

COUNTRY ARTS WA

Sand Tracks 2010-2012 Evaluation Report



Tjupi Band at Warakurna Hall 2012 by Rocky Porter inspired by Sand Tracks, Acrylic on Canvas Photo: Warakurna Artists

“Travelling with Nabarlek Band, a famous band in 2011 - Helped us with musical development - As role models - Cross language group/Aboriginal nation sharing of culture - Working together in workshops. Aboriginal people in remote communities look forward to next years Sand Tracks Tour” Sunshine Reggae Band – Haasts Bluff.

Researched and prepared by Tim Pearn
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Introduction

Sand Tracks is Country Arts WA's remote Indigenous contemporary music touring program. The Country Arts WA Sand Tracks tour has completed three years of touring Indigenous contemporary music to remote Aboriginal communities in West Australia (WA), South Australia (SA) and partnered the Bush Bands Bash Showcase event, Alice Desert Festival, Northern Territory (NT).

The Sand Tracks Tour provides three key areas of delivery:

- Audience Development – touring contemporary high excellence Indigenous music performance to remote WA, SA, and NT audiences/communities;
- Arts Development - delivering skills development workshops;
- Industry Development - providing career pathways for established and emerging bands with regular annual touring opportunities.

As a result Sand Tracks aspires to:

- Promote and profile professional Indigenous music;
- Assist the transition of emerging Indigenous bands to professional higher profile status;
- Promote health and wellbeing through participation in music activity/audience participation and the delivery of health messages;
- Build and leave a legacy of skills within community to present performing arts independent from Country Arts WA programs.

This document is an evaluation of the tours delivered 2010 – 2012 monitoring what was delivered, evaluating what happened as a result and assessing the impact of the initiative.

Executive Summary

There is overwhelming evidence of the efficacy of the Sand Tracks initiative and its provision of a wide range of benefits to musicians and community audiences.

From interviews and feedback gathered in the evaluation:

- 98% Aboriginal audience members rated the 2012 performance overall as excellent;
- 100% of workshop participants described the workshops as excellent;
- 100% of workshop participants requested workshops the following year;
- 89% of musicians attending workshops in 2012 had attended a Sand Tracks workshop in previous years;
- 100% of workshop participants aspired to become a “rock star” and make a living from their music;
- 83% of bands at Bush Bands Business indicated they wanted to go on tour with Sand Tracks the following year;
- 77% of community stakeholders interviews indicated Sand Tracks was good for young people and no one disagreed;
- 73% of community Stakeholders agreed that Sand Tracks had a positive effect on community cohesion and bringing people together;
- 70% of community stakeholders agreed there were opportunities to capitalise on the large audience attendances by providing some health awareness activities in conjunction with Sand Tracks;
- 90% of community stakeholders supported the ongoing delivery of the Sand Tracks tour and workshops program;

- 67% of community stakeholders commented that Sand Tracks adds value to existing events and programs and stimulates inspiration to make music as a result of the Sand Tracks tour;
- 100% of interviews indicated Sand Tracks Performances were good for young people with a range of positive benefits including inspiration for young people, role models – young people looking up at successful Aboriginal people, and a positive diversion activity alleviating boredom and risk activities associated with drugs and dysfunctional behaviours;
- 70% of partnership and industry respondents rated Sand Tracks as excellent or good in meeting its three key objectives.
- 70% of partnership and industry respondents indicated Sand Tracks added significant or good value in assisting their respective organisations activities/objectives in Indigenous music development.
- 60% of partnership and industry respondents indicated Sand Tracks had significant or good impact inspiring more music development from emerging Indigenous musicians.
- 60% of partnership and industry respondents indicated a significant need to encourage more female participation in music.
- 78% of partnership and industry respondents supported the ongoing delivery of Sand Tracks tour and workshop program.
- There were no criticism relating to Sand Tracks content delivery and the major focus was on aspirations on increasing content, improved operational delivery, continuity and regularity of the event and workshops.

In addition to delivering high quality music performance to remote communities Sand Tracks is also a catalyst or a major contributor to the following outcomes:

- Sand Tracks provides the only major celebration events in remote communities attracting approximately 95% of the total population where the events are staged and attracting significant numbers from neighbouring communities;
- Sand Tracks increases community cohesion, calm and unity and decreases community social dysfunction;
- Sand Tracks increases the happiness and wellbeing of remote Aboriginal communities;
- Sand Tracks increases social pride and self esteem;
- Nursing staff reported an increase in personal hygiene as people shower and dress up to go out to the Sand Tracks event;
- Nursing staff reported no health incidents associated with Sand Tracks events where often community populations increased by more than 30% as people travelled to see the performance;
- Sand Tracks has a major impact in bringing old and young people together;
- Sand Tracks plays a major role in bringing Indigenous and non-Indigenous people together in the community for a social event;
- Sand Tracks is a catalyst bringing disparate families together as satellite community members travel to Sand Tracks venue communities to meet up with family and attend performances;
- Sand Tracks provides significant role models and inspiration for young Aboriginal people;

- Police reported no major dysfunctional behaviour in communities hosting the Sand Tracks events;
- Sand Tracks is recognised as an annual event in the western desert and is greatly anticipated each year by the client audience;

For the majority of Australians living in any major city there are numerous opportunities to engage with music and performing arts events. In addition there are often free community events such as celebratory firework displays facilitated at considerable expense for the benefit of community celebration and wellbeing. In the far reaches of the Western Deserts region of Australia *Sand Tracks* arguably is the single major event of the year that provides a similar sense of celebration bringing all demographics of the community together.

Sand Tracks provides the catalyst for excitement and anticipation for an event delivering a shared experience of celebration with family, of pride, joy, mutual unity and wonder.

From the data collated in this report there is substantial evidence from audience, community and key stakeholders that *Sand Tracks* is extremely successful in meeting its objectives and provides a significant and valuable impact to remote Aboriginal communities delivering increased Happiness and wellbeing.

"In Aboriginal affairs things that get better each year are not things you switch off!" Damien McLean, Community Development Advisor, Warburton/President Shire of Ngaanyatjaraku.

Background

The Sand Tracks initiative developed and emerged through the successes of the Country Arts WA Shows on the Go Program, which provides regional and remote communities in WA the opportunity to vote for and receive performances in regional areas.

In 2003 with the assistance of Ngaanyatjarra Regional Arts and the ArtsWA Pilbara Arts Development Officer the majority of Ngaanyatjarra and Martu Communities in the Western Desert voted for the first time. The resulting Shows on the GO tour in 2004 was the first wholly comprised of Aboriginal performance content including Nabarlek Band, Mary G Show and *Stick It* by Tetrafide Percussion and toured the remote western desert region of the State. For many of these extremely remote communities this was the first time they had received a live performance in their own community. Further tours included Tamworth on Tour and Nabarlek Band 2008.

Building upon audience development and significant presenter relationships established, and acknowledging the broader Shows on the Go Program did not have the capacity to service both remote Indigenous communities and the broader audience demographics of regional WA ever year, the need for a stand alone Indigenous specific tour was identified.

The 2009 WA pilot Sand Tracks tour featuring Yabu Band and Moana Dreaming visited Kalgoorlie, Laverton, Warburton and Irrunytju (Wingellina).

Additionally in 2009, Country Arts WA commissioned a report examining the possibility of extending the Sand Tracks program as a cross border initiative into South Australia and the Northern Territory. Recognising that audiences travelled across state borders to attend Sand Tracks performances, delivery opportunities were extended to benefit additional Aboriginal communities in SA and NT.

The *Sand Tracks – Remote Indigenous Contemporary Touring Initiative Report November 2009*, provided the framework for developing the Sand Tracks Tour.

The report revealed strong interest from Aboriginal community groups and media organisations in the central desert area in having a touring circuit that contributed to the development of local bands across the region as well as bringing high profile Aboriginal bands to the region to inspire and encourage young musicians. The report recommended a tour that supported a remotely-based emerging band to tour with a high profile band would provide invaluable learning. The tour would furthermore assist a number of remotely-based emerging bands creating good quality and distinctive music reach broader audiences and provide career pathway opportunities.

Additionally, there was an imperative request for Aboriginal people's involvement in the selection of the bands and communities to which they tour. The report recommended the creation of a selection panel comprised of members of Aboriginal communities and media organisations as the mechanism to make those selections. (Recommendations 2.1.2 – 2.1.6)

The scoping report broadly explored the potential partner agencies, stakeholders and music support environment and provided three alternative prospective tour models. These included:

1. Goldfields/Ngaanyatjarra Circuit;
2. Central Desert Circuit – tri state border region/Alice Springs/Yuendumu and;
3. East Kimberley/Katherine Circuit.

With this document Country Arts WA developed partnerships and facilitated funding brokerage to implement the program.

In the formation of the Sand Tracks Initiative the Sand Tracks Advisory committee was established and a significant partnership developed with the Bush Bands Bash event at the Alice Desert Festival.

The Bush Bands Bash (BBB) has developed over the last nine years to become the peak Central Australian Indigenous music showcase event. Six desert language groups/regions are represented at the BBB including Arrrente (Surrounding Alice Springs, NT), Luritja/Pintupi (Western Desert, NT), Kaytetye (Barkly, NT), Pitjantjatjara (APY Lands, SA), Ngaanyatjarra (NG Lands, WA), and Warlpiri (Warlpiri Lands, NT). One band is selected from each of these regions/language groups to perform at BBB. Sand Tracks offer their contracted primary band to headline the Bush Bands Bash event and take part in Bush Bands Bash Business, the pre-event three-day development workshops and rehearsal at the Ross River Resort. In addition the Bush Bands Bash event offers the pathway and selection process for selecting the emerging band for the following years Sand Tracks support band.

The development of Sand Tracks as a cross border initiative was largely self-selecting based upon funding made available and partnerships brokered. The resulting touring circuit therefore did not align with tours described in the *Sand Tracks Report 2009* but is similar to the described Central Desert Circuit model. The exception is the lack of touring to NT remote communities due to lack of territory funding to extend the tour in the NT region.

Methodology

This report was prepared using data supplied by Country Arts WA from Sand Tracks tours 2010-2012.

The consultant conducted thorough research during the 2012 Sand Tracks tour, visiting the Bush Bands Bash workshops at Ross River Resort NT and interviewed performing bands, attended Bush Bands Bash performance 2012 Alice Desert Festival, Alice Springs, NT and travelled on the Sand Tracks tour 2012. The consultant attended performances at Warakurna, WA and Warburton, WA and Amata, SA interviewing workshop participants, audience members and community stakeholders (including presenters, school staff, medical/clinic staff, Community administrators, youth officers, police and other NGO and Government service providers). Follow up face to face interviews were conducted with selected audience and community stakeholders in Blackstone, Warburton and Patjarr and additional follow up interviews by telephone were conducted with community stakeholders in Kiwirrkurra.

The target audience of the Sand Tracks tour are remote Aboriginal people the majority of whom speak Pintupi/Luritja, Ngaanyatjarra or Pitjantjatjara and speak English as a second language. Interviews with audience members were conducted after the performance, face to face in the respective communities, at various locations including art centres, schools, outside the community office or store, visiting people at their homes, sitting down in the red sand and incidentally by the side of the road.

Audience interviews included 64 Aboriginal audience members, 9 musicians participating in workshops, 13 school children that participated in workshops and 35 community stakeholders (including community presenters, Community Development Advisors, school staff, youth workers and health staff).

The audience sample set of 121 people interviewed represents 5.6% of the total audience of 2170 (excluding the Bush Band Bash audience). However with numerous audience members visiting more than one show/venue the sample set is estimated to represent 7% of the Sand Tracks audience (excluding the Bush Band Bash audience) in 2012.

At the Bush Bands Business six bands comprised of 38 musicians were interviewed during workshops and rehearsals prior to the Bush Bands Bash performance.

In addition an online web survey of 17 partnership and industry stakeholders was conducted with 10 responses received. Select follow up telephone interviews with partnership and industry stakeholders' was also undertaken.

The *Sand Tracks Report 2009* was not a strategic plan but a scoping, framework and discussion document for guiding the development of the Sand Tracks initiative. Proposed KPI's in the report relating to possible touring circuits were largely indicative of how to possibly measure a proposed tour that might happen, not KPIs measuring what will happen. Because the Sand Tracks initiative evolved and was shaped by available funding and partners brokered it does not align itself wholly with the Report's proposed tour models. Consequently the *Sand Tracks Report 2009* tour KPIs are inappropriate and will not be used in this evaluation. Significantly however the majority of Key Recommendations in the Report were implemented in the development of the initiative and will be used as a measure in this evaluation (See Relevance of the *Sand Tracks Report 2009*).

Sand Tracks 2010-2012

Sand Tracks Advisory Group

The Advisory Group was established to provide advice and guidance to the Sand Tracks project. The purpose of the Advisory Group is to:

- Identify a shortlist (menu) of emerging Aboriginal contemporary music bands based in the central desert region of Australia that are musically and professionally proficient to tour;
- Identify a shortlist (menu) of profile Aboriginal contemporary music bands that are popular in the central desert region of Australia who are musically and professionally proficient to tour and to mentor the emerging band;
- Assist with communicating with their communities to select one profile and one emerging band from the menus to tour as part of the Sand Tracks tour;
- Provide on-the-ground support and advice to Country Arts WA and the tour party;
- Assist with evaluation of the project at the completion of the tour.

The *Sand Tracks Report 2009* recommended it be composed of representatives from:

Country Arts WA	Ngaanyatjarra Media
Country Arts SA	PAW Media
Carclew Youth Arts	PY Media
Artback NT	Winanjjikari Arts
RedHOT Arts	Music NT
AbMusic	Western Australian Music Industry Association (WAM)
CAAMA	

The final advisory group was comprised of the following:

Organisation	Region	Contact Name
Abmusic	WA	Jade Masters
Artback NT	NT	Vanessa Hutchens
CAAMA	NT	Micheal (Micko) Smith
Angata Music	SA	Mark Smerdon
Country Arts SA	SA	Merilyn de Nys
Music NT	NT	Milyika Scales
Ngaanyatjarra Media	WA	Chris Hobart/James Winwood
RedHOT Arts	NT	Scott Large
RedHOT Arts	NT	Bush Bands Bash Coordinator
WAM	WA	Nigel Bird
Winanjjikari Music Centre	NT	Adrian McNamara

Subsequently Owen Burton from Amata Community Council and Jeffrey Zimran from Sunshine Reggae Band have also agreed to be on the Advisory Group. However, due to missed phone connections and Sorry Business obligations, neither have yet participated in a teleconference. Advice has been sought from Owen Burton separately during the reconnaissance trips and by phone.

Sand Tracks Bands and Venues 2010-2012

Sand Tracks 2010 - 2012			
Year	Primary Band	Support Band	Venues
2010	Manuel Ngulupani Dhurrkay *	Iwantja	Bush Bands Bash, Alice Springs Festival, Amata, Warakurna** Warburton
2011	Nabarlek Band	Sunshine Reggae Band	Bush Bands Bash, Alice Springs Festival, Amata, Yulara Resort Uluru, Warakurna, Wannarn**, Warburton
2012	Tjupi Band	Blackstone Band	Bush Bands Bash, Alice Springs Festival, Kiwirrkurra, Blackstone, Warakurna, Warburton**, Amata

*Note: Manuel Ngulupani Dhurrkay (being from the Saltwater Band) – most interviewees identified this Band as Saltwater Band.

**Note: These venues coincided with *Ngaanyatjarraku Turlku Purtingkatja* (Ng Music and Culture Festival), using the Sand Tracks PA equipment the following day for the Battle of the Bands and in some cases the Sand Tracks bands played a limited set at the end of the event.

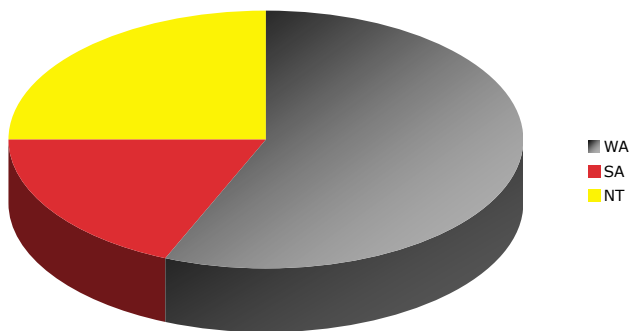
Of the three primary (or headline) bands toured two were from language groups from the north of the Northern Territory (Top End Mob) singing in foreign language to Western Desert language audience while the other band, Tjupi Band from Papunya sings in Luritja, familiar to the Western Desert audiences.

The three support bands (or emerging bands) Iwantja, Sunshine Reggae Band and Blackstone Band from Indulkana SA, Haasts Bluff NT, and Blackstone WA respectively sing in language Pitjantjatjarra, Pintupi/Luritja, and Ngaanyatjarra understandable to the Western Desert audiences.

Sand Tracks also partner with existing events such as the *Ngaanyatjarraku Turlku Purtingkatja* (Ng Music and Culture Festival). Sand Tracks adds value to this event by supplying an additional attraction in the headline band plus the use of the tour PA and equipment for a Battle of the Bands event for local bands. Often the Sand Tracks touring bands will perform with some of the local bands and play a discretionary limited set at the end of the night. The *Ngaanyatjarraku Turlku Purtingkatja* event has been successfully scheduled the night after the Sand Tracks performance in Warakurna 2010, Wannarn 2011, and Warburton 2012.

Percentage Performances by Region 2010-2012

The Sand Tracks tours 2010-2012 delivered 16 performances (not including the 3 *Ngaanyatjarraku Turlku Purtingkatja* events) in WA, SA and NT. The percentage coverage of performances by region was WA 56.25%, NT 25% and SA 18.75%. This indicates a success in the aspirations of Sand Tracks to provide a tri-state touring initiative. Available funding resources for the 2010-2012 tours determined the relative performance coverage across WA, SA and NT. Further increases in remote community tours in SA and NT are funding dependent. It must be recognised that negotiations and funding brokerage for this type of initiative is difficult due to state borders. Each state or territory has different organisations responsible for arts development and performance touring and funding is competitive.



Percentage Bands Toured by Region 2010-2012

The majority of bands toured by Sand Tracks have been from Northern Territory origin. All profile bands have been selected from the Northern Territory.

Year	Primary Band	State	Emerging Band	State	Total
2010	Manuel Ngulupani Dhurrkay	NT	Iwantja	SA	4 NT 1 SA 1 WA
2011	Nabarlek	NT	Sunshine Reggae Band	NT	
2013	Tjupi Band	NT	Blackstone Band	WA	

The breakdown of toured bands by state are 60% NT, 20% WA and 20% SA. This reflects the relative greater strength of the NT music industry, the greater number of tour ready music productions with professional support mechanisms and the audience decision process. While Sand Tracks has not toured to remote communities in NT due to lack of

funding support, the initiative value adds to the Bush Bands Bash event in the NT and promotes NT music product to wider audiences. In addition the corresponding high number of NT bands toured by Sand Tracks provides further support and opportunities for NT established and emerging bands providing role models for emerging WA and SA musicians.

Bush Band Bash attendees receiving mentoring from Sand Tracks Bands

Year	Band	Location	No. of Bands by location
2010	Desert Mulga	NT	3 NT
	Tableland Drifters	NT	1 WA
	Alunytjara Band	WA	1 SA
	Tjupi Band	NT	
	Sunlight Band	SA	
2011	Blackstone Band	WA	4 NT
	Yatulu Yatulu	NT	1 WA
	Tableland Drifters	NT	1 SA
	Iwantja	SA	
	Southeast Desert Metal	NT	
	Sunshine Reggae	NT	
2012	Sandridge Band	NT	4 NT
	Southeast Desert Metal	NT	1 WA
	Desert Mulga	NT	1 SA
	Irrunytju Band	WA	
	Sunshine Reggae	NT	
	Central Desert Band	SA	

Funding 2010-2012

Sand Tracks 2010	
NON-GRANT INCOME	
Contract Fees (Presenter Fees)	\$10,000
GRANTS INCOME	
Australia Council – Music Board	\$25,000
DEWHA	\$45,450
Country Arts SA	\$25,000
WA Department of Culture and the Arts*	\$109,774
TOTAL INCOME	\$215,224
Sand Tracks 2011	
NON-GRANT INCOME	
Contract Fees (Presenter Fees)	\$12,500
GRANTS INCOME	
Australia Council	\$20,650
Country Arts SA	\$25,000
OFTA Strategic Funding	\$45,450
OFTA ICS	\$52,500
Healthway	\$30,000
WA Department of Culture and the Arts	\$31,674
TOTAL INCOME	\$217,774
Sand Tracks 2012	
NON-GRANT INCOME	
Contract Fees (Presenter Fees)	\$11,000
GRANTS INCOME	
Australia Council	
Country Arts SA	
WA Mental Health Commission	\$50,000
OFTA ICS	\$70,400
Healthway	\$30,000
WA Department of Culture and the Arts	\$91,700
TOTAL INCOME	\$253,100
TOTAL INCOME 2010 - 2012	\$686,098

* WA Department of Culture and the Arts provided a total of \$308,400 touring funds from the Ignite Funding package for the 2009 Sand Tracks Report and tours between 2009 and 2012.

2010 Sand Tracks Tour Data

Manuel Ngulupani Dhurrkay & Iwantja							
Event	Region	Audience	N0. W/shops	W/shop Participants	W/shops % Youth	% Youth Audience	% Audience Indigenous
Bush Bands Business	NT	-	4	30	60%	-	-
Bush Bands Bash	NT	2000				55%	80%
Amata	SA		4	78	100%		
Amata	SA	600				40%	96%
Warakurna	WA		1	55	50%		
Warakurna	WA	400				55%	98%
Warakurna*	WA	400				55%	98%
Warburton	WA		2	29	55%		
Warburton	WA	400				55%	95%
Total	4	3800	11	192	73%	53%	88%

* Battle of Bands *Ngaanyatjarraku Turlku Purtingkatja* (Ng Music and Culture Festival).

