

BORDER CROSSINGS

ORIGINS

ORIGINS FESTIVAL 2019

Project Evaluation

“After thirty five years rolling in Festivals through the world finally we felt we arrived to our home at ORIGINS.”

- Oscar Naters: Artistic Director of GRUPO INTEGRO

“It was amazing! It filled up my head with so many new and interesting thoughts and let me see the world, especially the Native part, with different eyes.”

- Audience comment on WHERE WE BELONG

“An intuitively shaped, subliminal spiritual spectacle... marked by wisdom and beauty.”

- Donald Hutera in RunRiot on INO MOXO

“To live without spirit is to sleep without dreams and wake to oblivion.”

- Prof. Helen Milroy – The ORIGINS Lecture



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1. Evaluation Methodology

This Evaluation document is based on the following Evaluation information:

- a. Quantitative: Audience Research Questionnaires
 Box Office Data
 Google and social media Stats

- b. Qualitative: Audience Research Questionnaires
 Informal de-briefings with partner organisations and artists
 Informal de-briefing with venue managements
 Board meetings
 Production meetings
 Internet comments from audience
 Informal discussions with participants and audience
 Evaluation discussion at Participation sessions
 Letters from partners
 Evaluation reports from Marketing & PR staff

2. Introduction

ORIGINS 2019 represented the 10th anniversary Festival of First Nations to be produced by Border Crossings, working on a biennial basis since 2009. ORIGINS is firmly established as a key event in the Festival calendar, and is both nationally and internationally recognised as the prime space in the UK where the work of indigenous artists is curated and shown with respect and a proper awareness of cultural and historical context. It is also known as a focus for First Nations communities living in the UK, and for Participation and Learning work around these cultures.

The 2019 Festival was in many ways the most successful to date, particularly in relation to the quality and diversity of the work presented, the level of partnerships achieved (particularly with strategically significant venues), and the development of strong Community Engagement and Participatory aspects to the programme. This has had the effect of generating a powerful sense of the Festival as a space in which a dialogue is initiated between First Nations cultures and the City which once led the colonisation of their lands. A key theme in this year's Festival was Healing (exemplified by, but not confined to, Helen Milroy's Lecture, THE ART OF HEALING exhibition and the community project WESTWAY SOLSTICE): this emerged as a genuine and powerful impact from the work.

Much was learnt from the Evaluations of previous Festivals, and every effort was made to implement that learning. This will be an ongoing process into the future.

3. Artistic Evaluation

The Staff and Board of Border Crossings are delighted with the artistic standards achieved in ORIGINS 2019, and particularly the quality of the artists presented and the level of engagement between them, key venues, local participants and audiences. The Festival succeeded in its stated aim of generating a real, meaningful dialogue between First Nations and London audiences, concentrating on key themes in First Nations cultures and their relationship to the Western world:

- Migrations
- Participation
- Belonging
- Healing

The Artistic programme included the following key events:



1. The Origin of ORIGINS – opening event

As in previous years, we were able to work with London's Samoan community and the GAFA Arts Collective, to offer an indigenous welcoming ceremony, enhanced by the London Maori (Ngati Ranana). The ceremony set a respectful tone for the artistic exchanges in the Festival, and allowed our Director to contextualise the work in his speech of welcome. It was particularly inspiring that the ceremony was attended by two visiting chiefs of the Powhatan Nation (Virginia), who answered the welcome with speeches about the value of Indigenous culture in the contemporary world. The chiefs subsequently invited Michael Walling (Artistic Director) and Stephanie Pratt (Indigenous Associate) to a House of Lords reception, where Michael was again invited to

speak on themes of reconciliation and healing. This demonstrates impact at the highest level of international exchange.

The performances in the latter part of the Opening Event represented a wide range of indigenous cultures, from Native American drumming to Samí Yoik. Moe Clarke (Canadian Métis) was able to get everyone in the entire room to their feet to take part in a traditional round dance, setting the inclusive and celebratory tone for the Festival.

Audience comment: “Congratulations on last night’s opening. Well attended, lively, communitarian, good speeches, colourful and all at a high standard. A great start.”

2. The ORIGINS Concert – music

This was a music event at Rich Mix, with a variety of First Nations performers. It was unfortunate that the West Papuan Lani Singers (a family group of refugee performers, including children, who have appeared at every Festival since 2009) were unable to make the event for reasons related to their political status. This slightly distorted the diversity of the evening, as two of remaining three acts were Canadian. However, the quality was exceptionally high: iskwe is emerging as a significant figure in Indigenous music, and was also interviewed for “The World in London”; Moe Clark combined her remarkable multidisciplinary performance with a plea to support the Murdered and Missing Indigenous Women in Canada; and Norwegian Samí band VASSVIK introduced London audiences to music of a kind they had never heard before.

Audience comments & analysis:

<https://www.surveymonkey.com/stories/SM-5YVHTQV/>

iskwe interview and acoustic set:

<https://www.mixcloud.com/Resonance/a-world-in-london-12th-june-2019/>

3. WHERE WE BELONG - theatre

Madeline Sayet’s solo performance, made in response to her time in the UK studying Shakespeare, and the challenges that this presented to her as a Native American, was the perfect “fit” for ORIGINS, particularly when performed on the Playhouse stage at



Shakespeare's Globe. This was a particularly powerful example of the way in which ORIGINS places Indigenous arts into contexts that add new resonance to the work, and which are also themselves affected by the interaction.

Audience comments & analysis:

<https://www.surveymonkey.com/stories/SM-HNDY2RWV/> (Rich Mix)

<https://www.surveymonkey.com/stories/SM-YTBTMRWV/> (Globe)

Reviews in Appendix.

4. A CASUAL RECONSTRUCTION – theatre

This experimental theatre piece was programmed in response to Michael's visit to Montréal in 2018. The piece emerged from the controversy over Robert Lepage's KANATA production and the issues around identity and cultural appropriation which this brought to the fore. The piece was made by two well-known artists, Nadia Myre and Johanna Nutter, and their indigenous / non-indigenous dialogue seemed an appropriate way to address these important questions within ORIGINS. The piece also included a high level of participation, with audience members reading a transcript of conversations around indigeneity, and a local writer responding through a new piece written during the show. The participatory elements were probably the strongest aspects of the piece, but other elements which had been added to it since Michael saw the work were less focused and honed. Nevertheless, the audience response was very positive. The artists are continuing to develop the work in response to their experience at ORIGINS and their subsequent discussions with Michael.

Audience comments & analysis:

<https://www.surveymonkey.com/stories/SM-WJYJZDWV/>

5. INO MOXO – visual theatre / dance

This production, by Peru's Grupo Integro, was one of the most beautiful and significant pieces we have ever presented. Featuring the ayahuasca shaman Rawa, the performance explored Indigenous spirituality in the Upper Amazon, and was itself a ritual event which took its audience to another level of consciousness, suspending time and offering a genuinely dream-like experience. The company was delighted with the context offered by the festival and the response of the audience.

The piece sold out for the first performance and almost sold out for the second, as a result of strong partnership and marketing work.

It is not currently possible to share Audience comments and analysis as the Southbank did not permit us to issue questionnaires, and the promised stats have not yet been uploaded to the Audience Agency website.

Press Coverage in Appendix.

6. NO WOMAN'S LAND – dance

Ava Dance Company is London-based, and so their collaboration with a Knowledge Keeper of the Canadian Inuit was an obvious choice for ORIGINS. It was possible for us to be involved quite fully in this work artistically: Michael saw the first version in Dresden, and offered subsequent dramaturgical input as well as being involved in some of

the London rehearsals. The close partnership also allowed us to collaborate closely on marketing and PR, which helped to build the audiences.

Audience comments & analysis:

<https://www.surveymonkey.com/stories/SM-LQKPN32V/>

Reviews in Appendix

7. GLOBAL INDIGENOUS VOICES – theatre

This was another instance of collaboration with a London-based partner. The partnership was quite deep: we worked with Global Voices Theatre on their call for scripts, and helped them to bring together the Indigenous panel who discussed the script extracts after the event. As with Ava Dance Company, the partner brought their own established audience to the event, combining with our own, in a very satisfactory way. The artistic quality of the work showcased (and its performance) was inevitably a bit varied – but the whole point of a showcase like this is that risks can be taken, and the strongest pieces (WOMEN OF THE FUR TRADE and THE THIRD COUNTRY) were very powerful: this could lead to full productions in the future. Placing this more literary approach to theatre in the British Library was also very effective.

