

Tal-Kin-Jeri Dance Group Inc.

# Dupang

## Cultural Camping Festival

Final Event Report  
Prepared by Nisa Schebella

March 2019

# 1. Event Setting

## DATES

The Dupang Cultural Camping Festival was held over three days from Friday February 22 to Sunday February 24, 2019.



## VENUE

The venue was 'Dupang Tal-Kin-Jeri', Aboriginal land on a waterfront location at Long Point, adjacent to the Coorong National Park. The site features regenerated lightly wooded coastal scrub, salt pans, sandy beaches and rocky outcrops. It is completely un-serviced and has a sandy track leading in to the festival site.



## PROGRAM

Friday Feb 22

Smoking Ceremony: 6pm

Welcome Dance: 8pm

Ngarrindjeri Night Sky Campfire Talk: 10pm

Saturday Feb 24

Wayapa Wuurrk – Meditation and Movement

Workshops\* – Weaving, Dance, Language, Wood Carving, Boomerang and Spear Throwing: 10am – 6.00pm

RINGBALIN planning Meeting: 11am – 12.30pm

Performances – Kurruru, Rrititjur, Of Desert and Sea 2-3pm

Bush Tucker Tours – 1pm – 5pm

Shake-a-Leg Dance Competition 6pm-7pm

Corroboree: 8pm – 11pm

Talk-Kin-Jeri Dance Group, Wayapa Wuurrk, Willy Wagtails, Ngaran Ngaran, Swan Hill Dancers, Meewi, all together

Sunday Feb 24

Wayapa Wuurrk – Meditation and Movement 7am

Workshops – Fish nets out

Healing Circle: 9am – 11am

Fish nets in

Closing Ceremony: 11.30

CLOSE – Midday

## 2. Attendance

### **Total Attendance: 610**

There were 235 paying attendees. Of these, 203 purchased tickets online through FringeTix and 32 paid at the Registration Desk at the venue. 154 comp tickets were issued via Fringetix including VIP, dancers and entourage. There were 120 performers, 8 workshop presenters, 8 media workers, 5 photographers, 4 caterers, 40 volunteers. 4 stall holders including Shaks Vego Food, the Raukkan Community, The Wilderness Society and the SA Greens. There were also 30 VIP Guests, 80 members of the Raukkan Community and approximately 70 members of the broader Aboriginal community, and 6 paid staff.

### **Survey Results (Attendance)**

From 50 responses to the survey, 33 (66%) were intrastate visitors, 12 (24%) were from interstate and 5 (10%) were locals.

The largest age group in the survey sample were in the 35-54 age-range at 44%, with 55+ year-olds making up 20%. The third largest age group was 25-35 with 18%, then 18-24 year-olds with 10% and 12-17 year-olds with 8%.

The survey group was mostly female with 72%, and 34% identified as Aboriginal.

### 3. Event Outcomes

#### Successes & Challenges

The event succeeded in attracting the anticipated number of paying attendees ensuring that box office projections were met. Both the survey results and anecdotal evidence suggest that the central performance elements of the event were well attended and well received. The Corroboree performance on the Saturday night was a great artistic achievement with eight dance groups providing a varied program of Indigenous dance performance, from the traditional to contemporary, some of which included audience participation.

The survey results show that 97% of the audience rated the activities they participated in as either good or excellent and an impressive 100% said they would recommend the event to other people.



Amenities at the event were rated as good or adequate by 90% of the sample group and 85% said the food on sale was good (40%) or excellent (45%). This level of satisfaction confirms our appraisal that our site preparations, and food arrangements were successful, although more variety and longer hours of food service was called for.

The site is challenging logistically as it has no water, sewage or electricity and access was difficult due to the danger of vehicles getting bogged in deep sand. Significant time, ingenuity, effort and money was allocated to providing the infrastructure that allowed the event to proceed at this unique site. In our estimation the amount of resources dedicated to overcoming these particular challenges was justified by the spectacular waterfront location. The infrastructure built in 2019 should be more significantly more durable than that of the previous year and what was considered perishable has been dismantled and placed in storage.

A number of the assets built in 2018 had to be dismantled or replaced as they had been left to the elements and were no longer of use. A number of the pallets left onsite were upcycled and made into furniture, walls for hiding unsightly things like bins and toilets and wind breaks. In 2019 all the shade cloth was dismantled from the shade structures and put in storage for 2020. The site was left in better condition than we found it.