2011 Sand Tracks Tour Data

Nabarlek & Sunshine Reggae Band							
Town	Region	Audience	N0. W/shops	W/shop Participants	W/shops % Youth	% Youth Audience	% Audience Indigenous
Bush Bands Business	NT	-	10	40	50%	-	-
Bush Bands Bash	NT	2500				55%	80%
Amata		-	7	50	100%		
Amata	SA	500				50%	98%
Yulara	NT	218	0	0		35%	60%
Wanarn		-	3	42	80%		
Wanarn	WA	400				50%	98%
Wanarn*	WA	450				50%	98%
Warburton		-	4	55	70%		
Warburton	WA	550				50%	95%
Total		4618	24	187	76%	52%	82%

* Battle of Bands *Ngaanyatjarraku Turlku Purtingkatja* (Ng Music and Culture Festival).

2012 Sand Tracks Tour Data

Tjupi Band & Blackstone Band							
Town	Region	Audience	Number of W/shops	W/shop Participants	W/shops % Youth	% Youth Audience	% Audience Indigenous
Bush Bands Business	NT	-	12	50	0	-	-
Bush Bands Bash	NT	2500				65	80
Kiwirrkurra			4	62	88		
Kiwirrkurra	WA	170				70	95
Blackstone			4	54	61		
Blackstone	WA	300				75	97
Warakurna			4	35	52		
Warakurna	WA	500				75	92
Warburton			2	29	0		
Warburton	WA	500				70	95
Warburton*	WA	350				70	95
Amata			2	32	0		
Amata	SA	600				65	96
Total		4920	28	262	53%	68%	87%

* Battle of Bands Ngaanyatjaraku Turlku Purtingkatja (Ng Music and Culture Festival).

Aggregate 2010 - 2012 Sand Tracks Tour Data

	Total
Total audience over 3 years	13,338
Total workshop participants over 3 years	650
Total Km travel in delivery over 3 years	18,360
Total cost over 3 years	\$654,398
Total cost per capita over 3 years (including audience and workshop delivery)	\$46.78

2012 Sand Tracks Tour Data

<u>Date</u>	<u>Community</u>	<u>Audience</u>	<u>Workshop</u>	<u>Demographic</u>	<u>Location</u>	<u>Activity</u>	<u>Local bands performing</u>
	Kiwirrkurra						
11/9/2012			21	Mixed classes	Kiwirrkurra School	Performance and talk. Some music teaching	
11/9/2012			11	Older children	Kiwirrkurra School	Jamming Tjupi/Blackstone songs with the kids	
12/9/2012			23	Mixed classes	Kiwirrkurra School	Short film and slide show	
			7	Young adults/adults	Kiwirrkurra School	Community musicians playing with band and on their own	
11/9/2012		170					Rising Desert
	Blackstone						
14/9/2012			13	Young children	Blackstone Hall	Jamming Tjupi/Blackstone songs with the kids	
			5	Young adults/adults	Blackstone Hall	Jamming Tjupi/Blackstone songs with the kids	
17/9/2012			26	Young children	Blackstone School	Performance and talk. Some musicianship.	
			10	Young adults/adults	Blackstone School	Performance and talk. Some musicianship.	
15/9/2012		300					None
	Warakurna						
18/9/2012			13	Young children	Warakurna Hall	Performance and talk. Some musicianship.	
			6	Older children	Warakurna Hall	Performance and talk. Some musicianship.	
			7	Young adults/adults	Warakurna Hall		
19/9/2012			9	Young adults/adults musicians	Warakurna Hall	Community musicians playing with band and on their own	
19/9/2012		500			Warakurna Hall		Yuliya Band - Warakurna
	Warburton						
22/9/2012			15	Young adults/adults musicians	Warburton Women's centre	Tech workshop	
23/9/2012			14	Young adults/adults musicians	Warburton Women's centre	Community musicians playing with band	
22/9/2012		600			Warburton Oval Stage		Red Sand Band & Central Boys
	Amata						
25/9/2012			17	Young adults/adults musicians	Amata Wellbeing centre	Community musicians playing with band/Performance workshop	
26/9/2012			15	Young adults/adults musicians	Amata Wellbeing centre	Community musicians playing with band and on their own	
26/9/2012		600			Amata Basketball court		Tony Adamson and Debra Burton (Country)
Total		2170	212				

Sand Tracks Evaluation Interviews and Data Analysis 2012

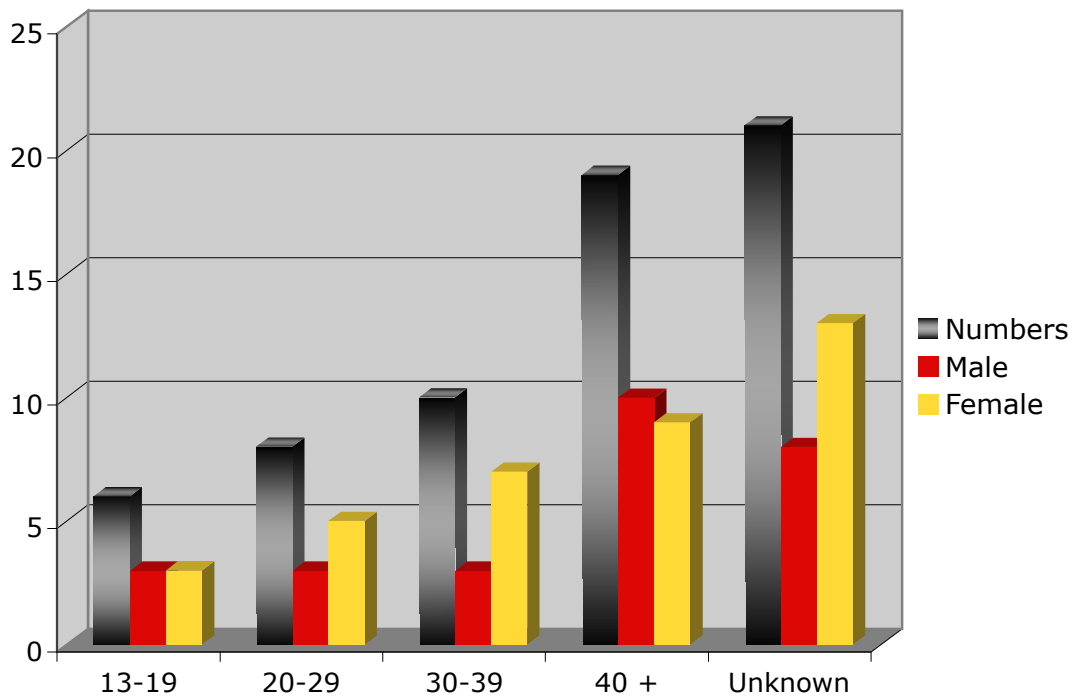
Aboriginal Audience Survey 2012

“Keep Sand Tracks coming! Yuwa more!” Olive Lawson, Warburton.

32 interviews were undertaken, 22 with individuals and 10 group interviews having usually one spokesperson but including input from one or more persons totalling 64 people.

The demographics of the 64 Aboriginal audience members interviewed are as follows:

Age	Numbers	Male	Female
13-19	6	3	3
20-29	8	3	5
30-39	10	3	7
40 and over	19	10	9
Unknown	21	8	13
Total	64	27	37



For the purpose of data the 32 interviews will represent a snapshot of opinion of between 32 and 64 people responding to questions and data collection.

Aboriginal Audience Feedback - Quantitative Analysis

How did you rate the performance overall?

“Excellent - Really Tremendous” Dale Shepherd and Colin McArthur, Warakurna.

The Aboriginal audience feedback across the broad age range interviewed was unanimously and unequivocally favourable describing the performances as excellent.

Of 64 Aboriginal audience members interviewed 98.44% described the performance overall as excellent – the remaining 1.56%, one individual described the event as good – however later added describing the event in three words as “Different, Entertaining, Excellent!” and further added, “Come again – Really enjoyed the show – You rocked it out in ‘Ranges (Warburton) – You Rock! – They sing in language we understand and connect!”

Which Performance did you attend?

Of the 32 interviews 56.25% saw one Sand Tracks performance, 31.25% saw two performances and 6.25% saw three performances and 6.25% saw four performances (including the Bush Band Bash performance). Considering the high attendance rates per community (see audience per community data) against estimated population it is reasonable to deduce that the Sand Tracks tour attendance is extremely high with many people attending more than one performance. From observations at three community performances it is estimated 95% of community population attend the performance including all age demographics.

*“My auntie Mrs Davies - the oldest person in the community even got up and danced - those old people enjoy dancing too! - Its for young and old to enjoy”
Derek Anderson, Warburton.*

Western Desert Aboriginal people are great travellers historically moving across the country and in modern times by motorcar (modaka) visiting family in distant communities, attending ceremonial business and funerals. The Sand Tracks tour often has audiences following the tour visiting more than one performance while visiting family.

“People travel from all over (to come to see the bands) - Mt Davies (Pipalyatjarra) rang up going to Blackstone (performance)” Daisy Ward, Warakurna.

25% of people interviewed were not resident in the community where the performance occurred, 100% of these reported the performance ‘had a big influence’ on them visiting the community at this time. Of these 62.5% had seen more than one performance.

Sand Tracks Tour Publicity - How did you hear about the Sand Tracks tour?

Word of mouth (or bush telegraph) plays a major role in publicity and promoting the Sand Tracks tours coupled with posters, radio and ICTV. Many respondents commented “lots of people saying – we can’t wait to see it” or “Story was going around – everyone excited – then I saw the poster”. 50% of people heard publicity on the radio and specifically commented on hearing promotion on Ng Media or heard the CAAMA broadcast of the Bush Bands Bash. With the oral tradition of Western Desert culture, English as second language, and low literacy audio/visual methods of publicity remain the best methods of promotion and engagement as indicated in the following table.

Method of Publicity	No. of people saw Publicity	%
Word of mouth	30	93.75%
Poster	24	75%
Radio	16	50%
TV	0	-
ICTV	8	25%
Internet	1	3.125%
E - newsletter	0	-
Newspaper/magazine	0	-

Have you been to a Sand Tracks Event in previous years?

From audience members interviewed 96.875% had seen a previous Sand Tracks performance with only one individual (3.124%) having not attended a previous performance prior to 2012.

% Performance attendance by sample audience Sand Tracks 2010 - 2012			
Year	Primary Band	Support Band	% Attendance by sample audience
2010	Manuel Ngulupani Dhurrkay *	Iwantja	68.75%
2011	Nabarlek Band	Sunshine Reggae Band	68.75%
2012	Tjupi Band	Blackstone Band	100%

*Note: Manuel Ngulupani Dhurrkay (being from the Saltwater Band) – most interviewees identified this Band as Saltwater Band.

In addition 18.75% reported seeing Yabu Band perform in 2009 during the Sand Tracks Pilot project.

Is Sand Tracks Good for Young People?

“Absolutely! - Sand Tracks brings events to remote places like here that wouldn’t be seen otherwise. Role models - young people seeing successful Aboriginal people” Lizzie Giles – Ellis, Indigenous Education Officer, Tjukurla School, Ngaanyatjarra Lands School – Senior community member, Tjukurla.

100% of interviews indicated Sand Tracks performances were good for young people with a range of positive benefits including inspiration for young people, role models – young people looking up at successful Aboriginal people, and a positive diversion activity alleviating boredom and risk activities associated with drugs and dysfunctional behaviours.

Is there a need to encourage more female participation in music development/activities? How could this be achieved?

“Yes - get them singing - everything revolves around young men - separate workshops - got to get people over shyness - encourage them - same as young men, got to get their confidence up - longer workshops - got to encourage them to participate” Graeme Nelson, Warakurna.

78.125% (25) indicated yes, 12.5% (4) considered females too shy, 6.25% (2) replied maybe and 3.125% (1) said they’d like to see women play music. 100% of respondents agreed separate gender specific workshops and mentoring would benefit any progress and participation. Of the 78.125% (25) saying yes they would like to see more female participation in music 56% were female and 44% were male.

“YES PLEASE - Women are missing out - we need more assistance - Shelley Morris (Darwin) and Kerriane Cox do workshops in Kungka Career (conference) but its not enough - need to teach girls in separate workshops otherwise they’re missing out! So when people coming in (with Sand Tracks) they know how to play music. Make them Confident!” Daisy Ward, Warakurna.

Do you think it would be good to organise other workshops such as health awareness workshops to coincide with the Sand Tracks performance? If yes - what do you suggest?

“Think so yeah - when I go to city festivals - you have stalls with information - health promotion at concerts” Kurt Sullivan, from Laverton.

“Yes health awareness - possible in the day (before performance) - other health workshops – activity” Maimie Butler, Blackstone.

81.25% indicated a desire for other health related activities could be associated with Sand Tracks. Of the 26 people, 3 indicated there was an opportunity to link Sand Tracks to other events such as the Youth Expo, while the majority highlighted the need for healthy eating/ cooking and sexual awareness training. The 6.25% who indicated that Sand Tracks should be separate thought Sand Tracks should remain music focused and health agencies should maintain independent health focused workshops over several days.

Response	No. People	%
Yes	26	81.25%
Don't Know	2	6.25%
No – keep separate	2	6.25%
No Comment	2	6.25%

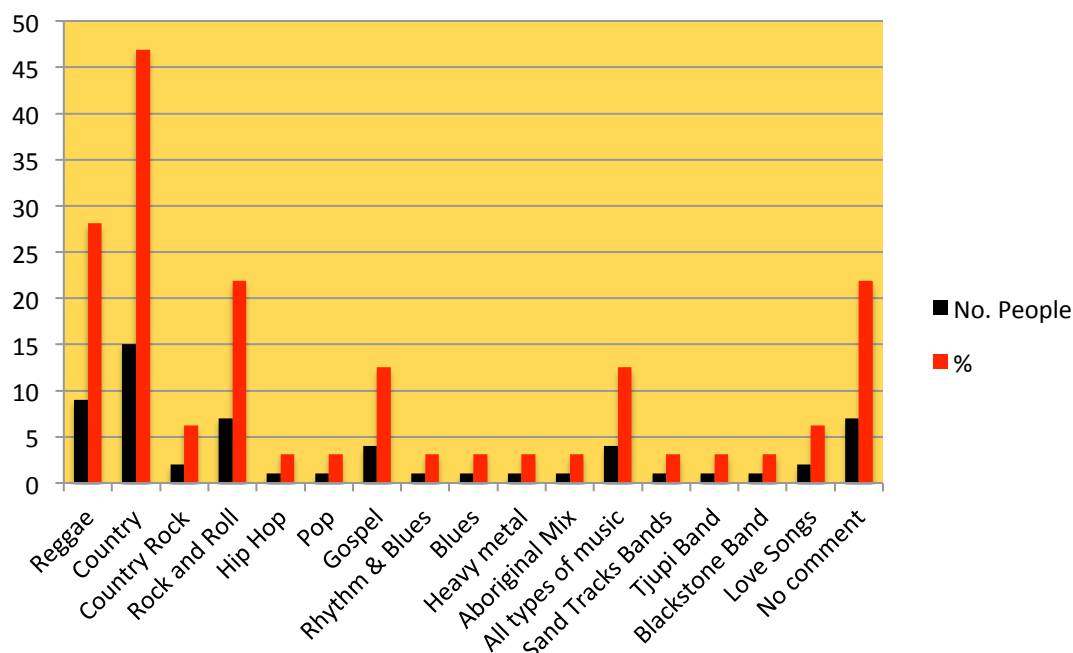
“Ng Health separate - at Walu we had sexual health awareness workshops over 3/4 nights - information by agencies – but (Sand Tracks) people focused on music – (people) coming from all over” Winston Mitchell, Blackstone.

What is your favourite type of music?

The following responses indicated interest in different music types. The majority of young people like Reggae, but also Country with older people generally liking Country and Rock and Roll. Notably Hip Hop did not feature in favourite music types.

Type of Music	No. People	%
Reggae	9	28.125
Country	15	46.875
Country Rock	2	6.25
Rock and Roll	7	21.875
Hip Hop	1	3.125
Pop	1	3.125
Gospel	4	12.5
Rhythm & Blues	1	3.125

Blues	1	3.125
Heavy metal	1	3.125
Aboriginal Mix	1	3.125
All types of music	4	12.5
Sand Tracks bands	1	3.125
Tjupi Band	1	3.125
Blackstone Band	1	3.125
Love Songs	2	6.25
No comment	7	21.875



Who is your favourite band?

The following chart indicates feedback from audience relating to the breadth of their favourite bands. 31.25% indicated Tjupi Band as one of their favourite bands and 18.75% indicated Saltwater Band as one on their favourite bands.

No of People	Bands
10	Tjupi Band
6	Saltwater Band
4	Blackstone Band
2	Yabu Band, Warakurna Band, Wingellina Band, Charley Pride, Conway Twitty, Dolly Parton, Jim Reeves.
1	Lucky Dube, DMP Solomon Islands, Eurythmics, Iwantja, Shadows, Cliff Richards, Nabarlek Band, Slim Dusty, Status Quo, Eric Clapton, JJ Cale, Desert Star (Tjuntjunjarra Band), Kenny Rogers, Johnny Cash, Porter Wagoner, Slim Whitman, Tammy Wynette, Patsy Cline, Louise

	Lynn Goffin, Tony Joe White, Lajamanu Teenage Band, Punmu Band, Elvis, Creedence Clearwater Revival, Angel, Sheryl Crow, Metallica, Guns and Roses, Warburton Band.
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Which headline band would you most like to see next year on the Sand Tracks Tour?

43.75% wished to see Saltwater Band again, 25% wanted to see Tjupi Band again, 15.625% wanted Yabu Band, 9.375% suggested Nabarlek Band and 15.625% commented that the program should change from year to year supplying different bands and diversity of music.

“Good to mix it up - have top end mob come down here - helps them (Ngaanyatjarra Lands emerging bands) grow, feel strong, change, grow music styles” Maimie Butler, Blackstone.

“Wildflower! Top end Yolgnu mob - all girls - they play bass and drums and have a DVD) - good to change around from top end music/Saltwater to Desert music each year”, Annika Jackson, Warakurna.

A range of other bands were identified as indicated in the table below including local, regional, national, and international music:

No of People	Bands
14	Saltwater Band
8	Tjupi Band
5	Yabu Band
3	Nabarlek Band
2	Lajamanu Teenage Band, Fitzroy Express, Letterstick Band, Coloured Stone, Red Ochre (Geraldton), Wildflower
1	DMP Solomon Islands, Warakurna Band, Wannarn Band, Irrunytju Band, Tennent Creek Band, Troy Cassar-Daley, Kevin Gunn (sings with Troy Cassar-Daley), Kimberley bands, Dolly Parton, Kintore Band, Chooky Dancers, Punmu Band, John Fogerty, Charley Pride, Iwantja, Rising Wind Band (Yuendumu), Spinifex, The Pigram Brothers, Scrap Metal Band, Brian Young, Santa Teresa Band
5	Something different each year, change it around from Top end to desert mob.
3	No comment

Notably the most highly rated bands were the bands that people had previously experienced as a live performance facilitated by Sand Tracks. Arguably this is a reflection on the impact of Sand Tracks – the profound experience of a live performance

Was there anything about Sand Tracks or the event you think could have been done better?

There were no criticism relating to Sand Tracks content delivery and the major focus was on aspirations on increasing content, continuity and regularity of the event and workshops.

30% of audience respondents requested more bands or Sand Tracks to come twice a year. It was suggested a second tour could occur in late summer/beginning of winter (April) and the other at the current Sand Tracks scheduled tour in September.

“Twice a year - once couple with Ng Festival and another time like Desert Dust Up - combine with other events - bring people together” Ian Newberry, Warakurna.

Other comments included:

- More T-shirts for audience to buy;
- Better accommodation for the bands;
- More workshops;
- Selected band member to return after Sand Tracks tour and support workshops;
- More female bands to tour;
- Extension of performances in the NT.

“Palya - Keep going - more bands to see - look forward to it every year - would like to participate in workshops - we would like Sand Tracks tour to play at Docker River NT” Veronica Reid, Docker River.

Sand Tracks Workshop Participant Survey 2012

“I want to work with other professional musicians and make new music!” Jacob Tiger, Amata.

Nine emerging Aboriginal musicians and 13 school children (aged 8-11) were interviewed following participation in a Sand Tracks workshop. Interviews were conducted in Warakurna, Warburton and Amata.

The demographics of the 22 workshop participants interviewed are as follows:

Age	Numbers	Male	Female
8-11	13	6	7
12-19	-	-	-
20-29	7	7	-
30-39	1	1	-
40 and over	1	1	-
Total	22	15	7

The sample set represents feedback 10.4% from a total workshop attendance of 212 participants in 2012. Workshops in the various communities are tailored to need and engagement dependent on interest from emerging musicians and facilitation by respective remote schools. Of the 212 workshop participants in 2012, 40.57% were emerging /community musicians and 59.43% were school children.

Workshops in schools took place in Kiwirrkura, Blackstone, Warakurna, but not in Warburton or Amata due to weekend scheduled events in Warburton and school holidays commencing in Amata.

"Palya - big bands and smaller bands helping each other grow strong" Maimie Butler, Blackstone.

