

KARUL PROJECTS

# SILENCE

EDUCATIONAL  
RESOURCE



PRODUCED BY **BLAKDANCE**  
WRITTEN BY **KIANA CHARLTON**

KARUL PROJECTS  
**SILENCE**  
EDUCATIONAL RESOURCE

**SILENCE is created by Thomas E.S. Kelly, Karul Projects**

First published 2022 by BlakDance Australia Ltd

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Level 3, 420 Brunswick Street  
Fortitude Valley QLD 4006  
[www.blakdance.org.au](http://www.blakdance.org.au)

Main text © 2022 Kiana Charlton  
Appendix © 2020 Thomas E.S. Kelly

Designed and typeset by Nicole Klaer  
Production Photography SILENCE at Brisbane Festival, Brisbane  
Powerhouse 2020, by Simon Woods (cover images)

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Cataloguing in Publication Data  
A catalogue record for this publication has been applied for

ISBN 978-0-646-86471-6

*Please be aware this guide may contain references to names and works of Aboriginal and Torres Strait Islander people that are now deceased. External links may also include names and images of those who are now deceased.*

# Thank you for taking the time to step in the Silence

My name is Kiana Charlton and I am a proud Goenpul Goorie. My bloodline connects me to Terrengeri/Tcharranggari (Stradbroke Island), Yagera Country and Kubi Kubi Country.

I'm a full-time teacher who teaches Aboriginal and Torres Strait Islander Studies from Prep-Year 12. I work across two schools; Brisbane School of Distance Education and Dunwich Primary School on Stradbroke Island. I'm passionate about providing opportunities for Teachers to authentically embed First Nation perspectives within their everyday practice. At the end of 2019, I graduated with a Masters of Indigenous Education from Macquarie University. With this, my vision is to help combine First Nation knowledge systems into the learning experiences of students through their educational journey. I try to embody this in the work I do on the ground with the students, and through the educational resources I write.

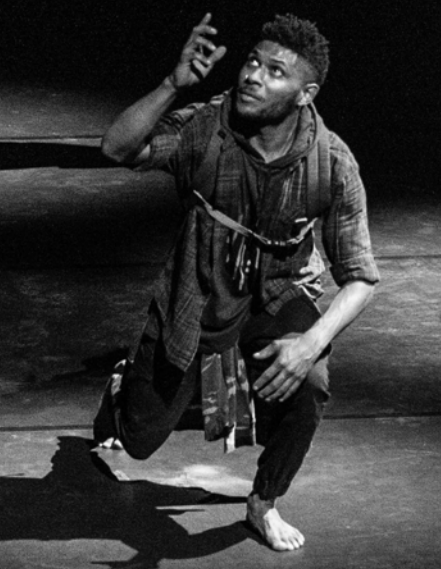
I believe, in order for any type of reconciliation to occur, it's fundamental we begin with truth telling, reciprocity and respect. These values need to be the foundation when developing a shared understanding of our Nation's history.

I look forward to working alongside supportive and open-minded allies on this journey of healing.

**Kiana Charlton**  
Education Resource Writer

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# CROSS CURRICULUM PRIORITIES

This resource is in alignment to the organising ideas from the Australian Curriculum: Cross Curriculum Priorities

Code: Organising ideas	
Country/Place	
OI. 1	Australia has two distinct Indigenous groups: Aboriginal Peoples and Torres Strait Islander Peoples, and within those groups there is significant diversity.
OI. 2	Aboriginal and Torres Strait Islander communities maintain a special connection to and responsibility for Country/Place.
OI. 3	Aboriginal and Torres Strait Islander Peoples have holistic belief systems and are spiritually and intellectually connected to the land, sea, sky and waterways.
Culture	
OI. 4	Aboriginal and Torres Strait Islander societies have many Language Groups.
OI. 5	Aboriginal and Torres Strait Islander Peoples' ways of life are uniquely expressed through ways of being, knowing, thinking and doing.
OI. 6	Aboriginal and Torres Strait Islander Peoples live in Australia as first peoples of Country or Place and demonstrate resilience in responding to historic and contemporary impacts of colonisation.
People	
OI. 7	The broader Aboriginal and Torres Strait Islander societies encompass a diversity of nations across Australia.
OI. 8	Aboriginal and Torres Strait Islander Peoples' family and kinship structures are strong and sophisticated.
OI. 9	The significant contributions of Aboriginal Peoples and Torres Strait Islander Peoples in the present and past are acknowledged locally, nationally and globally.