The water tanks bought in 2018 were stolen from the site so a police report was made and investigations continue. A decision was made to hire the tanks for 2019 until a more secure system can be put in place.

One of the great challenges of this event was the very short lead in time for the new Event Manager and the fact she had not been to the 2018 event. Also there was a very significant monetary shortfall as the outgoing Project Manager had not applied to the previous years funding sources like Country Arts SA or the Fringe Artist Fund nor had there been any crowd funding activities. This was a significant \$55,000 reduction.

Tal-Kin-Jeri did however have some federal funding from another project grant for the upcoming Ringbalin River Tour project and was successfully able to negotiate with the Indigenous Language and Arts program to access some of that funding towards Dupang. This meant that Dupang not only had tourism and community development objectives but also language and arts development objectives. As the Ringbalin project had also been left on the backburner due to the moving on of the previous manager, it meant that Dupang also became an event where some forward planning for Ringbalin was to be achieved. This new direction has been beneficial to both projects and saw the direction of the upcoming Ringbalin project change its course from a start in Qld on the Darling River to the Source of the Murray in the Snowy Mountains. This now meant that the Murray River would be traversed from Source to Sea.

## **Considering all aspects of the Event**

### **Safety**

Public safety and risk management was the major priority of the organisers. Three SA Ambulance Service volunteers were in attendance throughout the event with an ambulance on site. There were no major accidents or injuries reported and ambulance volunteers said they administered band-aids and Panadol to treat minor cuts and headaches.

A First Aid Kit and Sunscreen were also available at the Info Tent

There was one kitchen cut and one suspected concussion event (when a severe gust of wind blew a marquis out of its pegs) that required hospital visits as a precautionary measure. Neither person was significantly injured.

Country Fire Service volunteers from the Meningie Unit supervised all activities on the site involving fire and were present throughout with a fire fighting appliance.

Volunteers from Surf Life Saving SA were on active patrol both days whenever kayaks were available for use by attendees and whenever patrons were in the water. They are very keen to come on board earlier next year and work

with their Indigenous Lifesavers program, especially with the Murray Bridge High School.

<http://www.surflifesavingsa.com.au/indigenous-programs>

### **Security**

Aboriginal volunteers provided security throughout the event and a lock-up van was available to store equipment, valuables and cash. There were no loss/theft/damage reported to Festival staff.

### **Venue**

The venue presented a number of logistical issues. Firstly, the two 5,000L water tanks which were purchased and installed in 2018 were stolen sometime through the year. The decision was made to hire water tanks in 2019 and develop a more secure and long-term strategy around water supply onsite. A separate 1000L water tank installed in 2018 in the kitchen area to service the catering crew was also stolen and so a replacement tank from Adelaide was installed to service the kitchen area although it proved to be too small and needed refilling on the Saturday evening. 10 Port-a-Loo's and 3 portable showers were installed around the site, including a disabled toilet.

Two 30 kVA diesel generators were installed with three-phase leads feeding power to two separate 240V distribution boards. One powered the kitchen and dining areas, including the refrigerated truck, and the other powered the dance ground PA and lighting system, and the water pumps. Mulduri Productions successfully used a battery pack to power the performance area so generator sound was not an impediment to the performances.

Roadworks were carried out in the week leading up to the event with Coorong Council grading the incoming roads. Utilising local contractors, work crews and equipment from Raukkan Community Council work on the roads and inside the site ensured that vehicles did not get bogged in loose sand driving to the event site. Whilst no one was bogged on the road, several cars did become bogged in the parking area and had to be towed out. A 4WD Landcruiser Ute equipped with a towbar and snatch strap was on hand specifically for this purpose.

The Raukkan Community also provided work crew and equipment to slash and clear areas utilised for camping and carparking and prepare the main dance arena.

Two new access routes to the new camp area to the east of the main arena were also cleared to minimise the potential for traffic getting bogged in and out. Regardless of the spread of traffic over 4 different access routes there was still a point where 4 wheel drives only should attempt these pathways. This new camping area proved really popular as it was out of the wind and yet within reach of all the activities. Many people also chose to camp near

their vehicles in the carpark area and into the future the provision of a toilet and shower to this area is needed.

