

Indigenous music and dance: Cultural maintenance, transmission and transformation in the 20th century 2018 Symposium

Sydney Conservatorium of Music – Recital Hall East

Thursday 13 and Friday 14 December 2018

<http://sydney.edu.au/music/our-research/research-events/indigenous-music-and-dance-conference.html>

Conveners:

Amanda Harris, Linda Barwick, Jakelin Troy, Matt Poll

We gratefully acknowledge funding support for this event from the Australian Research Council, the DVC Research, The University of Sydney and the Sydney Conservatorium of Music.

Information for Delegates and Presenters

Getting to the Conservatorium

By train/Bus: Catch a train or any bus going to Circular Quay and then it's a short walk to the Conservatorium.

Parking: There is no on-site parking at the Conservatorium, however private parking stations can be found close by on Macquarie Street.

Catering – morning tea, lunch and afternoon tea is included in your symposium registration and will be served in the Atrium. If you have provided dietary requirements please see one of the catering staff who will be happy to assist you.

AV support is provided by the Conveners, who will assist with loading your presentation – please arrive 15 minutes before your session. Presenters can bring their own laptops or use the in-house lectern system, housing a DVD/CD player, document camera, and PC with internet access and all Microsoft Office applications installed. Please note – Apple Keynote is not available. The lectern also has VGA and HDMI connections if you wish to connect your personal laptop – please note that we do not provide any dongles or adapters. An 1/8' stereo jack is also available for connecting to any external audio sources (laptops, phones, tablets).

Presentation Timing – please keep within your allocated time and allow 10 minutes for questions and discussion.

Printing – please see a Conservatorium member of staff if you would like to have anything printed.

Security – the Conservatorium has onsite security, however we do ask that nothing valuable is left at the venue overnight.

Wifi – symposium visitors may login into the University wifi. Please find the following wifi option in your settings:

Username: IMDS
Password: 26258870

Social media – please use the #SCMResearch if on Twitter, Instagram or Facebook and tag @sydneycon so we can share your thoughts.

We acknowledge and pay respect to the traditional owners of the land on which we meet; the Gadigal people of the Eora Nation. It is upon their ancestral lands that the University of Sydney is built. As we share our own knowledge, teaching, learning and research practices within this university, may we also pay respect to the knowledge embedded forever within the Aboriginal Custodianship of Country.

Abstracts and Presenter Biographies (in alphabetical order)

Professor Linda Barwick

The University of Sydney

From north to south: Policies, practices and experiences of NT performers sent to 'southern shows' in the 1950s and 1960s.

This paper draws on archival evidence of how the Department of Native Affairs (NT) facilitated visits by Aboriginal people living in northern Australia to perform and exhibit work at a variety of Agricultural shows, festivals and other public events during the 1950s and especially 1960s. What government considerations contributed to this programme? What light does this throw on the operations of assimilation policies during this period? What effects did these experiences have for the performers selected? With contributions from Wadey-based songman Colin Worambu Ferguson, Barwick will outline current progress on this area of research.

Linda Barwick is a musicologist, specialising in the study of Australian Aboriginal musics, immigrant musics and the digital humanities (particularly archiving and repatriation of ethnographic field recordings as a site of interaction between researchers and cultural heritage communities). She has studied community music practices through fieldwork in Australia, Italy and the Philippines. Themes of her research include analysis of musical action in place, the language of song, and the aesthetics of cross-cultural musical practice. She also publishes on theoretical issues, including analysis of non-Western music, and research implications of digital technologies.

Dr Lou Bennett

Sovereign language repatriation through song pedagogy

Dr Lou Bennett will discuss her research Sovereign Language Repatriation (SLR) and the importance of Indigenous frameworks in spear heading the process of repatriating languages. SLR applies Indigenous research methodologies and practice-led research to the task of repatriating Cultural Heritage community languages through song pedagogy, specifically the processes of song arrangement, composition and notation to develop and evaluate an Indigenous pedagogy for language repatriation that aligns with the diverse contemporary learning contexts and needs of Cultural Heritage communities.