Audience comments & analysis:

<https://www.surveymonkey.com/stories/SM-96SH3CQV/>



8. THE NDN WAY - dance

This two-hander by brian solomon//ELECTRIC MOOSE with Marianna Medellin was programmed as a “bonus” because they were artists in residence at ORIGINS, making a community performance in West London. It had been intended that the audience

would be largely drawn from the participants in that piece – but for various reasons (discussed in the Education and Community Engagement Evaluation below) this did not yield the numbers we had hoped for, and so we undertook an Audience Development initiative in collaboration with the Playground Theatre (which was effective). The performance turned out to be of exceptional quality and would have been very effective in a more high-profile venue: however, there is currently no marketing collateral available, so it would be difficult to make this work. This highlights a challenge which can arise in presenting work from artists who stand culturally and personally outside “the mainstream”.

THE NDN WAY is an exceptional work of dance theatre, and we would like to explore how we might show it more fully in a future festival.

Audience comments & analysis:

<https://www.surveymonkey.com/stories/SM-FS5TJPRV/>

9. AZTEC SOLSTICE SUNRISE CELEBRATION - ceremonial

The coincidence of the Festival with the summer solstice gave us the opportunity to work with London’s Aztec community, and to give our audiences the chance to experience dance and ceremony with them on a particularly sacred morning. The event was hugely appreciated by all who attended, and the Aztec community valued the opportunity to share this sacred aspect of their culture more widely.

Audience comments & analysis:

<https://www.surveymonkey.com/stories/SM-LHRWJTWV/>

10. KOPI WORKSHOP – participation

Maree Clarke’s workshop around the making of Kopi caps as an expression of grief among her people gave an opportunity for visiting artists, local artists and interested public to experience a powerful emotional journey. The workshop also complemented the other Australian content this year: THE ART OF HEALING and Helen Milroy’s Lecture. Participants were clearly moved by the experience, and have in some cases found that their own artistic practice has deepened as a result of taking part.

Audience comments & analysis:

<https://www.surveymonkey.com/stories/SM-Q69X332V/>

11. THE ART OF HEALING – visual arts

This exhibition was presented at Kings London. It is part of an ongoing partnership between ORIGINS, the Menzies Centre at Kings and the University of Melbourne. In this instance the feedback forms were created by Kings, so these are summarised here.

100% of visitors asked said the exhibition was either ‘excellent’ or ‘good’. Comments include:

- ‘I will seek more knowledge about herbs and natural healing’
- ‘Increasing interest in Aboriginal culture and art.’
- ‘We need more exhibits like this.’
- ‘It deeply impresses me that these people, with such knowledge and utter hu-

- mility, offer us their wisdom to remind us/me who us/I am. This is more meaningful than any app. It guides my self belief.'
- 'Having been in discussion last night on the obsessive power of pharmaceutical companies and so called modern medicine (which has its place), we must learn again that we are body, mind and spirit and plants are also. Then we can heal with them.'
 - 'I work with sick people and I'm interested in enhancing health practices in harmony with the environment we live in.'

12. HELEN MILROY – HEALING IMAGES, HEALING STORIES – lecture

This year's ORIGINS Lecturer was Prof. Helen Milroy, an Indigenous Professor of Medicine from Western Australia. Complementing the workshop and exhibition, her lecture (illustrated with her own paintings) offered a strong endorsement of Indigenous culture as a healing force in the contemporary world.

Audience comments & analysis:

<https://www.surveymonkey.com/stories/SM-PSKH8TWV/>

13. *kiyokêwin* – participation

This was another experimental event that ORIGINS was able to offer because of a extended dialogue with a specific Indigenous artist, in this case Moe Clark, who Michael met in both Brisbane and Montréal during 2018. Moe was keen to find a contemporary way of gathering people for a storytelling exchange with Elders, and we were able to do this by recreating the secret space her grandmother had created under her kitchen table and Skyping in the Elders from Canada.

Moe subsequently wrote:

"We did it – *kiyokêwin* under the "kitchen table" in the makeshift "flat roofed trappers tent." We hosted 11 participants and a few floaters for a beautiful visiting of stories and song. We sipped mountain tea, ate strawberries and good ol' English biscuits. It was an experiment and an experience of mixing technology and tactile constructions to demonstrate how kinship is made, maintained and remembered. If we build the lodge, they will come; if we serve the food, they will feast; if we awaken stories, they will be remembered. And so we remembered, together. *mâmawi âcimowina*.

Hay hay to Maureen Belanger who Skyped in all the way from her daughters backyard in Vegas and to Joseph Naytowhow, who jigged for us from around his kitchen table. We awakened the old ways for them, joining us in the wee early hours their time, as the sun was rising... and in London it was afternoon.

Hay hay to ORIGINS festival for hosting this world premier *kiyokêwin*."

Audience comments & analysis:

<https://www.surveymonkey.com/stories/SM-P7GKKJQV/>

14. SONNY ASSU – A RADICAL MIXING – visual art

Sonny Assu was first featured at ORIGINS 2017, when some of his work was shown at the Baldwin Gallery and he spoke in our Talks Programme. This year he had a larger-scale exhibition, which enjoyed a long run at Canada House, continuing beyond the Festival period into the autumn. Sonny is also undertaking a residency at the Sainsbury Centre in Norwich, hosted by our research and evaluation partners BEYOND THE SPECTACLE. This work is the result of prolonged partnership building with that research project, the Baldwin Gallery and Canada House.

15. SUBSTRATA – visual art

In partnership with the Baldwin Gallery, we were able to show the work of artists Meryl McMaster, Sarah Sense, Patrick Dean Hubbell and Sonny Assu. The work contributed to the Festival themes powerfully – particularly Meryl McMaster with her performative photographic work that raises profound questions around shared histories, migrations and identities in relation to land and belonging.

16. TALKS PROGRAMMES

We were able to attract an exceptional range of panelists - festival artists, other visitors and locally based experts - to discuss themes related to the festival. Particular highlights included the panels around the Arctic (with incredibly frank and moving contributions from Nulaq LeDrew and Jerker Bexelius from the Gaaltije Samí Cultural Centre in Sweden), and another on Indigenous Activism, which included Jo Woodman from Survival and the famous anthropologist Hugh Brody, as well as Indigenous activist LeAndra Nephin. As in 2017, we ran the talks in a series through two afternoons, attracting much better audiences than we would have reached for single events.



Audience comments & analysis 1:

<https://www.surveymonkey.com/stories/SM-P2273H2V/>

Audience comments & analysis 2:

<https://www.surveymonkey.com/stories/SM-TWKDYJQV/>

17. FILM PROGRAMME

We offered an extensive programme of First Nations films, in collaboration with a range of partner venues (see Section 5 – Partnership Evaluation) and funded by Film London and some of the Embassies. We collaborated with the National Maritime Museum to develop our participatory and interactive approach to film screenings: every screening there included guided interactions with the Museum collections, as well as a Q&A, and in one case a song! We worked for the first time with Regent Street Cinema, and this proved a very successful central London venue. We also took films to outer London cinemas like Arthouse Crouch End, where we were pleased to attract a full house for a feature in the Amayra language – there is clearly a Latin American community around N8! There were a large number of English premieres, including the provocative Mexican film THE MODERN JUNGLE and an extraordinary film about Residential Schools, INDIAN HORSE. Most screenings were accompanied by talks, and these were generally felt to be of exceptionally high quality. Several films had the director present for a Q&A, in two cases by Skype. When the director could not be present, we invited other festival artists or guests, and local experts to take part and help the audience to engage more fully with the film and its subjects.

It was disturbing that a couple of questionnaires criticised speakers because they were white. In one case the respondent said that we should bring Indigenous people to London and pay them – which suggests they hadn't been acquainted with the festival ethos as a whole. However, the other respondent specifically said that "It would have been much better to have a non-white person for the Q&A", and went on to say that "The Border Crossings events do not sufficiently deal with the issues of cultural appropriation by the Western civilization and the several threats faced by the Indigenous community due to colonialism." It is hard to see what more we could have done in relation to the second point, given that there was an entire production on the subject, and many discussions dealt with it, as did the other film shown in the same venue. The Q&A referred to was chaired by our Indigenous Associate Stephanie Pratt, who is Dakota Sioux, so the criticism seems to be directed at Andrew Canessa, who has devoted his life to studying the Amayra people and is fluent in their language. The idea that his skin colour alone should be thought to make him unsuitable to speak about this is very disturbing.

Each screening was preceded by a short film from the Canadian WAPIKONI MOBILE programme: an initiative which helps young people in Indigenous communities to make their own films to a high standard.

Audience comments and analysis include:

<https://www.surveymonkey.com/stories/SM-CKFYNTWV/>

<https://www.surveymonkey.com/stories/SM-LV9KZXWV/>

<https://www.surveymonkey.com/stories/SM-PV8DMNWWV/>

<https://www.surveymonkey.com/stories/SM-9J7Z332V/>

<https://www.surveymonkey.com/stories/SM-P68FTH2V/>

18. PROGRAMME BOOK

As in previous Festival editions, we produced a tabloid-sized programme with a wide range of articles. Our organisational branding helped the design, which was simple and strong as in 2017. We distributed programmes free of charge at all events, and it is also available online at https://issuu.com/originsfestival/docs/origins-programme_2019-lores

The programme is very important for contextualising the events, and in building awareness for the wider festival. It included an especially written introduction by Stephanie Pratt and many bespoke articles by festival participants – all of which expanded and enhanced the audience experience.