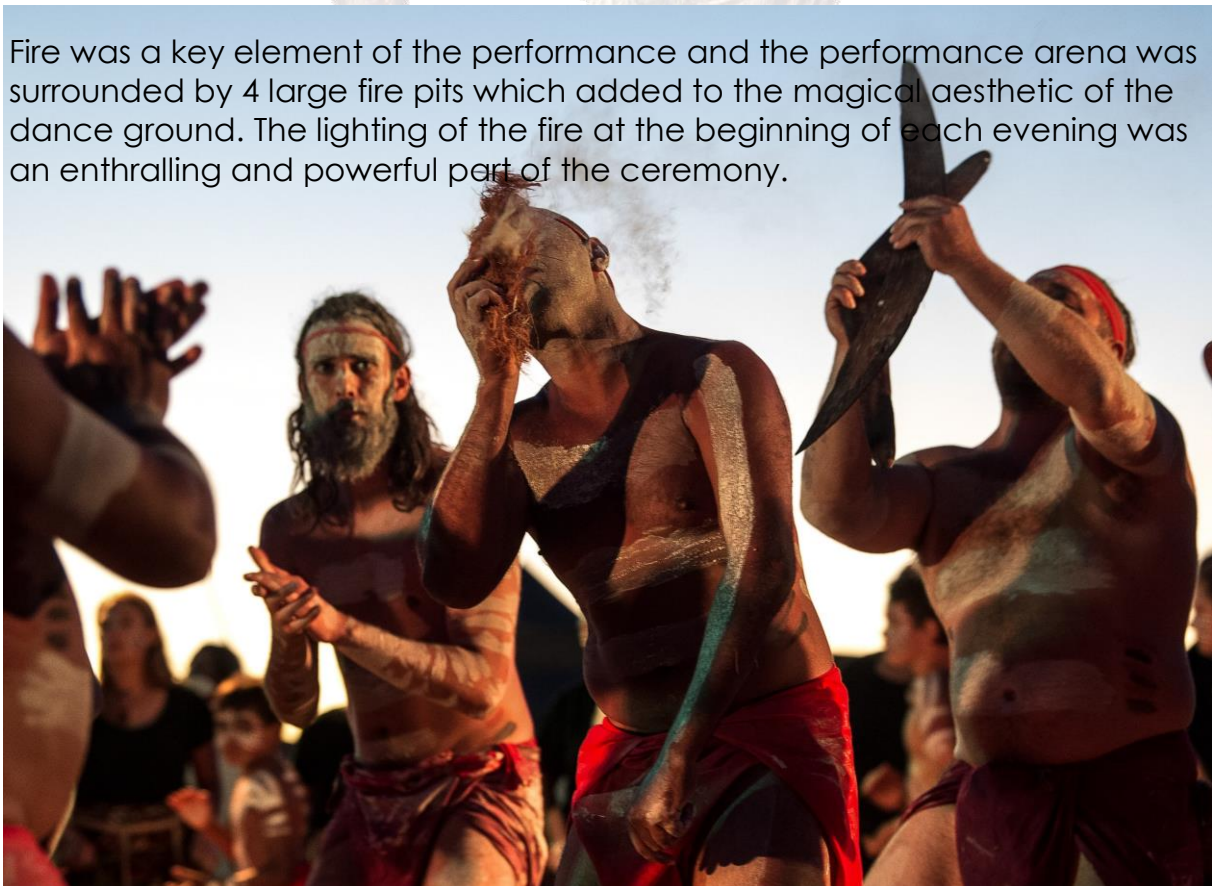
The performance area was situated in a natural amphitheatre and most people sat on blankets on the ground to watch the performances while some brought camp chairs and some used plastic chairs from the dining area. 4 new large rectangular shelters were constructed around the main dance arena allowing the water view to be the backdrop. Two as shelter and one as a green room. The fourth was in the catering area and with the pallet furniture became a great place to congregate.