*Reference: Australian Curriculum, Assessment and Reporting Authority (ACARA)*

# INTRODUCTION

Welcome to the SILENCE Education Resource, we hope you enjoyed the performance and want to learn more. SILENCE has many important messages around First Nations perspective, experience and history. This resource is the next step to probing deeper into these messages, guided with the help and knowledge of Goenpul Goorie educator, Kiana Charlton.

## **BEFORE YOU BEGIN, HAVE A DEBRIEF:**

After watching SILENCE, sit down with your students and have a quick debrief about the show. Use probing questions below to help guide your discussion.

- What did you know about First Nations people prior to the show?
- What connections could you make during the show?
- What were your main takeaways in the show?
- What messages could you infer from this show?
- How did you feel after watching the show?
- What were some of your emotions throughout the show?

## **SEE SUPPORTING RESOURCE:**

APPENDIX 1. (PG. 21)

To ensure students are confident in exploring the themes addressed in SILENCE, its crucial all students understand some of the Key Terminology addressed.

Appendix 1 is a KARUL PROJECTS TREATY Terms of Reference written by Thomas E.S. Kelly. This should be printed and used as a resource when unpacking the lessons. This could potentially be used as a standalone lesson, where students could spend more time developing a further understanding.

## **SILENCE TRAILER**

<https://vimeo.com/651436601>

## **GO FURTHER:**

As a class watch 'The Australian Dream' and 'The Final Quarter' to help better understand how past mistreatment of First Nations people manifest in the lives of many Aboriginal and Torres Strait Islander People today. See Appendix 5 (Pg. 27).

There are more educational resources available that could help unpack this at:

<https://www.schoolsreconciliationchallenge.org.au/activities/the-australian-dream/>

# FIRST NATIONS RESOURCE

from FIRST NATIONS PEOPLE

Kiana Charlton is a proud Goenpul Goorie. Her bloodline connects her to Terrengeri (Stradbroke Island), Yuggera Country and Kubi Kubi Country.

Kiana teaches Aboriginal and Torres Strait Islander Studies across two schools; Brisbane School of Distance Education and Dunwich Primary School on Stradbroke Island. At the end of 2019, she graduated with a Masters of Indigenous Education with the vision of helping combine First Nation knowledge systems into the learning experiences of students through their education.



Thomas is a proud Minjungbal-Yugambeh, Wiradjuri and Ni-Vanuatu man. He studied at NAISDA Dance College and graduated in 2012. Thomas is an artist that works with multiple art forms, which include choreography, dance theatre, music composition and teaching.



Taree Sansbury is a proud Kaurna, Narungga and Ngarrindjeri woman, performance artist and emerging choreographer. Taree graduated from NAISDA Dance College in 2013 and premiered her first full length work, mi:wi in 2018.



# ABOUT KARUL PROJECTS

Karul Projects creates work that offers audiences an opportunity to learn about Aboriginal Australia and where that fits into the modern world. Acknowledging the past, to understand the present, to better the future, knowledge is a source of power and it must be shared.

Thomas E.S. Kelly and Taree Sansbury met at NAISDA Dance College on the Central Coast of New South Wales in 2009. They have worked professionally together ever since, creating their own dance-theatre works, choreographing and performing for companies nationally. After graduating, Thomas and Taree identified a need to increase and highlight First Nations bodies, voices and stories told and heard on major platforms. With just one federally funded Indigenous dance company supported in Australia, it became important for Thomas and Taree to create more opportunities for employment and skill building with a focus on First Nations artists.

In 2017 they created Karul Projects, a new First Nations led dance company to provide more pathways for artists and audiences into First Nations culture and arts. Karul provides emerging First Nations artists with vital employment opportunities on First Nations led projects, as well as mentorship and guidance for future makers. Audiences nationwide gain more opportunities to experience First Nations performance of the highest calibre - more opportunities to learn, understand and celebrate First Nations cultures.