Workshop Participants Feedback – Quantitative Analysis

- 100% of workshop participants described the workshops as excellent.
- None of the school children played in a band however 38.5% aspired to be in a band after the workshop.
- 100% of musicians attending workshops played in a band.
- 100% of workshop participants requested workshops the following year.
- 88.88% of musicians attending workshops in 2012 had attended a Sand Tracks workshop in previous years.
- 100% of workshop participants heard about Sand Tracks by word of mouth, 55.5% saw a poster, 33.3% heard about it on the radio and 33.3% saw the promotion on ICTV.
- 100% of workshop participants played music in their own communities.
- 100% of workshop participants wanted to tour their music to other communities.
- 100% of workshop participants aspired to become a “rock star” and make a living from their music.
- 66.6% of workshop participants wanted to record and make CD’s.
- 33.3% of workshop participants indicated they wanted to participate in the Bush Bands Bash event.

- 100% of workshop participants indicated a need for more skills development training including mixing (Garage Band), song writing (including English literacy training to write songs in English), vocal training, technical training (with interpreter support for increased understanding), and care and maintenance of equipment training.

Bush Bands Business Workshop Participant Survey 2012

“(Bush Bands Bash and Sand Tracks) helping out bands to perform (to bigger audiences) without feeling nervous - Building confidence, so you can perform without shaking - with nerves. Raises profile - Provides more inspiration. We've been preparing all year and we got in this year (BBB) we missed out last year” Desert Mulga Band.

Six bands were interviewed in group interviews totalling 38 musicians who participated in Bush Bands Business, the workshop and rehearsal component of the Bush Bands Bash held immediately prior to the Bush Bands Bash performance at the Alice Desert Festival. The Bush Bands Business takes place at the Ross River Resort located 70km east of Alice Springs and provides a secluded environment away from town with accommodation to allow bands to focus on music development workshops, rehearsals, network with other remote community artists and visiting industry professionals.

“Learning - Sand Tracks Palya Good, Good opportunity to perform, We know about the Sand Tracks Tour” Central Reggae Band – Fregon Community SA.

Bush Bands Business Workshop Participants Feedback – Quantitative Analysis

“We would like to be chosen for Sand Tracks tour – would give us greater respect” Desert Mulga Band.

- 83.3% of workshop bands interviewed described the workshops as excellent;
- 16.6% of workshop bands interviewed described the workshops as good;
- 100% of workshop bands heard about Bush Bands Bash by word of mouth, 33.3% were aware of the event from previous years, 66.6% saw a poster, 66.6% heard about it on the radio and 33.3% saw the promotion on ICTV, 33.3% saw the promotion on TV (Imparja), 33.3% saw advertising in newspaper/magazines and 16.6% heard about it through internet/newsletters;

- 83.3% of bands indicated they wanted to go on tour with Sand Tracks the following year. The other band contradicted itself saying they had too many responsibilities with work and family but later indicated they wanted to tour;
- 83.3% of workshop bands interviewed were aware of Sand Tracks – only one band was unaware of the connection between Bush Bands Bash and Sand Tracks who were participating in Bush Bands Bash for the first time. They also expressed a desire to participate in the opportunity to tour as an emerging band on Sand Tracks;
- 83.3% of workshop bands interviewed highlighted the vocal training workshop was of great benefit;
- 100% of bands reflecting on what they wanted to achieve participating in Bush Bands Bash/Business described positive aspirations including, touring, gaining experience, meeting other musicians, promoting their music to larger audiences, recording and making CDs;
- 100% of the bands interviewed had an overwhelming thirst for more workshops and music skills development, including management, technical training, maintenance of equipment, mixing, song writing and how to market music over the internet;
- 83.3% of workshop bands interviewed (5 out of 6) had participated in Bush Bands Bash in previous years. While the other bands was performing for the first time two band members had participated with another band 'the Thunder Boys';
- 100% of the band members interviewed were male.

"More touring – all over Australia. We were on Sand Tracks Tour 2011 – Amata, Yulara, Warburton and workshops at Warakurna. "Really enjoyed Sand Tracks tour, first time for us!" Sunshine Reggae Band – Haasts Bluff.

Community Stakeholder Survey 2012

A total of 35 community stakeholders (Community presenters, CDA's, school staff, youth workers and health staff) were interviewed. 30 interviews were undertaken, 27 with individuals and 3 interviews including input from more than one person totalling 35 people. Of these 82.86 were non-Indigenous and 17.14% were Indigenous people.

96.6% of interviewed community stakeholders had attended a 2012 Sand Tracks performance, 40% had attended previous Sand Tracks performances in 2011 and 2010, and 60% had not attended a previous years performance. The sample set therefore had immediate experience of the Sand Tracks tour and a large percentage was familiar with the tour program over the past three years.

Community Stakeholder Feedback - Quantitative Analysis

How would you rate the Sand Tracks program overall?

83.32% of community stakeholders described the Sand Tracks program as either excellent or good. There were no negative responses to the initiative as a whole.

Of the 35 community stakeholders interviewed 56.66% described the Sand Tracks program overall as excellent, 26.66% described the program as good and the remaining 16.66% provided limited feedback, were unable to comment or in one case did not attend the event.

Is Sand Tracks good for young people? Why?

76.66% of interviews indicated Sand Tracks was good for young people, 0% disagreed and 23.33% provided no comment.

The range of positive benefits included inspiration for young people, role models, healthy exercise, positive lifestyle choices, positive healthy activity in a safe environment, positive motivation, community cohesion (bringing young people together with old people), young people looking up at successful Aboriginal people, and a positive diversion activity alleviating boredom and risk activities associated with drugs and dysfunctional behaviours.

Is there a need to encourage more female participation in music development activities? How could this be achieved?

56.66% (17) indicated yes, 13.33% (4) were unsure, 3.33% (1) said no and 26.66% (8) were unable to comment.

53.33% of respondents agreed separate gender specific workshops and mentoring would benefit any progress and participation.

How has Sand Tracks helped with community cohesion bringing people together?

73.33% of community stakeholders agreed that Sand Tracks had a positive effect on community cohesion and bringing people together and the remaining 26.66% provided no comment. Recurrent themes included:

- Bringing old and young people together;
- Good community harmony – No conflict
- People dressed up – sense of wellbeing;
- A focal point of community conversation;
- Cross cultural interaction – a positive avenue for non-Indigenous staff to engage with the community and socialise;
- Brings families together from other communities;
- The only event (apart from funerals) that bring people together of all ages for a positive celebration;
- Decreased domestic violence and social dysfunction (reported prior, during and after the event)
- Increased community unity and calm.

Do you think it would be good to organise other workshops such as Health awareness workshops to coincide with the Sand Tracks performance? If yes - what do you suggest?

70% of community stakeholders agreed there were opportunities to capitalise on the large audience attendances by providing some health awareness activities in conjunction with Sand Tracks, 10% disagreed and 20% provided no comment.

There was no recurrent theme how this may occur and numerous respondents (including 66% whom said no) agreed that any additional initiatives should not diminish or dilute the positive benefits Sand Tracks already provides.

Do you support the ongoing delivery of the Sand Tracks tour and workshops program?

“Yes - we would support the initiative delivering health education messages as it supports our primary objective”, Jeremy Gaynor, Amata Wellbeing Centre.

90% of community stakeholders supported the ongoing delivery of the Sand Tracks tour and workshops program. There were no respondents who did not favour the continuance of the Sand Tracks initiative and the remaining 10% provided no comment.

How do you see Sand Tracks growing, developing or changing? What are the opportunities for development?

20% of respondents requested Sand Tracks come more often preferably twice a year because of the positive benefits. Other opportunities identified included:

- Profile individual band members on web so audience can identify with individual musicians/role models;
- Follow- up mentoring workshops;
- Opportunity to employ band members from tour on follow up workshop program maintaining continuity in relationships, creative momentum and providing alternative income for musicians as trainers;
- Dancing development workshops;
- Ng School selected high school students to follow tour and photograph and compile book of images of tour to be placed in all schools;
- Follow up master class workshops;
- Add fireworks to partner events to increase celebration outcomes;
- Health message opportunities;
- Enterprise development pathways.

How does Sand Tracks add value to your music program and assist in building local events?

The Sand Tracks tour is planned to coincide with existing events to value add and increase remote music performances. Notable partner events include:

- *Desert Dust Up* – the annual Ngaanyatjarra Lands School Sports and activities event where all the remote schools in the Lands come together. The event is hosted by Warakurna and Warburton on consecutive years;
- *Ngaanyatjarraku Turlku Purtingkatja* – the annual Ngaanyatjarra Media Music and Culture Festival, which is hosted in different Ngaanyatjarra communities from year to year and features a local battle of the bands, film screenings and Turlku (traditional dance);
- *Bush Bands Bash, Alice Festival* (Performance) Alice Springs and *Bush Bands Bash Business* (Development workshops), Ross River Resort.

66.6% of respondents commented that Sand Tracks adds value to existing events and programs and stimulates inspiration to make music as a result of the Sand Tracks tour.

Has the Sand Tracks program inspired other outcomes in the community?

Feedback from respondents described other outcomes as a result of Sand Tracks including:

- Blackstone Band becoming role models in the Ngaanyatjarra Lands;
- Blackstone Band members were reported to have increased confidence and self esteem.
- Nursing and HACC staff reported an increase in personal hygiene as people showered and dressed up to go to see the performance;
- Increased Community calm, harmony, wellbeing and community safety after the performance;
- Increased interest and inspiration from community musicians and emerging musicians to make music;
- A benchmark of musicianship for musicians to aspire to – resulting in improved quality of local music being produced;
- Self motivation for local Aboriginal driven community events - young musicians approaching Wilurarra Creative to set up a concert to coincide with men's business time when there are numerous young people from various communities in Warburton for cultural obligations;
- Warburton Community reported a \$60,000 upgrade for new stage and road access at the community oval to facilitate the annual Sand Tracks tour event.

What are the main barriers for music development in the community? Is access to equipment a major barrier?

The range of barriers to music development identified by Community Stakeholders included:

- Rehearsal space for bands to practice;
- Access to equipment;
- Limited quality instruments and equipment;
- Neglect or lack of care of equipment;
- Maintenance of equipment;
- Continuity of human resources in schools;
- Jealousy - teaching trust in relationships so band members can go away and perform/build careers without relationships stopping them;
- Access to ongoing skills development/training and mentors;
- No designated skilled school music teacher to deliver training - adhoc school music training based on opportunity/chance of music skills of individual teachers;
- Access to funding;
- Remoteness/isolation and expense/lack of transport for bands to travel to Alice Springs or urban centres to see other national and international bands for creative inspiration and development.

43.33% identified access to equipment a barrier for musical development.

Generally areas with ongoing support agencies such as Ng Media (Wingellina) and Wilurarra Creative (Warburton) have increased music activity as these centres support emerging musicians with a range of services such as access to equipment, mentoring, and dedicated music recording and rehearsal space. Outside of these communities there is inconsistent levels of support and greater barriers to emerging musicians to fulfil their music aspirations.

Was there anything about Sand Tracks or the event you think could have been done better?

The range of themes for improvement identified by Community Stakeholders included:

- More communication;
- Showcase a female band;
- Need more events per year;
- Expand SA tour to have event at Ernabella;
- Expand tour to include NT communities;
- Follow up mentoring and training;
- Improve voting process with audio visual presentations rather than brochures.

Overall there was little criticism in feedback with most comments relating to capacity building the well-regarded Sand Tracks program.

However the most significant area of concern highlighted was communication with 26.6% of Community Stakeholders suggesting this as an area for improvement.

Partnership and Industry Stakeholders Survey 2012

“I have found bands striving and improving in the hopes of being credible enough to be considered for a touring and mentoring opportunity. Thank you Country Arts WA. Adrian McNamara” Barkly Regional Arts, NT.

Of a select online web survey of 17 partnership and industry stakeholders 10 responses were received. Invitations for comment were sent to agencies such as Western Australian Music Association (WAM), Country Arts SA, ArtbackNT, Skinnyfish Music, ArtsNT, AbMusic, CAAMA, Alice Desert Festival, PAW Media and NG Media. Follow up select telephone interviews were also conducted. The range of agencies included personnel directly or indirectly involved with delivery of Sand Tracks. Due to the remote delivery of Sand Tracks relatively few partnership or industry stakeholders that are not directly involved with delivery have the opportunity to witness a remote performance excepting the Bush Bands Bash performance.

It is evident there is a degree of competition between some agencies who compete for funding relating to cross border touring. The few critical comments received are mainly concerned with program delivery rather than the overall intent of the Sand Tracks initiative. The negative comments however are in the minority compared with the overwhelming support for the Sand Tracks program.

The majority of respondents provided positive feedback relating to the outcomes of the Sand Tracks initiative.

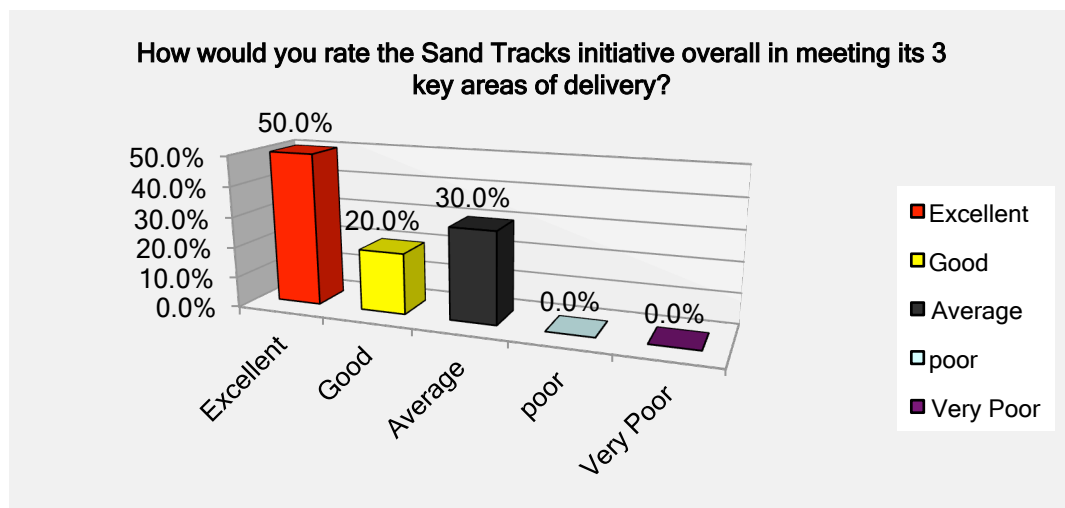
“Sand Tracks has become the pinnacle tour of the central desert region. Bush Bands Business and Bush Bands Bash have become feeder events for Sand Tracks. Community concerts will become feeder events for Bush Bands Bizz and Bush Bands Bash, so that now there is a discernible pathway for bands and musicians to follow if they want to become successful. Sand Tracks has established itself as the premier event and since the pathway is now clear, there is now a reason to do the next community gig professionally, because it leads to being able to qualify for participation in a sand tracks tour, This inter-connectivity is not to be underestimated. Sand Tracks then leads to gigs on the coast, or at festivals” Mark Smerdon.

Partnership and Industry Stakeholders Quantitative Analysis

How would you rate the Sand Tracks initiative overall in meeting its 3 key areas of delivery?

- Audience Development – touring contemporary high excellence Indigenous music performance to remote WA, SA, and NT audiences/communities;
- Arts Development - delivering skills development workshops;
- Industry Development - providing career pathways for established and emerging bands with regular annual touring opportunities.

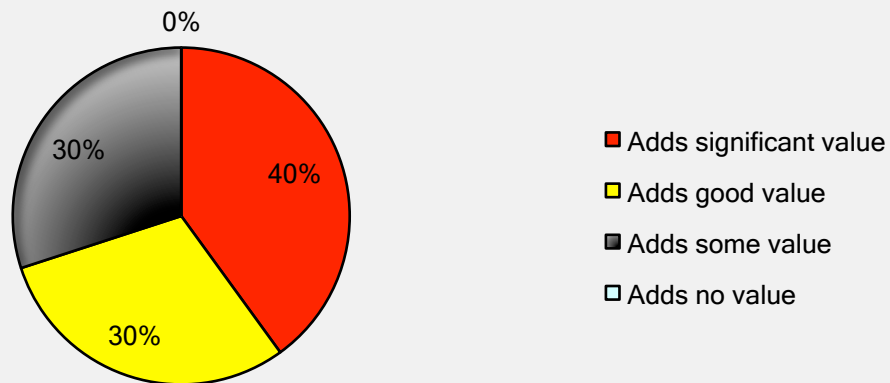
50% of respondents indicated excellent, 20% good and 30% average. No respondents rated Sand Tracks overall as poor or very poor.



Does Sand Tracks add value, or assist your organisations activities/objectives in Indigenous music development?

40% of respondents indicated Sand Tracks adds significant value, 30% adds good value and 30% indicated the initiative adds some value. No respondents indicated Sand Tracks provided no value.

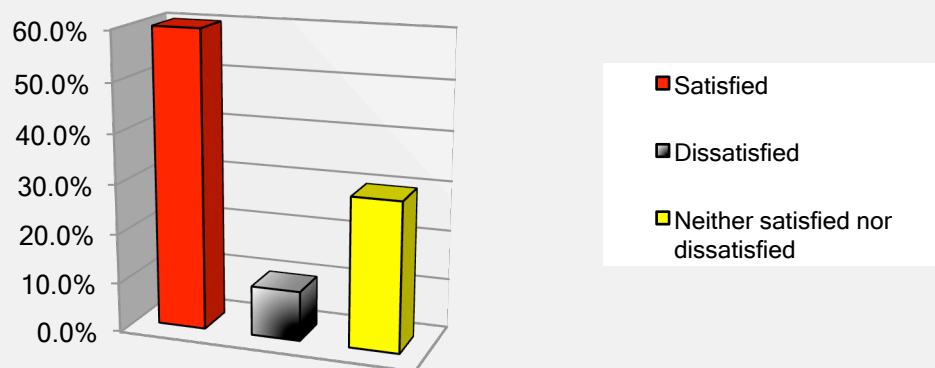
Does Sand Tracks add value, or assist your organisations activities/ objectives in Indigenous music development?



Are you satisfied, dissatisfied, or neither satisfied nor dissatisfied with the current format of Sand Tracks delivery?

60% of respondents indicated they were satisfied with the current format of Sand Tracks delivery.

Are you satisfied, dissatisfied, or neither satisfied nor dissatisfied with the current format of Sand Tracks delivery?



Satisfied respondents commented:

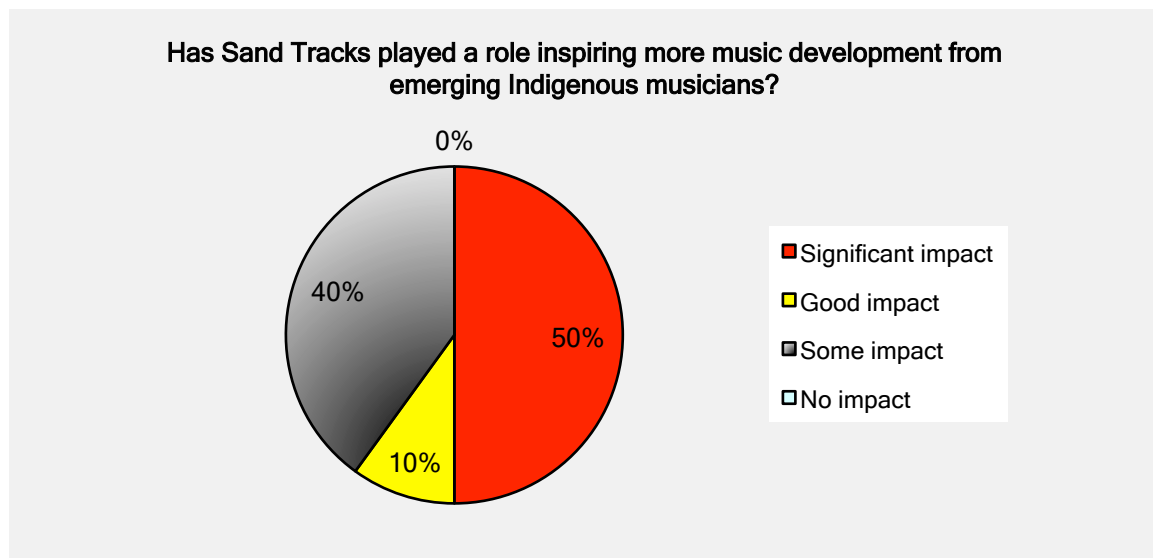
"Of course there are new lessons learned from year to year. This is natural to the process of delivering a tour as unique as this". Duane Preston.

“Country Arts WA has done an incredible job organising such a tour and program of this nature. I have tour managed two Sand Tracks tours as well as performed on one so I have seen both sides to the process” Jade Masters.

The one dissatisfied respondent provided the following feedback:

“All NT staff and bands and they wont consider NT venues, the ref committee is all nt and again we give plenty in kind but dont get anything back. not enough real consultation, are we on the committee just to prove to there funding partners that we were all on the same page” Anonymous respondent.