Yorta Yorta Dja Dja Wurrung, **Dr Lou Bennett** is a former member of the internationally acclaimed music trio Tiddas. In 2006 Bennett was one of the co-founders of the Black Arm Band and contributed to all productions by the company. Bennett completed her PhD by project at RMIT Melbourne in October 2015. Bennett's dissertation discusses the importance and relevance of Aboriginal language retrieval, reclamation and regeneration through the medium of the Arts to community health and

wellbeing and explores the importance of Indigenous epistemology, methodology and pedagogy in artistic and academic contexts. Bennett uses her own languages of Yorta Yorta and Dja Dja Wurrung, extending to other Aboriginal and Torres Strait Islander languages that can be retrieved, reclaimed and regenerated through songs, stories and performances. Bennett continues to research the obstacles and ethical issues related to retrieving and transmitting Aboriginal languages cross-culturally and across different generations as the McKenzie Postdoctoral Research Fellow.

Professor Rachel Fensham

The University of Melbourne

Off country: Tracking the effects of assimilation in contemporary Indigenous dance

The idea of 'country' and 'land' is central to Indigenous identity and sovereignty claims, and thus to what constitutes Indigenous dance and performance. The period of assimilation however was characterised by forced removal from country, and destruction of familial, language and environmental knowledge of country, and thus of the sense of 'belonging' or ownership of land that is critical to indigeneity.

This paper begins an investigation of what it is possible to carry from, or with, the idea of 'country' in contemporary Indigenous performance. It will look at the approach of Bangarra and their partnership with Yolngu lawmaker, Djakpurra Munyarryun, who has returned to his 'country' to remake ceremonies with his own people and contrast it with that of two contemporary dance artists, Mariaa Randall and Vicki van Hout. It might be argued that both of these women are choreographing 'off country' (which is Randall's term) directly in response to the effects of assimilation. And yet, they are also making new tracks towards country as they experiment with the making of dances in the cities of Southeastern Australia.

Rachel Fensham is a dance and theatre scholar, and Assistant Dean of the Digital Studio, Faculty of Arts. Her current funded research for the Australian Research Council include a LIEF project in partnership with AusStage establishing a Theatre and Dance Platform for housing digitised content for the University and partnerships with artists, such as Lucy Guerin; a Linkage project investigating impact for young people in regional Victoria, and a Discovery project on Indigenous Performance during the Assimilation period with colleagues at the VCA and the University of Sydney. In all her research, the role and integration of methodologies from the digital humanities plays a critical role alongside other methods such as fieldwork, close analysis of embodied performance and community engagement.

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Luke Forbes

Space eaters: Troubling Eurocentrism and dance imperialism in Australian theatrical dance discourse and practice

The paper demonstrates how European ‘settlement’ of Australia and the resultant displacement of Indigenous Australians was enacted and challenged in 20th-century theatrical dance. From a dance studies perspective, informed by critical race theory, the paper also argues non-Indigenous Australian dance and dance discourses problematically inform the reception of Indigenous Australians’ contemporary dances for the stage.

It is widely acknowledged by dance scholars that European colonial expansion, cartographic practices, and developments in industry and the modalities of travel reformed the ‘Western’ concert dance body (Lepecki, 2006; Foster, 2011). Running parallel to dance scholarly observations, many non-Indigenous Australian dance critics, historians, and dance makers uncritically emphasise the bond between Australian landscapes and the national dance identity: vast, open space that invites expansive choreographic displays (McKechnie, 1991; Stock 1993; BurrIDGE & Dyson, 2012). This paper contextualises historically the colonial legacy of Australian national dance that embodies movement across ‘empty’ landscapes.

Furthermore, the paper considers how examples of Indigenous Australian theatrical dance in Western theatrical contexts trouble the Australian national dance identity and dance studies’ (universal) conflation of colonialist projects and ‘modernist’ dance. This raises questions about the limitations of Eurocentric aesthetics and critical dance studies methodologies when applied to the reception of Indigenous Australian dances.

Luke Forbes is a PhD researcher at Monash University. He trained and performed as a dancer in Switzerland and Germany before completing a master’s degree in critical dance studies at the Hochschule für Musik und Tanz Köln in Cologne, Germany. His writing has been published in journals including *Runway Australian Experimental Art* and a forthcoming issue of *Australasian Drama Studies*, as well as a range of dance and arts magazines. Luke’s doctoral research focuses on cultural and race relations in Australia through study of choreography for theatrical stages, particularly dances framed by cultural, racial and national discourses in the Australian historical record.