Karul work within the boundaries of cultural borders including the Tweed Shire. With that they ensure First Nations art is embedded in the identity of the developing arts community. Karul also, due to cultural and familial ties, are working to grow the relationship between the local community and the performing arts, especially the local First Nations community, from Elders and knowledge keepers through to the next generation of leaders.





*Image by Simon Woods, Brisbane Powerhouse 2020.  
Pictured Karul Projects.*

# LESSON PLANS

- **LESSON ONE**  
| Understanding the  
Significance of Country
- **LESSON TWO**  
| Truth Telling
- **LESSON THREE**  
| Pay the Rent!

**WRITTEN BY KIANA CHARLTON**

# LESSON ONE

## Understanding the Significance of Country

FOCUS SCENE  
**HEARTBEAT &  
NANNY JANE**  
■  
*ALL YEARS*

### TEACHER'S NOTE

The Bundjalung language words spoken in the scenes 'Heartbeat' and 'Nanny Jane' reflect a powerful phrase which has a deep meaning and complexity for Aboriginal and Torres Strait Islander Peoples.

This lesson is to unpack and understand the significance of the term 'Country' and what it represents for First Nations people.

See Appendix 2 (Pg. 22) and show the 'Lore of the Land' phrase to the students.

### CLASSROOM DISCUSSION

Begin a class discussion by posing the following questions:

- What does Country mean to you?
- When you see the two images below, which one do you identify with?



- Using the Aboriginal Australia Map, what Country is your school located on?
- What significance do we know about this Country?
- What do you think it means by 'belonging to Country'?

*\*\* Ask any First Nations students what Country they're from. \*\**

# LESSON ONE

## Understanding the Significance of Country

### REFLECT



Watch Aunty Rosalie Kunoth-Monks Video: I Am My Homelands, as an introduction to the lesson:

#### Link:

<https://www.facebook.com/SovereignUnion1/videos/i-am-my-homelands-rosalie-kunoth-monks/1580991698687871/>

Following the video, show students the Aboriginal map of Australia and identify the Country Aunty Rosalie Kunoth-Monks is from. Get students to reflect upon the video and ask how their perspective of Aunty Rosalie Kunoth-Monks is different from their views of Country.

These are videos that students can watch prior to the activity to help deepen their understanding:

- **Uncle Ernie Grant:**  
<https://www.youtube.com/watch?v=nvvNITzxiaA>
- **Uncle Bob Randall:**  
<https://www.youtube.com/watch?v=w0sWIVR1hXw>
- **Dr Aileen Moreton-Robertson:**  
<https://m.facebook.com/abc/videos/lake-burmeir-view-from-the-shore/275483680269318/>
- **Why a connection to country is so important to Aboriginal communities - 52 mins:**  
<https://www.sbs.com.au/nitv/article/2015/10/22/why-connection-country-so-important-aboriginal-communities>

### ACTIVITY: ACKNOWLEDGEMENT OF COUNTRY

The words used in SILENCE scenes; Heartbeat & Nanny Jane are very powerful. It's a way in which we can all appreciate and value these words in our every day actions and how we care for Country.

Often this is performed without a true and deep understanding of what Country means. Your activity is to get students to write their own personalised Acknowledgment to Country for their classroom and school community. This is a statement to truly reflect and represent what it means to truly Acknowledge Country.

#### ADDITIONAL IDEA

Go for a walk around your school and if possible the community. Get students to look at the surroundings through the lens of First Nations people.



### TEACHER'S NOTE

The show SILENCE has many scenes that explore truth telling. This lesson will focus on truth telling and understanding the implications of truth telling.

As a class, reflect upon the words in the scene CONSTITUTION by reading the words in Appendix 3 (Pg. 23).

### CLASSROOM DISCUSSION

Begin a class discussion by posing the following questions:

- What do you think when you hear these words and numbers?
- What are the key messages in this?
- What do you know about the constitution?
- Do you think First Nations people were included when the constitution was written?