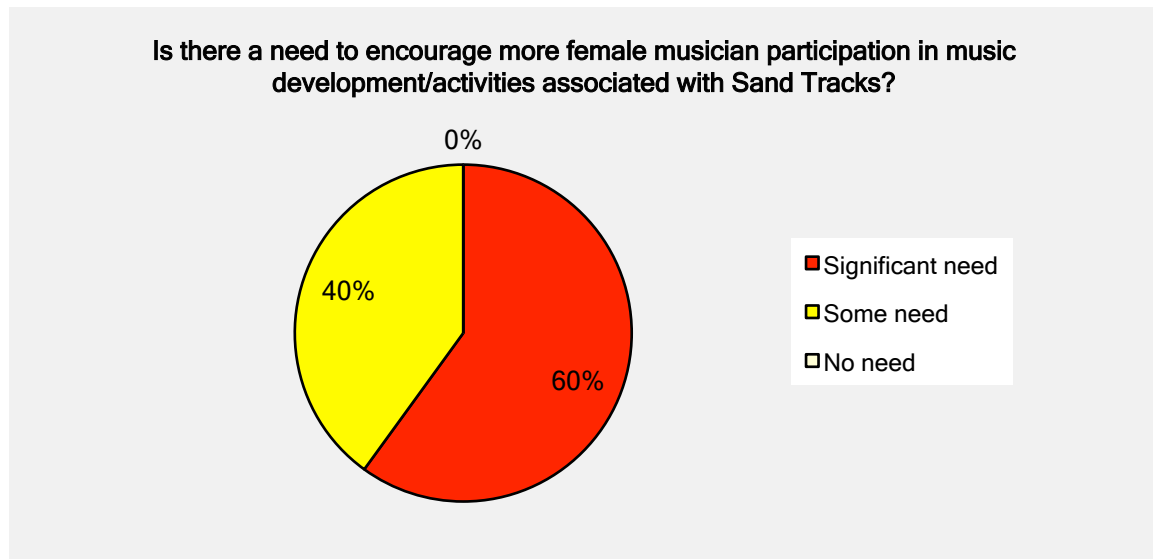
Has Sand Tracks played a role inspiring more music development from emerging Indigenous musicians?



50% of respondents indicated there was significant impact, 10% Good impact and 40% some impact. No respondents indicated that Sand Tracks had no impact.

Is there a need to encourage more female musician participation in music development/activities associated with Sand Tracks?

60% of respondents indicated a significant need to encourage more female participation in music, and 40% indicated some need.

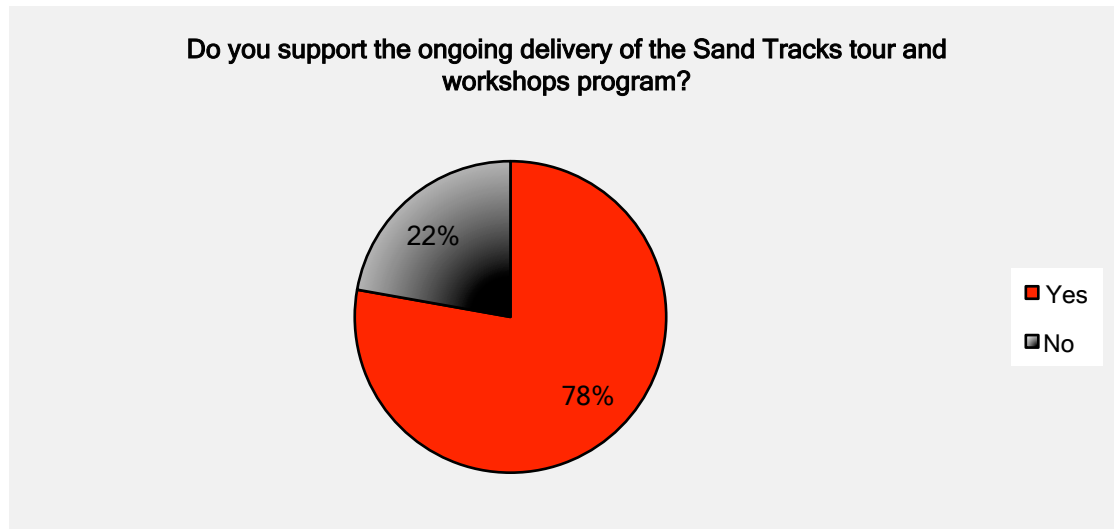


One anonymous respondent who indicated 'Some need' commented *"Music NT are running a great program, so maybe they have the leadership in this area. you cant run the male and female together"*.

Another respondent indicating 'some need' stated *"I believe our women folk are just as important and by all means need to be included"* Jade Masters.

"This is an argument I have heard before. I feel it really depends on how the community sees this. Whilst I'm absolutely all for more women in music, there may be cultural boundaries that exist & I believe it is not my place to influence change in this space".
Nigel Bird WAM.

Do you support the ongoing delivery of the Sand Tracks tour and workshops program?



Seven respondents supported the ongoing delivery of Sand Tracks and two respondents indicated they did not support the ongoing delivery of Sand Tracks tour and workshop program.

"Overall, I think Country Arts WA and the other arts bodies in both NT & SA should be acknowledged for their efforts. To fully realise the idea is just wonderful for our people and artists. I believe it has given each touring artist and individual performers hope, hope is everything and these organisations have done it very well. I have enjoyed being apart of it from day one. well done to all!" Jade Masters.

Relevance of the Sand Tracks Report 2009

The *Sand Tracks Report 2009* provided a comprehensive document for the development of a proposed remote touring circuit. Key Recommendations in the Report had significant currency in the development of the initiative and were used as the guiding principles in the inception and delivery of the program. The majority of the recommendations of the report were implemented in the development of Sand Tracks as indicated in the table below:

2.0 RECOMMENDATIONS	ACTION/COMMENTS
<p>2.1 Cultural awareness It is important for first-time project participants to understand important cultural information when working with remote Indigenous communities. Cultural inductions are imperative and will inform participants of region- specific cultural protocols for working with Aboriginal communities.</p> <p>Significantly, the structures of organisation, roles, responsibility and decision- making are based upon traditional cultural systems which vary from region to region and community to community. Elders and cultural custodians from one region do not apply in another region, therefore some foundational procedures are essential when seeking to involve remote Indigenous communities in a project including:</p>	<p>Implemented: Country Arts WA liaised with key remote agencies such as Ngaanyatjarra Media and conducted reconnaissance visits to the Ngaanyatjarra Lands with an Aboriginal liaison consultant in the development of the initiative.</p>
<p>2.1.2 Ensure ownership of decision-making processes by Aboriginal communities. Aboriginal people need to be at the heart of decision-making processes. The right to exercise independence in the decision making process is crucial to the empowerment of Aboriginal people and communities as well as to the success of any touring program. The ownership of decision-making processes must be woven through all aspects of the project.</p>	<p>Implemented: Voting process to client audience developed and implemented.</p>
<p>2.1.3 Connections with remote Indigenous communities needs to be made through existing Indigenous governed institutions with adherence to all permit requirements and cultural protocols. Working with remote Indigenous communities in a culturally appropriate manner is the first and most integral part of the process to build a relationship with an Indigenous community. It is important that all project participants understand and adhere to all permit requirements and cultural protocols.</p>	<p>Implemented: Country Arts WA communicated with all key agencies in the development of Sand Tracks. Tour managers and personnel employed with experience in Aboriginal liaison and aboriginal tour management. All necessary permit protocols were implemented.</p>
<p>2.1.4 Consultation and participatory planning Consultation processes need to be conducted in an inclusive manner where the maximum possible number of cultural leaders are present and where an interpreter is able to provide adequate translation for Indigenous language speakers.</p> <p>Most remote Indigenous communities have some form of structure of Indigenous governance such as a community council, representative body, council of elders or Indigenous board. Some Indigenous councils will also be supported by a wider regional governance structure such as a shire. It is essential that these Indigenous governance structures are the first point of contact when developing a new program to be delivered to a remote Indigenous community.</p> <p>In addition to community councils and shires, many services and programs in remote Indigenous communities will also have a structure of Indigenous governance. Some communities will have boards for health organisations, schools, youth services, art centres and media organisations. These groups should be included in consultations.</p>	<p>Implemented All consultation implemented through existing governance structures.</p>
<p>2.1.5 Establish an Indigenous selection panel to advocate for specific product to be toured. The selection of product to be toured where Indigenous people determine the decision-making is imperative to the long-term success of establishing new circuits to remote Indigenous communities. Tour coordinators need to identify representative Aboriginal people from the relevant region to advise on the selection of product to be toured. These people can be identified through Indigenous governed organisations and key contact people such as local media organisations.</p>	<p>Implemented: Country Arts WA implemented the Sand Tracks Advisory Group comprised of Industry representatives and key organisations. Many of the key orgs are Indigenous organisations and opinions relayed to this committee are from their respective Indigenous board members. Selection of touring material is then promoted to the Indigenous client base</p>

	through their respective community organisations for opinion and feedback.
<p>2.1.6 Maximising lead-time</p> <p>For many cultural reasons cultural custodians may not be present when initial consultation is conducted. Maximum lead time allows for casual conversation in relation to the project to filter through less formal Indigenous forms of communication to promote a whole of community 'story' in relation to the project. Information about the process can be disseminated through local radio and by flyers, brochures or menus placed in significant locations throughout the community such as the school, council, clinic and store</p> <p>Consultation about selection processes could be partnered with existing events, festivals and sports weekends where large numbers of community people will be present. Hosting an informal barbeque or meal that allows for casual conversation is a process often utilised in remote Indigenous communities.</p>	<p>Implemented:</p> <p>Country Arts WA conducted reconnaissance – but also relies on remote based agencies such as Ngaanyatjarra Media and Wilurarra for the dissemination of information in a relevant and timely manner. Sand Tracks has partnered with existing events such as the Ngaanyatjarra Schools 'Desert Dust Up' event and the Ngaanyatjarra Music Festival.</p>
<p>2.2 Community Involvement</p> <p>It is important that any touring organisation working in or with remote Aboriginal communities understands the environment in which it is delivering the program, the demographics of a community and the specific challenges with regard to social justice and human rights for Aboriginal people.</p> <p>Research into the specific Aboriginal community identified for a touring program including the history of programs, events, tours and services previously delivered is beneficial when delivering a new program as there will often have been considerable thought, progress and development of programs that have synergies with the new touring program.</p> <p>This includes the social and political issues that remote Indigenous communities have experienced and the range of challenges and barriers they face daily to realising social justice such as equity of access to health, housing, education and employment. New programs need to work with an understanding across parallel sectors (including education, health, housing, employment, arts, sport, training, cultural maintenance) that are all aiming to address Indigenous disadvantage in a mutually beneficial and complementary nature.</p>	<p>Implemented:</p> <p>Country Arts WA has thoroughly researched the demographics and circumstances of the audience and workshop client groups using existing networks and knowledge of remote media orgs and presenters. Tour management is implemented by contract staff with significant experience working in the Indigenous context. Regular reconnaissance by Country Arts WA staff assist in an understanding of the circumstances and demographics of the Sand Tracks programs clients. It is important to note however that this contact and understanding between Country Arts WA and the remote regions of the tour needs to be maintained especially with any change of staff.</p>
<p>2.2.1 Key contact people either Indigenous or non-Indigenous need to be identified.</p> <p>The key contact people will be able to conduct consultation for the project to maximise Aboriginal involvement and ownership. Touring projects will benefit from having a paid Indigenous cultural worker assisting the partnerships and cultural consultation throughout the project. If the Indigenous governed institutions are experiencing hindrances then it will be the key contact people that will consult with the wider community in relation to the project.</p>	<p>Implemented:</p> <p>The Sand Tracks Advisory Group play a lead role. Key agencies in various locations for delivery have been identified.</p>
<p>2.2.2 Building strong relationships is key to touring program success.</p> <p>Ultimately it is the process of long term, committed relationship building in remote Indigenous communities which is the consistent factor in determining the success of programs. When a touring program experiences setbacks it will be relationships with key contact people and culturally responsible Indigenous people that will ensure its delivery.</p>	<p>Implemented:</p> <p>Key partnerships with Bush Bands Bash, Ngaanyatjarra Media, Shire of Ngaanyatjarraku, Wilurarra Creative and Ngaanyatjarra & Amata School, Amata Community Council.</p>
<p>2.2.3 Partnerships across the health, education, justice and employment sectors will also assist with the success of a touring program.</p> <p>Building upon existing frameworks, services, programs and activities will assist to maximise the success of touring programs. This gives an opportunity for shared resources across sectors as well as to add value between health, education, employment and the arts. For example, skills development workshops can be delivered to schools/youth services or a key health message can be promoted in a positive manner.</p>	<p>Implemented:</p> <p>Partnered with Ngaanyatjarra Schools annual Dust Up event and school workshops. Health messages delivered during performance and workshops.</p>
<p>2.2.4 Remote touring circuits should be developed with an understanding of the concentration of Indigenous populations in remote regions.</p> <p>Touring to remote regions with a high representation of Indigenous people will maximise the number of audience attendances, skills development and peer learning opportunities. This may mean investigating touring to communities without touring infrastructure.</p>	<p>Implemented:</p> <p>Tours were designed to maximise audiences over a large geographical area with an understanding of population densities, infrastructure and circumstances.</p>
<p>2.2.5 Touring programs need to have a flexible mode of delivery.</p> <p>Flexibility in program delivery will assist touring projects to function in the face of unforeseen challenges and barriers that commonly arise in remote Indigenous communities. Difficulties range from cultural events such as Sorry Business which may</p>	<p>Implemented:</p> <p>Risk mitigation is factored into tour planning such as alternate routes for extreme weather, satellite phones for</p>

result in the audience leaving town to logistical problems such as touring vehicles breaking down due to difficult road conditions.	emergency communication.
<p>2.3 Audience and Skills Development</p> <p>Consultation with Aboriginal people, key contacts and Indigenous organisations has revealed that remote Indigenous communities are interested in audience development opportunities but the possibility of skills development opportunities for local musicians has greater appeal.</p> <p>The challenge for touring organisations is the allocation of resources between audience and skills development. Touring organisations have highlighted the gap in music industry services in remote Indigenous communities as some of the major challenges to consistent touring. They have suggested a range of grass roots support such as skills development, access to music equipment, mentoring in music industry standards and professionalism and partnering with training and recording projects and events. These are processes that will support on- going talent identification, music industry preparedness and product development.</p>	<p>Implemented:</p> <p>Sand Tracks tours have coupled audience development with professional development workshops. Touring bands have varying experience in the delivery of workshops and are supported by Sand Tracks tour management staff and designated workshop support facilitator.</p>
<p>2.3.1 Develop an Indigenous-specific touring menu that provides remote Indigenous communities with a number of touring options from groups within their region.</p> <p>Local Indigenous music and media organisations have extensive knowledge of emerging local bands that would benefit from and be available for touring. They would be asked to recommend bands and musicians that could be included in a touring menu for selection by Aboriginal communities.</p>	<p>Implemented:</p> <p>The partnership with Bush Bands Bash showcase provides the process for selection of local/emerging bands to become eligible in the touring menu. Bands must have some managerial support to be eligible.</p>
<p>2.3.2 Partner touring projects with existing events in remote Indigenous communities.</p> <p>Many remote Indigenous communities have a range of annual events that can be supported by touring activities including sports carnivals, school holiday programs, NAIDOC Week, law and culture gatherings, battles of the bands, health forums and seminars and youth week activities. Timing the tour to coincide with these events can contribute to the occasion, particularly when travelling with professional technicians and equipment, as well as provide a ready-made audience.</p>	<p>Implemented:</p> <p>Partnered with Ngaanyatjarra Schools annual Dust Up event, Ngaanyatjarra Media and Bush Bands Bash and Business events.</p>
<p>2.3.3 Provide opportunities to assist remote Indigenous communities to develop their own music product to be toured locally.</p> <p>Indigenous communities have resoundingly communicated that they would value the opportunity to develop their own bands for touring in partnership with touring musicians. Audience development processes need to be delivered with skills development activities for local artists/musicians as a priority when touring outside artists to remote Indigenous communities. Mentors should be able to impart skills in song structure, composition and arrangement, performance presentation and music industry skills including the set up and breakdown of music equipment. Mentors should be experienced in the process of touring and be able to impart knowledge to younger musicians about professionalism and preparedness for touring environments.</p>	<p>Implemented:</p> <p>Emerging bands selected to tour with Sand Tracks learn from performing alongside and often with the primary/headline band. Touring management staff and the headline band provide ongoing day to day mentoring as the tour proceeds. In addition at each venue local bands who also participate in workshops have the opportunity to play songs prior to the Sand Tracks performance.</p>
<p>2.3.4 Partner with the wider Indigenous music industry.</p> <p>Partnering with other Indigenous music industry providers will offer local musicians wider access to valuable music industry skills and contacts. Partnerships could include government funded music organisations, Indigenous media organisations, Indigenous record labels and producers and projects could include the delivery of music industry training or recording projects in conjunction with music touring projects.</p>	<p>Implemented:</p> <p>The significant partnership with Bush Bands Bash Business workshops and performance has provide increase exposure to industry workshops and the emerging band selected to tour with Sand Tracks value adds to Bush Band Bash.</p>
<p>2.3.5 Remote Indigenous community touring circuits need to be developed with a view to partnering them into the national framework of music showcase opportunities.</p> <p>Any remote Indigenous touring circuit in Australia should be designed with an intention to provide pathways for the artists to showcasing at national mainstream festivals. Creating strong brand names for remote circuits that have relevance to local Indigenous people will help to grow the local 'story' in relation to the tours and inspire younger generations of musicians to participate in the programs over future years.</p>	<p>Implemented:</p> <p>Sand Tracks in partnership with Bush Bands Bash is a highly anticipated annual event by both participant musicians and audiences. There is evidence that Sand Tracks in partnership with Bush Bands Bash provides a development pathway inspiring and motivating emerging musicians.</p>

However as an aspirational guiding document the *Sand Tracks Report 2009* cannot be used to measure the success of the project as it is indicative of what could or may

happen and not what exactly is intended to happen. The document covers numerous aspirations and possibilities some of which are realistically feasible while others are beyond the control of Country Arts WA.

The *Sand Tracks Report 2009* still has currency as a back ground document and covers key contacts, agencies and government policy structures for support.

Key Findings

Sand Tracks is universally supported by audiences, emerging community musicians, community stakeholders, and key partners (including delivery and industry stakeholders).

Aboriginal Audience

- 98% Aboriginal audience members interviewed rated the 2012 performance overall as excellent;
- 97% Aboriginal audience members interviewed had seen a Sand Tracks performance in previous years;
- 100% of interviews indicated Sand Tracks performances were good for young people with a range of positive benefits including inspiration for young people, role models – young people looking up at successful Aboriginal people, and a positive diversion activity alleviating boredom and risk activities associated with drugs and dysfunctional behaviours;
- 78% Aboriginal audience members interviewed agreed there was a need to encourage more female participation in music development/activities;
- There were no criticism relating to Sand Tracks content delivery and the major focus was on aspirations on increasing content, continuity and regularity of the event and workshops.

Sand Tracks Workshop participants

- 100% of workshop participants described the workshops as excellent;
- 100% of musicians attending workshops played in a band;

- 100% of workshop participants requested workshops the following year;
- 89% of musicians attending workshops in 2012 had attended a Sand Tracks workshop in previous years;
- 100% of workshop participants aspired to become a “rock star” and make a living from their music;
- 100% of workshop participants indicated a need for more skills development training including mixing (Garage Band), song writing (including English literacy training to write songs in English), vocal training, technical training (with interpreter support for increased understanding), and care and maintenance of equipment training.

Bush Bands Bash/Business

- 83% of bands at Bush Bands Business indicated they wanted to go on tour with Sand Tracks the following year;
- 100% of bands at Bush Bands Business reflecting on what they wanted to achieve participating in Bush Bands Bash/Business described positive aspirations including, touring, gaining experience, meeting other musicians, promoting their music to larger audiences, recording and making CDs.

Community stakeholders

- 83% of community stakeholders described the Sand Tracks program as either excellent or good. There were no negative responses to the initiative as a whole;
- 77% of community stakeholders interviews indicated Sand Tracks was good for young people and no one disagreed;

- 57% of community stakeholders interviews agreed there was a need to encourage more female participation in music development/activities;
- 73% of community Stakeholders agreed that Sand Tracks had a positive effect on community cohesion and bringing people together;
- 70% of community stakeholders agreed there were opportunities to capitalise on the large audience attendances by providing some health awareness activities in conjunction with Sand Tracks;
- 90% of community stakeholders supported the ongoing delivery of the Sand Tracks tour and workshops program;
- 67% of community stakeholders commented that Sand Tracks adds value to existing events and programs and stimulates inspiration to make music as a result of the Sand Tracks tour.

Partnership and Industry Stakeholders

- 70% of partnership and industry respondents rated Sand Tracks as excellent or good in meeting its three key objectives.
- 70% of partnership and industry respondents indicated Sand Tracks added significant or good value in assisting their respective organisations activities/objectives in Indigenous music development.
- 60% of partnership and industry respondents indicated Sand Tracks had significant or good impact inspiring more music development from emerging Indigenous musicians.
- 60% of partnership and industry respondents indicated a significant need to encourage more female participation in music.

- 78% of partnership and industry respondents supported the ongoing delivery of Sand Tracks tour and workshop program.

General Outcomes

In addition to delivering high quality music performance to remote communities Sand Tracks is also a catalyst or a major contributor to the following outcomes:

- Sand Tracks provides the only major celebration events in remote communities attracting approximately 95% of the total population where the events are staged and attracting significant numbers from neighbouring communities;
- Sand Tracks increases community cohesion, calm and unity and decreases community social dysfunction;
- Sand Tracks increases the happiness and wellbeing of remote Aboriginal communities;
- Sand Tracks increases social pride and self-esteem;
- Nursing staff reported an increase in personal hygiene as people shower and dress up to go out to the Sand Tracks event;
- Nursing staff reported no health incidents associated with Sand Tracks events where often community populations increased by more than 30% as people travelled to see the performance;
- Sand Tracks has a major impact in bringing old and young people together;
- Sand Tracks plays a major role in bringing Indigenous and non-Indigenous people together in the community for a social event;

- Sand Tracks is a catalyst bringing disparate families together as satellite community members travel to Sand Tracks venue communities to meet up with family and attend performances;
- Sand Tracks provides significant role models and inspiration for young Aboriginal people;
- Police reported no major dysfunctional behaviour in communities hosting the Sand Tracks events;
- Sand Tracks events increase sales in respective community stores as people travel to communities hosting a performance and buy food.
- Sand Tracks is recognised as an annual event in the western desert and is greatly anticipated each year by the client audience;
- In aboriginal communities youth live in two worlds colliding (Aboriginal cultural traditions and non-Indigenous cultural practices) – music provides a relevant contemporary medium for young Aboriginal people to express themselves in the modern context;
- In an environment of low employment opportunities and career pathways music provides a significant form of engagement and motivation to young men to participate in a positive activity. Sand Tracks provides motivation and emerging bands playing with headline bands increases pride of achievement, confidence and evidencing an avenue of possibility.

