. We would also like to acknowledge the financial assistance from Creative Victoria, Arts Queensland, Arts SA, Create NSW and BlakDance.

EXECUTIVE SUMMARY

The National Indigenous Dance Forum 2017 (NIDF) was a BlakDance gathering held in partnership with YIRRAMBOI First Nations Arts Festival. The NIDF was held on the lands of the Kulin Nation at Weelam Ngalut, the Meat Markets Melbourne, from the 5th to the 7th May. Over 180 delegates participated in the NIDF with comprehensive national representation and international guests from; USA, Fiji, Canada and New Zealand. The NIDF was inclusive of the independent and small to medium sector, with diverse practitioners from; grass roots community members, choreographers, cultural educators, contemporary dancers, cultural dancers and youth dance companies. Unable to attend was national training institutes ACPA (Aboriginal Centre for the Performing Arts), NAISDA (National Aboriginal Islander Skills Development Association) and major national flagship company, Bangarra.

The NIDF process and program was informed by the NIDF Steering Group which included elders and peers of BlakDance as well as sector representatives. Direct advice regarding protocol was taken from the YIRRAMBOI Elders Council.



YIRRAMBOI Opening Night, image credit Mick Richards



2017 NIDF Steering Group

Jo Clancy
Katie Leslie
Jacob Boehme
Mariaa Randall
Kerry Johnson
Amrita Hepi
Deborah Brown
Gwenda Stanley
Carole Johnson
Waiata Telfer
Rheannan Port
Pauline Lampton
Sermsah Bin Saad
Deon Hastie
Stephen Mam Jr

Lilly Shearer
Vicki Van Hout
Michael Leslie
Sinsa Mansell
Mark Howett
Rita Pryce
Marilyn Miller
Gary Lang
Roslyn Watson
Nancy Bamaga
Carolyn Briggs
Regina Turner
Monica Stevens
Rayma Johnson
Colleen Wall



NIDF Steering Group Curated Panel Activations, Day 1, image credit Mick Richards

The three-day forum was facilitated by Graham Brady (Elder), Marilyn Miller (Founder, BlakDance) and Wesley Enoch (Artistic Director, Sydney Festival).

The NIDF provided a platform to reflect on the Indigenous dance sector achievements since Creating Pathways in 2005 and to identify priorities for the future.

The themes from the NDIF as voted by the delegates are listed here in priority order:

- Dance as culture (47 votes)
- International connections (36 votes)
- Cultural responsibilities and permissions (30 votes)
- Children, young people and schools (26 votes)
- Venues and festivals (22 votes)
- Doing it (14 votes)
- Sharing (11 votes)
- Leaving and returning to community (4.5 votes)
- Tourism and cultural awareness (4 votes)

The five top priorities for action as voted by delegates are listed below in priority order:

- Space and time in the next conference for intercultural and international conversations and connections (26 votes)
- The purpose of dance is not just about art – it's also about culture as medicine (24 votes)
- Curriculum development for Indigenous dance in mainstream schools (15 votes)
- Increase producers and presenters cultural competency. And ensure our cultural needs are included in our contract with the venue. We need blak spaces. (17.5 votes)
- Contemporary Indigenous dance is about the blood memory of living in the now. We are influenced by what we've learnt and who taught us... but where's the safe place to do that right? (14.5 votes)

The three main reasons delegates attended the 2017 NIDF were listed in the evaluation as;

- To connect with other Indigenous dance practitioners
- To network
- To participate in a national action plan for Indigenous dance



87% of delegate survey respondents rated the overall experience of the 2017 NIDF as a positive experience.

“I want more please. I feel like this was the tip of the iceberg and there is real need for this sort of close interaction with cultural and Indigenous artists to move, experience and work together, be empowered, reinvigorated and inspired. My experience has given me renewed hope for our collective future and open doors into the international artistic realm.” -NIDF Delegate response

NIDF 2017 co-hosted two additional events – the BlakDance Presenter Series and Aboriginal Ballet Dancers of Australia Panel, presented in partnership with the Australian Ballet, YIRRAMBOI and BlakDance.

PURPOSE OF THIS REPORT

This report summaries the key issues and discussions of the 2017 National Indigenous Dance Forum (NIDF). Importantly, it identifies the priority issues for action agreed by NIDF delegates and will be used by BlakDance and the Indigenous dance sector to continue to develop opportunities for Indigenous dancers and the broader dance community.

It also summaries the Aboriginal Ballet Dancers of Australia Panel and the BlakDance Presenter Series.

CONTEXT

BlakDance was founded by Marilyn Miller following *Creating Pathways*, the National Indigenous Dance Forum held in 2005 at the National Museum of Australia. Since then, BlakDance has consistently delivered generative and transformative sector events, contributed significantly to the growth of the small to medium Indigenous dance sector and spearheaded generations of independent choreographers.

The 2017 NIDF provides an opportunity for the Indigenous dance sector to take a measurement on the advances made since the 2005 *Creating Pathways* gathering.

THE NIDF

The NIDF was a BlakDance gathering, presented as part of YIRRAMBOI First Nations Arts Festival, Melbourne 2017. The NIDF was part of the Bullarto Wonthaggi (Everyone Gathering Together) program of YIRRAMBOI. The Forum was held from the 5th until the 7th May 2017, bringing together Indigenous dance communities in Australia to develop a national action plan for Indigenous dance.

The facilitators

The NIDF was facilitated by Wesley Enoch (Artistic Director, Sydney Festival), Marilyn Miller (Founder, BlakDance) and Graham Brady (Elder).



Wesley Enoch and Marilyn Miller NIDF 2017 Open Spaces, image credit Mick Richards



Colleen Wall and Graham Brady, image credit Mick Richards



The delegates

Approximately 180 delegates participated in the NIDF. See Attachment One for the list of delegates.

“Catching up with my brothers and sisters revitalised my creative spirit. Gatherings like this are important because we struggle every day as we work in isolation from our communities!!! Thank you for this memorable opportunity BlakDance” -NIDF Delegate response.

The program

The first day began with cultural protocols and grounding, and an opportunity for delegates to get to know each other.

“A highlight for me was seeing the diversity and strength of our dancers come together. Our culture has revolved around song and dance for millennia, and these mob are here making sure it survives colonisation. Your ancestors are SO proud aye. MY HEART CAN'T TAKE IT!!! You mob make me feel so proud to even be witness of these conversations.” -NIDF Delegate response.



YIRRAMBOI Opening Night, image credit Mick Richards

The following two days were based on Open Spaces methodology

Open Space is facilitation methodology where delegates are invited to identify issues they care about and to take responsibility for leading discussion about issues and solutions. Open Space establishes a place of inquiry, reflection and learning, bringing out the best in people through a creative process.

Introductions

The Facilitators Marilyn Miller, Wesley Enoch and Graham Brady welcomed everyone and introduced themselves. Marilyn noted the strength and beauty of the welcome ceremony and the response by Indigenous people. Facilitators reminded everyone that they were and are bound by the code of conduct devised by Traditional Owners. They also acknowledged how fantastic it was that the elders of the Kulin Nation had given direction on conduct.

The facilitators also noted the following:

- that presenters and overseas First Nations people present were all self funded and
- that the non Indigenous people were present as allies to listen to be part of the solution
- that filming and live social media tweets and Facebook posts were underway and that delegates needed to articulate what is not for public consumption, that is if they didn't want what they said to be made public.

Welcome to Country

Aunty Carolyn Briggs opened the Forum. Aunty spoke about the importance of welcome on to country and the importance of safe space and dance to transmit story and knowledge. She noted that these are centuries old. Aunty noted that everyone has stories and some of these are beautiful and some are traumatic. She said that art is a healing space and process. Aunty spoke about the strength and spirit of ancestors who were singers, dancers and artists living in complete harmony with nature where everyone has a place. Until the coming of the Europeans. Aunty quoted from early European observation of the richness of Indigenous society. She spoke about the diversity of modern Melbourne and the generosity of the First Nations people over the ages. Aunty welcomed all to her country.



Honouring Elders

In his role as facilitator and elder, Mr Brady said that we have to acknowledge the role and work of elders. Elders have always been the backbone of the structure of our societies. Mr Brady invited elders present to stand.

Rita Pryce
Dijon Niue
Nancy Bamaga
Carol Johnson
Peta Strachan
Jo Clancy

Leonora Adidid
Deborah Miller
Major Sumner
Mary Pearson nee Miller
Laurence Burke
Rhoda Roberts

Monica Stevens
Anthony Gordon
Matthew Doyle
Colleen Wall
Lily Shearer
David Mundraby



YIRRAMBOI Elders Lounge, image credit Mick Richards



Nancy Bamaga, image credit Mick Richards

ADDRESSES TO THE DELEGATION

Address by Mary Pearson nee Miller



Aboriginal Ballet Dancers of Australia Panel - Ella Havelka, Evie Ferris & Mary Miller, image credit Mick Richards

Mary Pearson nee Miller was welcomed to the stage and introduced as Australia's first Aboriginal ballerina joining the Western Australia Ballet in 1960.

Mary Pearson spoke about Nyoongar people's place in the world and the great distances to South Australia, Antarctica and other capitals. She noted that people are also connected. Mary talked about her role in a school where five different nations are represented amongst the school students. This meant that the school had the richness of languages and that there were various colonial understandings of English spoken and behaviours. Mary noted that she was one of those little kids with a snotty nose and she wasn't able to teach so she did the background painting. Mary observed that kids burst with pride when they were speaking their own languages.

Mary said that "We were known as Aboriginal Education Workers". She thought of this as a contradiction because "we were meant to be lazy." She continued "Later we were called Officers" she said and continued that "You can call me Aunty Mary you can call me Ms Pearson and you can call me officer."