#### AS A CLASS WATCH:

<https://www.youtube.com/watch?v=uLS7yZR3-e0>

Aboriginal and Torres Strait Islander peoples ancient, sophisticated and rich cultural connections to their Country were not considered when the constitution was designed.

Today we are in the process of healing mistakes to create a better future for all. As mentioned in the video, First Nations peoples, culture and rich history are not recognised in Australia's Constitution. Despite living in this Country for 80,000+ years, they are not recognised as being the First Peoples to this Country.

### ACTIVITY: TRUTH TELLING STATEMENT

Truth Telling is a crucial aspect of our Nation's History. Without truth and understanding of the history, we will continue to have the same outcomes as the past. Your job is to create a Truth Telling Statement that reflects our Nations History.

Use the timeline below to research into significant events of the past that should be at the forefront of one's learning experience.



# LESSON THREE

## Pay The Rent

FOCUS SCENE  
**ALWAYS WAS  
ALWAYS WILL  
BE ABORIGINAL  
LAND**  
▪  
**ALL YEARS**

### TEACHER'S NOTE

What is pay the rent? What do you think of it? What scene do you reflect upon in the show SILENCE? Reflect upon the scene by revisiting words from scene 'Bills'.

To read 'Bills' scene visit Appendix 4 (Pg. 24).

### ACTIVITY: SHARING OPINIONS

Do you think all Australians should pay a small portion of their taxes towards the Pay The Rent Campaign? Write a clear response and justify your answer.

Share your response with the class.

### CLASSROOM DISCUSSION

#### What Indigenous Reparations Might Look Like In Australia:

Indigenous communities in Australia have been fighting for compensation for the land, culture, and people taken from them for decades. It's time to move the conversation forward.

#### AS A CLASS WATCH:

[https://www.youtube.com/watch?v=35F7HScGZ\\_s&t=270s](https://www.youtube.com/watch?v=35F7HScGZ_s&t=270s)

Independently read through:

Pay The Rent Website  
<https://paytherent.net.au/whypay/>

Debrief with your class on what they're thinking based on what they watched and read.

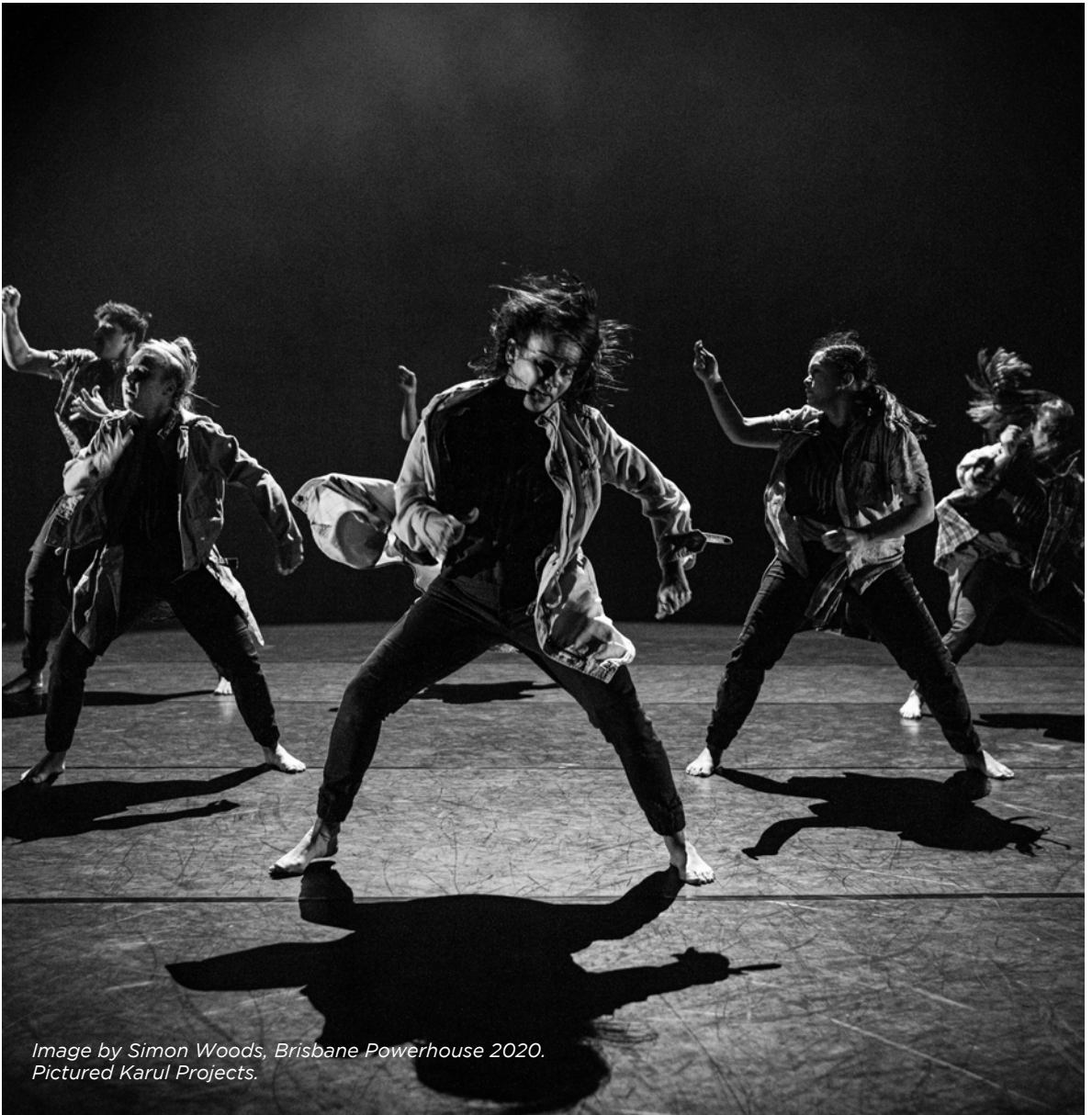
- What do you think about this?
- Did you know there was this scheme?
- What is similar about the scene in SILENCE and the Pay The Rent Campaign?