Shannon Foster

University of Technology, Sydney

The paper was tissue thin but the connection was palpable: Finding Tom Foster

The paper was tissue thin but the connection was palpable. His name and Country signed in pencil, his image in black and white. As I looked into the image of his eyes I felt that connection as real as the paper in my hands and all I could think was, I found you.

For years I had looked to aunts and uncles for the remnants of our family and culture and never had I

imagined I would have something for them but today, I had a recording of my great grandfather’s music being played. Nothing can describe the transcendental moment when the tune began and my aunty’s eyes lit up with recognition and the words, once sung as children, came rolling forth from their broken voices. Tears spilled down cheeks as we lost ourselves in the tune he had written over 80 years earlier.

The preservation of Tom Foster’s music is not about the saving of remnants from a dying race. It is not about the assimilation era of colonisation, the novelty of Australian fauna or the destructive colonial discourses that seek to erase us. My great grandfather’s presence in the colonial archives is more about us and who we were and still are. We are the D’harawal people of War’ran (Sydney). We are still here, we have survived and our culture is as strong and complex today as it has always been.

Professor Anna Haebich

Curtin University

From shadows to centre stage: Histories of Nyungar performance

Dancing in Shadows (2018) explores the power of Indigenous performance pitted against the catastrophic forces of settler colonisation. In this illustrated presentation I briefly introduce histories documented in the book of how Nyungar people of Western Australia have strategically and courageously adapted their rich performance culture to strengthen community resilience and spiritual healing to survive this catastrophe that engulfed *everything*. How they were pushed away by the colonists and denied their culture and lands but continued to perform, in the shadows, their corroborees and combinations of the old and the new, including indigenised settler songs and dances. And how, Nyungar performance today has moved from the shadows to centre stage in the Perth cultural scene and remains a vital community force, resistant to the many decades of pressure to conform to assimilatory policies. I also share brief snapshots of the work of the book project to bring the history of Nyungar performance to centre stage in Australian history. Time permitting, I will discuss driving questions, tensions, archives (old, new, written, visual, oral, corporeal), evolving research methodologies, Nyungar and other collaborators and writing collaborations, vital frameworks, inspirational stories, discoveries, and dead ends.

Anna Haebich is an award-winning author, Fellow of two Australian learned academies and member of university centres in Australia and Germany. She is a John Curtin Distinguished Professor at Curtin University in Perth, Western Australia. Anna is known for her passion for pushing research into new territories and across scholarly boundaries. She has written about many Australian Aboriginal issues from the past and present and has received honours and recognitions for her contributions. Anna is of Australian German descent and lives in Nyungar boodja with her husband Nyungar Elder Darryl Kickett and their family. Her most recent

publication is *Dancing in Shadows: Histories of Nyungar Performance* (2018).

Dr Amanda Harris

The University of Sydney

The 1963 Aboriginal Theatre's tour of Melbourne and Sydney: Changing the context for performing Aboriginal music and dance

This paper focuses on a 1963 tour to Melbourne and Sydney by the Aboriginal Theatre, a group formed by the Australian Elizabethan Theatre Trust including performers from the Tiwi Islands, Northeast Arnhem Land and the Daly River region of the Northern Territory. The shows brought dance and song from the Top End to the new context of theatre stages of the south. But the performances also acted to change contexts for representation of Aboriginal music and dance in southeastern Australia. I will discuss the Aboriginal Theatre's shows in relation to another 1963 Sydney performance event and reflect on how these shows opened up new fields for Indigenous performance in the assimilation era, and looked forward to popular Aboriginal and Torres Strait Islander performance groups in the era of self-determination.

Amanda Harris is a Research Fellow at Sydney Conservatorium of Music and Director of the Sydney Unit of digital archive PARADISEC. Amanda's research focuses on gender, music and cross-cultural Australian histories. Her current research is part of the ARC Discovery Project 'Reclaiming Performance Under Assimilation in southeast Australia, 1935-75'.