Mary said she was grateful to be invited by her own people to our own Forum. She thanked Roslyn Watson for her message sticks. She said “If you think your phone is a message stick it is.”

She recalled the white people who were incredulous that Aboriginal people understood and excelled at ballet and classical music. She noted that in public Indigenous people are framed by negative experience and that our humanity is not celebrated enough.

Mary said that being called to speak about ballet after all this time was so delightful. She thanked BlakDance. Wesley Enoch thanked Mary and noted that we will hear from a male elder tomorrow.

Note Michael Leslie addressed delegates the following day. In order to support flow of the report, Michael's address is included here.*

Address by Michael Leslie



Michael Leslie, image credit Mick Richards

Uncle Graham Brady welcomed and introduced Michael Leslie to the stage. Graham noted that artistic director, dancer and teacher Michael Leslie was honoured with the Australia Council for the Arts' \$50 000 Red Ochre Award, for his lifetime of achievement in Indigenous dance.

The Australia Council's National Indigenous Arts Awards showcased the diversity of Australia's Indigenous arts. The Red Ochre Award recognised Michael's continuing achievements as an artist and cultural leader, in recognition of a career that has seen him excel in dance, choreography, acting and directing, both in Australia and the United States.

Michael Leslie reflected on his experiences in the arts, his achievements and learnings along the way. Michael's journey included the Aboriginal Dance Theatre in Redfern, a founding dancer at the National Aboriginal and Islander Dance Skills Association before training in New York at the Alvin Ailey Dance Theatre for seven years. He then returned to Australia and turned his skills to benefit Indigenous young people, establishing the Michael Leslie Foundation for Indigenous youth and training and inspiring leading Aboriginal actors. Michael noted the ways that he shared his insights with delegates and called on concerted and unified action. He talked about the ways that the arts can empower and help people harness their own destiny. He talked about responsibilities to make an important cultural and social contribution to Australia.

Rhoda Roberts responded and talked about the seeds that Michael has sown, the growth that has been happening and that it is a hopeful harvest.

Address by Lydia Miller

Wesley Enoch introduced Lydia Miller as the Executive Director Aboriginal and Torres Strait Islander Arts at the Australia Council for the Arts.

Lydia thanked Aunty Carolyn for the warmth and generosity of her welcome and the reminder of how we need to think of and behave to the land and towards each other. Lydia said "Elders are sentinels in time who give us great hope. They also make us proud that they are watching us." She said this is about hope and dreaming of new worlds. The future is what we hold and we are going to deliver that future because it is our responsibility.

Lydia acknowledged the elders. She acknowledged her sister Rhoda Roberts and recalled that when young they attended the first national playwrights conference.

Lydia spoke about the importance of safe spaces, power and creation. She stressed artists' responsibility to ensure that people become safe and connected and feel "part of we not I or me."



At that conference, Uncle Jack Davis said that one day in the future we will have our own TV stations, theatre companies, writers telling stories overseas, films...and people present thought this was extraordinary. Lydia added that the senior people then told the young people present that they would have to set up a company to run the next conference and to set up all of these things. Lydia said that “We did it because we were told to do it and we didn’t have the nerve not to because we know we are answerable to our elders.” Lydia gave many examples of what is happening now

and that there is a better future for and by First Nations people. Lydia said that “When the future comes to meet us and the future is right here right now.” She asked delegates to think about those who are children now celebrating what we create.



Lydia Miller, image credit Mick Richards

Lydia noted that in 2005 *Creating Pathways* was the first coming together of Indigenous dance artists in this country. She noted that “You can have a wish list as long as your arm”, and observed that “what is more important is to take your dreams and act on them. And that challenge is being focussed and what the priorities are”.

Lydia observed that at the same time as the 2017 NIDF First Nations curators are getting together for Tracey Moffatt’s exhibition and exchange in Venice. She said “we truly have no boundaries.”

It takes time and commitment to an idea. To crystallise an idea. Its a demanding world and only you know what it takes to give time and commitment to crystallise the kernel of the work. Alexis Wright's second book took 7 years.

Participants were encouraged to 'talk to each other about what you need from each other. Have the conversation and share the knowledge. For 75,000 years. If anyone thinks colonisation is great let me remind you of the ice age. You are so strong.' Lydia spoke about art in daily life. Overtime you talk to somebody you are activating people about culture. Many western people do not even understand their own selves or their own culture. It's important for people to believe in a future that is better than the reality we have today. I believe in the power of art and the power of the collective and the individual.

Lydia concluded "We want this country to cherish Aboriginal and Torres Strait culture and that is valuing our humanity. What is it that we can say to each other that makes for an honest conversation. And we need to have those conversations without baggage from guilt denial whatever it may be. I'm looking forward to seeing your purpose as it unfolds for the next 5, 10, 15 and 20 years. What is your purpose for being here? Have a wonderful time."

ACHIEVEMENTS SINCE THE 2005 CREATING PATHWAYS

In 2005, delegates at the *Creating Pathways* forum identified priorities for Australian Indigenous dance. These priorities were summarised and presented at NIDF 2017:

- Infrastructure to bring us together and speak for us
- Professional Development with a focus on business, culture, professional skills
- Advocacy including funding models, pay rates, public and political opinion
- Models for community engagement and connection
- Support for presenting and touring
- Acknowledgement support for independent practitioners and companies
- Increased post-tertiary options and pathways
- Networking and information sharing
- Access to funding



This formed the basis for an interactive workshop to document our achievements over the past 12 years. The raw data from this workshop is here <http://bit.ly/2hnn6j7>. The raw data is incomplete and will need further research to ensure accuracy in telling the full story of the achievements in Indigenous dance in this country. It is anticipated that this will form the beginning of a discrete project.

TOPICS FOR OPEN SPACES SESSIONS

Wesley explained the process for Open Space methodology. He said Open space is about you controlling the agenda not being told what to talk about it. Wesley expanded to say that delegates need to put a topic they wanted discussed up for the group. It could be something positive or negative. It could be something that should be considered by BlakDance the organisation and or by Black Dance practice.

There are four rules in the process:

- The people who turn up are the right people to be there. They are the ones who are invested
- Whatever happens is the only thing that needed to happen - we are not here to judge a group's outcome
- Whenever it starts is the right time
- When it is over. It is over.

Thirty minutes were allocated for each conversation / sessions.

The suggested format was:

- Take ten minutes to define what the topic is
- Take ten minutes to discuss the obstacles to the topic
- Then take ten minutes for what the solutions are for the topic.

Using Open Space methodology, delegates were invited to use the open microphone to raise an issue, topic or concern that they would like to lead a discussion about. If the topic was seconded by another delegate, it was included on the schedule for discussion in one of six sessions. A total of 29 topics were workshopped over the two days. These are outlined in the table below.

Delegates self-selected which topic groups they participated in. Each topic group met for approximately 30 minutes and then presented a summary to the full Forum about their conversation. The notes from these Open Space sessions are at *Attachment Three*.



NIDF 2017 Open Spaces break out session, image credit Mick Richards

Topics	Nominator + seconder
1. Session One	
1.1 Use of localised knowledge as protocol within cultural education throughout the national education system	Ronaldo Guivarra + Jo Clancy
1.2 Performances by us for us	Stephan Mam Jnr + Monica Stevens
1.3 Yananjuka (Grandmothers Law) around keeping culture strong and true to Country	Colleen Wall + Nancy Bamaga
1.4 Curriculum development to include Indigenous dance	Simon Stewart + Jeanette Fabila



Topics	Nominator + seconder
2. Session Two	
2.1 Broken songlines	Waiata Telfer + Vicki Van Hout
2.2. A framework for non-Indigenous presenters and theatres to better understand our customs in theatre	Pauline Lampton + Peta Strachan
2.3 Mapping expressions and bookings for venues and festivals	Rhoda Roberts + Wesley Enoch
2.4 Culture and dance as medicine for well being - getting back to country where our ancestors danced	Joe Williams + Matt Doyle
2.5 Contemporary Indigenous dance artists in other country area's working out of their own country protocols	Simon Stewart + Baykali Ganambarr
2.6 Cultural responsibility of any organisations companies, groups with cultural content	Kirk Page + Rita Pryce
3. Session Three	
3.1 Engaging non-dancers	Sheila Rose + Jeanette Kotowich
3.2 Language we use around arts practice ie traditional/contemporary	Lily Shearer + Waiata Telfer
3.3 Archiving dance, cultural and contemporary	Monica Stevens + Oge Ude
3.4 Cultural awareness tourist packages - cultural tourism	James Shultz + Nancy Bamaga
3.5 Developing more presenting and creating opportunities	Thomas E.S. Kelly + Taree Sainsbury
3.6 Information sessions/workshops for performers and artists on intellectual property and copyright	Leonora Adidi + Ronnie Guivarra
4. Session Four	
4.1 Traditional dance - extending the space of where traditional dance is performed	Leonora Adidi + Nathan Leslie
4.2 Welcome Home program - community to welcome people with skill back to community and strengthening communities with current knowledge of arts sector	Monica Stevens + Colleen Wall

Topics	Nominator + seconder
4.3 International Indigenous partnerships	Amrita Hepi + Leslie McCue
4.4 Child and youth engagement for cultural affirmation and growth	Jo Clancy + Katie Leslie
4.5 Exchange programs	Sinsa Mansell + Nathan Leslie
4.6 Music and dance	Eric Avery + Sheila Rose
5. Session Five	
5.1 Intercultural collaboration	Eric Avery + Stephen Mam Jnr
5.2 Decolonising and deconstruction of theatre and space	Nathan Leslie + Joel Bray
5.3 Contemporary choreography	Anton Carter + Thomas E.S. Kelly
5.4 How to survive without funding	Jo Clancy + Stephen Mam Jnr
6. Session Six	
6.1 Contemporary Indigenous dance future aspirations	Thomas E.S. Kelly + Stephen Mam Jnr
6.2 Interdisciplinary theatre / story telling	Rita Pryce + Kirk Page
6.3 Outreach dance program for foster children	Peta Strachan + Colleen Wall

The core 'issue' (outcome / aspiration / action) from each topic were summarised and displayed to give a full picture of the issues being discussed during the NIDF. These core 'issues' were then grouped into themes and voted on by all delegates.