#### TAKING ACTION

What could your classroom/school environment do to take further action on building awareness?



# WORKSHOP



- This is a practical example of a dance workshop that is focused around First Nations contemporary dance.



# INTRODUCTION

Join Karul Projects as they take you through a diverse movement workshop.

This artist-led program (a First Nations dance teacher only) will introduce students to the practice of First Nations contemporary dance artist Thomas E.S. Kelly (Minjungbal-Yugambah, Wiradjuri and Ni-Vanuatu man) with learning around dance appreciation, performance and composition.

The workshop will let students explore conceptual grounding in First Nations choreographic processes to build confidence in their own creative expression and physicality. Students will take part in a warm-up, technical exercises and learn choreography from the work.

This program develops from the choreographic narrative of Karul Projects's work, SILENCE. Thomas creates work that explores high intensity physical performance, from a cultural practice fused with contemporary, incorporating voice and physical percussion. Creating work that ebbs and flows while mimicking nature, Thomas explores contemporary issues that offer an opportunity to share and celebrate Aboriginal knowledge and culture through dance.

Karul's Education Program offers tailored movement workshops. These practical workshops can be stand-alone, or part of a residency, and can be linked to an attendance of a performance with an Artist Talk.

## WORKSHOP GOALS

The Education Program will achieve 3 specific goals:

- Introduce Indigenous contemporary dance to the community
- Use dance to share and celebrate Aboriginal knowledge and culture
- Empower Indigenous youth of the community

# WORKSHOP

## First Nations Contemporary Dance

### **ABOUT WORKSHOP**

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#### **DURATION**

A workshop typically runs for 30-90 minutes time and can be crafted around the students' skill level.

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#### **CAPACITY**

Groups of 5-30 participants.

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#### **GRADE/AGE**

- 7-12 (12-18 years)
  - Teachers are invited to participate in these classes as professional development.
  - Students with disabilities or special needs are required to have an additional carer/teacher to stay with them throughout the workshop.
- 

#### **PREREQUISITE KNOWLEDGE**

None required.