19. LAUNCH EVENT – music

It's important that this Evaluation also mentions the highly successful Launch Event at the British Museum in March, when Indigenous Australian violinist Eric Avery performed in the Great Court. The event was linked to the Museum's exhibition around responses to Captain Cook, and attracted a large audience. We were able to announce the festival, screen the trailer, and distribute leaflets, all of which gave the project a huge kick-start in terms of artistic quality and audience development.

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The standard of the artistic work across the 2019 Festival was very high indeed – probably the highest quality yet. This partly reflects the ever-growing strength of Indigenous arts production, but it is also the result of the growing global reputation of ORIGINS as an important and welcoming place for Indigenous artists to show their work. As director Mei Ann Teo wrote in response to the Globe performance of WHERE WE BELONG –

“The last day of our run at Border Crossings’ ORIGINS Festival (visionary artistic Director Michael Walling) happens at Shakespeare’s Globe. Every time I hear this story, another rich layer emerges, and this time, in this space, I am beside myself.

Maddy’s story did something to that space last night. She was not only speaking to the people in the room, but all those who have passed through it, and are buried around and beneath. She was speaking to the walls, embedding them with new DNA. She was also speaking towards the future; speaking to enable us with the tools to have a future, speaking us into understanding, existence, survival, and into thriving/flying.

It wasn’t a solo show, no. She was not alone. With her were the people she met in England, the family she came from, many others but most sweetly, the Mohegan chief Mahomet Weyonomon who has a rock memorial in the green grass at Southwark Cathedral.

With her were all of us, witnessing, being transformed through the passion of her struggling with the question “where do we belong” and while there are never any easy answers and endings, I’m finding the courage to decide to make mine, “everywhere”.”

As well as WHERE WE BELONG; INO MOXO, NO WOMAN'S LAND, the KOPI WORKSHOP and the ORIGINS CONCERT were all extraordinary artistic experiences, which provoked, galvanized and inspired audiences. The programme had a great coherence, and the blog pieces offering "Pathways Through the Festival" made sense of this for audiences, with the result that many people attended a wide range of events across the two weeks, using films and talks to develop and deepen their experience at live events. There was a genuine sense of a dialogue between the City and the visiting artists, and a celebration of the healing processes the festival represents.

In general, there was a very high standard of management for the project. Border Crossings remains a small organisation, with very limited human resources or funding outside project grants; and yet, with only small grants towards staff costs, we have been able to deliver a festival on a scale many large NPOs would not even consider. Not only that – it was delivered smoothly, with grace and with minimal fuss. This is a tribute to the key personnel, who work far more hours than their fees justify. Their success on this project should not be taken as a signal that they are able to repeat it on a regular basis, however. Exhaustion is a real issue, and so is under-payment. It remains a priority for Border Crossings to secure a General Manager / Producer to take on some of the tasks currently performed by the Artistic and Associate Directors, particularly as the organisation's success is also leading to increased workloads around other projects too.

Production and Technical Management was of exceptional quality, with a very organised and capable freelancer, Ed Borgnis, taking on this important role and earning particular praise from artists and venue managers.

As in previous editions, we attracted a diverse and committed group of Volunteers, who contributed hugely to the success of the Festival. This year's contingent included two people with Indigenous heritage, and a number of people returning after volun-



teering for previous editions. This emphasises the Festival’s ever-growing reputation in our Indigenous communities, and the “family” ethos that it encourages. It is difficult to over-estimate the importance of this at the current time.

4. Education and Community Engagement Evaluation

1. WESTWAY SOLSTICE – community dance project

While Community Engagement ran through the whole of ORIGINS 2019, and a number of Festival events were Participatory in nature, the key project was brian solomon // ELECTRIC MOOSE undertaking a residency in the period leading up to the Festival, and creating the piece WESTWAY SOLSTICE with the local community in North Kensington.

This is an extremely important community for Border Crossings and ORIGINS. In 2017, we had planned to present PASIFIKA at Horniman’s Pleasance, but the fire at Grenfell Tower prevented that. Two years on, with the community still traumatised by those events, it was important that we engage with them in a positive way. Brian’s work, rooted in his Anishinaabe culture, is based around a process of de-colonising the body and establishing a link to the physical environment. This seemed an ideal approach to offer to the community. Brian was Resident, with his collaborator Marianna Medellin, from early May.

Having talked to and promoted the project to 500+ local people, we involved 130 community members in the workshop process and presentations, which were seen by an estimated 360 people. The work took place in Bay 20 - the community centre under the Westway built by the BBC in response to the fire, and the presentations were in the neighbouring Maxilla Gardens. The project was about energy, colour, vitality and community cohesion - even though it happened in sight of the tower.



Here are some quotes from participants:

- "The meditations at the beginnings of the workshops were such a good idea and made the rest of the workshop very relaxing. Brian and Mariana were wonderful teachers and they made the show look amazing."
- "I would encourage others to attend future workshops, because it will be so good for your body, mind and is lots of fun performing a dance routine."
- "I learnt a different form of contemporary dance which really made me connect with my body it was different but in a good way and enjoyable. Projects like this are important as the arts are an amazing way to express yourself."

There were some challenges over the outreach approach. Our Associate Director worked to establish strong links with community groups prior to the artists' arrival, in the expectation that they would offer Taster workshops, which would serve to attract participants to the main rehearsal process. Brian was unwilling to adopt this approach, preferring to rely on flyers to attract participants. However, there was sufficient goodwill in the community, and a strong partnership with The Nucleo Project, which ensured good numbers were involved, and there was a strong sense of the community seeing itself in performance.

The audience response was extremely positive.

Audience comments & analysis:

<https://www.surveymonkey.com/stories/SM-JDF2MMWV/>

2. WHALE RIDER – schools screening

As in previous editions, we offered a special screening of an Indigenous film with an appeal to children as a free event for primary schools. 152 children from Cavendish and Marlborough schools in Hounslow attended a screening of WHALE RIDER at the Odeon Putney. They were given an introduction by Maori cultural expert Stevey Taylor, who also offered a follow-up workshop.

Stevy wrote: "I feel privileged to be able to participate and share some of our culture with the children of these schools. Thank you."

5. Partnership Evaluation

1. British Museum

Although the British Museum was not a partner for any events during the Festival itself, we were able to hold the launch event there in March, and it was hugely successful. Freddie Matthews from the Museum publicly acknowledged the huge benefits brought to the Museum by partnering with Border Crossings, and he has plans for a deeper partnership going forward.

We hope that this will include ORIGINS 2021, particularly as there are plans for an exhibition about the Arctic, on the scale of the 2015 event. It may be that this exhibition will take place in 2020, or otherwise outside Festival time, but the launch model was effective this time, and our ORIGINS OFFSHOOTS programme also works well with Museum partners.

There have been some controversies over the British Museum's relationship with Indigenous peoples recently – exemplified (amongst other things) by Ahdaf Soueif's resignation from the Board of Trustees. Our partnership with the Museum has to be handled with some care, but it offers an opportunity for dialogue between the Museum and Indigenous peoples that might not otherwise take place. Because we are not "the Museum" we can say things about its imperial past that its staff cannot.

2. National Maritime Museum

This partnership stems from ORIGINS 2017, and has developed very successfully since that time. ORIGINS OFFSHOOTS was a strong partnership season with the NMM in autumn 2018, and there are clear and bold plans for partnership work around THE GREAT EXPERIMENT in early 2020. Events at ORIGINS 2019 were limited to three screenings, but each was enhanced by a gallery tour with an appropriate guide and detailed Q&A sessions. The NMM also sent staff to the Place for performances of NO WOMAN'S LAND, bringing the handling collection of Arctic objects.

The concerns over organisation expressed in the Evaluation of ORIGINS 2017 have largely been overcome with the arrival of Julie Botticello as the museum's Adult Programmes Producer. The exception to this is marketing and box office: it remains difficult to book tickets via the NMM website and the NMM's marketing department really relied entirely on us to publicise the work, which is very unreasonable given the contrast in levels of resources.

3. The Place and AVA Dance Company

As in previous years, this was a very strong partnership with an exceptionally well-managed venue. The partnership was enhanced by the involvement of AVA Dance



Company - a local partner with its own audience following and publicity resources. It is clearly helpful for our work if the producing partners also have the capacity for local outreach. Marketing and technical support from the venue was excellent.

4. Baldwin Gallery

The Baldwin Gallery has maintained an active partnership with ORIGINS since 2017, so it is all the more unfortunate that the gallery is closing as a result of visa issues. However, it will continue to operate as a curatorial entity, so events like the Sonny Assu exhibition at Canada House should still be possible.