PRIORITY THEMES

The list below shows the themes in priority order as well as the issues that contributed to each theme.

Dance as culture (47 votes)

- The purpose of dance is not just about art – it's also about culture as medicine (24 votes)
- Decolonising our art practice: self and space (8.5 votes)
- We are more than dancers. We are the song, the dance, the country, the story. We need to find new language or traditional language to describe ourselves (7 votes)





NIDF 2017 Open Spaces sector priority mapping, image credit Mick Richards

Dance as culture (47 votes)

- We are the dance. Everything we do is a dance. Dance is life, forever evolving (4 votes)
- The integrity of traditional songs and dances are not compromised to fit within the western framework of performance outcomes (3 votes)
- Performances for our mob by our mob. Venues, funding bodies and artists recognising our mob as audience (1 vote)

International connections (36 votes)

- Space and time in the next conference for intercultural conversations and connections (26 votes)
- How do we create meaningful, long lasting international Indigenous partnerships? (8 votes)
- Contemporary work being programmed across the country and the world (2 votes)

Cultural responsibilities and permissions (30 votes)

- Contemporary Indigenous dance is about the blood memory of living in the now. We are influenced by what we've learnt and who taught us...but where's the safe place to do that right? (14.5 votes)
- How people who come from broken songlines re-invent traditional dance and songs (11.5 votes)
- Establish a campaign to explain what the responsibilities and obligations of grandmothers law means – what people can and can't sing about (3 votes)
- Create resources for learning about Indigenous Opportunities Policy (IOP) and Indigenous Cultural and Intellectual Property (ICIP) and a watchdog committee for monitoring (1 vote)

Children, young people and schools (26 votes)

- Curriculum development for Indigenous dance in mainstream schools (15 votes)
- Build culture and dance network to support foster kids in our communities and support artists who work with them (9 votes)
- Embrace and support our work with children and young people. Conduct an audit of companies and establish our own alliance (2 votes)
- Establish a guideline for schools about how to properly engage Indigenous people to teach culture (2 votes)

Venues and festivals (22 votes)

- Increase producers and presenters cultural competency. And ensure our cultural needs are included in our contract with the venue. We need blak spaces (17.5 votes)
- A manual for non-Indigenous venues on how to present Indigenous work (3.5 votes)
- Map the terminology and processes for the festival market and venues to help artists know what they need to get ready (1 vote)

Doing it (14 votes)

- Make work even if you don't have funding; and look for making money in many different ways (13 votes)
- We are making a difference...sharing our voices...and we build it to get bigger and louder (1 vote)
- Aspirations!!! (0 votes)

Sharing (11 votes)

- Opportunities for exchange between communities (8 votes)
- Approaching existing mobs and communities for a knowledge sharing digital frame work for cultural processes and protocols for archiving purposes (3 votes)



Leaving and returning to community (4.5 votes)

- Acknowledge the sacrifice of giving up community and family to pursue a successful career; to bring home skills, knowledge to share with community (3.5 votes)
- How to create work and get support when relocating (1 vote)

Tourism and cultural awareness (4 votes)

- Cultural revitalisation and cultural awareness training packages for tourism (4 votes)

PRIORITY ACTIONS

The top five specific issues requiring action as voted by delegates are listed below in priority order:

1. Space and time in the next conference for intercultural and international conversations and connections (26 votes)
2. The purpose of dance is not just about art - it's also about culture as medicine (24 votes)
3. Curriculum development for Indigenous dance in mainstream schools (15 votes)
4. Increase producers and presenters cultural competency. And ensure our cultural needs are included in our contract with the venue. We need blak spaces. (17.5 votes)
5. Contemporary Indigenous dance is about the blood memory of living in the now. We are influenced by what we've learnt and who taught us...but where's the safe place to do that right? (14.5 votes)

“The single biggest change I will make because of the NIDF is to work with similar minded artists of dance that are invested in community and in pushing boundaries for risky innovation.” -NIDF Delegate response.

“When I go home I will try to think more globally. It's important to understanding my/our role in the global arts village and believing in the unification of our collective voices to move ahead together while maintaining identity, traditional and contemporary practices and not being afraid to take bold steps to be in the national and international arena.” -NIDF Delegate response.

What does our sector want to see in the future?

NIDF delegates overwhelmingly noted that they would like practice based workshops and showcasing opportunities. With a common thread coming through for digital platform, live feeds and podcasts.

CLOSING CEREMONY

The closing ceremony of NIDF was hosted by Dujon Niue, matriarchs Elsie Cummings, Rebecca Solomon and Norah Nona and the ARPAKA Dance Company who honoured Marilyn Miller, the founder of BlakDance.

To close, the delegation then hit the dance floor to Mitch Tambo, who performed live WALANBAA, the 2017 NIDF anthem.

NIDF 2017 Highlights Reel

<https://vimeo.com/224266449>

NIDF 2017 Overview

<https://vimeo.com/240272035>

NIDF Artist Reels

<https://vimeo.com/212534244>

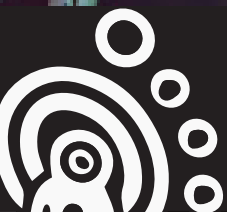
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<https://vimeo.com/210351551>

<https://vimeo.com/213027945>



NIDF 2017 Closing Ceremony Honouring BlakDance Founder, Marilyn Miller by ARPAKA Matriarchs, image credit Mick Richards





BlakDance Executive Producer and NIDF 2017 Steering Group, image credit Mick Richards



NIDF 2017 Closing Ceremony Mitch Tambo, image credit Mick Richards

BLAKDANCE PRESENTER SERIES & DELEGATES



BlakDance Presenter Series, image credit Mick Richards

Prior to the NIDF, through the Steering Group discussions, the Indigenous dance sector requested that presenters were engaged with them at the NIDF. BlakDance responded to these needs by producing the BlakDance Presenter Series held concurrently with the NIDF from the 5th to the 7th May. This was achieved because of our allies, who generously volunteered their time in developing and delivering the program;

- Angela Flynn, BlakDance Board member, Indigenous arts consultant
- Judy Harquail, leading contemporary dance industry expert (Canada)
- Collette Brennan, CEO Abbotsford Convent
- Kirk Page, Associate Producer NORPA

They developed and delivered a program, led by Angela Flynn, that significantly transformed the participants and the way they engage with Indigenous contemporary practice through their programming within national/international presentation and programming.

70% of NIDF delegates found it very valuable to interact with presenters during the breaks of NIDF.





*Jade Lillie, Rachael Maza, Rhoda Roberts, Angela Flynn, Lydia Miller,
image credit Mick Richards*

Artists and company representatives who attended market development bootcamp within The BlakDance Presenter Series:

Joel Bray

Amrita Hepi

Peta Strachan

Rulan Tangen

Mariaa Randall

Kirk Page

Monica Stevens

Stephen Mam Jnr

Mark Howett – Ochre Dance Company

Dalisa Pigram – Marrugeku



BlakDance Presenter Series and Artists, image credit Mick Richards

The BlakDance Presenter Series Delegates

Rick Heath	APACA - Australia
Valerie Hillier	Fredericton Playhouse - Canada
Natalie Lue	The Living Arts Centre in Mississauga - Canada
Glenn Brown	Sanderson Centre for Performing Arts - Canada
Jerry Remkes	Arts Centre Melbourne - Australia
Tammy Ryan	Frankston Arts Centre - Australia
Jayson Duggan	City of Kingston - The Grand Theatre - Canada
Sue Urquhart	Canadian Arts Presenting Association - Canada
Zohar Spatz	APAM Brisbane Powerhouse - Australia
Emily Murphy	EM Media & Events - Australia
Kate Usher	Supercell - Australia
Marielle-Dominique Jobin	Centre des arts de Baie-Comeau - Canada
Pippa Stroud	Country Arts SA - Australia
Becci Love	Vitalstatistix - Australia
Vallejo Gantner	Director - Australia
Patti Shaughnessy	Artist, Producer - Canada
Kate Fell	CIRCA - Australia
Roz Papalardo	Cairns City Council - Australia
Carmel Haugh	Brisbane City Council - Australia
Louise Bezzina	Bleached Arts - Australia
Angharad Wynne-Jones	Arts House - Australia
Jo Porter	Theatre Works - Australia
Charles Wiles	Arts Queensland / Cairns Centre of Contemporary Arts - Australia
Christine Frederick	Alberta Aboriginal Performing Arts Association - Canada



Presenter series session panellists:

Dr. Jeremy Neideck: Performance Maker; Queensland University of Technology

Dalisa Pigram: Co Artistic Director; Marrugeku

Jason Tamiru: Indigenous Engagement; Malthouse Theatre

Rachael Maza: Artistic Director; Ilbijerri

Rhoda Roberts AO: Head of First Nations Programming; Sydney Opera House

Lydia Miller: Executive Director; Aboriginal & Torres Strait Islander Arts, Australia Council for the Arts

Patricia Adjei: Manager, First Nations Strategic Development, Australia Council for the Arts

Jade Lillie: Director; Footscray Community Arts Centre

Emily Johnson: Artist; SHORE

Vallejo Gantner: (Ex) Director; PS122

ABORIGINAL BALLET DANCERS OF AUSTRALIA

Open to the general public and held at Melbourne's prestigious Town Hall, on Sunday 7 May, BlakDance, YIRRAMBOI Festival and the Australian Ballet hosted an historical panel discussion with generations of Aboriginal Ballet dancers. Co-convened by the founder of BlakDance, Marilyn Miller, and the Australian Ballet Artistic Director David McAllister, the panel journeyed through their extraordinary careers as artists who have trail blazed pathways for future generations. The panellists were Mary Miller, Noel Tovey AM, Roslyn Watson, Lillian Crombie, Damian Smith, Ella Havelka and Evie Ferris.