### **VENUE REQUIREMENT**

- A large open space free of obstacles and objects.
- Enough room for students to move through the space without touching (about 6 sqm of space per student).
- A sprung floor (preferably), or else a non-slip smooth surface (no nails, splinters or joins).
- Adequate lighting and ceiling height for dance activity.
- Good ventilation and/or climate control.
- Access to digital technologies to show students performance and behind the scenes footage.
- Access to sound system.

### **SAFETY CONSIDERATIONS**

- Adapt exercises or choreography to match fitness levels.
- Prepare a First Aid kit and have ice packs ready.
- What to wear: Students should wear comfortable, easy to move-in clothes (skirts/dresses are not appropriate). Shoes and socks to be worn and removed when instructed. Students should bring a water bottle and turn off their mobile phones.

### **LESSON FOCUS**

- Identify fundamental safety aspects of Indigenous contemporary dance technique.
- Apply safe dance technique when performing simple combinations.
- Analyse and reflect upon the intentions of Indigenous contemporary design practice.
- Interpret Indigenous contemporary dance theatre practice.

FOCUS	ARTIST TEACHING INSTRUCTION	ARTIST TEACHING TECHNIQUES
<b>Cultural Protocols</b>	Acknowledgement of Country Introductions	
<b>Focusing Activity</b>	Focusing activities may include collaborative activities to connect students, generate discussion, and compare ideas.	
<b>Warm-up</b>	Discuss the importance of warm up. Warm-up and stretching.	Improvisation based - bring the participants into the awareness of their bodies focusing on sensation, weight, initiation points, effort vs. ease, contraction vs. extension.
<b>Reflection</b>	What did you notice, what did you enjoy?	
<b>Elements</b>	Introduce call and response activities	Students follow the Artist in repetitive activity - travel around the spaces - simple movement elements building in pace and size and energy incorporating running, jumping, sliding, diving and turning, combined with foundational tools of being grounded and connecting with First Nations cultural lineage.
<b>Sequence</b>	Lead through making dance sequences and experiment. Demonstrate and Instruct Longer sequence. Discuss incorporation of First Nations concepts, explore situations.	Build a few moves together into short repetitive sequences  Link some of the short repetitive sequences together to make a short dance phrase that participants can play with artistically/choreographically
<b>Cool Down</b>	Lead students through Cool down	Revisit warm up idea
<b>Evaluation</b>	Facilitate Discussion: Share your favourite moment from the workshop - What could you call your dance?	

# WORKSHOP

## Back in the Classroom

### TEACHER'S NOTE

Consider the range of cross-curriculum learning areas that are relevant to the work SILENCE

#### YEAR 7 - 8

##### **Analysing and reflecting upon intentions:**

- Analyse how choreographers use elements of dance and production elements to communicate intent (ACDAR018)

##### **Responding to and interpreting artworks:**

- Identify and connect specific features and purposes of dance from contemporary and past times to explore viewpoints and enrich their dance-making, starting with dance in Australia and including dance of Aboriginal and Torres Strait Islander Peoples

#### YEAR 9 - 10

##### **Analysing and reflecting upon intentions:**

- Evaluate their own choreography and performance, and that of others to inform and refine future work (ACADAM025)

- Analyse a range of dance from contemporary and past times to explore differing viewpoints and enrich their dance making, starting with dance from Australia and including dance of Aboriginal and Torres Strait Islander Peoples, and consider dance in international contexts (ACADAM026)

### CLASSROOM DISCUSSION

- What kind of costume or set could you make or choose to go with your dance? Why have you made these choices?
- How is the movement of the body used to represent your idea/s?
- How did the dancers use **SPACE** and energy to create the ideas/feelings in this dance?
- Which **ELEMENTS OF DANCE** were used?
- What could you learn from watching people and creating sequences based on their movements?
- What movements could you learn, and use in a dance, based on everyday activities and other cultural practices?
- How else could you link or contrast these sequences?