5. British Library and Global Voices

This partnership was more successful than in previous years - largely because there have been partnership events between festivals which have strengthened the relationship and the Library's understanding of our work. As with the Place, the fact that there was also a local producing partner involved was helpful - Global Voices was very focused in terms of their specific process, and enhanced the marketing well, drawing off their own networks. We would like to repeat this event for ORIGINS 2021.

6. Arthouse cinemas (Arthouse Crouch End, Regent Street Cinema, Genesis Cinema)

We worked with several arthouse cinemas to present the film programme. In general these partnerships were successful, with a good balance being found between outer London screenings for specific communities (e.g. the Peruvian community who came to WIÑAYPACHA at Arthouse Crouch End) and a strong central London focus in the Regent Street Cinema, where we programmed films designed to have a wider appeal and / or targeted at communities which are more widespread across the city (e.g. the Maori community for WARU). In each case, the capacity to hold relaxed and full discussions to contextualise the films was encouraged by the cinemas (although we had to work quite hard to persuade Arthouse Crouch End that a Skype Q&A was technically possible - it was very successful when we got there!).

7. Southbank

We were delighted to work again with the Southbank after the success of BEAUTIFUL ONE DAY in 2015, and INO MOXO was a Festival highlight, both artistically, in terms of audiences, and in terms of successful management. The show is quite complex technically, but was well handled both by our own Production Manager and the resident crew. The first performance did go up late for technical reasons - but it was so strong that nobody minded.

It is unfortunate that this venue does not allow the collection of audience data on its premises: we had sell-out performances and we need to know where the audience came from. They do place anonymised data on Audience Finder Stats - but so far we have been unable to access this in spite of repeated requests.

We very much hope that we will be able to work more fully with this partner for future ORIGINS Festivals. INO MOXO is clearly a very strong model, and we have already started to explore another production by Group Integro, which could repeat the success. If we were able to complement this by bringing other events into the Southbank,

that could be a major step change for us. The BFI expressed an interest in programming films this year, so hopefully we can begin conversations with them early in order to secure a fuller partnership for 2021.

8. Rich Mix

Rich Mix is an established partner venue for Border Crossings, and especially the ORIGINS Festival. We have used the venue as a hub since 2011, with a strong presence through the building. The management has changed since 2017, and the deals offered were not as favourable as in previous years. In particular, we had to hire the main space for the opening and the concert.

For ORIGINS 2017, we were concerned that the audience booked very late. This year, they didn't book very much at all. It was very disappointing that this venue had such low figures, when most other venues were attracting higher attendances than we had seen in the past. This was discussed with the Rich Mix management after the events, but no real insight was forthcoming. We did note that there were many changes to their Marketing staff, and that the Education partnership was minimal this time - but even so we would have expected their core audiences to have been excited by this work. The exception was the middle weekend during the day, when films and talks attracted good numbers - but this would probably be the case with any venue partner as these events are a focus for our core audiences.

9. Kings London and Survival

Our established partnership with Kings is increasingly important, as the Menzies Institute is focusing more and more on Indigenous research, and is likely to expand this beyond the current Australian focus. We were able to enhance our lecture, exhibition and workshop through the partnership, although the exhibition was not credited as fully as it could have been for ORIGINS. The venue, on the Strand with a shop-front window, was excellent for attracting passing interest.



This partnership needs to be developed more fully in the future - we could perhaps take the talks programme into Kings, possibly enhanced by a further partnership with

Survival. We need to be careful that the festival is not seen as “academic” - but it would clearly be beneficial for all three potential partners to project a sense of celebration and commitment being combined with rigour in order to further the Indigenous movement. Discussions around future developments in this area have already begun.

10. Canada House

The Canadian High Commission is an established partner, and became particularly strong this year, with an event being held in Canada House, as well as additional funding being offered. This is largely the result of the positive attitude taken towards the arts and the promotion of Indigenous cultures by the current government of Canada. It is to be hoped that this continues beyond the coming election.

11. Playground Theatre

This is a new theatre which seemed an ideal partner venue for THE NDN WAY, as it is situated in the heart of North Kensington, and so could become a focus for the Brian Solomon/ELECTRIC MOOSE residency. We had expected that this would lead to a larger number of people coming into the space - but in fact Brian decided to use Bay 20 as the main focus for community work, which was disappointing for this partner. However, we were able to discuss this frankly with the management, and the partnership remains strong: we will be presenting THE GREAT EXPERIMENT there in early 2020.

12. Shakespeare's Globe

This is a particularly exciting new partnership for us. Mark Rylance brokered the initial introduction - he has a longstanding interest in Indigenous cultures and narrated our film HIDDEN HISTORIES. Michael's meeting with Michelle Terry was made all the more positive because WHERE WE BELONG was such an ideal piece to present there. We are now in discussion around future programming ideas, both for ORIGINS 2021 and for Refugee Week 2020.

While the audience we secured at the Globe was perfectly respectable, it was not full. The Globe management felt that this reflected a lack of commitment on their side, and altered the Box Office split accordingly. This suggests that future collaboration will be more fully supported. They were certainly delighted with the artistic quality of the work we brought to the space.

13. Embassy partners and overseas agencies

As in the past, we received considerable support from the Embassies and High Commissions of the countries represented in the Festival, and from arts funding bodies in those countries. As already noted, Canadian support was very strong this year, enabling us to bring a significant number of Canadian artists. There was also specific funding from Québec, both for artists travelling to London and for the crucial programming visits in the year before the Festival, which are more difficult to finance.

The US Embassy again supported the Festival - the criteria for support have shifted to reflect the values of the current administration, but we were able to make a sound “business case”. We did not receive direct support from any Australian sources this year: although funds had been secured for Amrita Hepi, her agent withdrew her from



ORIGINS in favour of a German festival, in spite of the existing agreement. This possibly reflects a shifting emphasis in the standing of London relative to German cities because of Brexit.

The Peruvian Embassy proved a rather disappointing “partner”. They said that they were keen to support the visit of INO MOXO - but this turned out to consist of a request for free tickets for the Ambassador.

14. Community partnerships

Partnerships with community groups are crucial to ORIGINS.

From the Pacific region, we were able to work closely with the Samoan community through our partners GAFA, and with the Maori community through Ngati Ranana. Work was undertaken to develop these relationships between festivals, and it certainly paid off. The ava ceremony was very strong, as was the contribution of Ngati Ranana to the opening.

There was also strong work with Latin American communities, particularly Peruvian communities. The collaboration with the Aztec community for the solstice celebration was a development from a 2015 event, and was very successful.

The volunteer group included a number of people with indigenous heritage.

15. University partnerships

The University of Melbourne partnership, established with such strength in 2017, continued to develop alongside the mutual partnership with Kings London.

The Open University has been an important partner between Festivals, with ORIGINS being featured extensively in the materials produced by the OU for the BBC series EXTRAORDINARY RITUALS. We are further developing this partnership through a jointly supervised PhD, which will enable Dani Phillipson to work 2.5 days a week for ORIGINS and 2.5 days a week on academic research around the impact of Indigenous perfor-

mances in the UK. This is a major boost for our infrastructure, and will begin from October.

6. Marketing Evaluation

- There were 6,328 attendances at ORIGINS 2019.
- During the period of the marketing campaign, there were 5,106 hits on the ORIGINS website, 142,900 Twitter impressions and 46,255 Facebook engagements. There was also significant activity on Instagram and other social media.

The total attendance figure is 15% above the projected figure in our funding applications. It includes some approximate figures for free events. It does not include attendances at the Sonny Assu exhibition after July (the exhibition continues to October). This certainly represents a major success in Audience Development and Marketing.

The social media engagement figures are actually lower than in 2017 - but the results were clearly more effective, and represent more specific targeting, rather than a scattergun approach. The figures are also drawn only from our own specific accounts, and do not include the very significant levels of social media promotion undertaken by venue and other partners in close consultation with our Marketing Manager.

A key point in the Evaluation of ORIGINS 2017 was the need to make a strategic shift towards online marketing, and this was successfully achieved. Emma Townsend was recruited as Marketing Manager by the Artistic Director in consultation with Katherina Guderian - our board member with a background in digital marketing. This led to a strong and clear brief, which Emma executed with great dedication and energy.



Our marketing budget was enhanced by a specific contribution in kind of brochure design from the Canadian High Commission. While the brochure is not a digital format, it remains important as a reference point for audience members navigating their way through the festival. The programme also fulfils this function, and its free distribution at all events remains a central marketing tool, as well as enhancing the overall impact of the festival.

Both the brochure and the online campaign were hugely assisted by the existence of high-quality content from the artists and companies presented, and the creation of our own content as an ongoing project since ORIGINS 2017. This strategy needs to be maintained in the two years leading to the next ORIGINS: not an easy task, given the company's project-funded status, but an essential one. Dani Phillipson's new role may well encompass some of this work, as her focus is on impact.