Aboriginal Ballet Dancers panel, image credit Mick Richards



About Panellists:

Mary Miller nee Pearson is a Noongar Woman, a descendent of the Yued, Ballardong and Wagyl Kaip Southern Noongar People of Western Australia. From the Gnowangerup mission, Mary Miller auditioned for the WA ballet in 1959, becoming the first Aboriginal ballet dancer in Australia.

Noel Tovey AM is an Australian dancer, actor, mentor, director and choreographer. In 1961, he had become a principal dancer with Sadler's Wells Ballet Company, London.

Roslyn Watson is an Aboriginal Australian ballet dancer and choreographer of international renown. Born in Brisbane of Biri descent, she has danced with Queensland Ballet, Australian Dance Theatre (ADT) and Dance Theatre of Harlem.

Lillian Crombie is a proud woman from the Pitjintjara / Yungkuntjara Nation. Lillian is one of Australia's leading actors and studied acting, dance and drama at the Port Pirie Ballet School, NIDA, NAISDA, the EORA Centre and the Alvin Ailey American Dance Theatre, NY.

Damian Smith is a Wanaruah man from Newcastle. An internationally celebrated ballet dancer, he has appeared in some of the most beloved and well-known productions, from Romeo & Juliet and West Side Story to Giselle and Firebird. He joined the San Francisco Ballet in 1996 and has been a principal dancer since 2001.

Ella Havelka is a descendant of the Wiradjuri people. She graduated from The Australian Ballet School in 2007, joining Bangarra Dance Theatre in 2009. She joined The Australian Ballet in 2013.

Evie Ferris was born in Cairns and is of Aboriginal descent. In 2010 she moved to Melbourne to join The Australian Ballet School. In 2015 she joined The Australian Ballet.

About the conveners:

Marilyn Miller is of the Kukuyalanji / Wanyi peoples of Queensland. Marilyn was the sole female co-founder, Dancer/Choreographer of Australia's first Indigenous mainstream company, Aboriginal Islander Dance Theatre and the founder of BlakDance, the peak body for Indigenous dance in Australia.

David McAllister, born in Perth, joined The Australian Ballet in 1983 and was promoted to principal artist in 1989. He took over as Artistic Director in 2001.

ATTACHMENT ONE: NIDF DELEGATE LIST

FIRST NAME	LAST NAME	CITY	STATE	PROFESSION	NATION
Christine	Frederick	International	Canada	Artistic Director	
Cynthia	Lickers-Sage	International	Canada	General Manager	Mohawk Nation, Turtle Clan (Canada)
Glenn	Brown	International	Canada		
Jayson	Duggan	International	Canada		
Jeanette	Kotowich	International	Canada	Dance Artist/ Cultural Dancer/ Choreographer	Cree Metis
Judy	Harquail	International	Canada		
Marielle-Dominique	Jobin	International	Canada		
Natalie	Lue	International	Canada		
Patti	Shaughnessy	International	Canada		
Rulan	Tangen	International	Canada	Director, dancer, teacher	
Sue	Urquhart	International	Canada		
Valerie	Hillier	International	Canada		
Peter	Espíritu	International	Hawaii	Artistic Director of the Oceania Dance Theatre	
Joel	Bray	International	Israel	Choreographer, dance artist, teacher	Wiradjuri
Jacqueline	Shea Murphy	International	United States of America	Professor/scholar	
Damian	Smith	International	United States of America		
Emily	Johnson	International	United States of America		
Omar	Ingram	International	United States of America		
Carmel	Lardner	Armidale	New South Wales	Dance artist/ cultural dancer / choreographer	Dunghutti
Anthony	Gordon	Ballina	New South Wales	Cultural dancer	Bundjalung
Ghenoa	Gela	Banksia	New South Wales	Independent Performing Artist and Maker	Kala Lagaw Ya / Meriam Mir
Lily	Shearer	Brewarrina	New South Wales	Interdisciplinary Performance Maker	Marrwarri Republic, Ngemba/ Uralio/Kooma
Peta	Strachan	Concord	New South Wales	Dance artist, cultural dancer, choreographer, teacher, Artistic Director of Jannawi	Darug
Joe	Williams	Dubbo	New South Wales	Culture/Dance Artist/ Cultural Dancer	Wiradjuri



FIRST NAME	LAST NAME	CITY	STATE	PROFESSION	NATION
Tyrone	Hall	Dubbo	New South Wales		
Baykali	Ganambarr	Hobart	New South Wales	Dance Artist/Cultural Dancer/Choreographer	Yolngu
Kirk	Page	Lismore	New South Wales		
Matthew	Priestley	Moree	New South Wales	Cultural Dancer, Producer and Director	Goomeroi
Ian R T	Colless	North Penrith	New South Wales	Artistic Director, Producer, Chief Choreographer	Dharabuladh (Therabluat) clan of the Gundungurra Language Group.
Adrian	Burnett	Sydney	New South Wales	Arts Practice Director Dance	
Ali	Murphy-Oates	Sydney	New South Wales		
Amrita	Hepi	Sydney	New South Wales		
Caleena	Sansbury	Sydney	New South Wales	Dance Artist	Ngarrindjeri, Narrunga and Kaurna nations from South Australian region
Claire	Hicks	Sydney	New South Wales	Producer & Arts Manager. I am director of Critical Path.	Based on land of the Gadigal people of the Eora Nation
Eric	Avery	Sydney	New South Wales	Dance Artist	Ngiyampaa, Gumbangirr, Yuin, Bundjalang
Jo	Clancy	Sydney	New South Wales	Dance Artist, Teacher, Choreographer	Wiradjuri
Juanita	Duncan	Sydney	New South Wales	Dance artist/teacher	Gamilaraay
Karilyn	Brown	Sydney	New South Wales		
Kerry	Johnson	Sydney	New South Wales	Freelance Cultural Dance Artist	Wiradjuri
Libby	Collins	Sydney	New South Wales		
Lydia	Miller	Sydney	New South Wales		
Mark	Stapleton	Sydney	New South Wales	Ally / Partner / Freelancer	
Matthew	Doyle	Sydney	New South Wales	Musician, Dancer, Teacher, Composer, Songman, Cultural Consultant. choreographer, Performing Artist	Muruwari/Dharawal
Monica	Stevens	Sydney	New South Wales	Dance Artist	Babarum
Nathan	Leslie	Sydney	New South Wales	cultural dance/ dance artist/ cultural teacher & facilitator/ educator/ mentor/ choreographer	Gamilaaray/kamilaroi/gomeroi

FIRST NAME	LAST NAME	CITY	STATE	PROFESSION	NATION
Patricia	Adjei	Sydney	New South Wales	First Nations Strategic development Manager	Wuthathi and Mabuia Islander
Rachael	Swain	Sydney	New South Wales	Co-artistic director and dance researcher/writer	Pakeha of settler descent
Reichil	Cheetham	Sydney	New South Wales	Grants officer	Ngemba
Rhoda	Roberts	Sydney	New South Wales		
Rick	Heath	Sydney	New South Wales		
Sani	Townson	Sydney	New South Wales	Freelance Dancer, Dance Teacher, Choreographer, Mentor.	Saibai Koedal Torres Strait
Taree	Sansbury	Sydney	New South Wales	Artist	Ngarrindjerri / Narunga / Kauna
Thomas	E.S. Kelly	Sydney	New South Wales	Multidisciplinary Artist	Bundjalung / Wiradjuri
Michael	Leslie	Sydney	New South Wales		
Vallejo	Gantner	Sydney	New South Wales		
Vicki	Van Hout	Sydney	New South Wales		Wiradjuri
Wesley	Enoch	Sydney	New South Wales		
Cathy	Livermore	Auckland	New Zealand	Dance artist, Choreographer, Teacher, Producer	Waitaha, Kati Mamoe, Kai Tahu of Te Wai Pounamu, (Southern Island of Aotearoa, NZ)
Anton	Carter	International	New Zealand	CEO DANZ	
Dakota	Camacho	International	New Zealand		
Jack	Gray	International	New Zealand		
Jahra	Wasasala	International	New Zealand		
Terri	Ripeka Crawford	International	New Zealand	Dance Theatre / Cultural Dance / Choreographer / Teacher	Ngati Kahungunu, Ngati Porou, Ngai Tahu
Jone	Vuqa	Darwin	Northern Territory		
Sheila	Rose	Darwin	Northern Territory	Teacher	
Rayma	Johnson	Melbourne	NSW	Freelance Dance Artist/Choreographer/Teacher	Wiradjuri
Hans	Ahwang	Torres Strait Islands	Queensland		
Tissyrea	Nona	Torres Strait Islands	Queensland		
Wallington	Klis	Torres Strait Islands	Queensland		
Jimmy	Lussman	Torres Strait Islands	Queensland		