Key Recommendations

The remote regions of the Western and central deserts is a complicated environment in which to deliver a tour such as Sand Tracks. There are many competing agencies putting demands on key Aboriginal people, there are numerous agencies interacting in the communities overlapping in roles and responsibilities, and in most cases staff are over-stretched and under-resourced. There is a myriad of politics, egos, high staff turnover, conflict coupled with working in a demanding work environment.

Every year the Country Arts WA Manager, Performing Arts Touring conducts a reconnaissance visit to the Western Desert communities prior to hosting the tour to meet with presenters, key stakeholders and select audience members.

Country Arts WA tour programming staff need to maintain regular visits to have an understanding of the demographics and circumstances of the client audience. This will increase the relationship between the remote community presenters and Country Arts WA and assist any staff negotiating the development of a tour and alleviate miscommunication in planning. For example two communities in 2012 requested food for the tour bands members be purchased from local stores. Country Arts WA needs to explain in advance that the tour needs to be catered independently to mitigate risks including a possible delay in delivery of food trucks servicing the remote communities due to unforeseen weather that could jeopardise the tour.

Sand Tracks, while programmed by Country Arts WA, is implemented by contracting specialist production staff (as normal with any tour or festival event) with remote Indigenous expertise. However Country Arts WA needs to maintain and increase its in-house expertise to be able to program more efficiently and have more human resources familiar with the client target audience. As Sand Tracks is so highly regarded by the audience and community stakeholders it would be beneficial for Country Arts WA programming staff to attend select performances on the tour each year to maintain and build relationships and monitor the initiative.

Recommendation 1.

Communication – build relationships to improve and maintain communication between Country Arts WA staff and client base – this will mitigate problems relating to staff changes in the lands and miscommunication between remote based agencies.

Country Arts WA staff involved with Sand Tracks programming must be afforded the opportunity to visit the Western Desert preferably prior to the tour and visit during the tour. Programming staff preferably will have cross

cultural experience in the Aboriginal context or a willingness to work closely with Aboriginal people.

The planning of Sand Tracks is lengthy and complicated. While developing the tour key presenters are consulted and are aware of tour dates, however many agencies such as Police, Clinic, Community Development Advisors (CDAs), shop managers, service providers indirectly support the initiative and need to be reminded closer to the event schedule to prepare and support the events appropriately. Increased service provision includes:

- Appropriate health staff on duty at host community of performance;
- Community Development Advisors made aware of influx of people travelling to community and providing appropriate support;
- Shop managers ordering appropriate amounts of food for increased population demand and supporting tour by providing refrigeration requirements and supplies;
- Police need to staff appropriately for events bringing large groups of people together as like funerals they tend to increase movements of alcohol.

Recommendation 2.

Send reminder communication to all key and indirect support agencies six weeks prior to tour.

Audience survey feedback indicated great satisfaction with Sand Tracks performances. With a history of negligible performances in remote Aboriginal communities people are hungry for more. 16% of audience sample set indicated Sand Tracks should maintain a diversity of bands coming year to year from various Aboriginal language groups. One industry representative commented that the audience has a relatively limited knowledge of music and therefore a limited ability to choose a headline band from a touring menu. This is corroborated by the majority of audience interviewed when asked, "which headline band would you most like to see next year?" requested bands seen on Sand Tracks tours previously. It was suggested that it could be beneficial to program a quality band unknown to the audience for audience development purposes similar to a festival artistic director programming for an audience rather than the audience deciding.

Recommendation 3.

Maintain diversity of primary/headline bands from year to year to increase audience exposure to a variety of music and styles.

Explore programming through an executive decision by steering committee on alternate years to increase audience development and exposure to new music. Monitor/evaluate outcomes for future development as appropriate.

With low literacy in Western Desert Communities the Sand Tracks tour menu has limited use as a tool in engaging Aboriginal audience in the voting process. Country Arts WA is reliant on presenters and remote agency intermediaries to disseminate the touring menu and provide feedback in the voting process. It was suggested that using video clips, music samples and new media may provide an increased form of engagement where the audience can make more informed decisions for voting purposes for choosing Sand Tracks tour content.

Recommendation 4.

Review Touring Menu delivery mechanism for audience/client voting process for selection of bands using audio/visual content to increase audience engagement in the process.

The majority of Indigenous bands are comprised of male musicians. It is unclear why music has become the domain of one gender when traditional *inma* or *turlku* has male and female dancing and singing whereas contemporary music is male driven and dominated. 78% of audience interviewed indicated that it would be good to assist and provide mechanisms to provide the opportunity for more female participation and inclusion music development.

Recommendation 5.

As a pilot project showcase a female band or band with female participation coupled with female musician mentor for workshops. Monitor/evaluate outcomes for future development as appropriate.

Sand Tracks workshops are very effective considering the limited time for delivery within the constraints of the overall primary activity of touring performances over a vast geographical range. The strength of the bands as role models has great significance and impact. They provide show and tell and inspiration to school children and emerging musicians alike. There are two workshop audiences:

- Youth/school children hosted in community schools;

- Local and emerging musicians.

Workshops hosted by organisations such as Wilurarra Creative, Warburton or Ng Media are more effective because of the ongoing music development support and corresponding higher number of emerging musicians. Workshops delivered in non-supported communities while still valuable and important can be ad hoc because of the lack of intermediary support.

Workshop participation success is heavily reliant on presenter/facilitator organisation. School groups are efficiently supervised through schools – emerging musician workshops need more preparation for focused delivery especially relating to technical training to maximise outcomes.

In addition, from year to year different bands have varying skills of delivering workshops and also if bands are from different language groups then cultural protocols may provide a barrier.

The use of a designated workshop facilitator such as Mark Smerdon on the 2012 tour greatly assists in the delivery of workshops especially in musically unsupported communities and as a role of mentoring musicians on the tour to better deliver workshops.

The technical workshop delivered by Matthew McHugh was well regarded and emerging musicians interviewed requested further technical training. It was identified that such technical training would be more effective with an interpreter present for greater learning outcomes.

Recommendation 6.

Increase communication with client base to maximise the effectivity of workshops. Liaise with presenter organisations and host facilitators to identify interpreter for technical training.

Maintain designated workshop facilitator role to work with touring bands to improve workshop delivery.

Sand Tracks has a significant ability to deliver health messages during a performance. In addition the bands status as role models has a strong influence inspiring individuals to make better lifestyle choices. Sand Tracks performances themselves produce a recognisable impact on community wellbeing and happiness and arguably bring the largest groups of remote Aboriginal people together annually than any other event.

Because of this there is the potential opportunity to schedule or develop associated value adding activities.

81.25% of audience thought it a good idea to have some addition health orientated activities associated with Sand Tracks but few articulated how this may happen. However, comments also noted it was imperative not to diminish or dilute what Sand Tracks already achieves. It must also be noted that the sheer level of excitement produced in anticipation of the Sand Tracks event amongst youth and young people, the arrival of family visiting the community that it seems unlikely that people would focus their attention fully on an associated health workshop event unless it was designed with these factors in mind.

One nurse commented that Sand Tracks was a positive event about celebration and wellbeing and that too much health promotion or workshops has the inference that the audience is sick which is negative and devalues Sand Tracks core delivery.

There are existing government and NGO agencies that have carriage of primary health and associated health workshop delivery which occur throughout the Sand Tracks tour region throughout the year.

Value adding health initiatives suggested that could value add and complement the ethos of Sand Tracks include:

- Capacity to improve content of health messages such as developing short films with key role models including musicians from previous tours to be screened prior and between performances;
- Healthy cooking workshops during the day and sale of healthy food at performance with similar food stocked in store in following weeks for people to purchase.

Recommendation 7.

Country Arts WA to liaise with health organisations working in communities where Sand Tracks is delivered and promote opportunities for appropriate value adding health initiatives.

Provide pre-tour training for bands regarding delivery of health messages associated with the tour in appropriate Aboriginal language. The delivery of health messages by role models and peers especially in language is likely to have significantly more impact than stage signage in English.

Explore development of media clips, radio and film of key band members delivering health messages in language to be broadcast on local radio and at performance.

The experience of Sand Tracks performance in remote communities cannot be easily translated through reports, film clips or photographs to the broader community or industry partners. The atmosphere of a whole community celebrating and the energy of dancing by young and old people is very different to a performance in Alice Springs or the urban context. Sand Tracks is likely to get more support if funding partners and industry representatives have the opportunity to experience a Sand Tracks performance in a remote community.

Recommendation 8.

To increase band professional pathways and opportunities for bands and the credibility of the Sand Tracks initiative invite selected music industry representatives, funding agencies to attend a remote performance. Music industry representatives should be chaperoned by Country Arts WA staff.

Contemporary Indigenous music is the domain of young people who do not have seniority as custodians of traditional stories. With the exposure of new media many remote Aboriginal people live in two worlds.

In the western desert region there is little fusion of traditional stories “tjukurrpa” and music expression. Comments back from bands asked why don’t you sing some open tjukurrpa stories? – is that they are forbidden or they’d kill us! Other Indigenous groups such as top end mob are singing to some degree some traditional stories in contemporary form. Undoubtedly this fusion provides a contemporary fusion of old and new and the evolution of cultural continuity encompassing the richness of ancient stories retold for countless generations.

Recommendation 9.

Promote dialogue and discussion through key organisations and media organisations between senior cultural custodians and emerging musicians for the use of “open” tjukurrpa stories to be sung in contemporary music expression for the wider audience.

Low literacy and poor education outcomes in remote Indigenous communities is a critical issue. Schools are arguably amongst the most well-resourced agencies in remote communities and have poor achievement in education outcomes. A significant high proportion of school children fail to complete high school. Music offers major engagement incentive for high school age youth to participate in a positive activity and could provide the incentive for increased literacy through the process of writing songs in English.

Recommendation 10.

Country Arts WA facilitate discussion and encourage Education Departments to employ designated music teachers for music development.

Disclaimer

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Appendix 1

Aboriginal Audience Feedback Qualitative Data 2012

What did you most like about the event?

"Keep young fellas occupied and busy - people look forward to it - makes people happy and get and dance" Dale Shepherd, Warakurna.

"Happy - excited - Good to have famous bands" Annika Jackson, Warakurna.

"Listening to music - Songs and all" Veronica Reid, Docker River.

"Like the music and meanings about culture, no fighting, no wama (alcohol) connected with culture, I feel really proud to see Blackstone Band to show good examples to kids coming up they can achieve something" Daisy Ward, Warakurna.

"Really Good - makes me feel pukulpa (Happy) - Its like the X Factor for people...Tjupi Band, Nabarlek Band they're famous - its really good for here!" Graeme Nelson, Warakurna.

"Made everyone dance - Old ladies to young kids - everyone pukulpa (happy)" Eunice Porter, Warakurna.

"Watching people dancing, especially older people, good to see old people dance - good having Blackstone Band" Diane Golding (DG), Warakurna.

"Tjupi Band - getting up dancing and singing - liked the way he dressed up (white suit) - Blackstone Band - good sound of music" Ian Newberry, Warakurna.

"Good to see live music" Anonymous young man, Warakurna.

"Fun - Rocking all the people", Roxanne Newberry, Warakurna.

"Good tune, good singing, makes people alive, happy! Makes us proud in our Community" Rocky Porter, Warakurna.

"Palya - Really good Wanti everyone Happy" Polly Jackson, Warakurna.

"Good Band - different from bands around here" Joel Meridith, Warburton.

"It was Right! Palya! Sound was good - we enjoyed that" Leece Giles, Warburton.

"Good Band - How they moved on stage and sing together" Anonymous kungka from Laverton at Warburton.

"All happy to see Tjupi Band for the first time" Delvina Lawson, Warburton.

"Everyone enjoyed it - made everyone pukulpa (happy) - everybody got up dancing from young to old" Olive Lawson, Warburton.

"Very good for these remote communities - doesn't happen very often - good to see (bands) from different State - heard them (on radio) good to see live - and Blackstone Band stand up with Tjupi Band" Kurt Sullivan, from Laverton.

"Really good seeing live and all - FUN!" Derek Anderson, Wingellina.

"Nice things happen in Communities - Made all the people enjoy themselves" Narelle Holland, Jameson.

"I like them - Really good for community - people were really proud to have Blackstone Band playing with Tjupi Band" Winston Mitchell, Blackstone.

"Seen Tjupi Band on video, heard on CD - everyone happy, excited - old people, young people danced - everyone got stirred up - The idea of Blackstone Band playing with Tjupi Band! It was MORE (special) you know!" Maimie Butler, Blackstone.

"Palya- Really good - walykumunu!" Janet Lane, Wendy Lane and Elaine Lane, Blackstone.

"The way they sing and make everybody dance - The way that singer (Barnabus Daniels - Tjupi Band) performed" Jasmin Lawson, Warburton.

"It was good when people were watching them playing - made us all get happy" Jodie Carnegie, Warburton.

What is the benefit of the Sand Tracks performance in the community?

"Tjupi Band haven't been here to play - good for them to see Ngaanyatjarra Lands - they speak Luritja Language - makes family proud to see Blackstone Band with Tjupi Band" Dale Shepherd, Warakurna.

"cause its - look and learn - small kids can learn something" Annika Jackson, Warakurna.

"Good for people to enjoy, dancing, Tjupi and Blackstone Band make them proud" Veronica Reid, Docker River.

"Really makes people proud - lots of talk in the community about bands coming and makes people feel excited - Brings young and old enjoying themselves dancing together - got stuck into dancing - no jealousy" - "everyone shouting, whistling - touched the hearts and feelings'pa"! Daisy Ward, Warakurna.

"Brings all the young people out from hiding - Excited - happy to go dancing - something to look forward to" Graeme Nelson, Warakurna.

"Good for young people - family proud - we want Warakurna and Wannarn Band to be as good as Blackstone Band" Eunice Porter, Warakurna.

"Bring Community together" Russell Shepherd, Warakurna

"Good for kids - Brings people together - old people young people - makes people inspired" Diane Golding (DG), Warakurna.

"Everyone so excited at Blackstone and Warakurna. First time to see Tjupi Band and Blackstone Band together. Good bringing young and old people together - otherwise they do not mix together" Ian Newberry, Warakurna.

"Brings people together likes' families and gets happy - lots of people from different communities come so people meet up - Docker River bus 'Ranges', Mt Davies (Pipalyatjara), Kalka and Wannarn all come to Warakurna" Roxanne Newberry, Warakurna.

"Brings family together - so we can practice and train to play better - get more information to be able to sing by the tune - some people play out of tune - need skills to play good way!" Rocky Porter, Warakurna.

"Meeting people - brings people together" Polly Jackson, Warakurna.

"Solid yeah Deadly - family altogether from other places" Joel Meridith, Warburton.

"People enjoy it - see the families come together and enjoy it" Leece Giles, Warburton.

"Brings people together - first time we see them (Tjupi) play - made everyone happy" Anonymous kungka from Laverton at Warburton.

"Its good they come to do concert and get together with young fellas playing music" Delvina Lawson, Warburton.

"people all come from the communities together to enjoy it Yuwa! After the music, you know they come home happy and go to sleep like kids - even older people come home happy, tired from dancing – Pukulpa!" Olive Lawson, Warburton.

"Something different for Community - They look forward for something like that - they hardly get that out here – Good" Kurt Sullivan, from Laverton.

"People excited - Get Happy - Family come together to enjoy story about Tjupi Band" Terry Giles, Warburton.

"Yuwa - normally we see them on disc/cd - good to see them live - we don't go to town so good to see them out here - too much alcohol in town!" Derek Anderson, Wingellina.

"Bring everyone together" anonymous young women, Warburton.

"Allows us to see bands from other places that we don't normally see - Brings families together, making them feel good - Old people and young" Narelle Holland, Jameson.

"keep the kids busy" Lalla West, Warburton.

"bringing people together - other community members - people from Warburton, Jameson, Warakurna, Wingellina, and Docker River" Winston Mitchell, Blackstone.

"Bringing people together - we all joined in - makes us happy - we would like to see Blackstone Band keep going higher and higher" Maimie Butler, Blackstone.

"they're good singers - makes us feel happy Pukulpa - Frida Lane - older ladies aswell as young - lots of people" Janet Lane, Blackstone.

"Good for people to see the show live after seeing them on on NITV - Makes us proud to have Blackstone Band with Tjupi" Sofia Mitchell, Blackstone.

'cause they like it!" Timmo Ward, Warburton.

"makes people happy - see alot of families getting together" RJ (Robert Jennings), Patjarr.

"We would like to see more bands coming every year - like to see Tjupi Band come back again" Jasmin Lawson, Warburton.

"The people they get really happy and come because there is a band in the community - pukulpa - they go to watch it and dance" Jody Carnegie, Warburton.

"All went - very happy - Old people happy)" Warakurna School group, aged 8-11year olds (Workshop participants).

"Dancing - good for kids - inspiring - people happy - feel like working on this (music)!" Sunny Farmer, Warakurna (Workshop Participant).

"To make them enjoy the fun - getting families together", Geoffrey Farmer, Warakurna (Workshop participant).

"meet friends and family. Because they got equalizers & mixer make the sound come out good - good PA" Josiah Porter, Warburton (Workshop participant).

"making cash for people - good having famous band" Luke Ward, Warburton (Workshop participant).

"people get together - other people from other communities - Pukatja - East west North - because they like listening to music" Adrian, Amata or Pipalyatjara (Workshop participant).

"Yep Good - because they're Aboriginal bands" Liam Tunakin, Amata (Workshop participant).

"Really good - makes communities happy - important bands coming to Community help us and teach us - help our music get better with them teaching us" Jacob Tiger, Amata (Workshop participant).

"Young people and old people like - stories" Darren Pan, Amata (Workshop participant).

"Feel really good Pukulpa - people get excited because Tjupi Band are famous - They're reputation growing for four years" Glendon Williams, Amata (Workshop participant).

Is Sand Tracks good for young people? Why?

"Inspires people - Have fun and dance - maybe grow up and join a band" Dale Shepherd, Warakurna.

"Yes - learn - look up at people - Aboriginal successful people – Dancing" Annika Jackson, Warakurna.

"YES good - Stops them thinking - Good to teach young people - Should do it every Year" Veronica Reid, Docker River.

"When they are whistling makes the band feel proud for what they are doing - good role models for young people - gives kids a sense of hope they can achieve something - we had Nabalek play (and many years ago Midnight Oil) - we only know about central Australia, so having people from Top End/other language groups is good - getting to know each other - two way learning with young white fellas working with the bands - Kids get really excited seeing real life famous bands they see only from NITV and radio"! "We used to long for these things to happen for our young people - now its happening!" Daisy Ward, Warakurna.

"Gets them inspired to create their own band" Graeme Nelson, Warakurna.

"They get happy for playing guitar and singing and going everywhere" Eunice Porter, Warakurna.

"Yes - good for learning - making own band - singing about country - good for teenagers - keep away from drugs" Russell Shepherd, Warakurna.

"Stops kids sniffing petrol, stops running around for drugs/ganja - play guitar" Diane Golding (DG), Warakurna.

"Yes - makes them wanna dance and enjoy themselves - seeing for real bands they hear on radio and outside the Ngaanyatjarra Lands" Ian Newberry, Warakurna.

"Yes - makes them happy - they likes reggae" Anonymous young man, Warakurna.

"Yes - important for life - stops people messing with drugs, fighting, family fightin' with missis - music is good for people! More dancing workshops - some singers too shy" Rocky Porter, Warakurna.

“Something to do for young people” Polly Jackson, Warakurna.

“Yes good - encourage people not to smoke ganja, drinking - its what they sing about in their songs!” Joel Meridith, Warburton.

“Dancing - enjoy rock and Roll song 'Wipeout'” Leece Giles, Warburton.

“Yes - they enjoy dancing – laughing” Anonymous kungka from Laverton at Warburton.

“Some of the fellas like singing and using instruments - come in recording (at Youth Arts Wilurarra Creative) - they are getting good at it - good the youth arts got to play at the beginning of the concert - makes them feel more confident - learning with the big bands” Delvina Lawson, Warburton.

“Dancing - they look forward to it - they look forward to it coming again” Olive Lawson, Warburton.

“good to see lots of young people involved. The music is getting better out here - good to see young people getting involved” Kurt Sullivan, from Laverton.

“Yes - because they love it! Heard it on CD all the time - but now seen live in Warburton” Terry Giles, Warburton.

“Yes - the songs have got messages in them, like family - culture - first time everyone seen Tjupi Band live!” Derek Anderson, Wingellina.

“Yes - Every boys - every girls like dancing - and men there - dancing - theyre having fun” Anonymous young women, Warburton.

“Yes - Pukalpa (Happy) dancing” Narelle Holland, Jameson.

“They like dancing - when they're finished playing ((Tjupi/Sand Tracks tour) they (youth in the lands) keep going making music” Lalla West, Warburton.

“Fun for them, they enjoy it - makes them happy” Winston Mitchell, Blackstone.