Dr Alec Morgan

Macquarie University

Tiriki Onus

Wilin Centre, The University of Melbourne

Absence into presence: Searching for, and representing, lost pasts and performances

Using our current research project - the hybrid feature-documentary *Ablaze* - as a case study, this paper explores how the silences of the historical record become a major presence in the now and how it is possible to creatively represent them.

In *Ablaze*, opera singer Tiriki Onus, a Yorta Yorta/Dja Dja Wurrung man, seeks to uncover the mystery surrounding a 70-year-old movie recently discovered inside a vault believed to be made by his grandfather William 'Bill' Onus. Bill was a fiery Aboriginal leader, entrepreneur, theatre impresario, television host and cultural trailblazer. As Tiriki journeys across Australia and pieces together clues to the film's origins, he unearths dark intrigues that shape the story into a real life thriller. How Bill and a small group of activists for civil rights sought to change the course of history - often deploying film and live performance - and a murky campaign that tried to stop them. Through rare archival footage, state-of-the-art motion graphics and animation, and eyewitness

accounts, the project seeks to reconstruct the past and investigate how silences and absences are indicative of historical power dynamics. These silences then, are invested with a narrative power. The creative process for *Ablaze* involves borrowing from, and using, a number of cinema genres, styles and tropes, resulting in a filmic story that is part historical sleuthing, part Indigenous oral history, part contemporary opera, and altogether a tale of how the past lives inside the present.

Alec Morgan first made history with his landmark documentary *Lousy Little Sixpence* that brought to public attention the untold story of the Stolen Generations. It gave voice to those children forced from their families and produced a wider understanding of the importance of Aboriginal connectedness. He is a multi-award winning filmmaker with productions that have screened at over 50 film festivals, in cinemas and on television in many countries. *Admission Impossible* told the secret history of the White Australia Policy. His innovative hybrid feature *Hunt Angels* won eight awards including three AACTA Awards and the prestigious Joan Long Award for contribution to Australian film history. He has worked with Indigenous filmmakers and communities on a number of archival productions including the multiaward-winning series *First Australians*.

Tiriki Onus is a Yorta Yorta/Dja Dja Wurrung man, an opera singer, artist, playwright and filmmaker. He has assisted on the production of, and appeared in, a number of documentaries including *Lin Onus: Bridge Between Cultures*, *Moomba: What's in a name?* and *Kwaya's Uganda Music Project*. He also worked with award-winning Indigenous filmmaker Richard Frankland on *Yinga-Bul: Stories of a Song Man*. He wrote and acted in the critically acclaimed musical drama, *William and Mary*, about the love affair between his grandparents, William and Mary Onus. He also studied to be an opera singer. For Deborah Cheetham's Indigenous opera, *Pecan Summer*, Tiriki created the character of 'Uncle Bill' based on his grandfather William and played that role. He has played 'Berkley' in *Der Vampyr* and 'Pa Moss' in *The Tenderland*.

Professor Jacqueline Shea Murphy

University of California (Riverside)

Fragments and resurge-instances: Choreographies of Indigenous abun-dance

In this discussion, dance scholar Jacqueline Shea Murphy first outlines some of her research on the history of Indigenous dance in relation to the settler states of North America (U.S. and Canada). She then discusses her current book project, which engages with new work being made by Indigenous dance artists that insist on Indigenous continuity in the face - and outside - of ongoing structures of Euro-North American coloniality. Drawing on 20+ years of engagement with Indigenous dance artists and dance making, Shea Murphy discusses how Indigenous dance artists are forwarding not (just) lack, disappearance, and instability, but ongoing durational regenerative practices of abundance and

possibility, grounded in the ability to respond, shift, regroup, and regenerate in relation to change. She looks at several specific examples of how Indigenous dance artists engage with fragments: of knowledge, impulses they've experienced, dreams, relatives' memories, bits of information gleaned from the internet, as active 'remains' of Indigenous knowledge. They bring forward these shards which have been hidden, denied, muted or fragmented through colonisation, and engage physically, in their dance making processes, with them. Once accessed, these knowledges are not understood as lesser because they are fragmentary, or because they exist outside of a continuous unbroken timeline. Rather, they remain alive and active, if in need of strengthening, as they flash into presence in flickers and slivers, and continue to flourish, through these dance making practices and embodied investigations.