#### GLOSSARY

##### **ELEMENT**

in relation to dance and choreography, elements can include but are not limited to space, time and dynamics

##### **SPACE**

exists inside and around shapes and objects. In dance it is where the body moves and includes: level, dimension, direction, shape, negative space, planes, personal space and performance space

##### **DYNAMIC**

refers to how the sound or movement is performed, includes weight, force, energy, movement, and sound qualities for example the relative volume and intensity of sound, or heavy and light movements



*Image by Simon Woods, Brisbane Powerhouse 2020.  
Pictured Karul Projects.*

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## KARUL PROJECTS

# TREATY

- 1. Sovereignty.** Acknowledge that Aboriginal people have at no time ceded, relinquished or acquiesced any part of our sovereign existence and status. We want a "a space of our own, governed by our own cultural lore".
- 2. Land rights.** Aboriginal people have always maintained a property right in land and the natural resources according to our law and customs. We want acknowledgement that Australia has not been settled. People who cannot reconnect to their traditional lands need to be included.
- 3. Shared power.** A sharing of power within the government through allocated seats. i.e. Minister for Indigenous Affairs must be Indigenous.
- 4. A guaranteed voice.** Previous solutions where an Aboriginal voice was granted via legislation failed as laws can be repealed in an instant. That's why Aboriginal people demand an Aboriginal voice that is enshrined in the Constitution.
- 5. Guaranteed consideration of interests.** Too often governments don't consider Aboriginal interests in their decisions. A Treaty could be an "insurance policy" that puts Aboriginal interests at the forefront of government policy.
- 6. Recognition.** Recognition of Aboriginal people as the First Peoples of Australia and the distinct rights that flow from this, such as rights to language and culture (This is not referring to the governments 'Recognise' campaign which many Aboriginal people reject outright). But also recognising the past, the need to first acknowledge what has and is still happening to Aboriginal people ("truth-telling"). For many it's about recognising that Australia was invaded and colonised and the intergenerational impacts that follow on.

- 7.** **Restoration.** Indigenous knowledges will be utilised across all facets of society to improve humanity, the environment and account for Aboriginal dispossession.
- 8.** **Statutory entitlements.** This can include reparation, compensation (e.g. for land taken or sites destroyed) and benefit sharing.
- 9.** **Ownership of natural resources.** This includes ownership of water, the natural biodiversity on and within the homelands, trees, medicine bushes, fibres, fishing, native animals, especially their habitats and airspace. It also includes all the benefits that come with these resources.

**LISTEN TO TREATY SONG, by Yothu Yindi. 1991:**

<https://www.youtube.com/watch?v=Jf-jHCdafZY>

**BUNDJALUNG - LORE OF THE LAND**

**Ngalingah gala jagun**

*(We belong to this country)*

**Ngalingah Garima jagun**

*(We look after this country)*

**Ngaliyu Ngundadjindehla Gala Jagun**

*(We are looking after this land)*

**Wana jangma gala jogun**

*(Don't do wrong around here, this country)*

**Ngali Yugam Jangmalehla**

*(We don't harm this country here)*

**Ngalinah gala jagun**

*(We belong to this country)*

**Ngalingah Garima jagun**

*(We look after this country)*

**Thomas E.S. Kelly**

Co-Artistic Director Karul Projects

APPENDIX 2.



KARUL PROJECTS

# CONSTITUTION

No wonder you can't hear us  
 How can you hear us  
 There's barely any mob to listen to  
 Cause we keep saying the same things  
 Nothing changes  
 But we're still saying the same things

227 seats in parliament  
 250 years since Cook came  
 116 years since federation  
 This is the 45th parliament  
 151 MP's  
 5 current Indigenous MP's  
 10 Ever  
 0 from South Australia

250 years since Cook came  
 116 years since federation  
 76 senators  
 12 current Indigenous Senators  
 36 Ever  
 6 of the 12 are from Northern Territory  
 There has never been one from South Australia  
 227, 250, 116, 45, 151  
 5  
 10  
 0

250, 116, 76, 12, 36  
 6  
 12  
 0

No wonder you can't hear us  
 How can you hear us  
 There's barely mob to listen to  
 Cause we keep saying the same things  
 Nothing changes  
 We're still saying the same things

KARUL PROJECTS

# BILLS

*(Pre-recorded Voice over)*

Hello, you're receiving a call from the FNTA, the First Nations' Tenancy Association, this call is to discuss your account. Please hold while I transfer you to some of our Landlord representatives.