Marketing by venue partners was varied. Most venues credited us properly in their materials, but not all of them pushed the events as fully as they would their own products (odd, given that the financial arrangements in most instances was a box office split), and some seemed unwilling to do anything much at all. The British Library, for example, has 1.9 million Twitter followers, so a single Tweet would have been a significant boost to the campaign for Global Indigenous Voices. However, Twitter activity was confined to the Eccles Centre account, which has only 1,874. In general, however, the partner activity was strong on social media, as a search for #ORIGINSFestival or #ORIGINS2019 will demonstrate.

There was effective Audience Development work in the diverse communities of North Kensington, as part of our ongoing Community Engagement work there. The audience for WESTWAY SOLSTICE was largely drawn from the local community, and seems to have attended mainly because of word of mouth from those participating, as is common in community events. However, the use of the free programme etc did enhance the brand presence there, and should serve to develop larger audiences over time.

The area of Marketing and Audience Development about which we are most concerned is PR. We are very aware of the potential impact of good media coverage: in 2011, Noel Tovey went on Midweek to discuss LITTLE BLACK BASTARD, and the show instantly sold out. Marketing generates awareness and some audience - but PR really sells tickets. We were able to secure better coverage this year than in some previous editions: in particular, there was a very good Guardian article on INO MOXO, and a Guardian Picks recommendation for NO WOMAN'S LAND. There were also some strong reviews of the work. However, the sustained coverage we really need, which takes into account the overall festival context and not just one event, continues to prove elusive.

Our PR agent, Chris Hislop, wrote the following report:

The press campaign for the Festival focused on generating press coverage from sending out press releases to major news and culture outlets, including national newspapers, TV/radio channels and online publications. Multiple releases were drafted and sent, focusing on the Festival launch at the British Museum, a larger release about the Festival as a whole, as well as individual releases about prime events within the Festival that were deemed better suited for attracting media attention.

The campaign, by and large, was a struggle, with many outlets showing a lack

of interest in the material provided, and seeming less moved/interested in the shows themselves – which was of initial frustration due to coverage of similar artists and events from a global perspective. We initially used these articles as an impetus for contacting journalists who had already written about Indigenous arts, but found our efforts came to little result.

In the end, we managed to entice more prominent article placement and bigger interview pieces by courting some controversy, especially around INO MOXO and the Ayahuasca usage that inspired the creation of the show.

In future, I would recommend using prominent celebrity involvement/endorsement (including willingness to be interviewed and help out with the press campaign) to secure larger pieces around the Festival. I would also recommend using publicists/contacts to approach press around the Festival outside of the culture/arts forum, ideally in a political and sociopolitical context, as I believe the topics the Festival engages with could potentially have more impact there.

This report was discussed in depth at a recent board meeting. The board felt that foregrounding a celebrity would be counter-productive in relation to the artistic and social aims of ORIGINS, as the voices of Indigenous people have to be the main focus. The most we can do is to ask influencers to guide media towards those voices.

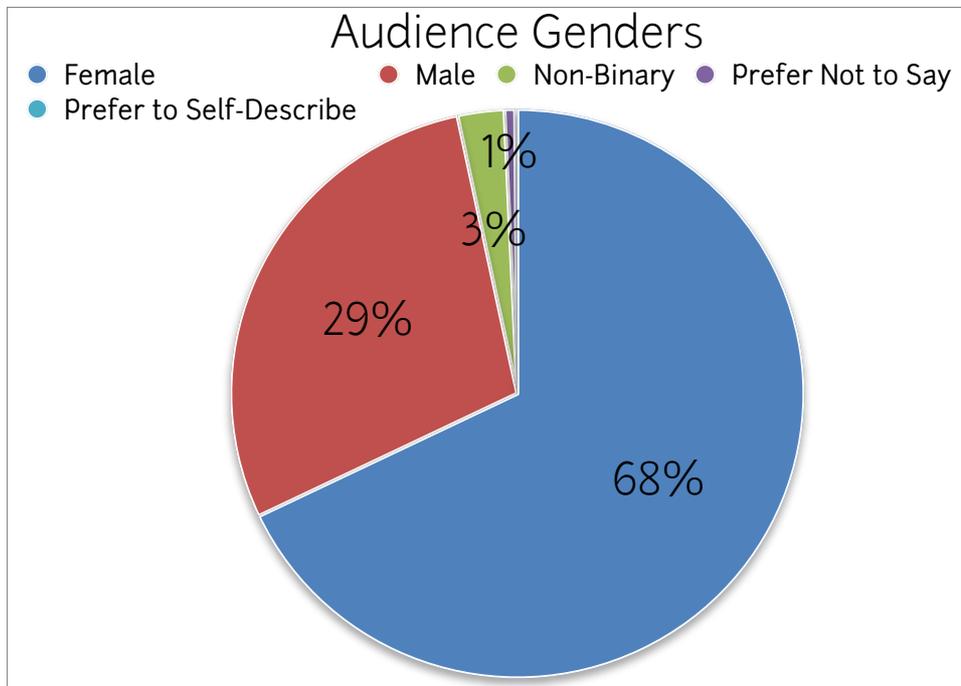
As we have noted in previous Evaluations, the key is to embed PR more fully into the organisation's ongoing practice - but it is challenging to do this while we remain dependent on project funding.



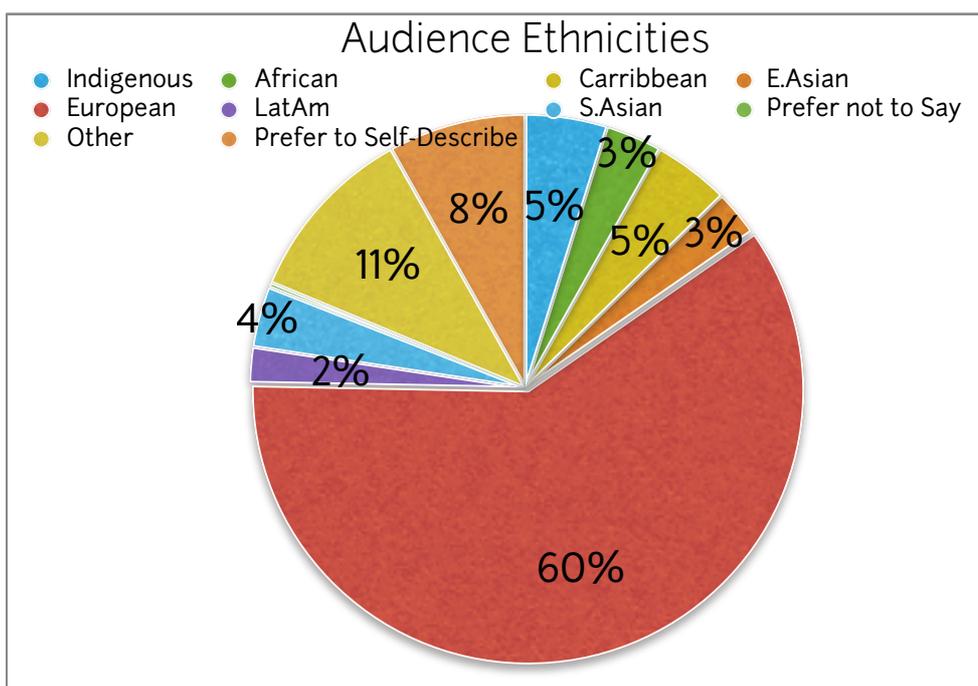
Audience Analysis

As always, we issued Evaluation questionnaires to audience members, and these are