FIRST NAME	LAST NAME	CITY	STATE	PROFESSION	NATION
Christal	Ware	Torres Strait Islands	Queensland		
Danell	Williams	Torres Strait Islands	Queensland		
Dujon	Niue	Torres Strait Islands	Queensland	CULTURAL DANCER	
Danny	Goothala Doyle	Wooloongabba	Queensland	Cultural Presenter and Teacher	Yuggerabul-Yarrawa-Wakka-Wolli-Iman-Gongarry and some of there surrounding nations.
Aunty Roslyn	Watson	Brisbane	Queensland		
Carmel	Haugh	Brisbane	Queensland	arts administrator	
Caroline	White	Brisbane	Queensland		
Csaba	Buday	Brisbane	Queensland		
Elwyn	Henaway	Brisbane	Queensland	Cultural Dancer/Cultural Holder	Birri Gubba
Emily	Sweeney	Brisbane	Queensland		
Fred	Leone	Brisbane	Queensland		
Geoffrey	Mooks	Brisbane	Queensland		
Jeremy	Neideck	Brisbane	Queensland		
Kate	Fell	Brisbane	Queensland		
Merindah	Donnelly	Brisbane	Queensland		
Nancy	Bamaga	Brisbane	Queensland		
Norman	Horton	Brisbane	Queensland		
Sandra	Fields	Brisbane	Queensland		
Sarah	Moynihan	Brisbane	Queensland		
Michael	Williams	Brisbane	Queensland		
Zohar	Spatz	Brisbane	Queensland		
Katina	Olsen	Bundaberg	Queensland	Dance Artist / Choreographer	Wakka Wakka / Kombumerri
Robert	McLellan	Bundaberg	Queensland		
Charles	Mallie	Cairns	Queensland	Assistant Associate Artistic Director & Technical Advisor	Eastern Kuku-Yalanji, Jalunwarra Nation
Charles	Wiles	Cairns	Queensland		
Graham	Brady	Cairns	Queensland		
Leonora	Adidi	Cairns	Queensland		
Marilyn	Miller	Cairns	Queensland		
Pauline	Lampton	Cairns	Queensland	Artistic Director	Juru & Birri (clans of Birri Gubba Federation) & Mulunjali (clan of Bundalung)
Peggy	Misi	Cairns	Queensland	Professional Dance Consultant. Cultural & Contemporary Dance	Mabuiag Island
Rita	Pryce	Cairns	Queensland	Creative Arts Practitioner	Kulkalgal
Roz	Papalardo	Cairns	Queensland	Presenter	
Jane	Fuller	Gold Coast	Queensland		

FIRST NAME	LAST NAME	CITY	STATE	PROFESSION	NATION
Louise	Bezzina	Gold Coast	Queensland		
Laurence	Burke	Mornington Island	Queensland	Senior Song Man/ Lead Dancer/ Head Ranger	Lardil & Yaangkal
Renee	Wilson	Mornington Island	Queensland	Cultural Dance Leader	Lardil
Ronaldo	Guivarra	Mount Isa	Queensland	Senior Cultur- al Strengthening Officer/Cultural Per- former/Songman	Kalkadoon/Waanyi Nation
Georgia	Walsh	Paddington	Queensland	Visual Arts Teacher	Butchalla (Wondun- na)
Stephen	Mam	Paddington	Queensland	Producer, Publisher, Dancer	St Pauls Village, Moa Island, Torres Strait
Waiata	Telfer	Petrie	Queensland	Performing artist/ producer	Narungga - Yorke Peninsula /Kurna - Adelaide Plains
Jeanette	Fabila	Tanah Mer- ah	Queensland	Teacher/ Choreog- rapher/ Dance Art- ist/ Cultural Dancer	Stolen Genera- tion - connected to Western Australian Djaberra Djaberra or (Jabirr Jabirr)
Jason	Jia	The Gulf	Queensland	Choreographer	
Emily	Murphy	West End	Queensland	Producer, Artist Manager	
Colleen	Wall	Wynnum	Queensland	Cultural Teacher, Chair of Queensland South Native Title Services; and Depu- ty Chair of National Native Title Council.	Dauwa/Kabi (Mary Valley Catchment in Queensland)
Emily	Wells	Yandina Creek	Queensland	Creative Producer	Kamilaroi
David	Mundraby	Yarrabah	Queensland	Cultural Leader	Yindinji Nation
Terry	Cassels	Brisbane	Queensland		
Tristan	Schultz	Gold Coast	Queensland		
Angela	Flynn	Adelaide	South Aus- tralia		
Becci	Love	Adelaide	South Aus- tralia		
Deon	Hastie	Adelaide	South Aus- tralia	Dancer, Choreog- rapher, Teacher, Artistic Director	Djabugay
Diana	Sautelle	Adelaide	South Aus- tralia	Program Manager	
Jacqui	Clarke	Adelaide	South Aus- tralia	Performing Arts Coordinator	Kurna, Narungga and Maori
Jennifer	Layther	Adelaide	South Aus- tralia		
Lillian	Crombie	Adelaide	South Aus- tralia		
Major	Sumner	Adelaide	South Aus- tralia	Song Man and Director of the Ngarrindjeri Dance Group	Ngarrindjeri
Pippa	Stroud	Adelaide	South Aus- tralia		

FIRST NAME	LAST NAME	CITY	STATE	PROFESSION	NATION
Ruth	Miller	Adelaide	South Australia	Arts & Culture Manager	Kokatha
Eva	Mullaley	Hobart	Tasmania	Director/Producer	Widi/Yamatji
Sinsa	Mansell	St Helens	Tasmania	Cultural Dancer/ Choreographer/ Dance Workshop facilitator	Pakana/Palawa
Collette	Brennan	Abbotsford	Victoria		
Carly	Sheppard	Frankston	Victoria	Multi-discipline Performance Artist	Kurtjar/Kunjin
Tammy	Ryan	Frankston	Victoria		
Pieta	Hawke	Glen Iris	Victoria	Pre-professional Freelance Dancer	Bungala and Kokatha
Alice	Young	Melbourne	Victoria	Other- Koorie Engagement Support Office	Yorta Yorta, Gunai, Gunditjmara
Angharad	Wynne-Jones	Melbourne	Victoria	Artistic Director	Welsh living on Kulin nations
Aunty Carolyn	Briggs	Melbourne	Victoria		
Benjamin	Creek	Melbourne	Victoria		
Davey	Thompson	Melbourne	Victoria		
Jack	Sheppard	Melbourne	Victoria		
Jacob	Boehme	Melbourne	Victoria		
Jason	Tamiru	Melbourne	Victoria	Producer	Yorta Yorta
Jerry	Remkes	Melbourne	Victoria		
Kathleen	Gonzalez	Melbourne	Victoria	Dancer/ Choreographer & Ethnodance Writer	Muisca - Colombia
Liz	Liddle	Melbourne	Victoria	Other	Arrernte
Lucy	Guerin	Melbourne	Victoria	Choreographer	
Mariaa	Randall	Melbourne	Victoria	Independent Dance Producer/Director/ Kooriographer/	Bundjalung and Yaegl from Far North Coast of NSW
Mitch	Tambo	Melbourne	Victoria		
Noel	Tovey	Melbourne	Victoria		
Ogemdi	Ude	Melbourne	Victoria	Dance Artist/Choreographer/Director	Igbo/Nigeria
Rheannan	Port	Melbourne	Victoria	Dance	Lama Lama Aiyapathu Kuku Yalanji
Sermsah	Pepi	Melbourne	Victoria		
Veronica	Bolzen	Melbourne	Victoria		
Jo	Porter	St. Kilda	Victoria		
Clare	McKenzie	Yarraville	Victoria		
Michelle	Silby	Yarraville	Victoria	Director/Dance Management	
Wayne	Barker	Broome	Western Australia	Cultural Events Manager	Jabbir Jabbir
Dalisa	Pigram-Ross	Broome	Western Australia	Marrugeku Co Artistic Director, dancer, choreographer	Yawuru
Robert	Dann	Broome	Western Australia	Cultural Dancer / Choreographer / Teacher	Nyul Nyul

FIRST NAME	LAST NAME	CITY	STATE	PROFESSION	NATION
Debra	Miller	Perth	Western Australia		
Hartley	Williams	Perth	Western Australia	Dance Practitioner - Director	
James	Schultz	Perth	Western Australia	Cultural Dancer	NgadjuMulba
Joshua	Pether	Perth	Western Australia	Dance/performance art	Kalkadoon
Mark	Howett	Perth	Western Australia	Artist Director	Wardandi/Noongar
Mary	Miller	Perth	Western Australia		
Olman	Walley	Perth	Western Australia	Cultural Dancer/Presenter/ Dance teacher	Nyoongar (Ballardong, Whadjuk, Wilman, Binjareb)
Simon	Stewart	Perth	Western Australia	Choreographer	Nyul Nyul; Mirriwung
Phil	Thomson	Subiaco	Western Australia		



ATTACHMENT TWO: NOTES FROM OPEN SPACES TOPIC SESSIONS

1. Session One

1.1. Use of localised knowledge as protocol within cultural education throughout the national education system

Nominated by Ronaldo Guivarra seconded by Jo Clancy

The compulsory cultural education in schools of localised knowledge and getting local permission and how people access it. The issue is how people go through teaching culture from another country. The use of localised information and knowledge is rarely involved in schools programs. Instead information and knowledge is being shared from other areas. The session thought that if people off country come to share, they need to consult with local people. It was noted that Education Departments seem to think using an Indigenous person (from anywhere) is enough BUT it must be determined by local elders and authorities. The group thought that we need to build partnerships with local schools, we need to set up agreements with local schools and we need a set of guidelines for schools on what the issue is and how to do things properly i.e. how to engage local Indigenous people to teach culture. One resonant statement was that “Money should not move you. If its not right do not do it.”