### **Production**

A significant improvement from 2018 was the Sound and Lighting provided by Aboriginal father and son team, Owen and Eben Love, Mulderi productions. Not only was it fabulous to engage Aboriginal contractors but with extensive consultation with Uncle Moogy and Charlotte they were able to refine the production elements to create the staging needed without blinding or deafening the audience. In 2018 it was felt that the lighting was too bright and the atmosphere was not ambient enough. Uncle Moogy was adamant he wanted this addressed and was absolutely thrilled with the outcome. Eben also played an amazing array of Aboriginal music over the weekend and has created a Spotify playlist DUPANG FESTIVAL which has left a fabulous musical legacy of the weekend and also created another marketing tool for the artists involved as well as our event.

<https://open.spotify.com/playlist/2Wxi6Xxta1ArQEhPIKcbTR>

Fire was a key element of the performance and the performance arena was surrounded by 4 large fire pits which added to the magical aesthetic of the dance ground. The lighting of the fire at the beginning of each evening was an enthralling and powerful part of the ceremony.



The workshop areas were perfectly suited to their tasks. The weaving workshop was held inside a large 20m canvas dome tent supplied by Wes Maselli. This served to protect the delicate work of the weavers from the sun.



The wood carving workshop was held outdoors under a shelter constructed in 2018 that provided protection from the sun.

The Bush Tucker Workshops were taken off site on the Saturday to Bonney Reserve. 2 buses shuttling 4 tour groups made the trip to learn about local Bush Tucker.

The language workshops were held in the large Bow Shelter. The dance workshops were held on the main dance arena. The boomerang and spear throwing demonstrations and workshops were held in a new large area cleared behind the main arena.



### **Programming**

The most attended activity on the program was the Saturday evening Corroboree. This was followed by the Wood Carving Workshop which ran all day Saturday and managed to engage just about everyone on the site, and then the Smoking Ceremony and Welcome Dance. The Bush Tucker Tour was extremely popular but attendance was limited by the bus seats available as the tour took place at a site 20 minutes away from the festival venue. This event was conducted 3 times with 2 x 12 seater buses shuttling people to and fro with a total of 72 people taking part. The Healing Circle on Sunday morning was well attended with around 80 people taking part with extremely



positive anecdotal feedback from participants including reports that many people were moved to tears during the event.

### **Program Highlights**

With a similar program structure to the inaugural event in 2018 highlights of the event were the night-time ceremonies and daytime workshops.

According to the survey responses and anecdotal evidence the lighting of the fire at sunset was the pivotal moment of both days with the focus and energy of the whole festival on the efforts of the fire-makers.

The Ngaran Ngaran Dance men's group, who travelled with Yuin Elder Uncle Max Harrison from NSW and the Snowy Mountain region, were powerful, proud and professional in their impressive performances and their presence at the festival elevated not only the overall energy but a real sense of well being and optimism for the community. These men were outstanding as individuals and as dancers and as a troupe they were breath-taking.

Another highlight from the other end of the spectrum were the two women's groups from Swan Hill, the Swan Hill Dancers and the Meewi Dance Group.

The SHD are only a relatively young dance group of 12 led by Sandra Kropinyeri and were a delight to watch as they moved in unison in all white dresses, holding babies and wearing possum skins and woven belts. A beautiful and simple performance by the girls, they were able to attend due to a quick response grant from Vic Arts.



The Meewi Dance Group are three sisters who were first-time performers and told the personal and heart-breaking story of their mother in song and dance.

In the lead up to the event they had planned to play a pre-record of this story but we encouraged Glenda to read the story live. In doing so she

created one of the most moving elements of the evening. The sisters were

very nervous yet created a dance that was poignant, powerful and mesmerising. Many in the audience were brought to tears, myself included.



Another women's group who performed both on Saturday afternoon and evening were the young contemporary group Of Desert and Sea. Lilly and her girls brought us into the 21<sup>st</sup> century with their choreographed pieces and the atmospheric contemporary music. A great balance to the traditional power of the men's groups.

Add to that Kurruru with two works, from the Torres Straight Islands and SA, Rritinjar from the Murraylands, Wayapa Wurrkk from Victoria and, of course, the Tal-Kin-Jeri Dancers...the ceremonial program was a varied and entertaining line-up.

A true celebration of dance.