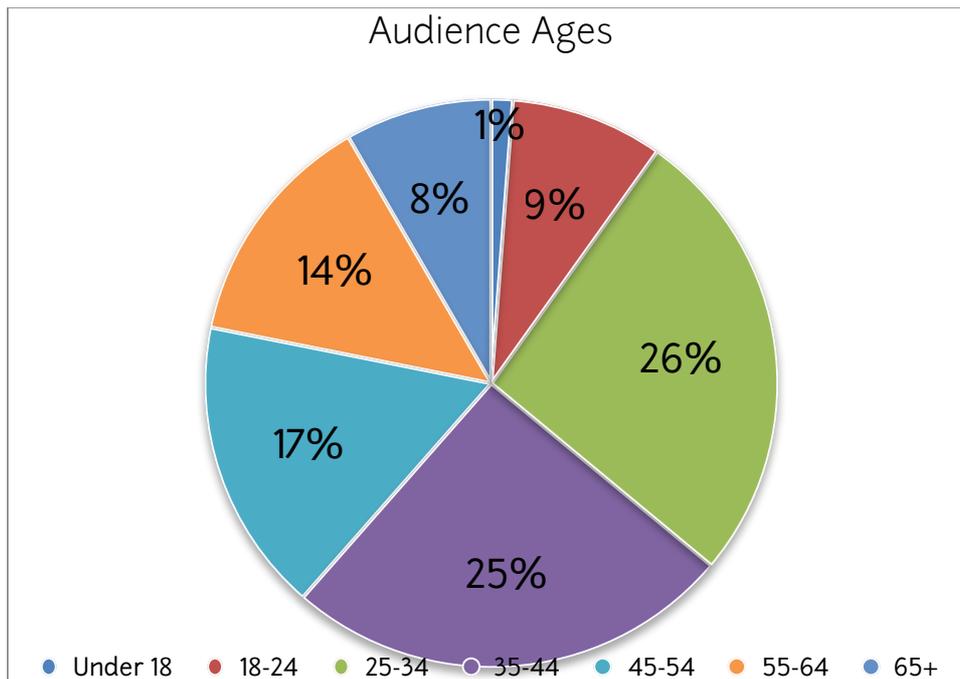
very helpful in terms of analysis. Responding to Film London’s methodology, we have made use of Survey Monkey as a means of collating these questionnaires this year. This is a very efficient system, but it does raise some issues for us, as it really requires specific box-ticking in order to analyse quantitative data. We have had concerns over this approach for some time, as it is illegal (particularly with regard to ethnicity) in some countries with which we enjoy strong partnerships (e.g. Canada). This needs to be discussed more fully at board level.



As with all our work, the audience was overwhelmingly female, and also showed a level of self-description outside conventional binaries which is significantly higher than the national average. This is striking, given that this year’s programme did not include work specifically dealing with these issues (which have been addressed previously).



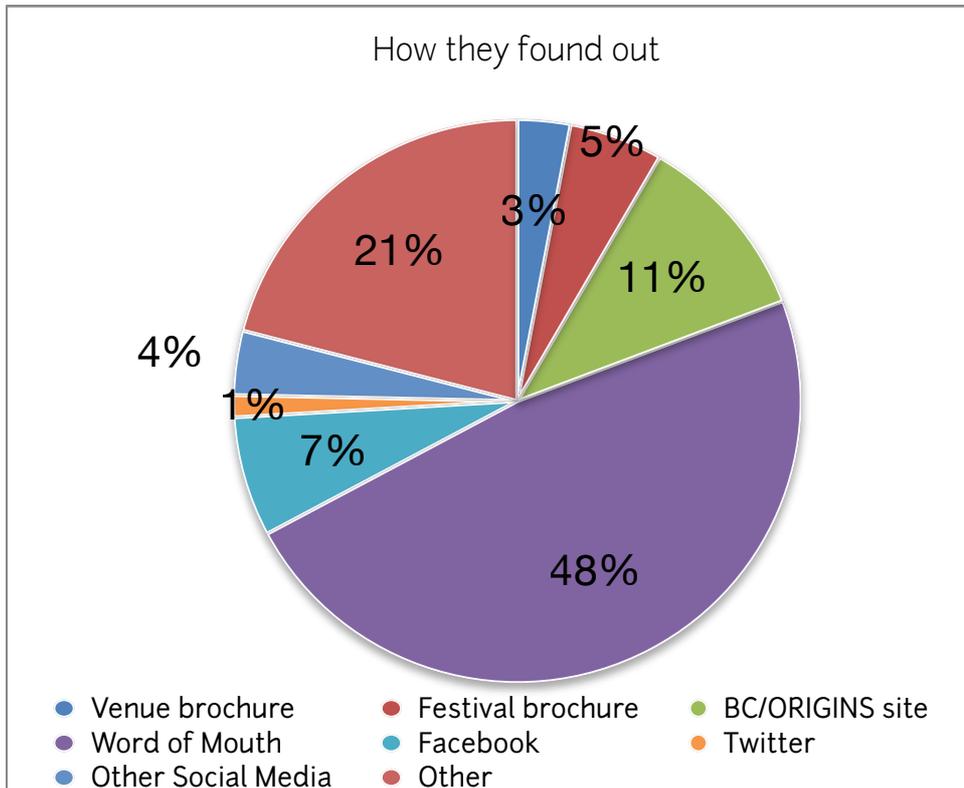
The audience was also very diverse in terms of ethnicity and culture, as the chart shows. This is even clearer when we add the fact that the “European” category is likely to include white Australians, Americans, Canadians and Pakeha New Zealanders, Irish, Celtic and other European people. The audience includes far more ethnic minority groups than is usual for the arts in the UK, even in London. Again, this is reflected across most of our work. It is striking that the audience for the more interactive, participatory and engaged events was particularly diverse. Non-white audiences seem to have been particularly attracted by events which enabled them to have a direct exchange with Indigenous artists. For a number of events, e.g WESTWAY SOLSTICE, THE ORIGINS LECTURE, the European section of the audience was below 50%.



The audience showed a strong diversity of ages. The Under 18 section in this chart is artificially low, as events like the schools screening are not included. The audience in general was younger, reflecting the Festival’s appeal to engaged people who want to make the world a better place. This demographic is also important in relation to the digital emphasis of marketing etc.

28% of respondents said they had attended previous ORIGINS events. This suggests that the Festival brand works very well, with people wanting to attend more than one event across the programme, and to appreciate the festival as a whole. On the other hand, the fact that 72% of respondents were first time attenders, and the significant number of new email addresses added to our list in response to questionnaires, shows that there is huge untapped potential for the festival to develop much larger audiences. The percentage of new attenders was actually higher than in 2017. There was a wide spread of postcodes, with a preponderance of North and South London codes. Certain events (e.g. WESTWAY SOLSTICE, WIÑAYPACHA) attracted a local audience to the venue - perhaps inevitably for a community event. Almost 20% of the audience came from outside London, which suggests even greater potential to attract people from a wide constituency, as there is a very specific appeal in the work.

The question of how respondents found out about the festival was of great interest.



“Word of Mouth” represents 48% of respondents. This is actually lower than in previous editions, but still very high and difficult to analyse in marketing terms. We suspect that this may include social media recommendations, but it is very hard to tell. Certainly there is a sense that people were talking about the Festival, and this must have been at least partly driven by online activity. The second most significant area is “Other”, which is equally ambiguous, but probably includes some of the limited PR success, and certainly includes email shots from partners, as these were mentioned in many cases. The strength of the website and Facebook marketing reflects ongoing trends. Festival brochures remain at 5-6%, though they are clearly of use as a timetable reference etc. Venue brochures are even less significant than in the past. The possible exception to this is the Southbank, where there was a lot of early booking - but the absence of data makes this frustratingly difficult to assess.

Overall, the Audience analysis makes clear that our Digital Strategy for Audience Development, Engagement and Participation is leading the organisation in the right direction in terms of the Festival’s profile: but more needs to be done. In the Evaluation of ORIGINS 2017 we laid out the following priorities:

1. build the numbers of Facebook, Twitter, Instagram and YouTube followers exponentially
2. develop regular blog posts that highlight issues around indigenous culture of interest to our audiences - e.g. climate, resistance, social justice, alternative spiritualities.
3. post the talks online and work to disseminate them through social media (look to live streaming of future talks)
4. create short online videos for drip-feed release in the build-up to ORIGINS 2019. These can include short teaser talks by artists and speakers at the festival, and by members of indigenous communities
5. work towards a version of the planned online project CYBER-DREAMING. Even if the full project cannot be realised, an online forum where our audiences can engage directly with people from “remote” indigenous communities is likely to cause a serious stir.

1 was achieved in relation to Facebook and Twitter, and this has had an impact. 2 and 3 have been achieved in part, but could be developed much further, with stronger social media support. 4 was only really undertaken as part of the marketing campaign, and so did not contribute to the longer-term strategy for building brand awareness. 5 has yet to be activated - but can be with the right resources.

We have certainly found the right person to develop our digital strategy in Emma Townsend, and she has specialist support at board level. The concern now is that we have to be able to pay her outside the Festival period in order for this to work. We will therefore work with the board to secure specific funds to support the digital strategy.

There was one final quantitative question on the form this year, relating to the re-research work of our partner Beyond the Spectacle, and asking about the level of knowledge respondents had of Indigenous cultures prior to the event. This was scored on a basis of 1-10, and showed a fairly normal distribution of results. However, it was striking that for some events, notably workshops and talks, the audience included more people with higher levels of knowledge.

7. Financial Evaluation

ORIGINS 2019 built on the success of previous festivals and the established ORIGINS brand in attracting significant investment from a broad range of funders, both in the UK and overseas, recognising the immense significance of what is being done here. We were particularly pleased to attract new investment from the High Commission of Canada (for the first time including a cash contribution). We were disappointed that we did not receive a grant from the Heritage Fund this year - this funder was undergoing a change of programmes at precisely the moment we applied, with the result that the meeting was over-subscribed, and high-quality applications, including our own, were rejected. The main impacts of this were a reduction in the Heritage aspects of the programme, particularly in the area of Education work, and a higher level of hands-on management required from the Associate Director in the absence of a Project Manager for Heritage and Education work.