We all deserve to be treated with courtesy and respect, that's our commitment to you, please treat us the same way, your account may be penalised if you use threats or abuse.

Calls to and from our agency may be recorded and monitored for quality and coaching purposes.

For a record of your call you can request a receipt number from the Landlord representatives.

After the call has ended you may stay on the line to provide feedback via a short survey. Please Hold.

.....CALL WAITING MUSIC.....

**P1:** Hi, is this the Commonwealth of Australia? Yes, great. This is your landlord speaking. We're calling to chat to you about your overdue rent.

**P2:** Electricity

**P3:** And water bills. The direct debit that was supposedly set up 250 years ago has declined and we've noticed some unusualness around your account.

**P2:** Yes it seems that the account never actually happened. Meaning that the relationship-arrangements-contract-negotiations between the two parties, the Commonwealth and the landlords never actually occurred.

## KARUL PROJECTS

**BILLS** (cont.)

**P1:** Which leads to why we've called you. We like to think we are understanding hosts so we're making a few conditions so this arrangement can continue.

**P3:** These conditions are important to adhere to. Especially since during your time squatting here has resulted in unapproved renovations. And we need to make sure this stays the best place it can be for everybody who will get to call this place home.

**P2:** So of course rent will be required. Quite simple really, you don't just rock up to someone's house and forget they exist. So yes rent will be a non-negotiable.

**P1:** You will be required to....

**P2:** Request for renovations.

**P1:** You will be required to request for any renovations planned for the future. We understand you might like to think your lifestyle choices are excellent ideas but ya gammon preferences.. I mean your preferences, ah, clash with some of our already existing designs.

**P3:** Yes and some of those designs existed millennia before you took up occupancy which are heirlooms stretching back generations, like tens of thousands of years.

**P2:** And while there have been repeated attempts to make amends to your illegal occupancy, well you almost had us with that no show, no comment, no action statement from the heart.

**P1:** That was the final straw, we now ask for payback....

**P2:** Yeah! Payback!

**P3:** No, no, no. Not thaaat payback, geez we're not savages.  
(they laugh, stop and think.)

**P2:** (quietly) I have a spear in my trunk.

**P3:** I had turtle for dinner last night.

**P1:** Yeah but we're wearing ties.

**P2:** But your tie is back to front.

**P1:** Hey? Ahhhh. (fixes tie)

**P2:** Don't get us wrong, there's been some benefit having you here, but if we're being honest you've forgotten this is our place so therefore this amended agreement will come into effect on the anniversary of your arrival.

**P1:** Remember, if you don't assimilate to our terms and conditions, you can always, yah know....

**ALL:** Go back to where you came from.

*(Pre-recorded Voice over)*

Thank you for your cooperation on a scale 1 to 3, 1 being satisfied and 3 being dissatisfied, how would you rate your call with the FNTA, the First Nations' Tenancy Association.

.....*BEEP*.....

# REFERENCES

## THE AUSTRALIAN DREAM: 2019

**Website:** <https://www.imdb.com/title/tt10010368/>

**Director:** Daniel Gordon

**Written by:** Tony Ayres and Stan Grant

**Stars:** Adam Goodes, Stan Grant & Nova Peris

## THE FINAL QUARTER: 2019

**Website:** <https://thefinalquarterfilm.com.au/about/>

**Director:** Ian Darling

**Producers:** Mary Macrae & Ian Darling

**Editor:** Sally Fryer

**Executive Producer:** Malinda Wink

**Executive Producer:** Mark Monroe

**Executive Producers:** Mark Nelson & Will Vicars

### **Premier production 2020, cast and creatives;**

Choreographer / Writer / Performer: Thomas E.S. Kelly

Rehearsal Director / Performer: Taree Sansbury

Choreographic Dramaturg: Vicki Van Hout

Dramaturg: Alethea Beetson

Performers: Amber Nofal, Benjin Maza, Kiara Malcolm, Tiana Pinnell

Percussion Composer / Performer: Jhindu-Pedro Lawrie

Music / Sound Designer: Sam Pankhurst

Lighting Designer: Karen Norris

Costume Designer: Selene Cochrane

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