1.2. Performances by us for us

Nominated by Steven Mann seconded by Monica Stevens

Performances by our mob for our mob. Venues, funding bodies and artists recognising our mob as audience. The group focused on ‘for us by us’. The session talked about challenges our communities face, and the history of Indigenous groups that toured communities. The group noted that it is important to build and protect our identity. It is also important to build resilience. The discussion noted that a lot of touring occurs without any funding. Some solutions included:

- Forming an alliance between groups to help promote each other and support each other, bringing people into the group
- Mapping process at a local, state/territory and or national level - i.e. what do we have as resource base. The group talked about mapping the engagement process and that a simple yarn about self autonomy.

The group discussed audience and getting our community to come in as audience; “creating works just for our mob and in our space. Perhaps we can create new expressions and forms that are not available to us in traditional constructs.” The session noted that blackness can create and justify blackness

- Only blackness is going to appropriate blackness: “Don’t wait for funding. Just do it”
- Another point made was that “We need to be careful about the language we use when we are marketing”
- The group thought the sector needs to rethink Indigenous people as audience and funding agencies need to respond accordingly.

1.3. Yananjuka (Grandmothers Law) around keeping culture strong and true to country

Nominated by Colleen Wall and seconded by Nancy Bamaga

Colleen noted that they have been working with ten dance groups around Brisbane about protocol. They have to go back to the rights and obligations of country and as we get native title we get a body corporate. She said “We need to make sure our stories are true and true to country.” Aunties from local country talked about establishing a campaign to explain what the responsibilities and obligations of grandmother law mens - what people can and can’t sing and dance about. Grandmothers law. Yananjuka. Raising kids to be good in responsibilities to country.

My people are gateway keepers through Norseman from SA. This shows the importance of my people. Grandmothers law is important. It is the force the wind that blows on to the Quandong tree that blows the fruit to the ground which makes / enables the chicks to eat. The group resolved that it is basically a necessity that people and organisations talk with and seek the right people to talk for country. With or without native title. The issues the group had included the ownership of enterprises and the responsibilities of native title bodies for that. The session noted that we have to work out how to fit people with the right people to speak for country into that native title process. The session proposed a campaign to explain to people in the arts what the responsibilities and obligations of grandmothers law and grandfathers law means. It means what people can and can’t sing and dance. The group noted that we also need to speak up as artists about what our responsibilities are for getting permission from people with authority.



1.4. Curriculum development to include Indigenous dance

Nominated by Simon Stewart and seconded by Jeanette Fabila

Simon works in a WA private catholic school and explained that he wants to see mainstream schools teach Indigenous dance year-round and not just connected to NAIDOC etc. He spoke about the need to establish guidelines for schools about how to properly engage Indigenous people to teach culture. i.e. Curriculum development for Indigenous dance in mainstream schools with guidelines for teachers.

The group noted that one problem is that mainstream curriculum doesn't include any cultural content. The session agreed that we want to see a formalised guide and BlakDance could develop that with people around the country. This could then be included into mainstream education bodies. The session agreed that the sector needs to form a body to create guidelines for teachers. This could be an offshoot from BlakDance. (In Tasmania there will be a link in the curriculum to Indigenous dance.)

2. Session Two

2.1. Broken songlines

Nominated by Waiata Telfer seconded by Vicki Van Hout

The session considered the question of how to make cultural work from broken longlines that is regarded as authentic as for peoples with ongoing songlines. The group recognised that "it is a reality that one has to seek permission from elders and may not be regarded as well as mob living on country."

Culture has been lost in missionary practices. The group discussed the revitalising and repatriation of culture as an issue. At places like NAISDA session participants noted that they had learned other people's cultures and were armed with other people's knowledges. Going into countries to try to develop or use these knowledges is fraught because protocol is not universal. Elders have given permission to access cultures in some cases to inspire younger people in cities to develop and create their own work. This doesn't mean the permission was to use the culture forever.

Robert Mann said a song line is where to go to get food, medicine etc its like a road map for going to Coles.

2.2. A framework for non-Indigenous presenters and theatres to better understand our customs in theatre

Nominated by Pauline Lampton and seconded by Peta Strachan

Pauline would like to see a manual for non-Indigenous venues on how to present Indigenous work. Peta seconded this. The session noted that it is all about the education and understanding of presenters and venues that do not understand all the positives that we offer. As one participant noted “I have got some special product and it comes with all of this as well.” Issues discussed included:

- Licensing in venues is an issue because presenters do not want to vary their menus or to shut down sale of alcohol
- Having elders viewings to give approvals (especially in the regions - because in capitals the community elders may have different ways of giving approval)
- Having a community night for mob
- Expressing yourself in contemporary art kind of way
- Basing activity on the “five pillars of Indigenous society
- Making community aware that there is an opportunity that there is an open mic to give input
- The need to combine protocol and methodology in making and presenting work. We need to look at creating a new framework so that we maintain the way that we do things and that they (presenters) meet with us. An example discussed was the centre for contemporary arts in Cairns which is owned by Arts Queensland
- Some venues do not allow audience participation - eg getting up on stage and dancing or singing. They say that this is for health & safety purposes. This is a real issue. It happens in schools too when teachers stop boys from using an artists didgeridoo. One delegate reported that school staff wanted to take swabs of the instrument in case of germs. One delegate reported that “We had to wipe a big part of our show out”
- Arranging seating allocation based on family and bloodlines
- Many studios and spaces are uncomfortable to work in because of the practice of family inclusion - e.g. seating arrangements and kids roaming isn’t accepted. Rita talked about bringing mats to lay in front of the front row for the kids to sit on.

The session noted that we have to believe in what we want to present and the way we have to present. Participants noted that they can be comfortable with using a venue as a physical space but not with the management decisions and assumptions.



One delegate said that they are selective about the material they choose and they get permissions for tweaks that they make to material. However, they continued that in touring the work it often changes because they know that different communities have different requirements so they are constantly make changes get permissions and so on.

Venues need to be culturally aware to ensure that our community do not have this negative experience. One delegate reported that getting a community night took a three-week argument. Another reported that one venue created a policy after we did our show around community night. Participants asked what is so offensive to them when they look down and see a mass of black faces and not white faces?

The session thought that a manual that explains what to do and explains the pillars of our practice is a great idea. If artists present the document when they agree on the booking then there should be less grief. The session thought that BlakDance can have a role to play in making the manual happen.

One delegate reported that the Sydney Opera House was hesitant to give us dressing rooms because they have had difficulty cleaning up ochre. Sometimes you lose a booking because of something that happened with another Indigenous groups.

The manual could include:

- men and women's issues (dressing rooms, entry points etc)
- using coverings to contain ochre
- because we are community based there needs to be families and elders and community members accessing backstage e.g. in dressing rooms so there may be 30 people in a dressing room in a theatre
- definitions like the difference between 'elders night' and 'community night'
- making entry ways, foyers and other spaces black friendly - dressing the spaces, offering elders free cups of tea etc
- They noted that not everyone reads so online and video resources are important
- No-one knows better what the venues do to present issues to us AND the practice the we already do that address these issues
- Note, Rita is developing an interactive cultural capability program as a tool that might be relevant to the overall project.

2.3. Mapping expressions and bookings for venues and festivals

Nominated by Rhoda Roberts seconded by Wesley Enoch

Rhoda wanted to talk about mapping the terminology and processes for festivals market and venues to help artists know what they need to get ready. Sharing information.

Terminology often gets in the way (e.g. what is an EPK/electronic press kits). This is a barrier and there are needs for services to help. We need opportunities to up-skill (e.g. a video or ways to chat on Skype). Maybe BlakDance can produce a set of definitions of terms like “invoice structures” i.e. a terminology listing.

Participants noted that Fenn Gordon wrote a performing arts manual for Creative New Zealand. Perhaps BlakDance and other bodies could create something sharing the IP and income from it? Fundamentally the topic could be “How can you get access to the skills to do the next job?”

Participants asked “Can we have a guide to what Songlines are and how to approach elders in family, elders in seniority”? One of the outcomes that the group thought might come from action in this area is a change in the expression of criteria in funding bodies that relate to protocol because its different from place to place.

2.4. Culture and dance as medicine for well-being – getting back to country where our ancestors danced

Nominated by Joe Williams and seconded by Matt Doyle

Joe Williams, a Wiradjuri man, talked about the purpose of dance is not just about art - its also about culture as medicine. The purpose of dance is more than art (including instruction, education, archiving etc). “Keeping culture alive or recreated or strong as a medicine base. What real traditional culture looks like”. We need to teach our young people about this. One delegate noted that they dance for country and mother. The discussion noted that non-Indigenous people do not understand what culture is. The session also observed that there are very few cultural exchange programs between communities. The session reflected on the fact that we have the highest First Nations suicide rate in the world after 229 years.

Solutions include empowering each other. Delegates said people are pulling each other down too much and not enough of putting people up. The conversation also noted a generation of kids having kids.



One delegate said that we need to practice culture the way it was not as colonised culture. They added that the only entitlement that comes with culture is to share it.

So BlakDance could play a role in praising what people are doing, how they have survived, any kinds of wins.

2.5. Contemporary Indigenous dance artists in other country area's working out of their own country protocols

Nominated by Simon Stewart seconded by Baykali Ganambarr

The focus of this session was about how a contemporary Indigenous artist can to create work and get support when you relocate. Delegates reflected that they are equipped by NAISDA on various cultural practices from different places but not protocols in various places. The session called for advocacy on artists' duty of care. Solutions considered included an online drop in centre to share and discuss with other practitioners and an action reference guide for practitioners.