Financial management was clear and thorough. Budgets were only increased as funding allowed, and there was sufficient contingency for all unforeseen expenditure. The board's Finance Director offered guidance and oversight throughout the project.

We are concerned that the cash flow in the aftermath of the project has been quite challenging. This is partly because of final grant payments from a number of funders being delayed until after reporting - but this was expected. More disturbing is the delay in receiving Box Office payments from the majority of our partner venues. This is not something we have encountered before, and suggests a trend towards later payment in response to a more challenging economic context. One response could be to delay payments to artists and other suppliers - but that is not in keeping with the ethics of Border Crossings and ORIGINS.

8. Conclusion / Future Plans

The public response to ORIGINS 2019 has been overwhelmingly positive, not only in terms of the qualitative responses recorded for previous festivals, but also in terms of Box Office and attendance numbers. There is a very positive trend across the project, which makes it abundantly clear that this work has to continue and grow in future

years. The one venue where this trend was not reflected was Rich Mix: we have had some conversations with them about this concern, and will investigate how best to move forward for 2021. It may be that another hub should be sought, or a series of other venues with specialisms in theatre, music and talks. We were excited by the way in which Shubbak, in many ways our closest parallel, ran their recent festival across an even wider range of venues than our own, and will attempt to discuss their model with them.

We have also identified the need for a more sustainable and ongoing Digital Strategy as the cornerstone of our Audience Development and need for a sustained profile. This requires specific funding, and we will discuss at board level how best to finance it. There is a clear need for a higher profile as an ongoing element of the company, which will in turn help to develop PR in the build up to ORIGINS 2021.

The work presented in ORIGINS 2019 represented the highest quality artistic productions of First Nations cultures in the 21st century, and generated a powerful dialogue between those cultures and London audiences. ORIGINS has a huge impact on artists and audiences; and beyond them on society as a whole, both in the UK and in the countries whose artists we present.

The Festival serves to validate indigenous cultures in London, a city which is still perceived as the centre of world culture. This in turn builds the artists' standing in their own countries, and helps the process of reconciliation there. Its location in London is also of value for the wider healing processes that need to occur across the planet: London was the city from which North America and Oceania were colonised, and so it is here that the processes of truth and reconciliation need to start. After a decade of this vital work, ORIGINS has become recognised globally for its achievements in this area. The proposals we are already receiving for future collaborations are highly significant in terms of developing a long-term cultural strategy with major impact worldwide.

The impact on audiences and on participants in our Education and Community Engagement programmes is also huge. ORIGINS is about other ways of living – the work we show presents ways of life that are not governed by the profit motive but which are responsive to environment, community, participatory democracy and the centrality of arts and culture. As our audiences become aware of this distinct view of the world, they become highly engaged in the art presented and the discourse around it. They stop seeing things in the old way. They learn to respect humanity and the planet. They start to see what is wrong in the world and they commit themselves to putting it right.



Appendix

a. Reviews and Press Coverage

Guardian preview of INO MOXO: <https://www.theguardian.com/stage/2019/jun/14/psychedelics-dance-steps-and-giant-snakes-inside-the-ayahuasca-show>

Guardian Picks - NO WOMAN'S LAND: <https://www.theguardian.com/culture/2019/jun/07/what-to-see-this-week-in-the-uk>

Theatre T review of INO MOXO:

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★★★★★ INO MOXO review - a powerful snapshot of South American indigenous culture.

June 16, 2019 | Darcey Lees

Through powerful vignettes, Peruvian performance group, Grupo Integro take the audience on a journey through the Amazon in search of ayahuasca shaman, Ino Moxo.

The set is minimalistic, with only a few stone-like shapes on the ground. Throughout, there is a thin screen across the front of the stage, which is used to project images and text onto. The screen is transparent enough to see the performers, but all the while giving the impression that we are looking into this world, and there is always a barrier between us and them.

The piece is carefully paced and is slow and steady, giving the audience time to digest each of the moments and the various elements involved. Some include projected images, text, the performers in motion or in stillness, and both recorded and live vocals of traditional songs. The design of the visual effects and the lighting perfectly create a haunting and often peaceful atmosphere, beautifully lighting the performer's bodies as they move.

Grupo Integro's small ensemble of performers are outstanding. To say the control and strength of their bodies is impressive, would be an understatement. Every movement made is carefully considered and executed. They are entirely in tune with each other as an ensemble and the energy they bring to the stage.

The short Q&A that took place after the performance, gave a greater insight into the meaning behind the work, particularly useful for those in the audience without much prior knowledge of South American indigenous culture. Something highlighted by Michael Walling, artistic director of Border Crossing (the festival in which INO MOXO has taken place), was the way in which we may have a stereotypical or misinformed idea of what indigenous culture and dance looks like. Whereas in INO MOXO, Grupo Integro give us a more authentic portrayal, as the performers have experience of the rituals they are depicting, and the performer playing Ino Moxo, is an ayahuasca shaman, himself. INO MOXO is a piece about the earth, respecting the land and water as living beings, and also respecting the use of ayahuasca as a medicine by stopping the abuse of it as a recreational drug.

This fascinating piece is unfortunately only at the Southbank Centre on June 15th and 16th, but it is an incredible insight into the world of the Amawaka Nation in Amazonian Peru. Particularly in an age where concerns of climate change are mounting, this piece reflects a need for us to connect and care for our Earth while we can. INO MOXO reminds us how much we can learn from indigenous cultures and highlights the injustice of these cultures being eradicated. An insightful, thoughtful evening of performance.

The trailer for INO MOXO: <https://www.youtube.com/watch?v=0YblHxTTtRo>

More information on the Border Crossing's Origins festival can be found here, <https://originsfestival.bordercrossings.org.uk/>

Dance Tabs Review of NO WOMAN'S LAND: <https://dancetabs.com/2019/06/ava-dance-company-no-womans-land-london/>

Run Riot Reviews of NO WOMAN'S LAND and INO MOXO: <http://run-riot.com/articles/blogs/no-woman's-land-and-ino-moxo-origins-festival-double-bill-review-donald-hutera#permalink>

UpComing Review of WHERE WE BELONG:

What if the wolf could fly and the bird was afraid of flight? Is it absurd that the bird cannot fly when she has been forced to believe that she is something other than who she is? When the sky calls her to allow herself to be carried by the wind, is she being unfaithful to her home? Where is home when the home you know is not the home of your spirit and memories carried along for generations? In *Where We Belong*, Madeline Sayet is Black Bird, who is afraid of flight, but with the support of her ancestors and her undeterred faith she flies alone to cross the ocean to pursue her PhD on Shakespeare in England.

Sayet is often the first Mohegan in a world that has imagined the last Mohegan, and her journey becomes a spiritual search for identity that defies borders and conventions of a globalised existence. With loyalties tied to her family, her people and her ancestors, the performer makes a voyage that she soon realises parallels that of her ancestors, Mahomet Weyonomon and Samson Occom, 300 years ago. They too made the journey in the hope of overcoming oppression by the English settler colonialists, but they faced impossible barriers that Sayet recounts with humbling passion.

The struggle continues, and in this extended monologue the writer and performer relies on the imagination and attention of an audience whose engagement with the narrative is an integral part of the story itself. Indeed, it appears to be Sayet's response to the observation that people in England seem blissfully unaware of colonialism and the direct role we each play in its maintenance. Through stories that transcend space and a linear understanding of time, *Where We Belong* tells of the fact that "wolves don't devour their own kind; humans do" – but a particular type of human, one who is infinitely preoccupied with dividing and judging based on notions of borders that shape the mind. This play is also a spiritual journey for listeners who learn that borders work both ways since fear and misinformation entraps the mind of the confined.



Marissa Khaos

Photo: Bret Hartman

b. Selections from Social Media

Olivia A-S

@OliviaArigho

Loved the [@BorderCrossings](#) screening of the outstanding [@winaypacha_film](#) this week. It was followed a public discussion led by Andrew Canessa, anthropologist at Univ of Essex

Turtle Island Radio Show

@turtleisland101

.

[Jun 21](#)

Fantastic show in [@canadahousemcr](#) by artist @Decolonialgram Sonny Assu . Part of [@BorderCrossings](#) but on until October

Dr Claire Warrior

@ClaireWarrior1

.

[Jun 20](#)

My pictures don't do [@sonnyassu](#)'s work justice so go and see A Radical Mixing at Canada House [@CanadianUK](#) [@BorderCrossings](#) [#ORIGINSFestival](#)

Survival International

@Survival

Some photos from Sunday's [@BorderCrossings](#) Origins Festival with our very own [@josie360](#) . A great conversation about [#IndigenousActivism](#) & [#IndigenousCultures](#) Thanks to all that came along to support!