### **Ticketing**

Online ticketing through FringeTix was seen as a great advantage as it gave the event a presence on the FringeTix site and provided a no-effort, streamlined ticketing service at reasonable cost. A SOLD OUT notice was posted two days prior to the event to avoid audience numbers that exceeded the capacity of the site infrastructure and catering arrangements. We anticipated that around 50 people would arrive at the site intending to purchase tickets at the gate as was in 2018 but it was only around 30. It is being considered to offer an additional tent and mattress included ticket option for campers in 2020 as we have a number of extra tents available in storage.

### **Transport**

The organisers arranged 2 x 12 seat buses available for transporting people onsite from Adelaide. As the transport service from Franklin St station service the 2018 organisers was not utilised greatly we instead initiated a Carpooling to Dupang Facebook page for those with transport and access issues. This was a real success as people used the site to offer and call out for transport to Dupang without a strain on our resources and showed our commitment to more sustainable solutions to logistical matters.

## **Catering**

A kitchen van, two BBQ trailers and a refrigerated truck were installed on site to accommodate the catering requirements. The catering crew was managed by Major Sumner's daughter, Jessica Sumner and cook Brenton Attenborough, assisted by Kunang Agung.

Meals were available at reasonable prices for ticketholders and provided free to performers, volunteers and VIP Guests. Drinks, meat and fish ingredients were sourced locally in Meningie with some special native ingredients collected from the local area.

In response to feedback from 2018 and requests from festival goers in 2019 we supplied an extra food stall specialising in vegetarian and vegan dishes who stayed open late after the van had closed.

Feedback was very favourable as it meant there were not only more options to choose from but also less waiting time in queues, longer trading hours for hungry dancers after the ceremony, and vegos and vegans were well catered for.

## **Event Management**

The Tal-Kin-Jeri Cultural Director, Major Sumner, filled the role of Festival Director for the event with his daughter, Charlotte Sumner, filling the roles of Program and Workshop Coordinator. Engaged by Tal-Kin-Jeri specifically to Event Manage Dupang and Ringablin 2019, Nisa Schebella came into the role in December 2018 and took on the roles of overseeing the whole event and specifically Marketing and Production Manager and Volunteer Coordinator. Chris Ryan who has worked with Uncle Moogy on numerous Ringbalin events and was a Dupang site worker in 2018 stepped into the role of Site and Construction Manager. A very dedicated team of volunteers spent four weekends on site through January cleaning, clearing and constructing.

With some of last years team moving on, this meant the new support team with significantly less resources, had to take on multiple roles and get things done on very short time-frames.

## **Environmental Impact**

The event organisers had a 'zero waste' policy for the event. It was promoted on both Facebook and the website as such and festival goers and artists alike were encouraged to bring their own crockery cutlery etc and remove their own waste. Rubbish bins and bin liners were provided by the Coorong District Council and all organic and hard waste was removed from the site after the event to the local waste transfer station. The Wilderness Society oversaw the separation of bottles and cans at the point of disposal and taken to a recycling centre. Human waste was taken off-site and disposed of into the sewage system at Murray Bridge. Volunteers cleaned the site daily during the

festival and cleared the entire event location of rubbish after the site was closed to the public. The site was left in a better condition than it was found.

### Marketing and PR Activities

The marketing campaign was focussed around the Tal-Kin-Jeri website and Facebook page.

<https://www.tal-kin-jeri.org/dupang-festival>

Both an A2 and A3 street poster was produced with 100 of each being distributed professionally throughout Adelaide metropolitan area and another 100 being distributed to organisations. Around 200 A4 posters were distributed by volunteers in Adelaide, Murray Bridge and Meningie.

Two lots of A5 postcards were printed and distributed by volunteers at several publicity events including the Fringe Launch, the Fringe in the Mall, the Victor Harbor Artisan Market and at Survival Day event in Semaphore and other performances by the Dance Group in the lead up to the event.



Dupang brings together local, interstate and international Indigenous artists for a three day camping festival at the spectacular waterfront site on the Coorong, Ngarrindjeri land. Immerse yourself in workshops, meditations, food gathering and hunting, song and dance, connecting to country and each other. Come and join us....we want to share our culture with you.



The services of media specialist Tony Love were enlisted and he successfully obtained coverage in the Advertiser on 2 occasions, January 15<sup>th</sup> and 19<sup>th</sup>. The first was a significant article about Uncle Moogy's run for the Senate and the Dupang event plus a mention in the What's Coming Up section as the Number 1 thing to do.