“Its good for them - so they can do something and feel proud - and the little ones look up to them and can think, we could do that! Its good for everyone - all over I reckon!” Maimie Butler, Blackstone.

“They got happy for them because they knew they were coming” Janet Lane, Blackstone.

"Good for all kids, young people - made them happy" Sofia Mitchell, Blackstone.

"Yes - 'cause they love it - they record songs all the time to listen to" Timmo Ward, Warburton.

"Builds their mind - keep on practicing their music - kids really happy dancing" RJ (Robert Jennings), Patjarr.

"Yes because the young people want to learn more about the band - maybe they will learn and play and travel with them (role models)" Jasmin Lawson, Warburton.

"People been listening to it before on CDs - seeing them - really ones up there (Tjupi Band) also Nabarlek made them happy" Jody Carnegie, Warburton.

"Keep away from drugs - tell stories important to young people" Geoffrey Farmer, Warakurna (Workshop participant).

"they come to dance" Luke Ward, Warburton (Workshop participant).

"They like to play, write songs, people like bands, singing in their own language - they like dancing" Adrian, Amata or Pipalyatjara (Workshop participant).

"Yeah! Makes them happy" Liam Tunakin, Amata (Workshop participant).

"Pukulpa (happy) - ninti - teaching young people" Darren Pan, Amata (Workshop participant).

"They get excited - look up at those musicians" Glendon Williams, Amata (Workshop participant).

Was there anything about Sand Tracks or the event you think could have been done better?

"Local workshops, people to come and teach us, equipment, younger kids can learn and 23- 28 year olds - can become famous - if they have good fun/good time - can go on long time", Dale Shepherd, Warakurna.

"More kungka (female) music" Annika Jackson, Warakurna.

"More accommodation for Band" Daisy Ward, Warakurna.

"Sand Tracks twice a year - 6months of 3 months apart - before Winter (April) another now (September)" Graeme Nelson, Warakurna.

"Palya its good" Russell Shepherd, Warakurna.

"Not sure - more often tours" Diane Golding (DG), Warakurna.

"Twice a year - once couple with Ng Festival and another time like Desert Dust Up - combine with other events - bring people together" Ian Newberry, Warakurna.

"Two gigs - one place – 'Ranges - Amata" Anonymous young man, Warakurna.

"More workshops" Rocky Porter Warakurna.

"Bands more often - tour 2 times a year" Leece Giles, Warburton.

"This was a good arrangement they did. Coming to Blackstone, Warakurna (with Dust Up) and 'Ranges'(Warburton) with Ng Festival" Olive Lawson, Warburton.

"Extra workshops with members of the bands coming back after Sand Tracks tour" Kurt Sullivan, from Laverton.

"More bands" Terry Giles, Warburton.

"More bands - different times of year" Derek Anderson, Wingellina.

"More bands - another tour, beginning of winter" anonymous young women, Warburton.

"More music workshops" Winston Mitchell, Blackstone.

"More T Shirts (to sell to us)!" Maimie Butler, Blackstone.

"More bands - must be from that way SA? Two tours a year" Sofia Mitchell, Blackstone.

"Proper big hall where they can entertain people - sometimes too windy - dust in your face - (Good Roadies)" RJ (Robert Jennings), Patjarr.

"Some bands from the Kimberley could be good - change it around each year" Jody Carnegie, Warburton.

What three (3) words would you use to describe the event?

"Palya Really Good" Dale Shepherd, Warakurna.

"Really good to see them Live - and all that" Annika Jackson, Warakurna.

"We Are Pukulpa Milupa - We are very Happy" Veronica Reid, Docker River.

"Palya Mulipa!" Daisy Ward, Warakurna.

"Palya - Inspiring" Graeme Nelson, Warakurna.

"Palya - Mulipa - that guitar makes them happy and dance" Eunice Porter, Warakurna.

"Walykumunu (good, beautiful nice, wonderful, well)" Russell Shepherd, Warakurna.

"Palya walykumunu" Diane Golding (DG), Warakurna.

"Good, especially for young and old people" Ian Newberry, Warakurna.

"Palya Lingku (Very Good)" Anonymous young man, Warakurna.

"Makes a lot of people dance, joke, makes them happy - good for kids dancing in front of stage" Roxanne Newberry, Wararkurna.

"Palya walykumunu - Come back Soon!", Rocky Porter, Warakurna.

"DEADLY!" Joel Meridith, Warburton.

"Walykumunu" Anonymous kungka from Laverton at Warburton.

"It was alright!" Delvina Lawson, Warburton.

"Walykumunu - Really Good! They have good fun, feel good - come home and go to sleep" Olive Lawson, Warburton.

"Great community feeling throughout community" - "A really great night last night - great for remote areas - some people come from all over - SA, NT to come here!" Kurt Sullivan, from Laverton.

"Everyone was really Happy - Singing out! Tjupi Band! About the Band playing (here in Warburton)" Terry Giles, Warburton.

"People been really enjoying it and hope it happen next year and the year after" Derek Anderson, Wingellina.

"To lighten the people up" Narelle Holland, Jameson.

"Walykumunu" Lalla West, Warburton.

"That singing and dancing really - come back again!" Winston Mitchell, Blackstone.

"Palya - big bands and smaller bands helping each other grow strong" Maimie Butler, Blackstone.

"Walykumunu" Janet Lane, Blackstone.

"Walykumunu" Sofia Mitchell, Blackstone.

"Walykumunu - Palya lingkku" Timmo Ward, Warburton.

"Different, Entertaining excellent - that's for Tjupi! (Really fucking Good)" RJ (Robert Jennings), Patjarr.

"First Time I've seen Tjupi Band - Best Band Ive seen out here and I saw them three times - Like to see them again!" Jasmin Lawson, Warburton.

Appendix 2

Workshop Participants Qualitative Data 2012

Why do you like playing music?

"I learn to sing from my grandfather - play electric guitar and sing songs - makes you pukulpa - kids like to dance" Sunny Farmer, Warakurna.

"Good - Keep away from drugs and alcohol - gives something to do" Geoffrey Farmer, Warakurna.

"Love it - Pukulpa (happy)" Josiah Porter, Warburton.

"Sing about grandfathers land - makes me happy" Luke Ward, Warburton.

"like to play music - makes people feel happy" Adrian, Amata or Pipalyatjara.

"makes me feel happy - I play everything - all different instruments" Liam Tunakin, Amata.

"help us keep away from trouble. Been playing since school. People listen to our music - tell stories - good messages - sing about how I feel - share songs Ive written with other Amata bands" Jacob Tiger, Amata.

"I feel strong when I sing - I love it - I like writing songs - when traveling I like thinking and making songs" Darren Pan, Amata.

"because its good - makes me feel strong - good inside" Glendon Williams, Amata.

What did you like most about the Workshop?

"Good equipment - playing with famous musicians - makes me feel like making more music" Sunny Farmer, Warakurna.

"Playing music, learning skills, Tjupi Band are stars" Geoffrey Farmer, Warakurna.

“get the right sound - we wanted technical knowledge”, “learn more so when - we can straighten things out on our own for our music” Josiah Porter, Warburton.

“Good – technical”, Luke Ward, Warburton.

“playing together with different people from different communities and families” Adrian, Amata or Pipalyatjara.

“Playing with different people” Liam Tunakin, Amata.

“STRONG - the equipment is really good! This is really good - I like it - teach us how to have stage presence - overcome being nervous!” Jacob Tiger, Amata.

“They coming here supporting us - Lifting us up - getting better music” Darren Pan, Amata.

“good equipment - sounds good - advice from other musicians help our music get better” Glendon Williams, Amata.

What three words would you use to describe the Workshop?

“Delicious - Fun - Exciting - Makes us Pukulpa (Happy)” Warakurna School group, aged 8-11year olds.

Wy kumino really good yuwa” Sunny Farmer, Warakurna.

“That bloke (Matt) who was learning us was good - Palya” Josiah Porter, Warburton.

“Really Good Palya” Luke Ward, Warburton.

“Pukulpa smart ninti mulupa (real - true)” Adrian, Amata or Pipalyatjara.

“Good” Liam Tunakin, Amata.

“Making Music - I'm never gonna Stop!” Jacob Tiger, Amata.

Appendix 3

Community stakeholder Qualitative Data 2012

What did you like most about the event?

"Kids were engaged and broader community engagement - something we rarely get" Charles Coffman, Executive Principal Ngaanyatjarra Lands School.

"Having family in the show - (Sammy Butcher is my brother in-Law) - People (the bands) singing and talking to us in language - alcohol, drug free event" Lizzie Giles – Ellis, Indigenous Education Officer Tjukurla School, Ngaanyatjarra Lands School Senior community member, Tjukurla.

"A lot of people there - I enjoyed company with Anangu and enjoyed dancing myself. Great for Blackstone Band to show the whares - great pathway for bands - model for any pathway in the NG Lands with support mentoring" Bridie O'Neil, Ngaanyatjarra Lands School.

"People look so free and happy - one sick lady with sore throat was proscribed panadol - refused to take it because she didn't want to fall asleep before concert - said she'd take it after - she was so excited even though she'd lost her voice" Millie, Nurse Warakurna.

"Inspiring for young people to see musicians they respect - also 40/50 year old people talking about it" Annette, Nurse Warburton.

"Tremendous! - Very much enjoyed it" Albert Fox, Chairman, Warburton Community.

"Atmosphere was wonderful - great to have event at the oval now (with investment in new stage to support such events)" Nic Stedler, Youth Officer, Shire of Ngaanyatjarraku.

"From a Mental health perspective great to see social wellbeing outcome in Community, increased happiness, expressing joy! Saw particular clients enjoying themselves!" Mike McGuinness, Aboriginal Mental Health Worker Goldfields Mid West Medicare Local (Mental Health agency).

"The fact that there was one! Only performance that comes here! A Family event - all ages involved - whole of community excited" Helen, Home and Community Care (HACC) Worker, Blackstone.

"Involved outside band and local band - Steven Stephens playing with Tjupi Band - 3 main centres, linked up with 2 festivals - timing good - not too cold - Tjupi Band sound different so leaving good cross creative pollination" Wilbur Kline, Ngaanyatjarra Lands School.

"Pulls everyone together - a real family event - primary kids performed at opening last year" Jan Love, Principal, Amata School.

"Really good idea for young and old people Wiru! Bringing all different people from different country meeting different Yarnangu" Owen Burton, Amata.

"What struck me most were the Yarnangu entertainers and the professionalism of them. Good to see robust Aboriginal role models" Jeremy Gaynor, Amata Wellbeing Centre.

"Community response to Aboriginal performers - Good for community - never seen so many people here for one event' WA Police, Warburton.

"I think its fantastic - saw first and second year - disappointed to have missed this year, Tjupi Band as it coincided with leave. A really good community event! (makes life easier for Us! - the police) The program has great validity!" Malcolm, SA Police Amata.

"I like the opportunity for local people to perform - on a proper big concert set-up - and they get to meet and play with role models' Silvano Giordano, Wilurarra Creative, Warburton.

"So many people attended, coming considerable distances from other communities on the APY Lands. There was a festive, celebratory atmosphere on the day of the concert" Ingrid Blount, Interim Government Business Manager, Amata - Usually: Deputy State Manager and Adelaide Indigenous Coordination Centre Manager, South Australia.

"The energy being released near the front of the stage was very powerful! (I was taking photographs near the front of the stage) I saw them twice - Warburton was better - a windy night outside with the elements (outside on the Oval better than the Hall in Warakurna)" Lynton Graffin, Schoolteacher, Warburton.

"They inspire the children and show what is possible - Kiwirrkurra is so far away - they rarely get anything like this and the entertainment factor" Paul, Nurse, Kiwirrkurra.

"I liked the interaction with the students in the school - the event was very good in the community - it's a big thing for a remote community like this" Kim Price, Schoolteacher, Kiwirrkurra.

"All very much enjoyed it - everyone very happy with what it gives - brings whole community together" Robyn Kingston Community Development Advisor Kiwirrkurra.

Is Sand Tracks good for young people? Why?

"Yes - They enjoy the rarity of it and exposure to it. Enjoying music as community as a whole - in a safe environment - acknowledging real talent" Charles Coffman, Executive Principal Ngaanyatjarra Lands School.

"Absolutely! - Sand Tracks brings events to remote places like here that wouldn't be seen otherwise. Role models - young people seeing succesful Aboriginal people" Lizzie Giles – Ellis, Indigenous Education Officer Tjukurla School, Ngaanyatjarra Lands School Senior community member, Tjukurla.

"Absolutely - No negatives - Good for young people to get together and have fun in a safe environment - let their hair down" Bridie O'Neil, Principal, Warakurna, Ngaanyatjarra Lands School.

"Thrilling environment - youth can go out and enjoy/be stimulated in a safe environment (rather than - boredom - dysfunctional activities - wandering around at night time, sex, drugs etc) They express themselves and feel so free - they drive from other communities - so happy - No conflict - excitement to get up in the morning - Girls have reason to show off, feel special in a safe environment", Millie, Nurse Warakurna.

"Absolutely - couldn't wait for it - they look forward to dancing - love music. Dancing engaging and provides a healthy form of exercise" Nurses, Warburton Clinic.

"Directs people into positive pathways" Damien McLean, Community Development Advisor Warburton/President Shire of Ngaanyatjarraku.

"Yes - Warburton Band has been practicing for several weeks now so event is very motivating for local activity - Motivates young people to work with Shire of Ngaanyatjarraku, Ng Media and Wilurarra Creative prior to event." Nic Stedler, Youth officer, Shire of Ngaanyatjarraku.

“Yes - very good medium for delivery of healthy messages - very much worth exploring (health related activities or workshops) as event brings large groups of all ages together - suggest health agencies have opportunities to run workshops or activities and capitalise on large audience attracted by event” Mike McGuinnes, Aboriginal Mental Health Worker Goldfields Mid West Medicare Local (Mental Health agency).

“Absolutely - gives them something to do - gives them inspiration - Pride - especially with Blackstone Band playing with tour” Helen, Home and Community Care (HACC) Worker, Blackstone.

“Excellent for all age groups - even old people dancing!” Don Ryan, Community Development Advisor Blackstone.

“Very important - Brilliant. A great role model for kids - inspirational to see Aboriginal people (band members) reach their dreams” Jan Love, Principal, Amata School.

“Good for young people to see lead singers confidence and exuberance - the level of confidence and competence helps - a win-win situation. Symbols are powerful - lead singer (Tjupi) very polished - strong role model - the Band presents the idea of taking a risk at having a go! And a catalyst to overcome barriers (such as the problem centre link payments present - easier to sit down than go to work)” Jeremy Gaynor, Amata Wellbeing Centre.

“In the lead up to bands coming some people who get into trouble were motivated/ stayed out of trouble to participate in bands - it was an incentive to do the right thing to participate. Shows them role models - options - to do different things - good fun for all” WA Police, Warburton.

“Opens their eyes to different music and possibilities- I know most people know the Blackstone boys - so an inspiration - if they can do it we can do it etc.” SA Police, Amata.

“Yes - Really positive experience of music - something you find in a big city, but its in the home, dry community - a positive event. Great thing about it is community musicians practice in between and stand up in-front of their whole community to perform. Demonstrating aspirations - because they are Indigenous bands (on Sand Tracks tour) they show what’s possible” Silvano Giordano, Wilurarra Creative, Warburton.

“Yes, because of the strong message it conveys to young people in the desert is a. that their community is worth coming to, is not forgotten and matters, b. that

music enjoyed by young people is also embraced by other age groups c. offers encouragement and support for aspiring musicians d. makes valuable connections with people beyond their community e. Aboriginal culture is valued" Ingrid Blount, Interim Government Business Manager, Amata - Usually: Deputy State Manager and Adelaide Indigenous Coordination Centre Manager, South Australia.

"Role models - young people doing something positive - lots of boys are aspiring musicians - they're looking, thinking - I can do that! - One of my Year 8 students (13yr old) had on a long sleeved white shirt - why are you wearing that for? - he was imitating Tjupi Bands lead singers white suit (as a role model)" Lynton Graffin, Schoolteacher, Warburton.

"A great thing for kids - role models" Paul, Nurse, Kiwirrkurra.

"Yes - they don't have a lot of interaction with the outside - people are into music - great engagement - the mainstream should focus on arts and creativity as an engagement tool - not enough money for the arts - the school curriculum should be based around arts for remote community teaching, Kim Price, Schoolteacher, Kiwirrkurra.

"Gives them an aspect of what they can do themselves - good for young, bringing whole community together" Robyn Kingston Community Development Advisor Kiwirrkurra.

Do you think it would be good to organise other workshops such as Health awareness workshops to coincide with the Sand Tracks performance? If yes - what do you suggest?

"Partnership with Ng Health - or Health promotion - there are clear links - Dust Up alignment an example of greater partnerships - activities such as music overcomes family and cultural divisions allowing for greater group participation - breaks down barriers" Charles Coffman, Executive Principal Ngaanyatjarra Lands School.

"Yes - but it has to be ongoing long term - yearly and regular - talking up issues - Ng Health(Ng Council) are primary care providers but don't do awareness - health education - need health awareness separate from clinic and flexible hours delivery" Lizzie Giles – Ellis, Indigenous Education Officer Tjukurla School, Ngaanyatjarra Lands School Senior community member, Tjukurla.

“Yes - perfect vehicle to engage people - have bands and other workshops to get a point across - adds to Dust Up school event” Bridie O’Neil, Principal, Warakurna, Ngaanyatjarra Lands School.

“Yes - so beneficial - activities they welcome to engage/utilise time - otherwise nothing to do except gambling” Millie, Nurse Warakurna.

“Yes - however focus on fun - empower - positive rather than inference that you are unhealthy - sick” Annette, Nurse Warburton.

“Its collateral to positive pathways - its about making better decisions at the end of the day because people are they are exposed to more and interesting things” Damien McLean, Community Development Advisor, Warburton/President Shire of Ngaanyatjarraku.

“Yes - if there is more to do around the event - there is an opportunity to engage people drawn to the music event.” Nic Stedler, Youth officer, Shire of Ngaanyatjarraku.

“Important Sand Tracks continues to maintain continuity” Mike McGuinnes, Aboriginal Mental Health Worker Goldfields Mid West Medicare Local (Mental Health agency).

“yes - they kind of did this at Warakurna - RFDS, healthy eating Program. Drugs and alcohol info would be good - Country Arts WA to notify health agencies of tour in advance to allow time for other agency workshops” Helen, Home and Community Care (HACC) Worker, Blackstone.

“Yes - also numeracy/literacy development - opportunities for agencies to join on - bolt on healthy living type workshops” Wilbur Kline, Ngaanyatjarra Lands School.

“People are focused on the bands - doesn’t mean we need to bombard them with health issues” WA Police Blackstone.

“Mental health - positive self wellbeing, beyond blue - should not be a responsibility of Sand Tracks (high quality performance, music workshops is enough) - many other agencies run health activities for which they are responsible” Jan Love, Principal, Amata School.

“We need Health Expo to come here at same time - education - proper - organise diary early so other agencies can latch onto program - takeaway food - make everyone proud” Owen Burton, Amata.

"Yes in particular diet and exercise - there is a Tsunami of diabetes on the way - the gestation is rampant! Deliver positive eating - positive exercise messages. With a chronic crisis coming we need powerful messages - something as powerful as 'grim reaper' adds that while maybe over the top get the message home." Jeremy Gaynor, Amata Wellbeing Centre.

"Yes - method of attracting larger group for delivery of healthy messages' WA Police, Warburton.

"Sounds boring to me - People asked for Tech workshops - Sand Tracks has its focus - people don't get opportunities for music - positivity - keep it focused on music - leave it as it is! The clinic is there all year - Sand Tracks could get diluted because its successful - other agencies can bring other things - cooking a separate program - could work in conjunction with touring film festival?" Silvano Giordano, Wilurarra Creative, Warburton.

"Yes, other workshops would be beneficial, such as health awareness, nutrition, introducing young children to music" Ingrid Blount, Interim Government Business Manager, Amata - Usually: Deputy State Manager and Adelaide Indigenous Coordination Centre Manager, South Australia.

"It would make sense somehow to attach health awareness to such a positive event - not sure how?" Lynton Graffin, Schoolteacher, Warburton.

"Maybe a little - too much could distract from the benefit of the event - it can further spread messages - healthy eating, no smoking - healthy lifestyles etc." Paul, Nurse, Kiwirrkurra.

"Got to be regular - would need to be at certain time of year - Anything positive out here is good" Kim Price, Schoolteacher, Kiwirrkurra.

"Biggest problem would be accommodation - would be fabulous to have other things - but could be overwhelming" Robyn Kingston Community Development Advisor Kiwirrkurra.

What ongoing lasting benefits do you observe in the community as a result of the Sand Tracks tour and workshops program?

"Sustained commitment of Sand Tracks Tour puts it on the annual calendar" Charles Coffman, Executive Principal Ngaanyatjarra Lands School.

“The memory for young people - seeing something that is outstanding - creative - outstanding - makes them jealous of something they want to do” Lizzie Giles – Ellis, Indigenous Education Officer Tjukurla School, Ngaanyatjarra Lands School Senior community member, Tjukurla.

“Some kids may use Sand Tracks as a role model looking at Tjupi Band and Blackstone Band - makes people step up - like seeing Blackstone Band - makes people in Warakurna think, they can do it!” Bridie O’Neil, Principal, Warakurna, Ngaanyatjarra Lands School.

“Motivation with music - but needs ongoing support for momentum - Sand Tracks Performance is good for stimulus - such as going to movies/going out - something you look forward to which people in cities take for granted. A special event - people dress up, socialise, get excited, and make an effort to do themselves up. Music seems to play a good role against domestic violence - a positive activity. Noticed increased confidence in Blackstone Band members.” Millie, Nurse Warakurna.