Indigenous dance makers are thus embodying an 'abundance' in their resurgent choreographies of layered, ongoing, futuristic Indigenous worldings that inhabit both rupture and continuity in the face – and outside of – ongoing structures of coloniality.

Jacqueline Shea Murphy is a professor in the University of California, Riverside's dance department. She has published on the topic of Native American and Indigenous dance history and contemporary choreography in journals including *Biography*, *Theatre Research International*, *Interventions*, and *Discourses in Dance*, and in 'The People Have Never Stopped Dancing': *Native American Modern Dance Histories* (2007), awarded the 2008 de la Torre Bueno Prize® for outstanding book of the year in dance studies by the Society of Dance History Scholars (SDHS). Through this writing, in her lectures and teaching, and through producing numerous showcases, panels, and symposia on Indigenous choreography at conferences and through the 'Indigenous Choreographers at Riverside' project, she has helped bring Indigenous choreography into visibility to dance studies scholars. She has a background in literary studies and creative writing, and is co-editor of *Bodies of the Text: Dance as Theory: Dance as Theory, Literature as Dance* (1995).

Matt Poll

Macleay Museum, The University of Sydney

Politically performed: Bark paintings as ambassadors 1946–1963

In post World War II Australia, the production and touring of assemblages of bark paintings became a diplomatic tool in embassies, galleries and museums around the world. At a time when Aboriginal and Torres Strait Island people were rarely if ever travelling independently within Australia, these bark paintings acted as intermediaries and interlocutors for global audiences to 'see' and 'read' the mythologies and histories of Aboriginal Australia in ways that were far removed from how the lived experiences and realities of Aboriginal and Torres Strait Island people at this time were being experienced.

Curator of Indigenous Heritage and Repatriation Project, Macleay Museum, **Matt Poll** has worked in museums and art galleries for nearly 20 years. His recent masters by research seeks to understand how contemporary Aboriginal and Torres Strait Islander artists use museum collections, historic and archival materials to reconstruct cultural identities.

Jonathon Potskin

The University of Sydney

The research is two-fold research. The first question is an encompassing question: 'Can an Indigenous Research Methodology be used in a global context with modern Indigenous populations?' The second process is the research question 'How are Indigenous youth from Canada and Australia articulating a modern narrative of settler/colonial relationships through Indigenous Rap Music?'

An Indigenous Research methodology is important to the research as it holds the values and worldviews of Indigenous ways of being. It is a solid form of Indigenous Knowledge production. Through guidance of Indigenous researchers such as Shawn Wilson, Margaret Kovach, Lorraine Muller, Chilisa Begele and Linda Tuhiwai-Smith writings I created an Indigenous Research Methodology that fit with the participants for this research. All look at the concept of relationality as the core theoretical approach of Indigenous ways of being. Going through the steps of creating an ontological, epistemological, axiological and methodological Indigenous approach allowed to keep the worldview from an Indigenous standpoint to lead the process' of the project.

Hip Hop is a culture that came out of the Bronx in the 1970's. The cultural roots of the Hip Hop movement was to increase the voice of the voiceless which was mostly the Black American community as well as the Latino communities in the Bronx. This form of self-determination created in the Bronx resonates with people globally since the 1980's. Researching Indigenous youth and their connections to Hip Hop culture and Indigenous cultures is rather a new way of researching the voice of Indigenous youth. As the first steps of creating an Indigenous way of research, I went out and met with and listened to Indigenous youth, Hip Hop artist and community members on their view of Indigenous Hip Hop. The research looks at how Indigenous youth connect to both Indigenous and Hip Hop culture and how both create a sense of belonging and a form of self-determination for themselves and future generations.

Jonathon Potskin is Nehiyaw from the Sawridge First Nation, Treaty 8 Territory and Métis from Alberta Canada. Jonathon is presently completing his PhD in Sociology at the University of Sydney. His research is in the area of Indigenous Research Methodologies and research with Indigenous Youth and Hip Hop culture in Canada and Australia. Jonathon has held many different positions in Indigenous communities in Canada and Australia.