The event was also listed on Eventbrite, AllEvents.in, got mentions in local Murraylands media, the Coorong Council website and Facebook pages and in SA Life magazine.

Festival Director Major Sumner, featured in live interviews with Sarah Tomlinson and Peter Goers on ABC Regional and Local Radio promoting the event and Event Manager Nisa Schebella spoke on both Happy FM and Alex FM in live interviews.

Two film crews came onsite.

One from the UniSA and Mobile Language Unit under the direction of Jocelyn Pederick from Good Morning Beautiful Films.

- Sami Anil – Director of Photography, Story Capture and Sound Engineer
- Greg Lyell – Cameraman and Editor
- Jocelyn Pederick – Director

<https://www.tal-kin-jeri.org/dupang-2019-video>

and an international crew from Arte, France led by Mr Jerome Fritel.

- Jérôme FRITEL, Film-director
- Jean-Luc BRECHAT, Cameraman and Director of Photography
- Laurent LANGLOIS, Sound engineer and Drone pilot
- Lucile BERLAND, Journalist and Production assistant

This international documentary will be aired in November or December 2019 in France and Germany (ARTE channel), Belgium, Slovenia and possibly some other countries such as Switzerland, Canada, and Australia (negotiations with channels still ongoing).

Other international publicity came through being listed on the United Nations Year of Indigenous Languages <https://en.iyil2019.org/> event calendar.

<https://en.iyil2019.org/events/dupang-cultural-camping-festival/>

We used the hashtag #uniyil2019 to promote Dupang globally.



2019 | INTERNATIONAL YEAR OF  
**Indigenous Languages**



Marketing on Facebook and Instagram occurred as a series of regular targeted posts over three months, both organic and boosted, leading into the event and after, with a reach of over 15,000. The TDG FB page has 1600 likers and similar followers.

The use of a drone footage video created in 2018 by Lochie Smith from Missing Evidence Productions was a useful and engaging marketing tool that we added to our webpage and facebook pages which gave a great impression of what to expect from the location and the site. This video and others attracted around 200 views per week. Watch here - <https://www.youtube.com/watch?v=SyQXJB7ACRE>

The Dupang 2019 Event page had a total reach of over 50,000, 2,200 either 'interested' or 'going' and 382 ticket clicks with women 69% and men 31%.

The Spotify Playlist created by Eben Love post event comprises the total 72 songs played over the weekend and has received 42 likes to date. The relevant APRA licensing means these 72 Indigenous songs will receive further exposure and income from the creation of the playlist which is also a beautiful take home memory of the weekend.

Listen here - <https://open.spotify.com/playlist/2Wxi6Xxta1ArQEhPIKcbTR>

The event T Shirts were a great hit and we could have printed and sold more. Many were given away to community members, dancers, volunteers and as gifts. The marketing campaign was judged by the organisers to be successful as we reached our online ticket sale target of 200 a few days before the event.

**DUPANG**  
CULTURAL CAMPING FESTIVAL

Coming Together - Healing The Spirit  
22-24 Feb 2019  
Long Point Rd, Coorong  
#StormBoyCountry

Local & Interstate Dancers, Bush-tucker, Workshops & Activities

[www.tal-kin-jeri.org/dupang-festival](http://www.tal-kin-jeri.org/dupang-festival)  
[adelaidefringe.com.au/fringetix/dupang-festival-af2019](http://adelaidefringe.com.au/fringetix/dupang-festival-af2019)

Supported by the Australian Government's Indigenous Languages and Arts program

## **Tourism and Strategic Relevance**

SA Brand banners were displayed prominently onsite with one at the information tent and one at the entrance gate. Sponsor boards with the SATC Logo in a prominent position were mounted at the event site entrance and in the Info Tent throughout the event. The event website features a link to the SATC website.

## **Support of Key Strategic Objectives**

Raising the profile of Murray River Lakes & Coorong as a nationally recognised tourism destination that offers immersive wildlife experiences, pristine nature and cultural experiences is our direct objective. To get individuals and groups onto country to make a connection means those people then want to care for it. Also helping people see how the region is so intimately connected to the river systems far up into Queensland, NSW and Victoria helps tell the stories and fosters a sense of broader community connections and the importance of caring for our waters. The Storm Boy film immediately highlights the region, both its original and the remake, and tells the story of man and nature and our responsibilities. Festival goers leave Dupang and the area feeling enriched, educated and connected.