“Its seen as a part of the annual calendar now! - The Tour and the workshops” Damien McLean, Community Development Advisor, Warburton/President Shire of Ngaanyatjaraku.

“people get inspired playing music like Blackstone Band playing with Tjupi Band” Simon Butler, Ngaanyatjarra Media worker, Kiwirrkurra. Community.

“Gets guys into the Youth Arts Studios (Wilurarra) playing musical instruments - strengthens Indigenous/non-indigenous relationships working together - inspirational for young members to make music” Nic Stedler, Youth officer, Shire of Ngaanyatjaraku.

“The more we have the better - possible other complimentary program earlier in the year - another tour or workshops - and continuing complimentary health message and development” Mike McGuinnes, Aboriginal Mental Health Worker Goldfields Mid West Medicare Local (Mental Health agency).

“Very positive - a lot of youngsters interested in furthering their skills as musicians” Don Ryan, Community Development Advisor, Blackstone.

“Highlights, workshops in schools - both excellent - we could extend this - maybe making connection stronger” Wilbur Kline, Ngaanyatjarra Lands School.

*“Workshops - helped spur on the community musicians - provided inspiration”
Jan Love, Principal, Amata School.*

*“People look forward to it and it’s a major annual celebration for community”
Owen Burton, Amata.*

“simple answer - building expectation - social events are a part of the social geography of community” Jeremy Gaynor, Amata Wellbeing Centre.

“havnt heard any negatives’ WA Police, Warburton.

*“We work towards it every year because of the opportunity - for musicians to meet the stars - value adds the Wilurarra Creative (Youth arts) program - Sand Tracks is coming - it marks a point in the calendar to work towards - and harness the positive energy. A real buzz around music - its an important annual event”
Silvano Giordano, Wilurarra Creative, Warburton.*

“A highlight in a generally empty calendar of community events – something to look forward to, a symbol of continuity and growth with each year’s Sand Tracks improving and gaining ground on the previous one. Local aspiring musicians knowing that other, more experienced or successful musicians take an interest in them and are willing to support their musical journey. The general optimism that comes from ‘good things happen around here’” Ingrid Blount, Interim Government Business Manager, Amata - Usually: Deputy State Manager and Adelaide Indigenous Coordination Centre Manager, South Australia.

“The anticipation and lead up to the event was apparent - legacy after performance included people playing music and kid singing thire songs - positive effects both sides of the event before and after. Nic Stedler the shire Youth Officer piggy backed on the event selling hot dogs to raise money to send 4 kids to melbourne to participate in a Hip Hop workshop - they raised several thousand dollars (\$1300?) which will have a positive ongoing outcome” Lynton Graffin, Schoolteacher, Warburton.

“We have seen more musical instruments being used in the community - more interest in people playing music” Paul, Nurse, Kiwirrkurra.

“Following couple of weeks - people continuing to want to work with music - but it fades out - there was definitely a calming influence in the community after the event” Kim Price, Schoolteacher, Kiwirrkurra.

"Inspired some of the young ones to do music - do it themselves - inspiration - showing young people what's possible - role models - exposure to something - being so isolated - gets people thinking of dreams/goals - what they can do"
Robyn Kingston, Community Development Advisor, Kiwirrkurra.

How do you see Sand Tracks growing, developing or changing? What are the opportunities for development?

"Mentoring - developing - follow up - profiles of individuals of Band members on web to personalise - engage with individuals - kids will respond better to individuals - Other preparatory workshops prior to Sandtracks tour and mentoring workshops" Charles Coffman, Executive Principal Ngaanyatjarra Lands School.

"Sand Track Tours twice a year (or money concern?) maybe separate Development Sand tracks tour with key musicians to do more extensive workshops - Sand Tracks Workshops tour - training -funding" Lizzie Giles – Ellis, Indigenous Education Officer Tjukurla School, Ngaanyatjarra Lands School Senior community member, Tjukurla.

"It would be good to happen more often - people deserve to go out and dance and enjoy themselves - provide mentoring workshop program for upcoming musicians" Bridie O'Neil, Principal, Warakurna, Ngaanyatjarra Lands School.

"More often - twice a year - separate workshops before - combine cleaning houses and Hall prior to gig for healthy living outcomes - don't sniff petrol message - Dancing development" Millie, Nurse Warakurna.

"Seemed very positive - more of it - twice a year" Annette, Nurse Warbuton.

"Shared space - for Aboriginal, non-indigenous people - engaging in positive change" Damien McLean, Community Development Advisor, Warburton and President Shire of Ngaanyatjarraku.

"Keep going!" Simon Butler, Ngaanyatjarra Media Worker.

"Apprenticeship program - training program using selected musicians from the tour coming back for workshops - provides ongoing support (pay and acknowledgement of profession) to band members as well as training for emerging musicians" Nic Stedler, Youth officer, Shire of Ngaanyatjarraku.

*“More often - would have more impact twice a year and or more workshops”
Helen, Home and Community Care (HACC) Worker, Blackstone.*

*“Partnership follow up - focused workshops - workshops that school funds -
Masterclass workshops at venues such as Wingellina (ng Media) or Ngaagatjarra
College (Yulara)” Wilbur Kline, Ngaanyatjarra Lands School.*

*“Make sure top bands keep coming - a real buzz having Saltwater band” Jan
Love, Principal, Amata School.*

*“Asking FAHCSIA to support with fireworks to add to celebration - makes
everyone happy - its important - showing people we are strong, no shame - we
are happy - Shame Wiya! More Government Tri-state buy in - more promotion of
Sandtracks - name/Brand - otherwise its nothing at all” Owen Burton, Amata.*

*“Health message oportunities - enterprise development - pathways, training
opportunities - promotes interest and being inspirational - employment
pathways” Jeremy Gaynor, Amata Wellbeing Centre.*

*“2 workshops this year were good - think it could be good to go at a slower pace
- so spend more time with people - to leave more skills - set up/less formally sit
down time with bands - building in more social time - more unstructured learning
time or something more” Silvano Giordano, Wilurarra Creative, Warburton.*

*“More involvement of locals in performance – festival approach. During the
workshops local musicians could focus on preparation for performance to the
community earlier in the day of the concert. A welcome BBQ for the tour troupe
given by the community, where they get to play host and give back. Storytelling
by community members about the role that music has played in their story”
Ingrid Blount, Interim Government Business Manager, Amata - Usually:
Deputy State Manager and Adelaide Indigenous Coordination Centre Manager,
South Australia.*

*“String of different bands each year – it’s highly anticipated when announced.
Word of mouth is so effective in the Lands” Lynton Graffin, Schoolteacher,
Warburton.*

*“If they (Sand Tracks) can come more often - more workshops -teaching
musicianship to kids - kids are starved for positive role models” Paul, Nurse,
Kiwirrkurra.*

“A bit more time for workshops - build programs that school teachers could continue - kids like guitar - work with teachers to carry on programs afterwards” Kim Price, Schoolteacher, Kiwirrkurra.

“From a mentor point of view - offers ideas of job development pathways - training with Sound - some band members to come back - sound theatre opportunities - further goals” Robyn Kingston CDA Kiwirrkurra.

How does Sand Tracks add value to your music program and assist in building local events?

“Dust Up - has assisted capacity building Dust Up - exposure to the possibility of music” Charles Coffman, Executive Principal Ngaanyatjarra Lands School.

“Adds to Dust Up event” Lizzie Giles – Ellis, Indigenous Education Officer Tjukurla School, Ngaanyatjarra Lands School Senior community member, Tjukurla.

“Adds to Dust Up - its an aspirational thing - through learning the lyrics and writing songs can increase literacy - express yourself - enterprise” Bridie O’Neil, Principal, Warakurna, Ngaanyatjarra Lands School.

“Adds to Wilurarra Creative (youth Arts) music development program, Shire of NgKu events/programs”, Damien McLean, Community Development Advisor, Warburton/President Shire of Ngaanyatjarraku.

“Adds to Ngaanyatjarra Media Music Festival” Simon Butler, Ngaanyatjarra Media Worker.

“Adds to Wilurarra Creative (youth Arts) musical development program” Nic Stedler, Youth officer, Shire of Ngaanyatjarraku.

“Created a local event, where there was none! People came in from outa town so generated more income for store” Helen, Home and Community Care (HACC) Worker, Blackstone.

“Dust Up” Wilbur Kline, Ngaanyatjarra Lands School.

“Primary School children performed after workshop - great opportunity for local bands - the opportunity for senior school kids is huge” Jan Love, Principal, Amata School.

“Yes - Sand Tracks will help build value” Owen Burton, Amata.

“No music program here - bringing Sand Tracks here reminds we don’t have one - kids talk to me about wanting to do it! - SandTracks motivates asking - excited wanting to do it - make music - Use of Wellbeing Centre Hall available for band practice - its well away from the community and musicians can make noise without interference” Jeremy Gaynor, Amata Wellbeing Centre.

“Gives bands here more incentive to practice” WA Police, Warburton.

“Excitement prior to event - increased pleasure in community afterwards” SA Police Amata.

“Adds to Wilurarra Creative (youth Arts) musical development program in a real sense with large scale public events. Value adds opportunities and demonstrates 'a road they can travel' role model. The workshops were really good this year particularly the technical one (facilitated by Matt)” Silvano Giordano, Wilurarra Creative, Warburton.

“This is where there is huge potential for value-add” Ingrid Blount, Interim Government Business Manager, Amata - Usually: Deputy State Manager and Adelaide Indigenous Coordination Centre Manager, South Australia.

“Adds to Dust Up - in the lead up to the event we talked about it in school - not used in school thereafter - the boys are always up for playing music” Lynton Graffin, Schoolteacher, Warburton.

“Sand Tracks is the only main event” Paul, Nurse, Kiwirrkurra.

“We have a local Band and it sparks them up - you guys (Sand Tracks) are a stimulus” Kim Price, Schoolteacher, Kiwirrkurra.

“It’s the only event - Ng Media come out and do film and radio arena - adds value and other activities” Robyn Kingston CDA Kiwirrkurra.

Has the Sand Tracks program inspired other outcomes in the community?

“Blackstone Band role models in the Ngaanyatjarra Lands” Bridie O’Neil Principal, Warakurna, Ngaanyatjarra Lands School.

“Increase in hygiene - people shower to look good to go out to performance and meet/see people. One 80 year old community member requested shower prior to

performance from HACC worker and was dancing being excited by the coming performance. I was the nurse in Blackstone community prior to Warakurna, Michael Hogan (Blackstone band) saw me yesterday and said "Sister we are singing - are you coming?" he was so confident! It was wonderful - a great change as he was quite shy when I knew him in Blackstone)" Millie, Nurse Warakurna.

"The town (Warburton) settled down quickly after the concert and was very quiet by midnight - even cars were very quiet compared with other nights when cars maybe driving around, revving engines and playing loud music. The majority of people happy, well behaved - seemly euphoric - happy from the event/sated with the activity" Annette, Nurse Warbuton.

"Ongoing music workshops in the community - a lot of Indigenous mentoring as an outcome" Damien McLean, Community Development Advisor, Warburton/President Shire of Ngaanyatjaraku.

"Inspires more local band development - increased interest in music and quality of musicianship - provides benchmark standards for which emerging musicians aspire too" Nic Stedler, Youth officer, Shire of Ngaanyatjaraku.

"Blackstone Band is an example of inspiration" Don Ryan, Community Development Advisor, Blackstone.

"Inspires people to make music - inspires agencies - advance warning on program to put into annual calendar" Wilbur Kline, Ngaanyatjarra Lands School.

"Certainly people look forward to the annual event - Compliments school music program" Jan Love, Principal, Amata School.

"Wish to build ongoing annual event - from nothing - its building upwards into something big" Owen Burton, Amata.

"Too early to say re cause and effect - No designated follow-on support at present - require support ongoing - music mentor/teacher beyond school - contemporary music mentor - NPY do some drum stuff -its not connected - need to integrate other (more communication) agencies and connect with Sand Tracks." Jeremy Gaynor, Amata Wellbeing Centre.

"Young fellas have come to us saying Lets have a concert - the opportunity was during mens business when there were young people here fom all over - they did it all by themselves - self-motivated and owning it and creating their own

*community events- role models for younger kids - experience of performing”
Silvano Giordano, Wilurarra Creative, Warburton.*

“Harmony and community safety. More than 600 people from different family, skin and language groups could enjoy an event without disturbance or the need for behaviour to be moderated or controlled” Ingrid Blount, Interim Government Business Manager, Amata - Usually: Deputy State Manager and Adelaide Indigenous Coordination Centre Manager, South Australia.

What are the main barriers for music development in the community? Is access to equipment a major barrier?

*“There is Equipment in schools - continuity in HR in schools is a main problem”
Charles Coffman, Executive Principal Ngaanyatjarra Lands School.*

“Space - equipment - HR mentors ongoing - teaching of trust in relationships so Band members can pursue career - trust and be faithful otherwise no one will get anywhere (re major hurdles - relationship jealousy preventing leaving partners etc)” Lizzie Giles – Ellis, Indigenous Education Officer Tjukurla School, Ngaanyatjarra Lands School Senior community member, Tjukurla.

“Access to infrastructure - human resources, equipment, funding, support, skills - expertise” Bridie O’Neil, Principal Warakurna, Ngaanyatjarra Lands School.

“Equipment/mentoring/teaching” Millie, Nurse Warakurna.

*“Music is well supported through Wilurarra Creative - strong peer element”
Damien McLean, Community Development Advisor, Warburton/President Shire of Ngaanyatjarraku.*

“Remoteness and expense for exposure to visiting bands as provided by Sand Tracks - Expenche/lack of transport for community to visit bands or events in Alice Springs or externally to the Ng Lands - Musicians fund themselves, are isolated from new bands and or international touring bands/acts. Silo - lack of access inhibits creative development” Nic Stedler, Youth officer, Shire of Ngaanyatjarraku.

“Musical instruments - designated music space - places like Wingellina and Warburton have more support and space and therefore better music development outcomes” Mike McGuinnes, Aboriginal Mental Health Worker Goldfields Mid West Medicare Local (Mental Health agency).

“equipment - motivating Factor - Sand Tracks Gives a pathway of achievement” Helen, Home and Community Care (HACC) Worker, Blackstone.

“Main issues are transport - need a bus for the band” Don Ryan, Community Development Advisor, Blackstone.

“Wrecking equipment is a barrier - lack of care of equipment. We need development -require skills development” Wilbur Kline, Ngaanyatjarra Lands School.

“Damage to equipment is an issue. Trying to cover the costs of maintaining equipment - securing good HR - mentors/trainers/facilitators” Jan Love, Principal, Amata School.

“Need workshops in schools - young wati's and school kids” Owen Burton, Amata.

“yes access and maintenance of equipment a barrier - require leadership for looking after it - any government agency support(or initiative) needs to build into budget the loss and wear and tear on equipment - insurance and replacement costs” Jeremy Gaynor, Amata Wellbeing Centre.

“Havnt seen any issues with lack of equipment” WA Police, Warburton.

“Rehearsal space - equipment - funding to teach people about maintaining equipment - education about equipment - extra funding for Wilurarra Creative to provide further support” Silvano Giordano, Wilurarra Creative, Warburton.

“Limited quality instruments and sound equipment, and access to instructors, coaches and mentors are the main barriers”, Ingrid Blount, Interim Government Business Manager, Amata - Usually: Deputy State Manager and Adelaide Indigenous Coordination Centre Manager, South Australia.

“Youth Arts (Wilurarra Creative) offer access - Ng Media (Annath) facilitates band practice at the college” Lynton Graffin, Schoolteacher, Warburton.

‘They do have some equipment here - need someone here to teach music” Paul, Nurse, Kiwirrkurra.

“Equipment - experienced people - mentors for any length of time” Kim Price, Schoolteacher, Kiwirrkurra.

"We do have equipment - maintenance of equipment an issue - No venue for band practice/no Hall is a real barrier" Robyn Kingston CDA Kiwirrkurra.

Was there anything about Sand Tracks or the event you think could have been done better?

"Ensure more communication - last year only Wannarn School informed - rest of schools only informed one week prior to event" Charles Coffman, Executive Principal Ngaanyatjarra Lands School.

"Have an all female Band" Lizzie Giles – Ellis, Indigenous Education Officer Tjukurla School, Ngaanyatjarra Lands School Senior community member, Tjukurla.

"More opportunities for enjoyment access - More opportunities for training opportunities" Bridie O'Neil, Principal Warakurna, Ngaanyatjarra Lands School.

"Need more events - not just one a year" Millie, Nurse Warakurna.

"Communications - renew to reflect changes in staff and environment (NgMedia/Wilurarra Youth arts etc.)" Damien McLean, Community Development Advisor, Warburton/President Shire of Ngaanyatjarraku.

"A lot of whitefellas did not know about the events or programs - Word of mouth effective through Yarnangu - but need more email promotion to Ng Agencies - like Warburton inter- agency meeting" Nic Stedler, Youth officer, Shire of Ngaanyatjarraku.

"Lighting! 2 garish spotlights together" Helen, Home and Community Care (HACC) worker, Blackstone.

"If they require – (we can order the band) food three weeks in advance and helps community purchasing from community local store" Don Ryan, Community Development Advisor, Blackstone.

"Why didn't we have 3 secondary school kids and 1 teacher follow Sand Tracks tour taking photographs and making photo books to be placed in all the Ngaanyatjarra Schools. We have the staff, vehicles, cameras and equipment - partner with Ngaanyatjarra Media and schools" Wilbur Kline, Ngaanyatjarra Lands School.

"Last year band started too late - by 11pm it was too cold - bands need to start earlier. Dissapointed the tour came to Amata in School holidays this year" Jan Love, Principal, Amata School.

"Expand Sand Tracks to include Ernabella Community" Owen Burton, Amata.

"Follow up mentoring - More promotion in advance - Big signs on road, not just poster in store/office - opportunities for music playing a role with mentally disabled people - broader demographic involvement who can participate - there is 30 years of brain damage from sniffing petrol. Develop involve senior people in cultural relationships in planning" Jeremy Gaynor, Amata Wellbeing Centre.

"Roadhouse was happy with behaviour of bands staying - as they thought there may be issues with family wishing to visit etc - opportunities may be to have some other event the night before - to alleviate any negative behaviour the night before. Communication was ok - we did know when the event was happening - good communication - helps us - keep us in the loop - start times etc." WA Police, Warburton.

'Better Communication - Country Arts WA to Lands based stakeholders - presenters - better understanding by organiser of remote circumstances - Confusion issue with Ng Media presenting in Warburton. When Wilurarra Creative had presented in Warburton past 2 years. Relationships are important in the Lands - need to be sensitive - aware - it worked out alright - Ng media contacted Wilurarra Creative 2 weeks prior to event. Wilurarra Creative suggested touring local bands with Sand Tracks and the shire offered an aditional 7.5K but the idea was not followed up on by CAWA. In Warburton there were no steps (OHS) for oval stage - Ben sorted this in the park venue prior. Voting process can be improved" Silvano Giordano, Wilurarra Creative, Warburton.

"We needed to start on time. The troupe was ready but the community was not. We will do better next time. It made it a very late night for the performers and support staff" Ingrid Blount, Interim Government Business Manager, Amata - Usually: Deputy State Manager and Adelaide Indigenous Coordination Centre Manager, South Australia.

"Twice a year tours - April (end of summer) September beginning of summer" Lynton Graffin, Schoolteacher, Warburton.

"No just more often" Paul, Nurse, Kiwirrkurra.

"The lead up needs more publicity and contact before arrival - communication - we were told 5 months before - need to remind/follow up 1 month - 2 weeks

before - ask are you ready - we only heard again 3 days before the Band arrived” Kim Price, Schoolteacher, Kiwirrkurra.

“Send out the agenda and time frames because communication is a problem - there was a mix of people not knowing - let the clinic know - everyone getting agenda (schedule) so all on the same page – send out courtesy letter - communicate with other Ng agencies like Ng Health” Robyn Kingston CDA Kiwirrkurra.

What three (3) words would you use to describe the event?

“Great opportunity for people to engage, get together, enjoy themselves and the performing arts” Charles Coffman, Executive Principal Ngaanyatjarra Lands School.

“Fun night for all” Lizzie Giles – Ellis, Indigenous Education Officer Tjukurla School, Ngaanyatjarra Lands School Senior community member, Tjukurla.

“Should be more often” Bridie O’Neil, Principal Warakurna, Ngaanyatjarra Lands School.

“Shared space - people from outside coming in with different ideas - positive and enthusiastic” “In Aboriginal affairs things that get better each year are not things you switch off!” Damien McLean, Community Development Advisor, Warburton/President Shire of Ngaanyatjarraku.

“Palya Good bands” Simon Butler, Ngaanyatjarra Media Worker.

“Positive, healthy contribution to communities, family and youth” Nic Stedler, Youth officer, Shire of Ngaanyatjarraku.

““It was excellent very professional” Mike McGuinness, Aboriginal Mental Health Worker Goldfields Mid West Medicare Local (Mental Health agency).

“SOLID!” Don Ryan, Community Development Advisor, Blackstone.

“From a Police perspective a real success” WA Police, Blackstone.

“A great tour - anything positive in the 'Lands is a positive thing"- "Couldn’t have asked for more”, Wilbur Kline, Ngaanyatjarra Lands School.

“Inspirational - Family oriented - Positive” Jan Love, Principal, Amata School.

"Really worthwhile and a happy occasion - we need more of them" Jeremy Gaynor, Amata Wellbeing Centre.

"It's got a lot of merit" Malcolm, SA Police Amata.