2.6. Cultural responsibility of any organisations companies, groups with cultural content

Nominated by Kirk Page seconded by Rita Pryce

The focus of the session was about the cultural responsibility of organisations, festivals, dance groups etc when they have cultural content. When tutors or cultural knowledge keepers the onus should be on them to tell students that the responsibility with learning the cultural dance as well as its not just movement and song. Delegates share that a lot of places are failing to do that. Someone said NAISDA is (or needs to) rewrite their protocols. There were a lot of conversations in the session. There are a lot of practitioners making work with cultural content that was not appropriate. From NAISDA having learned cultural content from many different cultures. Some possible actions suggested were:

- We hope BlakDance will help us write protocols from each and every nation
- Maybe there is no one agency policing the graduates cultural practice - a watch dog
- Matt Doyle noted that at the end of the day it is all about respect and its up to us to teach the next generation this stuff
- The other solution was creative information sessions and workshops for children, practitioners and performing artists.

3. Session Three

3.1. Engaging non-dancers

Nominated by Sheila Rose seconded by Jeanette Fabila

We are the dance, everything we do is dance, and everything dance is life forever evolving.

Sheila said that she is living in Darwin but she was born in Canberra and her Grandmother was from Queensland. She reported that she had been searching for dance since the 80s but never got the opportunity. Sheila was saying she didn't have the opportunity to study dance because she was too old. There was no access to bodies like ACPA and NAISDA because of her age, BUT it needs to be open for everyone.

One delegate had heard of people being knocked back by urban dance schools, they have done traditional dance in audition and that's a shame in the country. Sheila talked about the damage done to families and the impact of a lack of dance on people's health. She observed that it is important to be able to express one's self; to get stories told. She added that it is important that people don't die with sickness in their bodies. The group heard about the practice of engaging non-dancers because lots of mothers need to be engaged and their stories told.

3.2. Language we use around arts practice ie traditional/contemporary

Nominated by Lily Shearer seconded by Waiata Telfer

The focus of the session was about how we talk about our dance instead of 'traditional' and 'contemporary'. Delegates said that they are tired of other people describing Indigenous people and what First nations people do. Mooghalin reported that it has made the choice and in the ArtsFront 2030 website to use the term "First Peoples" and to use people's own country as an identifier. Our language does not have the words art and culture. We had Dakota in our group and they have ten speakers of their ancient language so they are revitalising language. Dance is a really small western box of a concept. We do so much outside of that - the song the story the country. And so we talked about what we are and do. Lily said she would still explain her practice as (physically) moving and telling stories. The session noted that in western culture when you're too old and injured to be a dancer you must sit down and be a choreographer. So, we tried to think of words and names from different countries to add language descriptions of 'dancer' and 'storyteller'.



Our recommendations are:

- First the Black Dance community have as many links to language sites
- Second have BlakDance keep everyone up to date with the ArtsFront2030 policy development
- Third keep having the conversation.

3.3. Archiving dance, cultural and contemporary

Nominated by Monica Stevens and seconded by Oge Ude

This session was about approaching existing mobs and communities for a knowledge sharing digital archive. Archiving and preserving dance and stories through technology for 50 to 100 years.

Monica outlined that her research is in dance and technology. The story behind that was that as people pass away it is important that we can capture and archive dance for 50 years so when we mob here and maybe oral culture is no longer around the dance is preserved. How we keep the stories alive. Monica noted that the value in the use of motion capture is that it shows weight, breath etc which are not recorded in other systems. Monica has found that there are people in community doing this kind of work already. The session proposed making a database of these people based with BlakDance this could include Ethnomusico, use of multimedia, Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS) and Kimberley Aboriginal Law and Culture Centre (KALACC). This practice is not widely publicised. The platform could also include links to resources such as protocol guides etc.

Delegates agreed that we need to know our dance history, our reference points, knowing the difference between private and public dance, having a catalogue of dance. Monica is doing her Masters and she noted that there is not enough literature written by Indigenous people available.

3.4. Cultural awareness tourist packages – cultural tourism

Nominated by James Shultz seconded by Nancy Bamaga

James wanted to talk about cultural tourism tourists wanting to come to Australia to experience dance. How are they connecting with country and culture? James spoke about the loss of culture. Wherever this occurs and it is tough there are seeds there to reignite.

But its about engaging the community in the location. It's about claiming language and practice had rights back and re-establishing relations with neighbouring clans. Research and finding out where there are gaps and building it back. It's also about generating income. We have to do our own stuff and make it happen.

Nancy said James has decided to do the project management course at VCA in 2018. So if anyone has a way to contribute please amke contact.

James feels that the culture awareness packages that are used in tourism is the water for the seeds of cultural revitalisation.

3.5. Developing more presenting and creating opportunities

Nominated by Thomas E.S. Kelly seconded by Taree Sansbury

Thomas wanted to talk about the future of contemporary Indigenous Dance. If we look at the landscape of the contemporary scene what is our vision for building more. Do you want a company? How do we create more work?

3.6. Information sessions/workshops for performers and artists on intellectual property and copyright

Nominated by Leonora Adidi seconded by Ronnie Guivarra

Leonora wanted to talk about how to educate and inform people about Intellectual Property and Indigenous Cultural and Intellectual Property (ICIP) because people are not aware of it. There were no notes from this session.

4. Session Four

4.1. Traditional dance - extending the space of where traditional dance is performed

Nominated by Leonora Adidi seconded by Nathan Leslie

The session was about extending minds and spaces as to where traditional dance should be performed. Wherever we perform there are always limitations. Whoever invites us restricts us. They say there are boundaries. They talked about dance as ceremony in communities. When it moves out to other people's country to international places we are given restrictions, covering up etc.

So, there are a lot of problems here so we need to focus on the integration of practices into our daily practice. Bringing it back on to us as it is our responsibilities.



4.2. Welcome Home program – community to welcome people with skill back to community and strengthening communities with current knowledge of arts sector

Nominated by Monica Stevens seconded by Colleen Wall

Monica talked about a Welcome back home program for our professionals. We need to acknowledge the sacrifice of giving up community and family to pursue a successful career to bring home skills and knowledge to share with community. Individuals move away to learn and when mobs from community can welcome people back to teach in community again. Not being regarded as 'out of towners'. The session talked about artists feeling disjointed or disillusioned once they return to family or community after training away. Delegates noted that community sometimes look down on returning artists and sometimes don't understand the sacrifices made by people to build a career. People do go away for a reason and move away from home and grow up outside of community. The session canvassed solutions including:

- We need intergenerational acceptance of skills and knowledge
- We need family to embrace the returning person
- We need to look at what the retiring person brings in terms of skills, employment opportunities and income.

4.3. International Indigenous partnerships

Nominated by Amrita Hepi seconded by Leslie McCue

Amrita wanted to talk about how we could create meaningful long lasting Indigenous International Partnerships. Fostering links between Australia and the Pacific and other First Nations people around the world. How it is that we can support each other and create more agency for each other? International First Nations partnerships are being documented. Future actions could include:

- A centralised hub maybe at BlakDance so we can see other people's successes and how they have done it
- Talking about the practice and not (just) the market
- Working with first nations trade, trading things like time and other resources
- Documenting our practice. We have the luxury of phones and we should use them!
- Being advocates for each other and telling people about other people's work.

4.4. Child and youth engagement for cultural affirmation and growth

Nominated by Jo Clancy seconded by Katie Leslie

The session focused on child and youth engagement for cultural affirmation, growth and resilience. i.e. up to mid 20s. The session noted that this work starts with us- it is also what our training institutions should do but it starts with us. Delegates reflected that we are the ones working with young people. They also noted that sometimes people who work with young people are not valued the same way as people who work in other professional practice. Jo noted that it was only 12 months ago that she started calling her youth group a youth company. The group noted that young people perform around the country and around the world and present at festivals. Jo pointed out a number of delegates (Kerry, Rayma, Sunny, Peta) who have had young people working at very professional levels

Recommendations:

- We are going to do the work and then give it to BlakDance
- Audit of children and youth companies but its up to you to feed that info to Jo. Contact name and details, name of the company and location
- There is something called the Australian Youth Dance Alliance but we need our own First Nations alliance working with children and young people
- The second speaker was a woman who had learned and worked with Uncle Michael. She said that we have to embrace young people and listen to them and respect them. She said young people have opinions and ideas. If we don't listen to what youth have to say then we have no future. Young people are on the ball. They are not dumb. Young people and adults learn from each other
- Deon Hastie from Kurruru gave a shout out for their 2018 international youth event (see their website).

4.5. Exchange programs

Nominated by Sinsa Mansell seconded by Nathan Leslie

The focus was on creating regional exchange between dancers and dance; a process for that to happen. The delegate leading the session was interested in the cultural exchange opportunities that BlakDance could take on. They reported that for fifteen years they had been working with 22 young people in skins and ochres. She said that she is strong in life because she has travelled. They said "Every time I get to go to other communities I grow and get strengths that I can take back to my community. It is important to acknowledge everyone and what they are doing everywhere. People have said to me that they didn't know dance was happening in Tasmania."



The session discussed the need to invite each other to country.

The group called for a funded opportunity to exchange between communities (As visual art centres have always wanted to do too).

Hartley reported that RATs (remote area tours) by bodies like NAISDA help young people in cities to learn the importance of knowing and keeping their culture. Hartley said “We believe an opportunity exists for BlakDance to facilitate linking of community programs to enhance strengthen awareness”.