Ignacio Vleming

@IVleming

Fantástica la reseña que [@DonaldHutera](#) de No Woman's Land, la última producción de [@AVADanceCompany](#), que pudo verse en [@ThePlaceLondon](#) dentro del festival [@BorderCrossings](#) la semana pasada. "It's a smart piece of entertainment with a wide scope".

Alexandra

@SashinkaMac

.

[Jun 19](#)

Amazing & inspiring! Prof [#HelenMilroy](#) gives the Origins Lecture [@KingsCollegeLon](#) : talking pathways to healing & recovery through an Indigenous lens; stories of dingo and moon; the power of enduring relationships & more! So much food for thought! [@BorderCrossings](#) [@KingsAusInst](#)

Zhui Ning Chang 曾睿宁

@witchywanderer

.

[Jun 19](#)

30

Where We Belong [@BorderCrossings](#) last week was so sharply written and performed with honesty by [@MadelineSayet](#) still thinking about the human remains trapped in the British Museum and the ancestors and memories you find in least expected places.

Dr Stephen Morgan

[@stemorgs](#)

A really stimulating evening at [@KingsAusInst](#) in the presence of Prof Helen Milroy, who laid out a stunning, heartfelt, and overwhelmingly hopeful vision for rehabilitating the wellbeing of individuals, communities, and nations as part of her [@BorderCrossings](#) [#Origins](#) Lecture.

Dr Rebecca McCutcheon

[@RJAMcC](#)

[Jun 18](#)

Replying to

[@jackyd1001](#) [@BorderCrossings](#) and 2 others

Yes! I loved this, such compelling and raw writing and delivery, generosity and fierceness.

Survival International

[@Survival](#)

[Jun 18](#)

8-year-old Saul is taken from his family to a Residential School. He's denied his language and heritage, and witnesses horrendous abuse. Part of [@BorderCrossings](#)
Join our campaign against [#FactorySchools](#):

Auntiefa

[@panikiskiaq](#)

[Jun 18](#)

Btw the culture vultures were in fact stunted on shout outs to [@BorderCrossings](#) I had a wild and uplifting time

Mother Tongue

[@MTcurating](#)

[Jun 17](#)

A massive thank-you to [@Nadia_Myre](#) for taking me along to [@The_Globe](#) [@BorderCrossings](#) to experience [@MadelineSayet](#) 'Where We Belong,' totally blown away and thinking of you [@jeanmcameron](#) [#RefugeeWeek2019](#)

Jack Davy

[@jackyd1001](#)

[Jun 17](#)

On my way home from [@MadelineSayet](#) Where We Belong at the Globe with [@BorderCrossings](#)
A stunning, devastating performance which, among much else, demonstrated how harmful the failure in Britain to meaningfully engage with colonialism continues to be.

Sarah Thomas

@journeysinbtwn

.

[Jun 17](#)

Blessed to be with 'Ino Moxo' unfolding on Sat, part of excellent [@BorderCrossings](#)
. To Amazonian ayahuasca shaman Rawa's icaros (medicinal chants) in his native Shipibo language, the dancers embodied a stillness & inner movement which was a gift to London

Jo Woodman

@josie360

.

[Jun 17](#)

It was an honour to speak yesterday [@BorderCrossings](#) in London + LeAndra Nephin of the Omaha Nation + filmmaker/anthropologist Hugh Brody, and to show our film on [#FactorySchools](#) Please join our campaign to get indigenous education under indigenous control

Roberta Antonaci

@Robertantonaci

.

[Jun 16](#)

Arctic permafrost is now melting at levels not expected until 2090. This is already having repercussions on cultural practices. Inuit bury their food in permafrost; this is becoming more and more difficult...vivid stories from Inuit Naulaq. [@BorderCrossings](#) [#ClimateEmergency](#)

Roberta Antonaci

@Robertantonaci

.

[Jun 16](#)

When you recognise that the place where you collected resources for your work is not there anymore, you really feel the crisis. Indigenous artist at [@BorderCrossings](#) event talking about her experience of the capitalistic machine appropriating resources.

Jessica Turtle

@turtleandturtle

.

[Jun 16](#)

2day I learned about the devastating & often mining Corp funded [#factoryschools](#) from [@Survival](#) at [@BorderCrossings](#) Origins Festival. Please learn more and support this work

GAFA ARTS COLLECTIVE

@gafasamoa

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[Jun 16](#)

What great company to be in. Thank you to [@BorderCrossings](#) [@GlobalVoicesTh](#) for the opportunity, and to all the actors who took part and the team [@gafasamoa](#) [#G7AS](#)

JonathanPetherbridge

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@jpeth

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[Jun 15](#)

Every time I get to [@BorderCrossings](#) event I learn and am uplifted. [@MadelineSayet](#) performs again [@RichMixLondon](#) tomorrow & [@The_Globe](#) on Monday weaving Mohican cultural identity, her love of Shakespeare, flight and spirit. Go and honour her if you can. #Origins2019

Kumiko Mendl

@KumikoMendl

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[Jun 15](#)

Get yourselves down to the [#Origins2019](#) festival [@BorderCrossings](#) before it finishes - saw 2 extraordinary pieces last night [@RichMixLondon](#) brave & powerful personal & epic [#wherewebelong](#) [@MadelineSayet](#) [#ACasualReconstruction](#)

Ougoala

@ObiomaUgoala

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[Jun 15](#)

Replying to

[@Matilda_James@BorderCrossings and 10 others](#)

[#WhereWeBelong](#) is such an awesome show. Gonna be special seeing it [@The_Globe](#)

(((Mediah Ahmed)))

@mudda28

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[Jun 15](#)

[@BorderCrossings](#)

Art as healing

Art as revolution

Art as truth

be•wilder

@bewildertheatre

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[Jun 14](#)

Beautiful, magical event yesterday night [@britishlibrary](#). THANK YOU! Here a scene from the play The Unplugging by Yvette Nolan, directed by [@raphaelruiz_8](#) with [@HaddoHarro](#) starring as Seamus [@GlobalVoicesTh](#) & [@BorderCrossings](#) [#OriginsFestival](#)

Simon Anderson

@anderchod

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[Jun 14](#)

"Speaking was forbidden in my language, now it's coming back full speed!" Naulaq LeDrew after a stunning performance of NO WOMAN'S LAND at Origins Festival [@AVADanceCompany](#) [@CanadianUK](#) [@BorderCrossings](#) [#Inuit](#) [#Arctic](#) [#IYIL2019](#) [#IndigenousLanguages](#)

Mary McMahon

@MaryFMcMahon

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[Jun 14](#)

Brilliant [@BorderCrossings](#) concert last night with 'Canadian [#Métis](#) artist, poet, educator & activist [@moec Clark](#), and rising electropop singer [@iskwe](#)' ... was sorry to leave before the last act!

(((Mediah Ahmed)))

@mudda28

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[Jun 12](#)

[#OriginsFestival2019](#) opening night last night was very moving by the traditions, music & dancing of the Indigenous Peoples. So beautiful & very timely as highlighted by Michael Walling [@BorderCrossings](#), British Politics could learn a lot especially in this divisive Brexit climate

AVADANCEAvataraAyuso

@AVADanceCompany

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[Jun 11](#)

Brilliant speech by Michael Walling, director of [@BorderCrossings](#) origins festival: the 7 generations principle, culture as a starting point for change and many more deep thoughts on the value of indigenous people. Welcome to the festival!

Kelly Lovelady

@KellyLovelady

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[Jun 11](#)

One of my favourite London festivals by far! Beautiful and unexpected cross-cultural collaborations always a highlight- bravo Michael and team

(((Mediah Ahmed)))

@mudda28

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[Jun 15](#)

Am travelling home after a double bill of really powerful theatre as part of [#ORIGINSFestival](#) [@RichMixLondon](#): A CASUAL RECONSTRUCTION which I had a tiny part in as a writer & WHERE WE BELONG by the amazing [@MadelineSayet](#) Absolutely moved to tears and really inspired! Thank you

c. Letter from Oscar Naters: Artistic Director of Grupo Integro



Dear Michael, after thirty five years rolling in Festivals through the world finally we felt we arrived to our home at ORIGINS. Developing an indigenous festival in London and maintaining it for ten years is a laudable work that demands a huge effort and we are much honored to have participated.

We are truly surprised with the experience. The organization was perfect, the audience lovely and very interested in the topics presented. The venue was successful, its workers precise, friendly and very professional.

My company and I are very grateful for the opportunity to present our small artistic contribution at a time when we must all join efforts for a strong cultural resistance.

We trust in the continuity of such an important event and we will be very attentive to continue collaborating with you.

Thank you very much.

Oscar Naters

Director INTEGRO

Lima, 21 June, 2019