"Vibrant Classy Relevant" Ingrid Blount, Interim Government Business Manager, Amata - Usually: Deputy State Manager and Adelaide Indigenous Coordination Centre Manager, South Australia.

"Energy, Excitement and a spectacle - good clean fun!" Lynton Graffin, Schoolteacher, Warburton.

"A great night - it really was!" Paul, Nurse, Kiwirrkurra.

"Great Stimulus - provided positive energy - And community appreciation - they enjoy it!" Kim Price, Schoolteacher, Kiwirrkurra.

"Enjoyable - joy of people participating in the program" Robyn Kingston CDA Kiwirrkurra.

Appendix 4

Bush Bands Business Qualitative Data 2012

What do you want to achieve in the workshop and being part of Bush Bands Bash?

“Touring Communities, Get better at playing music, Showing the music we play to a wider audience” Central Reggae Band, Fregon Community SA.

“More Experience, Share music, meeting other musicians” Desert Mulga Band, Yuendumu and Nyirripi, NT.

“Teach the business side of music, APRA, Touring, Develop CD's, How to be professionals, We do it for fun - play and go back home - we have family and kids to look after - need to go home - Music 3rd, family 1st, work 2nd. Don't want to do music for a living - depends if everyone can play then we can do things” Irrunytju Band, Wingellina WA.

“Popularity - national and international, Never give up - keep battling, We were excited about the good news to be part of BBB, we have no support at home apart from Barkly Regional Arts” Sandridge Band Borroloola, NT.

“Meet other people, Other types of music, Put our music out there, More promotion, Develop CDs and recording opportunities” South East Desert Metal, Santa Teresa, NT.

“More touring – all over Australia. We were on Sand Tracks Tour 2011 – Amata, Yulara, Warburton and workshops at Warakurna. Really enjoyed Sand Tracks Tour – first time for us” Sunshine Reggae Band, Haasts Bluff, NT

What did you like most about the workshops?

“Meeting other musicians, Meeting new people, Learning, Vocal Training, APRA information” Central Reggae Band, Fregon Community SA.

“Learning from other people, Vocal training - new - very helpful, CAAMA Radio promotion” Desert Mulga Band, Yuendumu and Nyirripi, NT.

“Vocal workshops - warming up our voice” Irrunytju Band, Wingellina WA.

“Business side of Industry - managing and promotion, because we are self managing apart from Barkly Regional Arts” Sandridge Band Borrooloola, NT.

“Singing - Vocal workshops very good” South East Desert Metal, Santa Teresa, NT.

“Vocal training. Selling music on the internet – selling music all over the world” Sunshine Reggae Band, Haasts Bluff, NT

Was there anything about the workshops you think could have been done better?

“More management training, promotion, Tour management, CD production” Desert Mulga Band, Yuendumu and Nyirripi, NT.

“One PA equipment didn’t work well (speakers not working properly) CAAMA one better. Need rules for camping area so we can get some sleep – very tired because of people talking being noisy late in night” Irrunytju Band, Wingellina WA.

“Covered everything really - They explained a lot - and it all made sense” Sandridge Band Borrooloola, NT.

“How to be engineer – mixing – getting sound right for recording and demo tracks. Tech experience – technical support training. How to look after equipment. Maintenance of equipment for remote community musicians - Maintain blown speakers. Funding agreements, contracts, licencing, royalties” South East Desert Metal, Santa Teresa, NT.

“More training on internet selling of music – useful from our remote communities. Song writing workshops” Sunshine Reggae Band, Haasts Bluff, NT

What makes the Bush Bands Bash Workshop, Bush Bands Bash Performance and Sandtracks tour good for your music?

“Learning - Sand Tracks Palya Good, Good opportunity to perform, We know about the Sand Tracks Tour” Central Reggae Band, Fregon Community SA.

“helping out bands to perform (to bigger audiences) without feling nervous - Building confidence, so you can perform without shaking - with nerves. Raises

profile - Provides more inspiration. We've been preparing all year and we got in this year (BBB) we missed out last year" Desert Mulga Band, Yuendumu and Nyirripi, NT.

"good for bands" Irrunytju Band, Wingellina WA.

"opportunity to meet different people - Get to know people in the industry - Development" Sandridge Band Borroloola, NT.

"Really good – a lot of bands come in from different places – a lot of people came here from remote communities" South East Desert Metal, Santa Teresa, NT.

"Opportunity to get up on stage. Good for confidence - building confidence. Good to get the Band out there. Builds opportunities. Practice on the Sand Tracks tour helps us get better and better. We have a CD in development now that will be ready in November 2012" Sunshine Reggae Band, Haasts Bluff, NT

How does Bush Bands Bash help remote community bands?

"Experience - professional development, Makes our communities proud - family happy - proud of family playing on stage, Good fun, Family all come in (to Alice Springs) from Community to watch. Encourages young kids to make music" Desert Mulga Band, Yuendumu and Nyirripi, NT.

"Makes people more confident to play major gigs, Confidence building" Irrunytju Band, Wingellina WA.

"Really good to come here and share the knowledge"- "we will take this experience back home and teach younger people" Sandridge Band Borroloola, NT.

"Getting attention. Different feedback. Positive development. We have a broader audience appeal. Helps people see bands and get them upstairs. Showcases talent" South East Desert Metal, Santa Teresa, NT.

"We are taken more seriously in our home community" Sunshine Reggae Band, Haasts Bluff, NT.

How does the Sandtracks tour help remote community bands?

"People look see different bands like Saltwater Band" Central Reggae Band, Fregon Community SA.

"We would like to be chosen for Sand Tracks tour – would give us greater respect" Desert Mulga Band, Yuendumu and Nyirripi, NT.

"They get good bands to come and play in remote communities" Irrunytju Band, Wingellina WA.

"Not aware of Sand Tracks Connection – we are so far away in NT near QLD border" Sandridge Band Borroloola, NT.

"Share our music with different audience – different communities. Cain (Music lecturer CDU – Chair of Music NT) applied for us but we were unsuccessful this year – would like to go for it again" South East Desert Metal, Santa Teresa, NT.

"Travelling with Nabarlek Band, a famous band in 2011 - Helped us with musical development - As role models - Cross language group/Aboriginal nation sharing of culture - Working together in workshops". "Aboriginal people in remote communities look forward to next years Sand Tracks Tour" Sunshine Reggae Band, Haasts Bluff, NT

What three (3) words would you use to describe the event?

"Good Event for Aboriginal Musicians" "Keeps people out of trouble" "Learning from each other" "Wiru milupa anangu tjutaku" – Really good for Anangu (Aboriginal) people! Making Stronger Music" Central Reggae Band, Fregon Community SA.

"Excited to come down here and share our music with others" Desert Mulga Band, Yuendumu and Nyirripi, NT.

"Good to meet people" Irrunytju Band, Wingellina WA.

"Well done! Mwarrentye - Mwarre anthurre (Really Good)" South East Desert Metal, Santa Teresa, NT.

“Really good to show young fellas” - “Share music of other bands”- “ Support one another” Sunshine Reggae Band, Haasts Bluff, NT

“We are the only band that is different – all the others are reggae bands. Hard to get equipment for teaching/ training younger generations – new musicians. We have had support from CDU and all have music qualifications Certificate I & II from CDU. Have in past played Apollo Bay festival and at the Espy (Esplanade Hotel – St Kilda). We need a place to rehearse and teach in our community – we currently share a space with various other activities” South East Desert Metal, Santa Teresa, NT.

Other Comments

“Sand Tracks tour should be every year” - “Like Sand Tracks tour to go to Yuendumu and or Nyirripi” (then could go onto Kiwirrkurra), Developing CD and want to tour WA next year” Desert Mulga Band, Yuendumu and Nyirripi, NT.

“We would like to go on tour and play Kalgoorlie, Perth and Broome” Irrunytju Band, Wingellina WA.

Appendix 5

Partnership and Industry Stakeholders Qualitative Data 2012

How does Sand Tracks add value, or assist your organisations activities/objectives in Indigenous music development?

"It gives musicians who are generally isolated from the professional music industry an opportunity to gain experience and confidence". Duane Preston.

"Sand Tracks adds value by encouraging involvement from local bands such as Blackstone Band who, last year accompanied Tjupi Band on the Sand Tracks tour. It is great to be involved in a tour that visits local communities across the lands and runs workshops in areas that may not usually get a lot of traffic" Anonymous respondent.

"I think the main area of value is that it allows Indigenous artists the opportunity to engage with the remote areas of Central Australia. I believe it's a way for Indigenous artists to give back to their people by allowing communities to be on their doorstep and up close". Jade Masters.

"Sand Tracks adds value that there are indigenous audiences being further developed and that there are cross border (whitefella) relationships between developed between Bush Bands Bash and WA acts. However WAM sees little involvement from Sand Tracks acts in the WAM programs. eg Song of The Year or WAMi festival applications" Nigel Bird WAM.

"I believe it provides a great platform for bands of different levels to interact and an in depth experience in touring" Anonymous respondent.

"It gives the chance to up and coming bands to tour with established bands helping in the mentoring and professional output invaluable to emerging artists, as well it brings to remote areas a chance to see performances from Indigenous bands and instill a we can do attitude. Adrian McNamara" Barkly Regional Arts, NT.

"It uses NT bands and staff, however never asks or acknowledges why we in the NT are so experienced to tackle these touring environments. not transparent enough with NT organisations". Anonymous respondent.

"Sand Tracks has become the pinnacle tour of the central desert region. Bush Bands Business and Bush Bands Bash have become feeder events for Sand

Tracks. Community concerts will become feeder events for Bush Bands Bizz and Bush Bands Bash, so that now there is a discernible pathway for bands and musicians to follow if they want to become successful. Sand Tracks has established itself as the premier event and since the pathway is now clear, there is now a reason to do the next community gig professionally, because it leads to being able to qualify for participation in a Sand Tracks tour, This inter-connectivity is not to be underestimated. Sand Tracks then leads to gigs on the coast, or at festivals” Mark Smerdon.

How do you see Sand Tracks growing, developing or changing? What are the opportunities for development?

“Taking the tour to different regions would be great” Duane Preston.

“I think expanding it to other regions of Australia would be fantastic. I also believe it would be really good incorporate a couple of shows in each of the capital cities e.g SA leg (Adelaide) etc.” Jade Masters.

“Sand Tracks currently is coordinated in extremely remote territory, therefore the positives that come from the initiative are much less visible to the wider community. I would love to see other parts of WA have a three year trial opportunity also. I do know the Kimberley is a very strong contender - but personally I would love to see this development happen in a circuit starting in Kalgoorlie-leonora/laverton-wiluna-meekatharra-cue-mt magnet-yalgoo-mullewa- geraldton. There are many artists in these communities (particularly the smaller ones) that have missed out on many opportunities. I'm not aware of exact touring schedules (eg how many days are set aside for rest etc), but there are probably two schools of thought - those that take into account making meaningful interaction with communities that may take more time OR the more industry focused approach where the tour is in and out in as little time as possible (to save costs). Touring bands that are on sandtracks that may aspire to 'mainstream' touring and success, need to embrace the latter model at some point to 'fit' into the mainstream sector” Nigel Bird WAM.

“I honestly feel it has done a great job in the format it's in” Anonymous respondent.

“The scope of this project is unlimited and in fact it has just started to scratch the surface of bringing tour and mentor opportunities to remote communities. In the future I see larger tours with more bands playing to wider audiences and

*drawing attention from all over the world as being unique and innovative”
Adrian McNamara. Barkly Regional Arts, NT.*

“being more transparent with NT arts agencies. not just using our talents but sharing our talents in a more bipartisan way. CAWA takes all the credit yet based on alot of NT brains” Anonymous respondent.

“Sand Tracks could follow the lead of Bush Band Bash and form a symbiotic relationship with a high class festival in Perth. or form a connection with triple J, or develop the Skinny Fish connection, so that the developmental pipeline does not stop at the Sand Tracks Tour. Maybe CAAMA could make a CD of the highlights of the tour. Let your imagination run crazy, there are so many opportunities to develop and partnerships to foster”. Mark Smerdon.

What ongoing lasting benefits are you aware of as a result of the Sand Tracks tour and workshops program?

“The young band "Red Sand Beat" from Warburton have developed well in the last 3 years, doing workshops and performing with the touring bands. In 2012 they won the battle of the bands” Duane Preston.

“Blackstone Band were able to participate in the running of workshops across the NG and APY lands, mentor local bands and appear as the opening act for concerts. This was a great experience for them which significantly boosted their confidence and got them talking to other local musicians about Sand Tracks as a positive initiative” Anonymous respondent.

“The biggest benefit I would say, is that giving up-an-coming bands the opportunity to tour with professional bands is an opportunity you just can not buy. I mean these artists are on the road for around a month and learn the do's and don'ts of the industry. It is visual and practical which Aboriginal people thrive on” Jade Masters.

“Obviously some artists who are able to interact and learn through workshops will definitely benefit. I believe some communities have made improvements to performance facilities? These communities would have benefited for sure from the opportunity - younger members of the audience may have been inspired to engage further with music. Again it is hard to report on this without seeing or interacting with those that have benefited first hand” Nigel Bird WAM.

"The emerging bands that have been on the tour have learned a great deal about working in the industry, specifically in homelands". Anonymous respondent.

"I have found bands striving and improving in the hopes of being credible enough to be considered for a touring and mentoring opportunity. Thank you country Arts WA. Adrian McNamara" Barkly Regional Arts, NT.

"not alot, they havenet got the workshop program going, [Country Arts WA] relies on mates to do the job, ie Skinnyfish or mark smerdon. not alot left behind, be better to run the PA for two days and let local bands access it and have peer mentor" Anonymous respondent.

"In some ways, Sand Tracks is as beneficial for the bands who miss out on qualifying as it is for the bands who qualify. I know of musicians who have been stimulated enough by the pain of missing out on qualifying for a Sand Tracks Tour to work out how they need to improve their skills and presentation to make them more desirable next time around". Mark Smerdon.

In addition to Sand Tracks delivering Health messages do you think it would be beneficial to promote/organise other Health awareness related activities/ workshops to coincide with the Sand Tracks performances? If yes - what do you suggest?

"I think take would be great. I certainly think that mass produced plastic promotional material is useless and turns into landfill or strewn across the landscape. Small foam football are certainly useless, real footys are ok though. Workshops aren't necessarily a great way to engage. Especially as concentration spans of the talking parts of the music workshops are sometimes short. A message that is performance based would be much more effective/engaging". Duane Preston.

"Certainly! I believe the new style of touring is to stay healthy and fit so incorporating these elements into the tour is highly important. I believe communities seeing artists (their idols) doing this will encourage change especially to the youth. I believe Healthway would be a great place to start" Jade Masters.

"Yes and No. I guess the main instigation of this program is to provide CONTEMPORARY MUSIC DEVELOPMENT. The health sector is incredibly better funded than the arts. So whilst i believe health messages are worthy to promote,

they should be done with funding from other health orgs. That is fine if it is part of sandtracks - but it should not dominate the touring activity - some health org's may 'take over' the tour with their message. Then becoming the 'don't smoke tour' with audience not allowed to smoke around the performance - this will dilute to success of the contemporary music development” Nigel Bird WAM.

“No”, Anonymous respondent.

“No, the health messages dont work unless given in local dialect. The health money pays the costs of the tour, which are overpriced and expensive due to waste and bad planning. Better to film local health messages whilst in the area and share via mobile phone technolog” Anonymous respondent.

“Get the bands on the tour, both of them, into the studio before the tour and develop video clips (60 sec max) to run as the band comes on stage”. Mark Smerdon.

Please provide any other relevant comments regarding Sand Tracks

“Overall, I think Country Arts WA and the other arts bodies in both NT & SA should be acknowledged for their efforts. To fully realise the idea is just wonderful for our people and artists. I believe it has given each touring artist and individual performers hope, hope is everything and these organisations have done it very well. I have enjoyed being apart of it from day one. well done to all!” Jade Masters.

“Love it - more of it. Would be fantastic if WAM could have some more involvement - even if we were kept more up to date on activity/new acts. Would be great if we could encourage some of those acts to access some of WAM's programs like Song of the year for example” Nigel Bird WAM

“I don't believe that Survey Monkey is an appropriate evaluation methodology. If you had really wanted feedback you would have contacted me directly. Additionally, I do not imagine that many Indigenous people would find it an appropriate tool. Therefore I really haven't spent time answering the questions as I don't believe you wanted my feedback in the first place!” Anonymous respondent.

“Keep up the awesome work!” Adrian McNamara. Barkly Regional Arts, NT.

“CAWA have relied on alot of support from NT agencies and people. They have formed too close a relationship with Skinnyfish and this is seen as unhealthy (favouritism) they seem to have expectations that it should be skinnyfish bands as the profile band in sandtracks only”. Anonymous respondent.

“The professionalism and dedication of the team make Sand Tracks the stand out tour that it is”. Mark Smerdon.

Appendix 6

Blackstone Band Case Study

In addition to touring primary bands, Sand Tracks supports emerging bands through offering professional development opportunities and career pathways.

Blackstone Band, based at Blackstone (Papulankutja) Community in the Ngaanyatjarra Lands, have developed over the past 10 years through self-motivation and various arts development initiatives. From 2002, John Gordon provided music development mentoring in Blackstone, supported initially by Ngaanyatjarra Health and then by Ngaanyatjarra Media (Ng Media).

In 2003, Ng Media began an unfunded music recording program at Irrunytju community to attempt to support the demand from community bands for recording. This led to the first compilation CD *Turlku 1* in 2003, which included a song by Blackstone Band. Ng Media subsequently produced 3 more compilation CDs, with four songs from Blackstone on *Turlku 2* in 2007, two on *Turlku 3* in 2008, and four on *Turlku 4* in 2010. *Turlku 4* was featured on ABC Radio National Music show (18 Sept 2010) and received airplay and publicity nationally.

Blackstone Band were regular participants in the annual *Ngaanyatjarraku Turlku Purtingkatja* (Ng Music and Culture Festival), coordinated by Ng Media since 2003, as well as the annual Blackstone Arts Festival (since 2006). However, there were few opportunities for Ngaanyatjarra bands to perform publicly outside the region prior to 2010.

In 2004, Ngaanyatjarra Regional Arts brokered funding through WA Department of Culture and the Arts (DCA) for the Jameson Music development project, facilitated by Lorrae Coffin and David Hyams. In 2005, Ng Media rolled out iMac computers to six community media centres which included Garage Band recording software, along with USB keyboard, mixer and microphone as part of a Commonwealth funded IT training program. John Gordon was employed for five weeks to teach emerging artists how to record and mix their own songs, resulting in 40 new recordings, the *Turlku 2* CD and ongoing self-driven recording practice across the region.

Subsequently DCA and the Commonwealth Government supported Ng Media to develop a Ngaanyatjarra Music Development Strategy through the WA Indigenous Music Strategy program. This led to a three year music development program in the region, co-funded by DCA, Country Arts WA and DEWHA, now OFTA, from 2009, with a full time Music Development Officer employed by Ng Media (job-shared as a male and female role).

Blackstone Band benefit from the close proximity to the Ng Media Centre based in nearby Irrunytju (Wingellina), which includes a fully equipped music recording studio. Ng Media supported Blackstone Band's participation in the Bush Bands Bash, Alice Springs 2011 and touring proposal for Sand Tracks in 2011 and were successful in touring with Tjupi Band in 2012.

On completion of the tour Blackstone Band members stated, "It's been really good – we want to tour more – like Kalgoorlie and learn more things!" "Jamming with Tjupi Band – playing and singing with Tjupi Band – we feel confident on doing another tour or big festivals!" "all bands should put up for Bush Bands Bash next year for Sand Tracks – we had a good time!"

The role of music development support agencies such as Ng Media and Wilurarra Creative is evident through providing ongoing support, skills development and access to quality equipment and encouraging professionalism. While most remote Aboriginal communities have bands, in general the bands that succeed or maintain creative momentum are located close to or are regularly supported by, such agencies. Examples include Irrunytju Band and Blackstone Band (Ng Media) and Iwantja Band (PY Media).

Sand Tracks provides the extension of career development which complements and adds value to the music development support agencies such as Ng Media, as evidenced by Blackstone Band's growth and development.

Appendix 7

Yurliya Band Case Study

Since Sand Tracks toured Tjupi Band and Blackstone Band to Warakurna in September 2012 there has been a significant development in the Warakurna band called the Yurliya Band. Yurliya is the Ngaanyatjarra name of the Rawlinson Ranges mountain range that overlooks the remote community of Warakurna. Members of the band participated in workshops provided by Sand Tracks, which had a motivational and inspirational impact on the young emerging musicians.

After Sand Tracks had left, the musicians approached Warakurna Artists (the local art centre) and Ngaanyatjarra Media for support with their musical aspirations. Subsequently they have recorded songs and with assistance of Warakurna Artists and Ngaanyatjarra Media developed a youtube clip, branding and applied to participate in Bush Bands Bash 2013.

The activity has inspired the emerging musicians to seek opportunities and goals and recently the lead singer independently approached CAAMA for support in recording opportunities for the band. As evidenced with Blackstone Band the legacy effects of Sand Tracks are magnified when there are regional support agencies such as media organisations and in this case an art centre to assist musicians inspired by Sand Tracks further their music interests.

The impact of Sand Tracks in Warakurna is another example of the inspirational and goal orientated effects that Sand Tracks provides to remote Aboriginal communities.

Video clips, songs and information concerning Yurliya Band can be found at the following links:

<http://www.youtube.com/watch?v=un1HT2tSVdY&feature=youtu.be>

<http://warakurnareggaestyle.blogspot.com.au/2013/08/yurliya-band-design-project.html>