Nardi Simpson

The sound of contested space

This project aims to explore complex and contested accounts of country, belonging, ownership and access in the NSW north western town of Walgett. By extracting recordings of place, story, topography and interviews, this sonic project aims to create sound and story spaces with a view to rebind broken songlines and reclaim restricted and contested spaces in the town. The project has been awarded seed funding from the Australia Council's Strategic Development Strategy-Signature Works Program, an initiative that supports the development of large scale, significant works from Indigenous artists.

Nardi Simpson is a Yuwaalaraay writer, musician and performer from NSW's north west freshwater plains. As a member of Indigenous duo Stiff Gins, Nardi has travelled nationally and internationally for the past 20 years, performing in the US, UK, Ireland, Canada, Vietnam and the Pacific Islands. Most recently she is a recipient of the 2018 Australia Council Signature Works Initiative where she will develop a series of sound works that explore 'The Sound of Contested Space' and is the recipient of the 2018 Black&Write! Indigenous Writers Fellowship with the state library of Queensland where she is currently editing her debut novel, *Song of the Crocodile*. Nardi is also a Gamilaraay Language teacher and cultural consultant heavily involved in the teaching and sharing of culture in both her Sydney and Yuwaalaraay communities and is the musical director of Barayagal, a cross cultural choir of Indigenous and non-Indigenous singers to be run out of the Sydney Conservatorium of Music in 2019.

Aunty Jacinta Tobin

Sydney Songs Sing On

I believe that sound and song in traditional language massages Country, due to the conceptions of the language in this place. The familiarity of those vibrations and frequencies can create harmonic changes in its environment due to its location and continuation of vibrational frequencies. I believe as a 21st century Darug woman I have been honoured to continue those songs for generations to come. Even though colonisation wiped out two thirds of the Darug nation in those first 5 years, in the Dreaming, time is irrelevant, and we are still blessed with Ancestral guidance.

Aunty Jacinta Tobin is a proud Darug descendant who has worked with her community, non-government and government to create a greater understanding of her culture for a better future for all living things through story, language and song. She is winner of a number of awards and was co-composer and co-facilitator for *Budyari Gungalungulung baraya* – la co-written with Nardi Simpson for Sydney Festival 2017, accompanied by 12 choirs. Aunty Jacinta has released two popular CDs: 'Yarramundi and 'The Four Leaf Clover' and 'Get Down and Darug'. 'Yarramundi and The Four Leaf Clover' sold 500 copies in the first year

of being released and has been played and performed nationally and internationally.

Professor Jakelin Troy

The University of Sydney

Not just another song and dance: Aboriginal people performing 'corroborees' in Australia as political and social activism

In this paper I will explore the use of 'art', in particular musical and dance performances, as the medium used in the twentieth century by Aboriginal communities in Australia to make social and political statements about our identities and rights as the Indigenous peoples of this country. In Australia it is common practise amongst Aboriginal people to perform what are now generically referred to as 'corroborees' which are performances that include music, dance, creation of artworks and oratory practises. As part of a research collaboration, with colleagues from the Universities of Sydney and Melbourne, I am exploring the use of these traditional performative practises as vehicles for pushing back against intolerance of Indigenous cultural, linguistic, social and political systems. Australia in the twentieth century was a 'democracy' but one that excluded Aboriginal people. We were increasingly forced to assimilate to the social and cultural norms of the wider society but at the same time we were excluded from being counted in any census of the population, unable to vote for governments, prevented from moving freely without permits, were not paid for our labour, were prevented from speaking our languages and maintaining our laws and cultural practises. A system of apartheid existed where we were kept away from public places that were deemed for 'whites only'. Most heartbreaking was the forced removal of our children who were stolen from their families and placed in foster homes or institutions. We lost generations of people from our communities. Our research into the continued performance of a key cultural icon, the corroboree, against this backdrop of social oppression is a story about the resilience of Aboriginal people as we fought for tolerance and acceptance of our rightful place in the democracy that is Australia using our art and cultural practises as our medium for protest.