4.6. Music and dance

Nominated by Eric Avery seconded by Sheila Rose

Eric wanted to talk about how we use music in dance. How music is developed and where it comes from. This was a free open and safe space for talking about what we want to do. The group decided not to scribe.

5. Session 5

5.1. Intercultural collaboration

Nominated by Eric Avery seconded by Stephen Mam Jnr

Eric wanted to talk about intercultural collaboration everywhere. This practice extends beyond bringing pieces together. Intercultural collaboration places protocol in another light - other peoples other cultures. Intercultural collaboration can involve intercultural trade along longlines that were already there an old way. One delegate observed that when you engage in something so old you awake older pathways of being; of spirit. “In intercultural collaboration even by doing work with Ian I would have to recognise his country and appreciate the individual person. Aunty Roslyn explained that the concept of the dreamtime - there is another terms of reference - someone once explained it like its waking out of a sleep”. Anthropologists asked for an explanation and the elders said awaking out of a sleep. There are all these terms of reference that are put upon us and we are decolonising these and we are trying to uncover truths. Inter collaboration awakens memories. Water has a memory and waters and memories connect people. So, collaborating between tribes creates solidarity between tribes and individuals.

Intercultural collaboration promotes understanding gaps between cultures...there is currently no writings on inter cultural collaborations.

Focusing on non-Indigenous practice does not create safety for collaboration. Relationship is the space between us. Delegates noted that we are not making market ready artists. The discussion covered a number of issues:

- Kids going into NAISDA - some of them may not be able to enter into some cultural content
- Selling of culture
- Disregard of space
- Culture is not a toy to be played with
- Product is not the outcome. Relationship building is the outcome. Product is a by-product

The session posed several areas to focus on:

- Where are the elders in the space, the process?
- What is your purpose or intention for use of culture?
- Creating our own training methods - not based on an imperialist system but our own systems.

5.2. Decolonising and deconstruction of theatre and space

Nominated by Nathan Leslie seconded by Joel Bray

The session focused on deconstructing and decolonising of dance, space and theatre. We step into a white space in the proscenium arch. What is a black dance space? Rhoda added dramaturgy. The spaces that are more around our terms. The design concept for black dance. Both constructing black spaces and deconstructing white spaces. This is a yarn from a broader context of community and the streets brought into the space here. The first realm is decolonising one's mind and thinking and emotion. Colonisation affects us our practice our longlines. How we make a space more black friendly by bringing blackness into this space. We are all doing that within our practice. Having black and community perspectives in everything we do such as housing. I would like to see black architecture homes owned by black people forming black communities. Decolonising our art, self and space already includes other creative people like designers, architects etc.

5.3. Contemporary choreography

Nominated by Anton Carter seconded by Thomas E.S Kelly

Anton wanted to talk about contemporary Indigenous choreography from an individual perspective - developing their skills and talents. The session heard that it is important to create spaces that are safe for people to work and practice. Knowing where culture comes from is important.



Collaboration is a way of being introduced to new ideas that impacts on your practice. People who are not Aboriginal or Torres Strait Islander or not dancers can open up new movement pathways. Indigenous dance is the blood memory of living in the now. You're influenced by your past not shackled by it. A cultural understanding can be the basis of any style that is taught e.g. ballet or hip hop. We can influence other dance styles with an Indigenous framework. We can sell new approaches like this to organisations that are struggling. The discussion showed that we do actually have a lot of answers. Sometimes we are not seen as cultural knowledge holders or experts if our practice is contemporary but if raised in culture we are. Being strong in where you are. There is a need for more contemporary Indigenous work around the world. We could be dominating dance internationally and that is exciting.

5.4. How to survive without funding

Nominated by Jo Clancy seconded by Stephen Mam Jnr.

The session discussed how to still move forward without government funding. Proposals included bartering as there are venues out there that have space. We can barter a few workshops for them.

Getting choreographic mentorships from companies. Email out don't wait. Look outside of the urban scope. There are all these regional venues that are empty for large moments in time. Get into communities, run workshops, develop work etc. We want to work on Facebook and social platforms to share ideas and opportunities. We want to see platforms that take us and our work to opportunities like APAM and APACCA we need help to write the applications, to travel, to network. We need to drop the 'everyman for himself' mentality and think let's get together, come together, grow together. We want the people who are not here to hear what we are talking about, what we value. We need to bring people at institutions like WAPA, NAISDA etc into these forums where they can. Other ideas included:

- Make work and you have assets
- Making money outside the box e.g. making an event that isn't dance Trivia nights, laundromat venue, a party. People will see your dance and may want to sponsor you
- Support can come in lots of forms e.g. food for catering. Items that you can raffle (organisations can do the raffle for you with deductible gift recipient (DGR) or charitable status.

6. Session 6

6.1. Contemporary Indigenous dance future aspirations

Nominated by Thomas E.S. Kelly seconded by Stephen Mam Jnr

The age bracket beyond 25 years old was discussed. Particularly about how we start engaging people back into black dance again. How to share it. Coming up with a way to cater for the older mob. How mothers are missing and all the stuff about what professional dancers are when it's our culture -including people who think they are not professional. A lot of people are dying because they are not letting their dance out.

6.2. Interdisciplinary theatre / story telling

Nominated by Kirk Page seconded by Lily Shearer

Kirk Page wanted to have conversation about the form of interdisciplinary theatre, story telling, dance work, holistic work, dance, song, circus etc. He would love to run a physical theatre company. There are no black spaces for black dancers to practice in contemporary forms. The practice is new in white feller practice for interdisciplinary practice and spaces but its not for us. Some of the solutions proposed include:

- Educating not-first people's producers and presenters
- Ensuring we as artists write all our cultural needs into contracts and agreements before we sign them
- Advocate within or own communities
- But we still want dedicated space for black artists no matter what genre and we want them in all regions of Australia.

6.3. Outreach dance program for foster children

Nominated by Peta Strachan seconded by Colleen Wall

The session was about building an outreach dance program for children that have been fostered and the dance artists who work with them out of communities to connect them to the community that they have been moved to. The session talked about losing children to orders when they cannot contact their parents, about foster carers. Working in schools there is a sensitivity where foster kids can't answer the question 'who are you and where do you come from?' We need to enable kids to keep in touch with their kin. Peta has met dancers working with foster children. Katie Leslie and Peta have been working in Liverpool. They met Mooks and another feller who work with foster children too.



The solution proposed is to build a network to take this forward. The next steps are:

- Give your details to BlakDance and they will send those details to Peta who will collect them
- We aim to write to all judges in the family and fostering systems.

Additional information

Arts Front is a four-year project supporting artists to take the lead in shaping the future of culture and the arts in Australia.

Arts Front is a chance think and act beyond our current systems: what could culture and the arts in Australia look like in 2030 and how do we go about making our visions a reality?

Arts Front is also building a national network of collaborators leading change in the arts and cultural sector and broader community. It is connecting all artform areas and all parts of the arts and cultural sector to mobilise and campaign around shared goals and objectives.

- how do we ensure First Peoples culture and arts underpins everything we do?
- how do we improve the awareness of the public value of the arts in the community?
- how do we ensure young and independent artists have a voice in determining the future?

The Arts Front movement kicked off with a national, three-day gathering of artists, thinkers and change agents from across the country to help shape the future of culture and arts in Australia.

200 participants came together at Footscray Community Arts Centre to work with people online around the country on:

- developing shared visions for culture and arts in 2030
- building a national network of collaborators
- planning joint campaigns and projects.

ATTACHMENT THREE: OPEN MIC

The facilitators held an open mic session for delegates to promote an opportunity, make a comment, ask a question...anything really.

- The demand for dance is there and we need to demand that governments respond.
- We need to make our own economy and not rely on grants.
- Remember our elders taught people in cities so that they are connected to culture.
- Digi Youth Arts is looking for dance artists in Brisbane to work with.
- Thank you to Merindah and the BlakDance team for this event.
- I would like more discussions about hip hop.
- You're all amazing.
- Thank you for doing it on your own and teaching the young ones and giving them opportunities.
- Thank you. I appreciate you mob and you're family to me. I feel at home. It means a lot.
- Thank you to our facilitators.
- Its great to hear more of these voices that don't normally et heard. Its great to hear from the dance elders. Young people will carry it on to the future.
- Thank you for such a deadly time, a deadly gathering I feel honoured to be here and be part of the big conversations and the little conversations.
- Could we do a master class at the next one. I would like to dance!
- Thank you for allowing me to come over here. Its also my ancestors who can connect with your ancestors and I thank you for that.
- We want to thank you for allowing us to come from overseas and be with your family. Is there an international review possibility for next time - critical coverage of some kind.
- Thank you so much for receiving all the we brought with us and for filling us up for going home. We will welcome you to our country.



- Yellamundie Festival for 2019 is coming up.
- Thank you for giving me strength and healing since being here having my voice heard.
- We Torres Strait people acknowledge the great leaders like Edie Mabo.
- Thank you for everyone who had to travel a long way to get her.
- Thank you for making it a safe and respectful place for sharing. Last year I started the Rita Pryce centre for sharing. We welcome all forms of support. Make that change.
- Thank you for receiving me as an international guest from Raven Spirit Dance in Canada. We look forward to platforms to share work. We are so happy to be here.
- Thank you my heart if full our ancestors are always watching.
- I direct Dancing Earth and we see here the teaching of our medicine wheel's four principles embodied in your teaching and practices and spirits.
- Thank everyone for your knowledge and power; so many spiritual people in one room.
- One a Nigerian American woman was privileged and lucky to be here as a non - Indigenous person. Dancing is a liberator practice in itself. Thank you.
- Thank you I had fun. I'd love to see if we could have an evening to see work from each other.