The Premium Food and Wine from Our Clean Environment strategic objective was supported through the provision of gourmet native cuisine meals using local ingredients sourced from the local waterways, harvested in the wild and provided a selection of operators.

As the event was alcohol free so there was no opportunity to feature SA Wines on site but several routes to the event from Adelaide take you through wine regions including the Adelaide Hills and Langhorne Creek.

Feedback about the food was excellent with 81% of festival attendees rating the food as either good (36%) or excellent (45%). The 10% of respondents who didn't answer this question may have brought their own food and cooked at their campsites. Anecdotal reports from the kitchen staff indicate that audience members were very enthusiastic about the quality of the food and the unique menu.

## **Agreement Terms**

The funding was used for the purposes of Operational Support and Marketing of the 2018 event to intra and interstate audiences.

## **Sponsorship Rights**

Sponsorship rights agreed to in the agreement were fulfilled including the placement of the SATC Logo on the event poster, event postcards, event website and venue signage. There was no printed program for the event. Verbal Sponsor Recognition was carried out by the Master of Ceremonies on numerous occasions during the weekend. SATC signage was displayed prominently throughout the venue including at the front entrance, the

registration desk and the kitchen/dining area. The signage was collected and returned by the event organisers. The event website featured a link to southaustralia.com and the organisers successfully registered the event with the Australian Tourism Data Warehouse.

All of the social media postings on the Tal-Kin-Jeri and Dupang event Facebook Page promoted the Coorong region as a pristine environmental tourism destination. Most posts were tagged #seesouthaustralia as well as #southernoceandrive #adelaidefringe2019 #uniyil2019 and #stormboycountry

We utilised the launch of Storm Boy in Victor Harbor to cross promote Dupang as well as along the Fleurieu Peninsula, even adding a Pelican to the Event poster and highlighting the pelican dance in the TDG program. VIP Guest passes were offered to SATC two weeks prior to the event. Two digital images are included in this report.

### **Key Indicators of Success**

A minimum of 250 attendees, including festival staff and performers was achieved and exceeded with the total attendance including VIPs and other non-paying guests over 600. The target of 30% of attendees from intra or interstate was exceeded with over 80% of the survey sample coming from this group.

### **Financial Accounts**

See Attachment B - Budget  
(Audited Financial Statements will be available in September 2019).

### **Images**

See Attachment C - Visual Asset Deed  
See Attachment D - Images





## Key Learnings

- Strong appeal of Australian Indigenous Cultures to intra and interstate audiences
- Capacity of the sensitive environment at the event site to cope with a camping event
- Event Management skills level within the presenting organisation
- Increased funding for more staff
- Reliability of local suppliers
- Skills and reliability of volunteer base
- Weather patterns at the event site

## Future Strategies

- Implement longer lead time for Festival organisation
- Develop Marketing Strategy based on collected data
- Develop interstate tourism package for future events
- Develop partnership with UniSA to design sustainable infrastructure
- Install permanent infrastructure at event site
- Enter partnership with Raukkan Council to upgrade roads within the site
- Increase ticket sales and revenue from food & beverage and merchandise
- Broaden the base of government and philanthropic funding
- Foster a deeper engagement with regional local government in relation to their tourism aims and policies



D U P A N G

## Legacy

- The Dupang Tal-Kin-Jeri Festival site now has permanent infrastructure including 4 x Large Shelter and 3 Bow Shelters.
- Relationships with the local Meningie business community and council have been established and will continue to develop. It is estimated that \$12,000 was spent by the festival at local businesses in Meningie and Murray Bridge.
- The Festival now has assets that will be reused for the 2020 event, such as camping equipment and construction tools.
- The development of skills for workers and volunteers
- The heightened sense of well being among the Ngarrindjeri and the Raukkan communities after hosting this event.
- A clear demonstration of the potential of the Dupang Festival, particularly with the interest expressed by the Sydney Opera House Producers Rhoda Roberts and Letila Mitchell to include Dupang as the SA feeder event for the annual National Indigenous Dance Competition **Dance Rites** in 2020 and beyond. This is very exciting!



**Nukkun Ya in 2020!**