Jakelin Troy's research interests are currently focussed on documenting, describing and reviving Indigenous languages. She has a new focus on the Indigenous languages of Pakistan, including Saraiki of the Punjab and Torwali of Swat. She has two Australian Research Council Discovery Projects one with Prof John Maynard on the history of Aboriginal missions and reserves in eastern Australia and the history of Aboriginal people who were not institutionalised; the second about the practise of 'corroboree' by Aboriginal people in the 'assimilation period' of the mid C20 in Australia. She is interested in the use of Indigenous research methodologies and community engaged research practises. Jakelin is an Aboriginal Australian and her community is Ngarigu of the Snowy Mountains in south eastern Australia.

Thursday 13 December 2018 – Recital Hall East

9.00am	Registration	Foyer
9.30am	Welcome to Country – Uncle Chicka Madden Metropolitan Local Aboriginal Land Council Welcome – Anna Reid, Head of School and Dean (Sydney Conservatorium of Music, The University of Sydney)	Recital Hall East
10.00am	Introductions and Yarning Facilitated by convenors	Recital Hall East
11.00am	Morning tea	Atrium
11.30am	Presentations – Discovering histories of performance Chair: Amanda Harris	Recital Hall East
	<ul style="list-style-type: none"> Shannon Foster <i>The paper was tissue thin but the connection was palpable: Finding Tom Foster</i> Alec Morgan and Tiriki Onus <i>Absence into Presence: Searching for, and representing, lost pasts and performances</i> Lou Bennett <i>Sovereign Language Repatriation Through Song Pedagogy</i> 	
1.00pm	Lunch	Atrium
2.00pm	Presentations Chair: Jacqueline Shea Murphy	Recital Hall East
	<ul style="list-style-type: none"> Anna Haebich <i>From shadows to centre stage: Histories of Nyungar performance</i> Rachel Fensham <i>Off country: The effects of assimilation in contemporary Indigenous dance</i> Luke Forbes <i>Space eaters: Troubling Eurocentrism and dance imperialism in Australian theatrical dance discourse and practice</i> 	
3.30pm	Afternoon tea	Atrium
4.00pm	Panel session – International reflections on Indigenous performance histories Chair: Rachel Fensham	Recital Hall East
	<ul style="list-style-type: none"> Jonathon Potskin <i>Indigenous youth in Australia and Canada: A modern narrative of settler/colonial relationships through Indigenous rap music</i> Jacqueline Shea Murphy <i>Fragments and resurge-instances: Choreographies of Indigenous abun-dance</i> 	
5.00pm	Close – all welcome to join a local group dinner at 6pm	

Purpose: This symposium invites a range of perspectives on the neglected and fragmented documentary histories of Indigenous music and dance performances in Australia and globally.

Convenors: Amanda Harris, Linda Barwick, Jakelin Troy, Matt Poll

<https://sydney.edu.au/music/our-research/research-events/indigenous-music-and-dance-conference.html>

2018 Symposium – Indigenous music and dance – Schedule (correct as of 10 December 2018)

Friday 14 December 2018 – Recital Hall East

9.00am	Registration	Foyer
9.30am	Presentations – Contemporary performance Chair: Linda Barwick	Recital Hall East
	<ul style="list-style-type: none"> Jakelin Troy <i>Not just another song and dance: Aboriginal people performing 'corroborees' in Australia as political and social activism</i> Nardi Simpson <i>The sound of contested space</i> Aunty Jacinta Tobin <i>Sydney songs sing on</i> 	
11.00am	Morning tea	Atrium
11.30am	Panel session – Touring culture from the Top End to the Southeast Chair: Jakelin Troy	Recital Hall East
	<ul style="list-style-type: none"> Amanda Harris <i>The 1963 Aboriginal Theatre's tour of Melbourne and Sydney: Changing the context for performing Aboriginal music and dance</i> Matt Poll <i>Politically Performed: Bark Paintings as ambassadors 1946 – 1963</i> Linda Barwick and Colin Worambu Ferguson <i>From north to south: Policies, practices and experiences of NT performers sent to 'southern shows' in the 1950s and 1960s</i> 	
1.00pm	Lunch	Atrium
2.00pm	Performers panel discussion – How academic work relates to contemporary performance Chair: Matt Poll	Recital Hall East
	<ul style="list-style-type: none"> Jacinta Tobin Lou Bennett Nardi Simpson Carole Johnson 	
3.00pm	Afternoon tea	Atrium
3.30pm	Yarning and conclusions	Recital Hall East
4.30pm	Close	